An Explosive Soundtrack
As Armageddon hits theaters this week, Columbia megagroup Aerosmith blazes through four formats with "I Don't Want To Miss A Thing," the first release from the film's soundtrack. The song is No. 1 at Rock; hot at CHR/Pop, Active Rock, and Hot AC; and took a dramatic leap on R&R's Callout America.

JULY 3, 1998
¡Yo Quiero Pierna!
Thanks to their massive commercial exposure, chihuahuas have been a great source of humor and entertainment this year; so it's no wonder this compact canine is smiling (use your imagination... he's smiling). But maybe there's another reason... is he smiling because he has a leg up on the Sacramento radio scene? Turn the page for the answer!

THE NEW ALBUM FEATURING
41 #1 hits...more than any other artist in the history of music and 3 new songs, including the first single, "How Do You Fall In Love"

Single Impact Date: July 13
Album Street Date: August 25
heather nova
london rain (nothing heals me like you do)

APPEARING ON THE LILITH FAIR TOUR THIS SUMMER

MOST ADDED ADULT TOP 40

KYSR  KLLC
KBKS  KZZO
WXXM  KFOG
WBCN  KZHT
KBCT  KXRK
WSSR  KFMB
WKSE  KZON
WMRQ  WKSS
WBMR  KLLY
WAQZ  WSSX
WEND  WLAN
WBAM  WPNT
WMXB  KQMB
WPTE  WRLT
WBOS  WRFY

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

WORK SIGAR

SHORT IS A TRADEMARK OF SONY MUSIC ENTERTAINMENT INC.
HTTP://WWW.SONYMUSIC.COM
Branson's Return To The Record Business

BY STEVE MUNSKE
R&R MUSIC EDITOR

It's difficult after talking with Richard Branson about V2 Records not to get the feeling that you're strapped into a seat on one of his jets, screaming down the runway and poised to take flight.

Perhaps it's the combination of his British charm, engaging smile, and self-deprecating humor. Or perhaps it's just the fact that the man has the golden touch when it comes to launching new businesses. To say Branson is a successful entrepreneur is a gross understatement.

In its current issue, Forbes magazine estimates Branson's net worth at around $1.9 billion, making him the 173rd wealthiest person in the world.

The Chairman/Founder of the Virgin Group Of Companies presides over a diverse portfolio of assets that is organized into seven main segments: cinemas, communications, financial services, hotels, retail, and travel. The Virgin Megastores, Virgin Atlantic Airways, Virgin Holidays, and, most recently, Virgin Cola, are among the brands the company owns.

Yet before you can begin to look at V2's future, it's important to revisit Branson's past. See Page 36

KRXQ-FM: Where Every Day Is Hump Day!

Sacramento mornings have been going to the dogs since Active Rock KRXQ erected its latest billboard campaign for morning beasts The Rise Guys, featuring a chihuahua that apparently wants to be more than just man's best friend. But something about this campaign clearly rings a bell...is it trying to be the "taco" the town with its borderline humor? Or are they just plain out of their gorditas? Either way, they're turning up the heat in Sacramento this summer!
## Introducing The TrueVariety™ Music Analysis System

### Does YOUR test do all this?

<table>
<thead>
<tr>
<th>Does YOUR test do all this?</th>
<th>Critical Mass</th>
<th>Brand R</th>
<th>Brand M</th>
</tr>
</thead>
<tbody>
<tr>
<td>Windows™-based on-screen results</td>
<td>YES</td>
<td>YES</td>
<td>No</td>
</tr>
<tr>
<td>Design your own unlimited custom rankers</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Design custom FILTERS based on era, sound code, texture, test score, what YOU want!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Design custom VIEWS to see your data in ANY configuration, with what YOU think is important showing up FIRST</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>SAVE all Filters &amp; Views - so you start next time where you left off</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>UNLIMITED filters &amp; views</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Point-Click-Done! Instantly categorize songs!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>REAL cluster analysis on your PC for each test</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>YOU interactively define your TrueCore™ sound on your PC</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Test Scores INCLUDED WITH Variety Scores</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>ONE piece of software — NOT TWO!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Cluster fit based on YOUR vision!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Constantly evolving software, designed by YOU!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
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</table>

### Your PC Software uses your test results to:

<table>
<thead>
<tr>
<th>Your PC Software uses your test results to:</th>
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<th>Brand M</th>
</tr>
</thead>
<tbody>
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<td>Fine-tune powers &amp; secondaries for TrueCore Fit</td>
<td>YES</td>
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<td>No</td>
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<tr>
<td>Find powers NOT matching your TrueCore sound</td>
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<td>No</td>
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<tr>
<td>Find secondary songs with TrueCore power potential</td>
<td>YES</td>
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<td>No</td>
</tr>
<tr>
<td>Teach you which songs work together &amp; which don’t!</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
</tbody>
</table>

### Plus everything you've come to expect from Critical Mass Media's AMTs!

<table>
<thead>
<tr>
<th>Plus everything you've come to expect from Critical Mass Media's AMTs!</th>
<th>Critical Mass</th>
<th>Brand R</th>
<th>Brand M</th>
</tr>
</thead>
<tbody>
<tr>
<td>The right sample</td>
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<td>?</td>
<td>No</td>
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<tr>
<td>The right atmosphere</td>
<td>YES</td>
<td>?</td>
<td>No</td>
</tr>
<tr>
<td>CONTROL all the way around</td>
<td>YES</td>
<td>?</td>
<td>No</td>
</tr>
<tr>
<td>Buttons, gizmos, gimmicks or “phantom” phone in (ARGHH!!!)</td>
<td>Absolutely</td>
<td>No</td>
<td>YES!!!!</td>
</tr>
<tr>
<td>respondents</td>
<td>NOT!</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PROFESSIONAL supervision — start to finish</td>
<td>YES</td>
<td>?</td>
<td>No</td>
</tr>
<tr>
<td>100+ perceptual questions</td>
<td>YES</td>
<td>No</td>
<td>No</td>
</tr>
<tr>
<td>Revolutionary radio research &amp; marketing</td>
<td>E=MC²</td>
<td>2+2=4</td>
<td>2+2=1(?)</td>
</tr>
</tbody>
</table>

### Upgrade to the eAuditorium Music Test that unlocks the answers hidden in your music test to actually help you create a personal jukebox for each listener and SAVE your results!!!!!!

**Critical Mass Media's Revolutionary TrueVariety™ AMT & Music Analysis Tools - AVAILABLE**

**Contact John Martin @ 847.441.9CMM or Abbe Harris @ 908.232.4CMM to schedule for the Fall Book!**

**Critical Mass Media**

Revolutionary Radio Research • Nest Marketing • Mental/Weaponry

A Momentous NAB Gathering

The FCC's recent proposal for "negotiated interference" among broadcasters was one of the hot issues discussed at the NAB Radio Board's recent meeting in Washington, DC. At the gathering, WSWAM-FM, WTCD-FM & WQMG-FM/Columbia, SC President/GM William McElvene was elected chairman of the NAB Radio Board, and WYSS-KM & FM & WMFL-FM/Fredericksburg, VA GM William Poole was voted vice chairman. Cox Radio VP/COO Richard Ferguson was re-elected to a second term as the NAB's joint board chairman, and Eddie Fritts was re-elected President/CEO. Posing for portrait are (top, l-r) Emmis' Doyle Rose; V-Tech Communications' Louis Vito; East Arkansas Broadcasters Inc.'s Bobby Caldwell; Zimmer Radio's Jerome Zimmer; Clear Channel's Peter Ferrara; Curtis Broadcasting Stations' J.R. Curtis; Entercom's David Benjamin; McDougall Broadcasting's Michael McDougall; Coleman Broadcasting's Roger Coleman; WLB-FM & WMKD-FM/Detroit's Verna Green; ABC Radio Division/NY's Barl Catalana; Clear Channel's Randall Mays; Gulf Star's John Cullen; Whitney Radio's William O'Shaughnessy; WDEA, WEEZ & WWMI/Ebby's, ME's Martha Dunham; and KXKL's George Nicholas; (middle row, l-r) KEZS & KOAZ/Phoenix's Jerry Ryan; Susquehanna's David Kennedy; East Kentucky Broadcasters Inc.'s Walter May; WKKL & AM/FMConcord, NH's Richard Osborne; Federated Media's John Dille III; KRKT-AM & FM/Abilene, OR's Gary Grossman; Hedberg Broadcasting's Mark Hedberg; Lakeland Broadcasting's Steven Linder; KDBW-AM & KOPR-FMButte, MT's Ronald Dave; KXKL, KEKB & KMYX/Grand Junction, CO's Dick Maynard; and CBS Radio's Dan Mason; (bottom row, l-r) NAB Exec VP/Radio John David; Sandusky Radio's Norman Rau; Cox Radio/Board Chair Richard Ferguson; WYSS-KM & FM & WMFL/Fredericksburg, VA; Radio Board Vice Chair J. William Poole; KHVL; A former Radio Board Chair Howard Anderson; WSWAM-FM, WQMG-FM & WTCD-FM/Columbia, SC's William McElvene; TeleSouth Communications' Steve Davenport; Bonneville International's Bruce Reese; and Pamal Broadcasting's Alcides Vicente.

25 YEARS LOOKING BACK

... And the Countdown Continues

Casey Kasem had already logged several years at KRLA/Los Angeles when he began hosting American Top 40 on July 4, 1970. During the early years of R&R, ads would run telling of Kasem doing weekends in markets as diverse as Boston and Bakersfield via AT40. In 1981, Kasem received a star on the Hollywood Walk of Fame... and a multimillion dollar contract renewal for AT40. In 1988, he left the show and began a new countdown show with Westwood One. This past March, Kasem jumped to AIMFM Networks to become the host of American Top 40 once more.

How to Reach Us

R&R Observes July 4 Holiday

In observance of the Independence Day holiday, R&R's Los Angeles, Nashville, and Washington, DC offices will be closed on Friday, July 3.

Entremex Sets Seattle Management Team

KBSS-AM & FM: Seattle VP/ GM Steve Oshin has officially added similar duties at Entercom's co-owned KNDD-FM; he had been interim VP/GM since March. Oshin will also serve as cluster manager, overseeing KISW-FM and the company's Seattle-based Entremex Marketing Results Group. At the same time, Chris Mays and Clark Ryan have been appointed VPs/GMs at KMTT-FM and KISW, respectively. Both will continue to serve as Directors/Operations for their stations.

“...And we are blessed with an abundance of highly talented managers within the Seattle cluster,” said Entercom COO/CFO David Field.

Borgarten Becomes Emmis Int’l Pres.

Randall Borgarten has become President of Emmis International. Borgarten previously was Vice Chairman of Slager Radio, Emmis International’s national radio network in Hungary. “Emmis International intends to expand strategically and rapidly into new radio markets and other media outside the U.S.,” said Borgarten. “It has the experience and background to lead the effort.” He will continue to oversee Emmis’ operations in Budapest, Hungary.

Shepard Moves To Moyes As Senior VP

Jefferson-Pilot Communications/San Diego Asst VP/Programming & Operations Mike Shepard has joined Moyes Research Associates as Sr VP.

"Mike is one of the two or three best programmers in America," Company President Bill Moyes commented. "His track record at KSON-AM & FM, KBZT-FM & KJFM-FM, in addition to his success at KSBG AM & FM, have been ap- pointed VPs/GMs at KMTT-FM and KISW, respectively. Both will con-
Contract talks between ABC Inc. and the National Association of Broadcast Employees and Technicians (NABET) ended abruptly after only one day last week and left one NABET source charging that ABC was not negotiating in good faith. An internal memo to ABC management obtained by R&R said both sides were "hopelessly deadlocked." ABC said in the memo that the union would not acknowledge that a benefits plan proposed by the company on April 2 is the "last, best, and final offer." A NABET spokesman, who asked not to be identified, told R&R: "That's not negotiation, that's not collective bargaining, that's not good faith."

"Unconditional surrender is all Disney/ABC will accept," said NABET-CWA President John Clark, "and that's not going to happen."

Key Issues Not Discussed

The negotiations, which were moderated by a federal mediator and scheduled for three days beginning June 23, were cut to cover five key issues, including ABC's plan to reduce pension contributions from 9% of base pay to 3%. ABC's proposal to switch employees from the old Cap Cities/ABC health plan to the Disney "signature" plan, which is not negotiated with the union and gives the company control of decision-making, a jurisdiction change that would deny NABET members the ability to work on any equipment connected to a computer, and ABC's plan to drop the current requirement that the company contribute to health plans for daily hires. Another area of contention is specific to the San Francisco market, where, in order to be more competitive with non-unionized broadcast operations, is seeking a nine-hour workday for eight hours pay, according to a NABET negotiator. He said ABC also wants to install a two-tier wage scale in San Francisco. NABET has been working without a contract since March 31, 1997, when its last four-year deal expired.

"We have the best-paid workers in the industry," ABC spokeswoman Julie Hoover told R&R. "With the new (NABET) contract, they will continue to be." She said the average salary for an ABC employee represented by the union is $80,000, which includes overtime but not benefits.

About 50 radio engineers and other skilled employees — who work for the network and ABC O&Os in L.A., San Francisco, and New York — are affected by the talks, which began in January 1997. The last time the two sides met was in November. Those talks were overseen by a federal mediator, and they broke off when the two sides could not agree on the same issues.

Airing Bad Feelings

While attorneys for both sides bailed out a date to resume negotiations, NABET is letting the public know how it feels about ABC's plans for its employees. The union is waging a billboard campaign against the company in at least three major markets, in protest of the company's plan to reduce its contribution to employee pension funds. "ABC News Means Bad News For You" reads the billboard on 50 city buses in Chicago and 25 buses in Washington, D.C. In New York, a billboard vehicle bearing the slogan "ABC and [ABC TV affiliate] Channel 7 Are UnFair To Workers" circles a predetermined route and shows up uninvited at some ABC/Disney events.

By Tuesday afternoon, ABC and NABET had not scheduled any further talks.

Meanwhile, in other union activity, the National Labor Relations Board ruled on June 26 that on-air employees of Metro Networks' New York operation will hold a vote in late July on whether to be represented by the American Federation of Television and Radio Artists. The vote will include on-air employees at Metro's Manhattan, Long Island, and Westchester County, N.Y., facilities, as well as producers who do on-air work. Whether to allow these employees to participate in a vote had been a point of contention between the union and the company. "We believe the board erred in its decision," Metro New York GM Steve Candolfo told R&R.
DISAPPOINTING BOOK?

CALL BILL MOYES.

"The other day I got a call from someone who said they wanted to have ratings just like B-101's in Philadelphia. I told him how the success B-101 enjoys today actually started some years ago, with a phone call to me from the station's top executive, Jerry Lee. What Jerry wanted was not some temporary fix from the "marketing gimmick of the day." He wanted the best cutting-edge research and a strategic partner who could help guide him to consistent, steady ratings growth in key salable demos. Our people are masters in the use of strategic warfare to get not one good book, but real long-term growth.

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

Moyes Research Associates
AMERICA'S LEADING STRATEGIC ADVISORS

| Long Term Growth: 25-54 Women Arbitron Share |
| Monday-Sunday Gam-Mid: B-101 Philadelphia |

<table>
<thead>
<tr>
<th>Year</th>
<th>Fall Year Average</th>
<th>Fall Year Average</th>
<th>Fall Year Average</th>
<th>Fall Year Average</th>
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<td>9.9</td>
<td>10.1</td>
<td>11.0</td>
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DEAL OF THE WEEK

Z Spanish Media/ACHIEVEMENT
Radio Holdings merger
$27 million
KZSF-AM/San Jose
WYPA-AM/Chicago
WNOZ-AM/Portage, IN (Chicago)
WBPS-AM/Dedham (Boston, MA)
KZMP-AM/Fort Worth, TX
KGOL-AM/Humble (Houston-Galveston, TX)

1998 DEALS TO DATE

Dollars To Date: $2,547,179,178
(Last Year: $2,002,544,554)

Dollars This Week: $54,735,000
(Last Year: $175,687,816)

Transactions

1. Z Spanish Media/ACHIEVEMENT

2. WKHW-FM/Kings Beach, CA (Reno, NV)
   $1.5 million

3. WWTW-AM/Lac Placid & WOJO-FM/Avon Park, FL
   $100,000

4. WTDJ-AM, WQTY-FM, WWMQ-AM & WBJR-FM/Quincy, IL
   $2.35 million

5. WMCJ-AM, F.M.F. Pleasant, MI No cash consideration

6. WMUS-AM & FM/Muskegon
   PRICE: $5 million
   TERMS: Asset sale for cash
   BUYER: Connoisseur Communications
   Of Muskegon, IL, division of Connoisseur
   Inc., headed by President Jeffrey
   Warshaw
   SELLER: Greater Muskegon
   Broadcasters Inc., headed by Harv
   e Wexman
   Phone: (616) 722-2091
   FREQUENCY: 100.9 kHz; 106.7 MHz
   POWER: 1,000 kw at 90 feet; 3 kw at 289 feet, 25 kw at
   328 feet
   FORMAT: Talk/Oldies; CHR; Rock;
   Oldies
   BROKER: Media Venture Partners

7. WMCR-AM/Roseau
   PRICE: $55,000
   TERMS: Asset sale for cash
   BUYER: KNDK Inc., headed by
   President Bert Johnson
   Phone: (701) 256-1081
   SELLER: Robert Olve and Warren
   and Viola Evans.
   Phone: (218) 424-7270

8. WMCV-AM & WXRZ-FM/Corinth
   PRICE: $1.3 million
   TERMS: Asset sale for cash
   BUYER: NMSC Inc., headed by
   President Mike Thurston
   Little, Phone: (402) 287-5044
   SELLER: The Progressive Broad
   casting Co., headed by President
   James Anderson.
   Phone: (601) 286-8451
   FREQUENCY: 1350 kHz; 94.3 MHz
   POWER: 1 kw day/68 watts night;
   6 kw at 300 feet
   FORMAT: Religious; AC

9. KKLX-AM/Webb City & KWSA-AM/Joplin
   PRICE: $750,000
   TERMS: Asset sale for cash
   BUYER: New Life Evangelistic
   Center Inc., headed by President
   Lawrence Rice.
   Phone: (314) 436-2424
   SELLER: Don & Gail Stubblefield.
   Phone: (417) 781-2021
   FREQUENCY: 1100 kHz; 1230 kHz
   POWER: 5 kw
   FORMAT: Religious; Nostalgia

10. KMCP-AM/Scott City
    PRICE: $403,935
    TERMS: Construction permit sale
    BUYER: Zimmer Radio of Mid-
    Missouri Inc., a division of Zimmer
    Enterprises Inc., headed by President
    Terry Zimmer
    SELLER: Viands Enterprises Inc.,
    headed by President William Vandals.
    Phone: (314) 994-9104

For a tape, call 888.987.7526

TRANSACTIONS AT A GLANCE

A financial show that's not just about money. It's About Life!

Ric Edelman has authored two new books that
are both currently national best-sellers. His firm
manages $900 million in assets. And his talk
show on Washington, DC's
WMAL — now in its 8th year
— is #1 in its time slot with a 7.0 share
for Adults 25+. Ric’s show now also airs on
WLS in Chicago.

Ric Edelman
Best Talk Show Host
1993 Washington, D.C. A.I.R. Awards

Ric Edelman
‘Ric Edelman is one of the most successful
financial advisors in the country.’
Don Jones
Investment Advisor

‘Ric Edelman is...a financial guru.’
CBS Evening News
ARE YOUR MUSIC TESTS MISSING YOUR REAL LISTENERS?

MAYBE YOU’VE SEEN, FIRST HAND, who will actually come out at night to take an auditorium test. They’re people who live within a few miles of the test hotel. But you, of course, have listeners who live all over the metro...the majority in your Arbitron “hot zip” areas far away from the hotel site. With auditorium testing, you miss all of them.

Maybe you’ve become aware that many of the people who fill up the auditorium are “research professionals” – contacted from a local recruiter’s “willing participants” list – who regularly attend focus groups and all kinds of research projects as a way to earn income. But, your listeners are normal people with normal jobs, aren’t they? Most of them simply won’t be bothered with the hassle of coming to an auditorium test. After all, would you?

Auditorium testing is not a horrible thing, but it’s a dated methodology that is probably causing you to totally miss most of your real listeners and their music tastes. To reach your real listeners, you need a different methodology...one that gets to your target audience throughout your entire metro and from all your “hot zips.” One that gets willing participation from normal people with regular careers and lifestyles. One that doesn’t use any “professional research participants.”

If this makes sense to you, you might want to consider moving up to INTERACTIVE Music Testing from Music Technologies. We do music testing for many of the nation’s most successful radio stations in all formats with an advanced recruiting and testing system designed by respected researcher Bill Moyes. In fact, this year, we expect to do more music tests for radio stations than any other research firm in America.

Tell you what...if you call us, we’ll send you a frank and easy-to-understand booklet that tells how INTERACTIVE works. And, we’ll answer any questions you may have honestly and completely.

LEARN ABOUT INTERACTIVE MUSIC TESTING...THE TEST THAT GETS TO YOUR REAL LISTENERS.

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  - 703/532-0434 • FAX: 703/532-4902 • 800-841-6597
  - Email: GBURNS890@aol.com

**PERSONALITY**

<table>
<thead>
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<th>Dr. Gabe Mirkin</th>
<th>%FAV</th>
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</tbody>
</table>

**Ranked by %Favorite & Like**
- Adults 35-54 Washington, D.C.

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**Bloomberg**

**BUSINESS BRIEFS**

**Continued from Page 4**

**Murdock May Look To Buy Radio**

A through Rupert Murdoch has mysteriously avoided investing in radio over the years — with a few overseas exceptions — Monday's announcement that his News Corp. was making 20% of its common stock available to the public had some on Wall Street buzzing that the renowned corporate tycoon may use some of the proceeds to buy into the radio industry.

"I don't know about you, but I sure hear a helluva lot of advertisements for Fox movies and Fox programming on radio," First Union Capital Markets analyst Bishop Cheen told R&R. "You would have to be totally blind not to think that every so often a well-connected investment banker brings a radio deal to Rupert."

**FCC Clears Sinclair's Max Media Buy**

W eft final federal approval being announced today, Sinclair expects to close on its $255 million acquisition of Max Media's eight radio and four TV stations by week's end, Sinclair spokesman Pat Talamantes told R&R. But to make the deal — which was announced in December — fly, Sinclair must sell WFGO-FM and WOGL-AM & FM/Norfolk. Talamantes said the group is in negotiations and could announce a buyer by settlement time.

**Sinclair Radio-TV Combo Waiver Approved**

S incil Broadcast Group has been given a one-to-a-market waiver by the FCC, allowing it to acquire WYRD-AM & WBF-C/FM/Greenville and WORD-AM/Ft. Lauderdale from Keymark of South Carolina and WSOP-AM/FM/Spartanburg and an Asheville, NC FM translator from Spring Broadcasting. Sinclair also owns WLOS-TV/Asheville and WFTC-TV/Greenville. The company is exercising an option to buy the Keymark stations for $7 million, part of its 1996 deal to buy River City Broadcasting. The South Carolina deals are expected to close in July.

**Mississippi Broadcaster Fine Reduced**

T he FCC on June 26 reduced the fine that former Mississippi broadcaster Eddie Bond must pay for unauthorized transfer of control of WKCB-FM/Flow, MS to $5000 from $15,000. Delta Radio Inc. President Larry Fuss told R&R the FCC determined that the company "assumed control prematurely" when it entered into an LMA with the station — now WQHT-FM — in 1993. He said that before Delta took over, Bond attempted to sell the station on two separate occasions without seeking permission from the FCC.

**Citadel, Cumulus Go To Market**

F ollowing the June 26 debut by Cumulus Media, Citadel Communications Corp. began trading Wednesday on the Nasdaq exchange at $16 per share. The lead underwriter on the 6.7-million-share IPO was Prudential Securities.

Mirroring Capstar Broadcasting's market debut earlier last month, Cumulus' first hour on the stock market saw the heaviest trading, with 2.4 million shares changing hands. The stock, which opened at $14, got as high as $14.38 before closing the day unchanged on a volume of 2.6 million shares traded. Cumulus also issued 125,000 shares of series A cumulative exchangeable redeemable preferred stock at a price of $1000 on June 26.

**Local Revenue Up 9%, National 11% In Q1**

L ocal radio ad revenue was up 9% in the first quarter of '98 over the same period in '97, according to a recently released report from McCann-Erickson, while national spot revenue gained 11%. McCann-Erickson analyst Robert Coen said first-quarter pacings will not be maintained all year, however. Local radio is expected to generate about $11.2 billion in spot revenue in '98 — a 7%-gain over last year — and national spot radio should be up 7.5% in '98, to $3.2 billion. Coen said the overall ad climate looks healthy now — he is forecasting a 6.8% increase in total ad revenue in '98, topping $200 billion for the first time — and into the next millennium.

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**PERSONALITY**

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**Ranked by %Favorite & Like**
- Adults 35-54 Washington, D.C.

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AMFM Net Debuts In RADAR’s Rankings

Chancellor Media’s AMFM Radio Networks made its first appearance in the national RADAR network radio ratings, according to data published by Statistical Re- search Inc. and distributed to the major radio networks.

AMFM’s Youth Networks—which started with a base of O&O affiliates rich in young, urban listeners—debuted in the No. 1 position among a number of key youth demos. They ranked 9th and 10th in 12+.

The networks did even better when focused on the top 10 and top 50 markets, which is where Chancellor’s affiliates are concentrated. It expects to do even better when the former SFX stations are figured into the mix. SFX was largely absorbed by Capstar Broadcasting earlier this year; the Capstar group is also affiliated with AMFM.

Among other results, ABC’s youth-oriented Advantage network was up 4.2% 12+ and 12.9% 18-49. ABC’s Genesis experienced the single largest percentage gain among 12+ listeners...it rose 5.9%. The Galaxy network took the biggest loss—it was down 11.5%. ABC’s various networks also held their ground.

WASH’s Davis Adds WGAY/DC PD Post

Chancellor Media Mainstream AC WASH-FM/Washington PD Darren Davis has added similar duties at co-owned MOR WGAY-FM. He succeeds the exiting Vern Anderson.

VP/GM Mark O’Brien commented, “Darren’s experience and knowledge mean our listeners will enjoy our relaxing brand of music at its best. And nobody is as important to us as our listeners.”

Davis succeeded Steve Streif as WASH PD last October. He joined the station six years ago, working in various capacities including overnight air personality, morning show producer, and PD.

“WGAY is a unique station, and I love the music,” Davis added. “The station will be the best it can be.”

‘Alice’ Goes To The ‘Extreme’ In St. Louis

Emmis flipped Hot AC WALC (Alice @ 104.1)/St. Louis to “104.1 Extreme Radio” on June 25 at 3pm. Core artists on the new Rock station include Pearl Jam, Stone Temple Pilots, Smashing Pumpkins, Green Day, Soundgarden, Nirvana, and—yes—Alice In Chains; The Howard Stern Show continues in morning drive.

New calls have been applied for, and the station is jockless for the time being. Emmis/St. Louis Director/Programming Rick Balis designed the new format with WALC Asst. PD/MD Tommy Mattern, with research services from Coleman Research.

While the station is presently focused on reuppers, it’s likely that current will be added in the future.

EXECUTIVE ACTION

Karnedy Directs Sales, Mkgt. For Chancellor/NI

Knight Quality Stations VP/NSMD, Scott Karnedy has been named to the newly created VP & Director/Sales & Marketing, New York position at Chancellor Media. In his new post, Karnedy will be responsible for developing sales and marketing programs at WAXQ-FM, WBXK-FM, WHIZ-FM, WKTU-FM & WLTW-FM.

Chancellor SVP/Regional Operations John Madison said, “[Monday]’s appointment underscores Chancellor’s commitment to growing its top line through aggressive sales and marketing initiatives.

With five FM stations in the nation’s top radio market and a large and desirable female listening audience spanning all age groups and demographics, Chancellor is well-positioned to provide national advertisers value-added marketing solutions. Going forward, our goal is to move beyond packaged airtime and cluster selling to offer clients’unique-to-New York’ promotions and customer-focused events that draw on our stations’ collective strengths and resources.”

Karnedy launched his sales career in 1984 at WXYW/TV/Burlington, VT, an ABC affiliate. In 1985, he moved to radio, becoming an AE at WBCN/Boston. Karnedy joined Knight Quality in 1988 and worked there for 10 years.

Suburban L.A. ‘Lite 92.7’ Welcomes Walker As PD

Former WLUM/Milwaukee afternoon talent Sky Walker has been tapped to program the suburban Los Angeles trimcast of KELT-FM/Riverside, KLIT-FM/Avalon & KMLT-FM/Thousand Oaks. He succeeds Ron Shapero, who exits the Amaturo Group AC stations to become Creative Director of Rhythmic Idioms KCML/LA.

“We are looking for someone who has a fresh perspective on AC in this market,” VP/GM Rick Lemmo told R&R. “Sky comes in with a lot of enthusiasm, relates well with people, and has his ego in check.”

Walker previously programmed KILQ/Sacramento and was Asst. PD at KJHL-LA, Production Director for KBTL-LA, and MD at KWOD/Sacramento. He’s also done on-air work at KJBL-LA and KOLA/Riverside.

Concerning ongoing signal enhancements, Lemmo told R&R, “We cover just about all of Riverside and Ventura Counties and 80% of Los Angeles and Orange Counties. We expect to be able to cover 100% of Orange County in about six months.”

Saga Sets Paulus As WAFX & WNOR GM

Dave Paulus has been tapped as GM at Saga Communications’ Classic Hits-Active Rock combo WAFX-FM & WNOR-FM/Norfolk. Most recently GM at WDEQ-AM, WTKA-AM, WQJB-FM & WQKL-FM/Ann Arbor, MI, Paulus succeeds Jeff Scarpelli.

“Dave is a very bright, energetic, results-oriented manager,” Saga VP/Operations Warren Lada commented. “I think that with the staff we have at ‘NOR’ and ‘AFX, he is a perfect complement. He has a broad enough background to take ‘NOR’ to a higher level, and catalyze ‘AFX to where we think it has the potential of going.”

Paulus added, “I’m very excited about the opportunity to go to Norfolk. Saga is a great company, and Norfolk is a beautiful place to live. I’m sorry to be leaving Ann Arbor because it was a great experience, but with the opportunity to move from market 145 to market 34, as well as do some new things, it was just too much to pass on.”

Paulus has been at the Ann Arbor stations for two and a half years. He had been GCM of Country WBCT/Grand Rapids for three years, and GSM at then-CHR WGRD/Grand Rapids for four years. His last day at WQJB is July 3; he’ll start in Norfolk on July 13.

Seattle

Continued from Page 3

“Chris Mays and Clark Ryan are both high performers who have truly earned the opportunity to make the jump from PD to GM. Steve Odahn has made a wonderful, positive impact since joining us in March, and this promotion will enable him to expand his role within Entercom.”

Osdan—who also will be responsible for the company’s Seattle towers—told R&R, “The stations I’m involved with are very well branded in the marketplace and are staffed with great people. I feel really fortunate to be involved with them. From my perspective, the opportunity to oversee a number of stations is really exciting. At this point in time, the whole industry is trying to figure out how to make market clusters work better, and I’m happy to be able to have a shot at doing that as well.”

Prior to joining Entercom, Osdan was VP/GM at KBIG in Los Angeles. Mays joined the company in 1991 and served as PD for KMTT during its launch as an Adult Alternative station that year; she added Station Manager duties in 1996. And Ryan, a former co-GM of KLBJ-AM/FM/Austin, came to Entercom as KJJS PD in 1996 after a stint at KGB/San Diego; he added the Station Manager title in 1997.

Dick Carlson remains VP/GM and cluster manager of Entercom’s KNW-AM, KIRO-AM & FM, and the KING joint sales agreement.
Dick Springfield
You Made Us Better
Thanks!
We'll Miss You.
BM named four chart-topping writers as Songwriters of The Year at its 46th Annual Pop Awards held in Los Angeles recently. The winners took a moment after the ceremony to make it official on film. Sharing the moment are (l-r) BM's VP Writer/Publisher Relations Rick Reccobono, Asst. VP Writer/Publisher Relations Barbara Cane, and songwriters' award-winners Jeffery Trott, Sheryl Crow, R. Kelly, and Kenneth "Babyface" Edmonds.

Guidry

Consistently worked to develop and implement marketing programs that have been the foundation of the Division's continuing success. I'm looking forward to furthering my working relationship with Denmitte as he helps bring black music at Columbia into the 21st century. Not only is Denmitte a great executive, he is also a very good friend.

Guidry joined Columbia in 1990 as West Coast Promotion Manager. After three years and a short stint as Director/Album Promotion, he was named National Director/R&B-Jazz Promotion, then VP/Marketing. He began his music business career in 1986 as a college intern doing local video promotion for Motown Records.

"After eight incredible years at the label, I'm very excited to have this opportunity to work with [Columbia Records Group Chairman] Don Ienner and Michael Mauldin in bringing Columbia's Black Music Division to the next level of artistic and cultural achievement," Guidry noted. "Columbia was one of the first record companies to create a Black Music department, and I'm proud to be a part of the continuing legacy of that vision."

Shepard

Continued from Page 3

tion to his input at all the Jefferson-Pilot stations, proves it. But what really makes him the perfect addition to our staff is that he's also an A-rated strategist and has a deep background in marketing and perceptual research."

Moyes Exec. VP Don Gilmore added, "Mike as a full partner in the firm is an important part of our commitment to build a company that delivers sharp, clear, strategic thinking for the benefit of a very limited number of clients. That commitment requires that we take on, as partners, nothing but super pros — people whose integrity, intelligence, and background in the areas of strategy, programming, marketing, and research is unparalleled. Mike is one of those very rare people."

Shepard's last day with J-P will be at the end of July, and he'll start his new gig on August 10, based in his home in San Diego. He joined Country KSON as PD 15 years ago and has risen from PD to Operations Director to Jefferson-Pilot/San Diego Director/Operations. Last March he was elevated to Asst. VP for J-P Communications, continuing to oversee KSON. Oldies KRZT, and NAC/Smooth Jazz KIFM. Prior to joining KSON, he was PD of WRKT/Cocoa Beach, FL. Additionally, he was a partner in DIR Research prior to assuming the J-P corporate post.

"Bill and Don have built a company that is focused on excellence in developing a true strategic partnership with each and every client," Shepard said. "While leaving J-P and the absolute best job in radio is obviously difficult, a chance to work with Moyes Research doing what I do best makes this an opportunity I just couldn't pass up."

Taddeo

Continued from Page 4

cy's more than 300 stations as well as other products and services provided to stations and affiliates. Prior to joining SFX, Taddeo operated his own radio programming and marketing consultancy.

"This is really a wonderful opportunity to join the talented people building the country's largest radio group," Taddeo added. "There is a great synergy and operating philosophy at work among all of the stations that make up Captar. Having worked for Steve Hicks, John Cullen, and Geoff Armstrong previously at SFX, I feel as though I'm back home again."

UPDATE

Shishido Shifts To KAIM-FM/Honolulu As PD

Contemporary Christian KAIM-FM/Honolulu has named Honolulu native Michael Shishido, PD. Former KAIM-FM/PD Jack Waters continues programming KAIM-AM.

OM/Tripp's told R&R, "Michael is well-respected, and admired in the community and comes to us with a wealth of experience. We're especially happy to have him with us."

"KAIM-AM & FM are very much like [Honolulu AC combo] KSSK-AM & FM," added Shishido, who spent the last 10 years at KSSK, leaving several months ago as OM/PD. They share call letters, there's a morning show simulcast, the FM target is women 25-49, and the AM target is women 35+. KAIM-FM just needs some aggressive programming and marketing, and that's what we'll get."

Bloomberg

Continued from Page 8

Portals Move Faces More Difficulties

The Senate Appropriations Committee and a House Appropriations subcommittee last week passed separate versions of the budget bill for the FCC that didn't include expenses for its planned relocation to the Portals office building this fall. The House subcommittee would not fund the move pending the investigation into a $1-million payment Ports developer Franklin Haney made to Vice President Gore's campaign, Doris Prince. Meanwhile, the House Commerce Committee voted on June 23 to hold Haney in contempt for refusing to turn over documents relating to the payment. The budget process is expected to wrap up in July.

Last month, the General Services Administration, which has been paying rent on the building since July 1997, said the commission must move into the Portals by this fall or face termination of the lease on its current facilities. In a letter replying to the OSA on June 23, FCC Chairman Bill Kennard said if Congress does not fund the move by the fall deadline, then the commission may be forced to undertake drastic measures like furloughing its employees.

Pirates In North Dakota, Philadelphia Shut Down

The U.S. District Court in North Dakota last week granted the FCC's request to stop Roy Nessel of Fargo, ND from operating his pirate FM station. The court rejected Nessel's argument that the FCC's rules and policy regarding the licensing of low-power broadcast stations were unduly restrictive of his First Amendment rights. The court also rejected Nessel's challenge of the FCC's procedures for handling radio licenses.

On June 23 in Philadelphia, the FCC and U.S. Marshals seized the equipment of "WPPR (West Philadelphia Pirate Radio)," a station broadcasting illegally at 93.3 MHz. The FCC said it had asked the station — also known as "Radio Mutiny!" — to voluntarily cease operating numerous times.

www.americanradiohistory.com
Why Be a Guinea Pig?
Now that Vidpak™ is a proven success, companies are scrambling to copy it. But remember this is a program with a big learning curve, and Vidpak™ is the only turnkey video mailer program that has been tested and researched in almost every format. Vidpak works because of IQ's proprietary execution formula. Every element has been tested over and over again to ensure success every time. So why be a guinea pig when you can have the security of IQ's experience?

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www.radioiq.com

Ratings & Research
In the discrete March trend for WLNIK every single cell shot up 50% or more and in April the numbers held steady. Don't take our word for it, see all the numbers and two detailed research studies from Critical Mass Media on the IQ website.

*Critical Mass Media study of WLNIK Vidpak™
Records

* Jorgen Larsen ascends from President to Chairman/CEO of Universal Music International (UMI).

Larsen

* Deborrah Gilbert rises from Mgr./Alternative Mktg. to Director/Alternative Mktg. for Arista Records.

Gilbert

* Made lyn Scarpulla is promoted from Director to Sr. Director/Marketing for Mercury Records.

Scarpulla

Chronicle

Marriages

National Record Company President Ron Alexenburg's daughter Marce to Scott Prieand, July 7.

Births

Velvel Records President Bob Frank, wife Carol, daughter Antoinia, June 20.

Arista/Artist VP/A&R, Artist Development Steve Schnurr, with Christie, son Owen Steven, June 19.

Condolences

KVXY-FM/Shreveport, LA, morning host Jeff Edman, 45, June 24.

Changes

CHIR: KXME/San Francisco Mix Show Coordinator Glenn Auer has been upped to MD, while longtime station vet Larry Jackson takes AM duties.

KPWR/L.A., midday Cherry "Cherry Bomb" Martinez exiting... KAQY Oxnard, CA, afternoon driver Rico Santana adds APD stripes as former KYKS/Houston staffer Charissa Luna is named MD.

Rock: Derrick "Mejo" Myers joins WKRX/Columbia, GA, for afternoon drive... As Adult Alternative, WQUB/Ann Arbor, MI, returns to Active Rock, midday/Promo Dir. Adam Avey goes out of focus on promotions full-time. Part-timer Chris Amiel is upped to fill his slot... KLFJ/Tucson restructuring in lineup: Charlie Monroe & Al The Pal take mornings, Jonus Hunter is in middays, afternoons belong to Corey Stone, and Chuck Taylor handles late nights... WMSF/Memphis pm driver inter MD Paul Marshall exits... Former WMFS night slammer Corey "Paco" Holtzberg joins WMSK/Wau- sau, WI, for morning drive... KFXV Santa Rosa, CA, MD/Evening talent Michael Bower exits to join KZKZ/Fresno for afternoon drive. He replaces Don de la Cruz, who was upped to Prot. Dir. full-time. Back at KFXV, Karen Michaels becomes interim MD while Randy Harris takes over evenings... KPWR/L.A., midday Cherry "Cherry Bomb" Martinez exits... KAQY Oxnard, CA, afternoon driver Rico Santana adds APD stripes as former KYKS/Houston staffer Charissa Luna is named MD.

National Radio

* SW NETWORKS unveils the following guest for its upcoming satellite program: July 7: former MTV's JayJay/Playboy cover model Downtown Julie Brown. - (212) 833-7320


Industry

* DONALD NAAB has been appointed President/Pacific Research & Engineering (PRE). He comes to the company from his post of President/Hazard Sensing Sector, a unit of K dictate International.

* John & Mark: The Next Generation of Talk Radio

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Hot AC

* CHERRY POPPY DADDIES Zoot Suit Riot

Digital Soft AC

* Mike Bettellini

Music

* NAME COCHRAN & JIM BROWN/RadioMILK All These Years

* Tatiana Cook

* BIG BAD VOODOO DADDY You & Me & The Bottle... Everything Nice

GARAGE: I Think I'm Parasomnia

JONES RADIO NETWORK

Jim Murphy - (303) 784-8700

Adult Hit Radio

* JJ McKay

* BRADY & MONICA The Boys is Back

Savage Garden To The Moon And Back

Soft Hits

* Rick Brady

* OLIVA NEWTON-JOHN I Honestly Love You

* Rick Classics

* Rich Bryan

New Additions

* RADIO ONE NETWORKS

Tony Mauro - (970) 949-3339

* New Rock

* Recent Additions

- Additions...

Water Powers - (800) 426-9082

Digital AC

* Casey Keating

* CHERRY POPPY DADDIES Zoot Suit Riot

* Jennifer Page

* Digital AC

* Don WATSON I Honestly Love You

* Donnie ROYER Donnie Royer 2

* Soft AC

* Allie Fuller

* BRUN WILSON Your Imagination

* Bright AC

* Jim Hays

* Alice Of Bayside Crush

* Savage Garden To The Moon And Back

* KSFO/San Francisco

* KFI/Los Angeles

* WSB/Atlanta

* KOMO/Seattle

* KST/Sacramento

* KTRS/St. Louis

* KXKU/Portland

* WVIR/Odlando

* KFMB/San Diego

* KVBC/Las Vegas

* WPRO/Providance

* KLBJ/Austin

* WHIO/Dayton

* WFLI/Columbus

* WGR/Buffalo

* KCMO/Kansas City

* KFMB/San Diego

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* KST Arbitron Fall '97 2.0 - Spring '98 3.4 A25-54

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Sometimes you just have to go A.W.O.L.
Telephone Vs. Auditorium Music Tests

By Bill Moyes

As an emerging testing alternative, telephone interactive might have the upper hand in the ongoing 'control' issue

Editor's note: Music research is among the most important — and most misunderstood — station tools. R&R continues its presentation of varying perspectives on the topic.

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

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

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

Control In Testing

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

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

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

Set The Trap

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

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

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

Cutting Distractions

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

Second, as random points all the way through the test, a recording is made of the background environment while the person is taking the test. If there is any distraction, you know it instantly — it's like a "stethoscope" into the room. Again, we listen to each and every file all the way through (which doesn't really take that long) to see who's been listening. Notice, interestingly, on this issue, usually all but 1% to 2% of the people take the test in a damn near dead quiet. Our clients who choose to listen to the digital recordings themselves are always impressed with the "dedication" of the people as they take the test. Any folks who ignore our warning to get to a room away from distractions are eliminated in the test (and, once again, that costs us nothing).

So, the control in the testing environment is excellent, and it is done on a one-on-one basis that you don't get in an auditorium test.

That explains why savvy program managers who look into interactive testing aren't concerned about lack of effective control, but it doesn't explain why so many stations think it's superior enough to...
DICK SPRINGFIELD

YOU MADE GREAT RADIO COME OUT OF THE SPEAKERS.

WE APPRECIATE THE TIME, LOVE, EFFORT AND CARING YOU PUT INTO OUR RADIO STATIONS, AS WELL AS THE GUIDANCE YOU OFFERED AS A FRIEND TO EVERYONE.

YOU PUT YOUR HEART AND SOUL INTO EVERY PROJECT, AND RADIO IS BETTER BECAUSE OF YOUR MANY CONTRIBUTIONS.

DICK, WE WILL MISS YOU.

Chancellor MEDIA CORPORATION
What To Realistically Expect From Your Sales Department

By Irwin Pollack

Radio sales and management trainer Irwin Pollack consults broadcast groups and market clusters. For more information on his 44 radio-specific training trips, call him at (603) 586-3300 or www.irwinpollack.com.

1. Weekly Sales Tracking/Accountability
2. Sales Meetings
3. Sales Management/Coaching
4. “The IDEABank” (Access to 1,000 proposals and packages)
5. On-The-Street Sales Calls with Salespeople
6. Advertiser Seminar
7. 7-Day/24/7 Availability
8. Guaranteed Results

In sales seminars and sales meetings all around the world, we teach sellers that when clients say, “I didn’t work,” they really mean it didn’t meet their expectations.

Radio gets results.

SUCCESS STORIES FROM THE RAB

Barreling Over The Competition

SITUATION: A variety of local restaurants compete for families in the area, and Cracker Barrel looks for its share with a mix of newspaper, billboards, and radio. The restaurant has been in its current location since 1991.

OBJECTIVE: Increase broadcast and lunch assists for Cracker Barrel and elevate its awareness as a member of the local Lexington community.

CAMPAIGN: A monthly breakfast party was initiated by WLKN radio to be held at the Cracker Barrel restaurant, with local personalities and dignitaries featured as special guests.

RESULTS: Cracker Barrel enjoyed a 10%-15% increase in monthly traffic and sales increases of 20% (particularly in breakfast and lunch trade). Convinced of radio’s power when used the right way, the client has stated that other Cracker Barrel restaurants want to know more about their successful use of radio in the Lexington market.

RAB Toolbox

More marketing information and resources from the RAB

MEDIA TARGETING 2000

Family restaurant patrons are evenly split between male and female. Thirty percent have comprised college or more, and a third describe themselves as “brand loyal.” This group spends 47% of its daily media time with the media.

RAB CATEGORY FILES

“The restaurant industry is becoming a phase of consolidation, and microcap restaurant companies like Spaghetti Warehouse must participate in that process in order to compete on a long-term basis.” — The Dallas Morning News, June 3, 1998

INSTANT BACKGROUND COLLECTION — FAMILY RESTAURANTS

Consumer Habits/Attitudes: Almost half of all adults (46%) visited a restaurant during a typical day in 1996. The typical person (age 8 and above) consumed an average of 4.1 meals prepared away from home per week — 21 per year — in 1996. Seventy percent of restaurant customers agree that food served at their favorite restaurant provides flavor and taste sensations that they cannot easily duplicate at home. Seventy-eight percent of diners at moderately priced, full-service restaurants believe the value they receive meets their expectations, while only 57% of higher-priced, full-service restaurant patrons feel the same (National Restaurant Association, 1998).

For more information, call RAB’s Member Service HelpLine at (800) 232-3131, or log on to RadioLink at www.rab.com.
We've Been Reinventing Interactive Call-Out Ever Since We Invented It.

ComQuest was first to offer Interactive Voice Response (IVR) technology as a real solution for call-out music research. Now it seems, everybody and their brother is jumping on the IVR bandwagon.

ComQuest's interactive call-out reduces the number of interviewers needed for your weekly in-house research by moving the data collection process to the interactive fileserver. Respondents love it, interviewers are more productive (as they no longer have to play song hooks from cassette decks), and PD's enjoy more accurate, stable and instant results in their weekly music tests.

Now, once again, ComQuest is raising the bar. This fall we'll unveil the all-new ComQuest Windows '98 at the NAB Radio Show. Utilizing state-of-the-art Windows graphics and audio, multi-tasking and dynamic data exchange with other Windows programs, it's gonna blow the doors off anything else on the road!

While others toil in their basements with IVR technology, desperately trying to make it work for call-out music testing, ComQuest interactive call-out systems are collecting more than a million song scores around the world every month!

It's good to know ComQuest is blazing the trail into the next millennium so that others may follow.

To learn more about ComQuest, visit us at www.callout.com or call us at 619-659-3600.
Imaginations Put To The Test

This week, we wrap up our overview of the marketing session held at R&R Convention '98. The session, "Titanic Marketing: Launch A Radio Station Without Sinking The Brand," was built around the marketing of the fictitious format flip of an Atlanta station. In this final installment, the panel decides on a name for the new CHR/Rhythmic station and delves into the nuts and bolts of putting a station on the air and keeping it fresh.

Ironically, the station that served as the focal point of the faux format flip — Jacob NewsTalker WGST-FM/Atlanta — had been rumored to be flipping to CHR/Rhythmic. A cadre of America's top radio marketers tackled the job of branding the station as if it had flipped and attempted to peck into the minds of its listeners.

Identifying The Station

Chancellor VP/Programming Steve Rivers commented, "The station has to have a purpose and has to touch a responsive chord with the audience. The psychographics of the audience come into play. The station would probably target 15-20-year-olds who like rhythmic music, because there haven't been a young-sounding station in Atlanta in a long time. Z-93 was the last strong young-oriented CHR here. You will pick up 25-34-year-olds naturally as they gravitate toward the radio station just because they want to feel young and contemporary."

Jacob VP/Marketing Nick Miller added, "You Freeman and I participated in a project with Procter & Gamble Co., which spends more on research and all elements of branding than anybody does. What was important was the process — throwing out all kinds of crazy ideas, then taking them out to the public, which is somewhat typical for focus groups. You want to get people away from the 'lite rock, less talk' type of mentality and get them away from thinking of things in a logical order.

On the sales side, I think this station presents an ideal situation, because it would very much complement our stations in the market. I don’t think there is much overlap. If the station ends up attracting prime upper demos that have largely different interests and purchasing patterns, you can avoid much of the overlap. This is something you want to look at very carefully when putting all the pieces of the puzzle together."

The Birth Of 'Wild 105.7'

On deciding the moniker for the new radio station, the panelists offered the following thoughts:

STEVE RIVERS: "Wild" seems to fit the station.

REBECCA Tilden: "Rhythm Nation" [an alternative to the three leading choices presented as a station name] might spark a grassroots effort in marketing.

VIN FREDERICK: There are some people in the room from MTV who do a good job of naming things, and I am no expert. But you have to own that 15-24 demo with a CHR/Rhythmic station. 'Superfly 105.7' [one of two alternate names] would work. 'The Pulse' of the city is good, too. I would go with either one. 'Rhythm Nation' did get a lot of votes when I ran it past females at the station.

NICK MILLER: "Wild" — for the reasons that Von said. 'The Pulse' is a good idea. There are certain sales ramifications of the name you choose, and how that will play over time really depends on how you position it. Von's idea of nurses checking everyone's pulses is a brilliant idea, and the sponsorship opportunities would be great. But "Wild" seems to be the consensus favorite.

BILL TANNER: With a rhythmic station, you must have a grass-roots, bottom-up feel. I think "Wild" reflects that better than the others. From an advertising standpoint, it can pique you, and some execs may not want to go to an agency and say, "I've got a 'Wild' radio station."

MILLER: Don't worry, Bill, it's just "Tony Quinn: I like "Wild" because it says something about the radio station. You're positioning yourselves against the other stations you'd be going after, like '90X and WGLK."

RIVERS: Most people do have a good feel for those names, and some execs may not want to go to an agency and say, "I've got a 'Wild' radio station."

MILLER: Good. It's Wild: It has that vibe. When you go into a market and want to stimulate someone's imagination, you want to be a little goody to go off the wall. Sometimes you may want to be a little more down the middle. There really haven't been a fun, pop station with attitude in Atlanta in a while. Star is more conservative and safe, yet highly successful. 'Wild' makes a lot of imagination and theater of the mind. You don't have to give away a million dollars to have fun with it.

Hitting The Bull's-Eye

So what do you do if you if the name you've chosen makes a great deal of noise, but then has some back-lash after a while?

TANNER: "I can't put enough emphasis on a good sales force that knows and understands the product and the life of the type. It takes sales talent."

Added Buzz Bennett, "Wild" has proven to be successful, and we are all familiar with it by now, so it is safer. The most powerful words in the English language are all descriptive adjectives."

RIVERS commented, "It also allows the most dramatic differentiation between you and your competition right off the bat. This station should not be a safe radio station in terms of presentation. It should live up to its name. We are trying to get the numbers on the board as fast as we can. Something else that worked well besides a name to introduce a station was what Mark Driscoll did for us at [Pyramid Broadcasting] in Charlotte. We needed to do something that would get us noticed right off the bat. The frequency had been in the format of the Month Club for a long time, and we wanted to attract immediate attention. So, Mark came up with the idea of using a 10,000-watt cycle tone. Every 10 minutes there would be a promo on the air. We made it a contest and said, when the tone goes away, the first ten callers win $1,000 bills. Everywhere we went, that stupid tone was playing. You couldn't get away from it. Something like that — as simple as it sounds — gets immediate attention.

When we put WKTY on the air, we also did something for Wall Street. With all the great talent in the company, Chancellor Media broadcast a different one of its radio stations every day for a week before signing on KTU. One day it was KKBTLA, that was海滩翻转, another day it was WRCX/Chicago. You can imagine being in New York, where it was cold and snowy, and hearing Los Angeles weather, where it was sunny and 80 degrees. Anything you can do to jog the mind and make people stop and ask, "What's going on here?" is a great thing to do."

Tilden added, "One reason we decided to use all the Chancellor stations was that it was the company's first station in New York, and it was a great opportunity to expose our New York clients to our other markets. It's sort of an inside IR angle too."

Quinn also commented, "When you are introducing a new station, you really have to introduce your unique image in that first campaign. People need to know who you are. You really have to come up with a style that the audience can identify with."

Dealing With The Demos

Obviously, the younger demos is easier to move than an older one. Younger demos are very fickle, though, and can move away from you as fast as they come if you are not doing what you want. How do you address this situation if the station is an AC? The panelists responded as

Continued on Page 26
For better support, you'll have to call Victoria's Secret.

With Prophet Systems, you get a better built system and great support.
When you need tech support you need it immediately. After all, your time is money.
Improving and enhancing our tech support department is part of our continuing growth plan.
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THE BIGGEST PARTY ON THE PLANET!
Last weekend... exclusive Madonna interview.
This weekend... exclusive Steven Tyler & Liv Tyler from ARMAGEDDON.

What do John Ivey, Dale O'Brien, Mike Preston, Rick Gillette, Dave Eubanks, Keith Clark, Danny Clayton, Charlie Quinn, and Jay Beau Jones have in common?

They party together every weekend with 117 other great programmers and superstars like Celine Dion, Madonna, Mariah Carey, Matchbox 20, Paula Cole, Savage Garden and Third Eye Blind.

Conducted by supreme partymaster John Garabedian, Open House Party is like Viagra® for your station's weekend. Bringing you spectacular prizes money can't buy, like trips to the MTV awards, Spring Break and Lilith Fair, computers, videophones, and cash!

No single station in any market can produce anything this exciting or spectacular every single weekend to blow listeners away 52 weeks a year!

And mix-downs from the hottest clubs in the world, top notch talent and the resources of a million dollar production team.

It makes mix shows sound boring and part-timers sound like feeble wimps. Maybe that's why Open House Party typically generates the highest daypart shares of the entire week on most stations who run it.

And this show generates money! Sell live cut-ins to clubs at premium rates and watch your sales department go crazy. What are you waiting for? Turn your weekends into spectacular major events 52 weeks a year. Lock up Open House Party in your market now and stiffen up your weekends.

Call 1.508.480.9000, or email openhouseparty@superadio.com
MUSIC & MOVIES

CURRENT

- **DR. DOULTLE (Atlantic)**
  - Singles: Wood-Wood/Boyz "See You That Someday/Aaliyah"
  - In Your World/Speed Knot Mobsters
  - Other Featured Artists: Jody Watley, Ginuwine

- **MULAN (Warner)**
  - Singles: True To Your Heart/6 Degrees & Stevie Wonder
  - Reflection/Christina Aguilera

- **THE X-FILES (Erika/EAG)**
  - Singles: Waiting After You/Foo Fighters (Erika/Roswell/Capitol)
  - Other Featured Artists: Cure, Tone, Sarah McLachlan

- **HOLDIN' FLOUTS** (Capitol)
  - Singles: Chances Are/Boogie & Martina McBride
  - Take You To My Love/Garth Brooks

Other Featured Artists: DWight Vondaam, Mervinex, George Strait

- **GODZILLA (Sony Music Soundtrax)**
  - Singles: Heroes/Watchers (Epic)
  - Come With Me/Puff Daddy/Sunny Page

Other Featured Artists: Jamiroquai, Ben Folds Five, Days Of The New

- **RED (Interscope)**
  - Singles: Zoom/Dr. Dre & L.L. Cool J (Alternative/Interscope)
  - Britney's Supergroup (Epic)

Other Featured Artists: RZA, Public Enemy, Mack 10 & Ice Cube

- **I GOT THE HOOK-UP (No Limit)**
  - Singles: Get The Hook-Up/Master P's Off Funk
  - Other Featured Artists: Mack 10, Mystikal & Mia-X

- **THE CITY OF NEW YORK**
  - Singles: Unrelated/Alainis Mortisette

- **Trio**
  - Goo Goo Dolls

Other Featured Artists: U2, Paula Cole, John Lee Hooker

- **WOO (Sony Music Soundtrax)**
  - Singles: Do It/Date Apocalypse/Nine Dogz/Ivan G

Other Featured Artists: Brownstone, M.C. Lyte Sh. Gilbert, Lost Boyz

COMING

- **ARMAGEDDON**
  - Single: Don't Want To Miss A Thing/Aerosmith (Columbia)

- **BASKETBALL**
  - Take Me On/Reel Big Fish ( Mojo Records)

MUSIC DATEBOOK

**MONDAY, JULY 13**

1972 The Everly Brothers break up permanently during a concert when Phil, enraged with his brother's 30s performance, destroys his guitar and exits the stage.

1988 The 16-hour Live Aid concert concludes in Philadelphia. The live broadcast is seen in 22 countries by 2 billion people and produces an estimated 
$40 million for the charity.

1989 Director Oliver Stone selects Madonna to play the lead in his film, Evolution of Man, about an extraterrestrial feature. (ex- E)

Roger McGuiness (Byrds) 1942 Released the Shirelles "Dedicated To The One I Love" 1958, "StaggerLee" 1957, "Born To Be Wild" 1968, "Eric Clapton's "I Shot Screamin'" 1974

**TUESDAY, JULY 14**

1966 The Who launch their first American tour opening for Herman's Hermits.

1977 The Sex Pistols perform on the BBC, a second time after an earlier TV ban for profanity and anarchy.

1987 Elvis Costello & The Attractions perform for the first time.

1988 Dave Miller releases a star on the Hollywood Walk of Fame.

1958 George Michael's father's dispute is settled. His dream of becoming a comic costs him $40 million to acquire the rights to his name.

Randy Goffin 1912, Tony Danelli 1966

**WEDNESDAY, JULY 15**

1973 The conclusion of the White City Festival in Chicago, meaning the end of the Summer of Love. The Rolling Stones are playing their last American concert which is the last of the festival.


1985 In New York, Queen Latifah is potted as her first female bodyguard is shot during the attack.

Brenda Kanous 1940, Ian Curtis (Joy Division), Sireni 1981

**THURSDAY, JULY 16**


1977 Washington, DC, Smokey Robinson & The Miracles perform for the last time.


1964 Harry Chapin, 39, dies in a car accident


Rod Stewart: It's A Gas!

It seems rocker Rod Stewart and his wife Rachel Hunter really get busy when they're in the sack — trying to smell out the other by breaking wind! "I'll let fly with one," says Stewart who keeps score in World Cup style: "One-nil!" He then gives Hunter 45 seconds to respond or it's "game over!"

Breaking Up Is Hard To Do

While the Spice Girls kick off their big tour, poor Geri "Ginger Spice" Halliwell is singing the blues. She didn't get the part as one of Charlie's Angels for Aaron Spelling's TV movie based on the '70s series, and things went from bad to worse when she tried for a solo recording career. "She was pathetic, she just doesn't have the range... This girl has minimal talent," says an exec who was at the audition (Star, National Enquirer). Meanwhile, on the heels of the tabs reporting the breakup of Whitney Houston and Bobby Brown, The Globe, National Enquirer, and Star all run Brown's latest arrest scandal. The Globe says that when Brown called Houston begging for help, she told him to get lost!

Are You Talking To Me?

After winning last year's lawsuit against producer Phil Spector for back royalties owed to her since 1987, imagine '60s songbird Darlene Love's amazement when Spector subpoenaed her to testify in his defense at his court battle with ex-wife Ronnie Spector. "I could not believe it. I sued him for exactly the same thing! I certainly won't do him any good — I'll bring new meaning to the word hoolie witness. I have nothing to say to that insane man!" (New York)

"Who the fuck is Brian Warn-

George Hana was per-

Hee-Missy Elliott, 23

**SUNDAY, JULY 19**

1968 Frank Sinatra, 50, marries Mia Farrow, 19

1970 The Allman Brothers Band roadie Scooter Herring is sentenced to 75 years in prison for distributing narcotics.

1980 In Denver, David Bowie makes his stage debut in the play "The Elephant Man.

Brian May (Queen) and Bonnie Loe-

Roger, the Rolling Stones' "Hunky Tonic Woman" 1969, Orleans "Dance With Me" 1975

Mark Solovics

Each week RAR sneaks a peek through the nation's consumer magazine's market research of everything from the sublime to the ridiculous in music news. RAR has not verified any of these reports.

Creating An Image

"I don't have anyone in the studio playing guitar for me and then saying I'm doing it. I worked hard for years and years and years to get what I'm getting musically" — Wyclef Jean explains the philosophy behind his music and the concept of the Fugees (Vibe). Incidentally, Lauryn Hill, one of the Fugees, is also interviewed in Vibe and spotlighted — along with Maxwell and D'Angelo — in Tamer's feature on Neo-Soul.

Summer Tales

Rosanne Cash writes about her need to tour in the summer while most people like to relax: "Because I love it. And because I need the money. To use one of the ultimate road cliches, it's not the performances I get paid for, it's the other 22 hours." (New York)

In her ode to summer and music, Madonna graces the cover of Rolling Stone, and her ex-married new portfolio is featured on nine pages. Her take on music: "It's primal, and it's wesceral, and it's a cure for the summer-time blues. Adapt to the heat."

Reducing It In

George Michael can't get enough of the road-side rust area where he was arrested weeks ago for lewd conduct. It seems he was straying around the area before sitting in his car and wait-

Reducing for a rendezvous, until two fans spotted him, and he high-

It is an invitation to see the world's most famous rockers at the 1998 R&R Music Awards.

Dennis Hof.

Mark Solovics

The show at the 1999 R&R Music Awards will be held on Saturday, July 19, at the Sahara Hotel & Casino in Las Vegas.

For more information on attending the show or purchasing tickets, please visit www.americanaudiohistory.com.
TELEVISION

**TOP TEN SHOWS JUNE 22-28**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Show Title</th>
<th>Average Viewership (in millions)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>The Simpsons</em></td>
<td>16.3</td>
</tr>
<tr>
<td>2</td>
<td><em>Seinfeld</em></td>
<td>16.0</td>
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<tr>
<td>3</td>
<td><em>ER</em></td>
<td>13.5</td>
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<tr>
<td>4</td>
<td><em>NYPD Blue</em></td>
<td>12.8</td>
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<tr>
<td>5</td>
<td><em>Northern Exposure</em></td>
<td>11.7</td>
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<tr>
<td>6</td>
<td><em>ER</em></td>
<td>11.0</td>
</tr>
<tr>
<td>7</td>
<td><em>The X-Files</em></td>
<td>10.5</td>
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<tr>
<td>8</td>
<td><em>ER</em></td>
<td>9.8</td>
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<td>9</td>
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<td>10</td>
<td><em>ER</em></td>
<td>8.7</td>
</tr>
</tbody>
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**TELEVISION EVENTS**

- **Friday, 7/3**
  - *Cherry Poppin' Daddies, The Magic Hour* (check local listings).
- **Saturday, 7/4**
  - *Melissa Manchester and Buckwheat Zydeco* are slated to perform on *A&E's* *Rip Goes The Fourth* (7:00 PM/ET, 4:00 PM/PDT).
  - *Eric Johnson and Kenny Wayne Shepherd* perform on *PUBS* *Austin City Limits* (check local listings).
  - *Blues Traveler, Rusty Root, Son Volt, and Super 8* perform on *PBS* *On Tour* (check local listings).

**WEEKEND BOX OFFICE JUNE 26-28**

<table>
<thead>
<tr>
<th>Film Title</th>
<th>Domestic Gross</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>1 Doctor Dottie</em> (Fox)</td>
<td>$29.01</td>
</tr>
<tr>
<td><em>2 Mules</em> (Buena Vista)</td>
<td>$17.01</td>
</tr>
<tr>
<td><em>3 The F-Files</em> (Fox)</td>
<td>$13.28</td>
</tr>
<tr>
<td><em>4 Out Of Sight</em> (Paramount)</td>
<td>$12.02</td>
</tr>
<tr>
<td><em>5 The Truman Show</em> (Paramount)</td>
<td>$9.50</td>
</tr>
<tr>
<td><em>6 Day of the Devil</em> (Buena Vista)</td>
<td>$7.57</td>
</tr>
<tr>
<td><em>7 Perfect Murder</em> (WB)</td>
<td>$5.27</td>
</tr>
<tr>
<td><em>8 Hope Floats</em></td>
<td>$2.43</td>
</tr>
<tr>
<td><em>9 Can't Hardly Wait</em> (Sony)</td>
<td>$2.13</td>
</tr>
<tr>
<td><em>10 The Voice Whisperer</em> (Buena Vista)</td>
<td>$1.88</td>
</tr>
</tbody>
</table>

All figures in millions

**CRITICS' PICKS**

- **Grease: 20th Anniversary Edition**
  - *Grease*, the film's *Soundtrack* is now available on CD.
  - *Grease* is a classic and has been a favorite among audiences for decades.

**VOCAL CHALLENGE**

- **Weekly Challenge**
  - *Joseph Deckard* takes on *Grease* with *Dansing Queen* and *Grease 2000*.

**VIDEO STORES**

- **New This Week**
  - *Wes Anderson's Cinema Paradiso*
  - *Tim Burton's *Edward Scissorhands*"

**VIDEO STORES**

- **New This Week**
  - *Wes Anderson's Cinema Paradiso*
  - *Tim Burton's *Edward Scissorhands*"

**NEW MUSIC RELEASES**

- **Deb Ware's *Savage Garden***
  - *Deb Ware's *Savage Garden* is fresh and full of emotion.

**FILMS**

- **WEEKEND BOX OFFICE JUNE 26-28**
  - *1 Doctor Dottie* (Fox) - $29.01
  - *2 Mules* (Buena Vista) - $17.01
  - *3 The F-Files* (Fox) - $13.28
  - *4 Out Of Sight* (Paramount) - $12.02
  - *5 The Truman Show* (Paramount) - $9.50
  - *6 Day of the Devil* (Buena Vista) - $7.57
  - *7 Perfect Murder* (WB) - $5.27
  - *8 Hope Floats* - $2.43
  - *9 Can't Hardly Wait* (Sony) - $2.13
  - *10 The Voice Whisperer* (Buena Vista) - $1.88

All figures in millions

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Increase Revenue
Increase Ratings

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Marc Greenspan, Julie Heath, Rhody Bosley and Charlie Sislen, Owners/Partners of Research Director, Inc.
How Much Should You Spend?

“As much as you can” would seem like a logical answer. Tilden gives us a little more of the Chancellor philosophy.

“When it comes to money, it depends on what you have to work with. At WKTL, we bought a lot of TV and outdoor, but what really drove that station were the weekly opportunities that were created. We spent a lot of money on PR and creating events that started a buzz in New York. In the upper demos, you are going to have to sink more money into TV and outdoor. You really have to address your clients and sponsors and include them in everything you do.

“Sometimes we do things just for the clients. Chancellor COO Jim de Castro wanted to make a big splash for Chancellor with the launch of Mega 100 in Los Angeles with a hip party at the Sky Bar in Hollywood, thus getting the market into our company. You’re really selling them on the vision of what you are going to do. It doesn’t always hit overnight. It takes you a little time to develop a relationship with the clients and let them know what your track record is.”

Driscoll added, “What is important in position is a relationship with positions with line managers and not station positioners. It is not just about who spends the most money, it’s about who stimulates the audience’s mind the best.”

Music Tests

“Continued from Page 15

Music Tests have switched to it. That answer lies in the other venue where control is critical and where audiostreaming has its biggest problems with quality. Recruiting is where any type of test done in an auditorium falls down... sometimes horribly.

Control In Recruiting

If you’ve observed many audiostream tests, you’ll have come to the conclusion that the fact that recruiting problems are not rare. People who observe with a critical eye have seen who comes to the tests.

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

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

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

• People who really shouldn’t be there (due to poor recruitment, not picking correctly to the screen).

• People who don’t represent the folks you should seek most: the people in your Arbitron “hot ZIPs” who return diaries book after book for your format (and most of hot ZIPs are far from the metro). That interactive testing is impossible to infiltrate.

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

How interactive testing has two big advantages. First, it reaches people at random all over the metro – you can even focus on your hot ZIPs, no matter where they are (and interactive testing is impossible to infiltrate). Second, with our recruiting system, we never need to worry about SORP’s or groups of friends (the ladies don’t have to come out at night, so there’s no need for friends). It is absolutely “A quality recruiting every single time.”

Let’s put all this into perspective. I don’t have audiostream testing. I was, after all, one of the three guys at The Research Group who invented and developed it. We were the first to offer it to our clients way back 18 or 19 years ago. It’s not horrible. It’s just that interference problems in its ability to get real critical ZIPs all over the metro and in its ability to get to real listeners and their music preferences -- has a clear advantage.

And that’s why it’s getting such good results for our clients who use it.
Dick Springfield
1945-1998

He will be missed by those who shared his understanding that strategic thinking is as much art as it is science.

Robert Benderson
President
www.americanradiohistory.com
Jock Fired Over Veggie Beef!

Beth Clements, morning co-host at Citadel's KKFМ/Colorado Springs, was fired after she criticized Taco Bell's policy of charging extra for substitutions (such as extra beans instead of beef) as being unfair to vegetarians. Clements said she was let go after Taco Bell threatened to pull major advertising dollars. OM Paul Johnson told the Colorado Springs Gazette, "Clements' Taco Bell comments were the straw that broke the camel's back." Clements' rebuttal: "Of all the things to be fired over ... not gay rights, not animal rights, but fast food. How weird is that?"

On Friday (6/26), WFBQ/Indianapolis shattered its previous annual blood drive totals when nearly 2500 volunteers donated blood to various Central Indiana centers. In fact, hundreds had to be turned away.

Some talk about the issues, while others take matters into their own hands. With wildfires raging out of control throughout the state of Florida, Mike Young — morning man at FM Talker WSKY/Gainesville — recruited a voodoo priestess in an attempt to appease the voodoo fire god Shengo. The ceremony involved fire red apples, fire red candles, and chanting. Apparently, Shengo was pleased: Just a few days later, drenching rains turned back fires that were threatening a nearby community.

Clear Channel Chairman/CEO Lowry Mays will receive the NAB's '98 National Radio Award on Oct. 16 during the NAB Radio Show in Seattle.

WKUT/NY PD Frankie Blue is hosting a benefit breakfast with Lifebeat, the music industry fights AIDS organization, on Thursday, July 30. For more info, call (212) 965-8900.

KYL/D/1SF recently raised over $6000 for an unemployed mother who lost her son in a tragic car accident. Wild 94.9's morning Doghouse went on the air and solicited the money, enough to cover the costs of the funeral.

The magazine gives out its Continued on Page 30

Rumors

- Is legendary programming architect Bill Drake about to return for consulting duties at heritage Oldies KHJ/AM-L.A.?
- Is CHR/Rhythmic veteran consultant Jerry Clift about to make a return to the City of Angels?
- Will former KKFN/The Planet/Houston morning drivers Hart & Coffey join KZZO/Los Angeles?
- ST heard WRIF/Detroit's spike in the ratings was unseasonal.
- ST heard WSMN/Sarasota's format change to country was to fill a hole created by a format demise.
- Is legendary LA personality Charlie Tuna about to rejoin Country KKF/Anaheim, CA for wakeups?
- ST hears WLLD/Tampa will be sold to a new PD this past Monday ... until a wild card candidate suddenly appeared. With the field back up to two, will the powers that be have made up their minds and inked the new PD and morning show by the time you read this?

“Successful startup country label seeking another hot-as-a-firecracker promotion team player. If you take yourself lightly and your purpose seriously, and love to work and play equally hard, send your resume and promotion philosophy to:
newsboys

WooHoo

the first song from the new album *step up to the microphone*

produced by Peter Furler

Continued from Page 28

apollo four forty
the cure
deftones
dishwalla
failure
god lives underwater
gus gus
hooverphonic
locust
meat beat manifesto
monster magnet
rabbit in the moon
rammstein
self
the smashing pumpkins
veruca salt

coming for the MASSES
july 14th!

N2K Sr. VP Don Coddington created quite a story for his new band, the Tories. To grab some attention for the band's new single, "Not What It Appears," Coddington sent all R&R Alternative reporters a crisp new $10 bill along with a note that read: "This is not what it appears. This is not payola. This is not pay-for-play. Instead, this is a free lunch. We at N2K want you to be well-nourished when listening to the astonishing, pulse-pounding new single from the Tories."

Coddington explained to ST, "It's my understanding that anything under $25 is lawful, and the promotion created quite a buzz." On the flip side, WXZZ/Lexington, KY sent the CD, letter, and money to their attorney, and, due to their own policies against accepting gifts, consultants Jeff Pollack and Jacobs Media sent back the sawbuck.

KYQ/ Wichita morning driver Pat James came up with a cool way for listeners to beat the triple-digit heat last week. The station used a three-day pass to a local country music festival to lure 10 listeners into tubs full of ice, and the one who could stay the longest would win the pass. After an hour and a half, though, five were still in their thermally challenged chairs, so the station awarded passes to all five. The stunt gained national notoriety when NBC-TV's Tonight Show With Jay Leno picked up the story from a local affiliate's news feed.

Payola En Español?

A Los Angeles Times article last week singled out SBS-owned Regional Mexican

KROQ ROASTS ITS WEEENIE AGAIN — At the station's sixth annual event and festa, KROQ's Richard Blade hangs with old bud Billy Idol and new flame Save Ferris' "Monique.

Rumbles, Pt. 1

WWDC/Washington VP/Programming Dave Brown leaves his post at the heritage Active Rock station KLOB/Houston Dir./Ops Michael Hughes will oversee DC/101 from his office in Houston while he searches for a replacement.

KKBTL/Atlanta middayer Diana Steele joins KMJU/ SF afternooner Ric Chase to form the new morning show at KMEU.

Jaco/San Diego Dir./AM Sales Jim Volaw becomes Market Mgr. for the company's Santa Barabara, CA cluster.

Former WJZ-FM/Albany staffer Michele Price joins Urban KXHT/Ashland as PD.

WWWJ/South Bend, IN MO Casey Daniels adds PD stripes.

Having flipped from Country to CHR/Rhythmic, KKIK/Austin picks up new calls KOBT (The Beat).

KPTY/Phoenix AP/Dmiddayer Sherry Knight exits along with nighttimer Alex C., who takes afternoons at new CHR KTAA-Fresno.

WMKJ/Elimha, NY PD Bob Quick is promoted to PD of sister Classic Rock WNWZ. WMKO MD Eric Moon will now handle APD/MD duties for both WMKO and WNWZ.

WRAC & WZQK/Fallbrook, IL programmer Tom Garrett exits after 11 years for the Midwest Affiliate Relations Manager position at MJI Broadcasting.

Spring Broadcasting moved Country WKOE-FM Atlantic City, NJ to CHR WZWP-FM's frequency as "Cat Country, the New 107.3". On WKGE's old frequency, Spring will debut Pop/Alternative "106.3, the Shore."

Tejano KBSO/Corpus Christi, TX changed format to Classic Rock. AM Broadcasting Pres. Mike Aradillas will handle programming duties; look for a live airstaff to debut Monday (7/6).

WYHN/New Bedford, MA morning drivers J.R. & Sharon come off the air. J.R. steps down to concentrate on his PD duties for parent Spring Broadcasting, while Sharon exits to become a TV reporter.
HOPE FLOATS SOUNDTRACK
ALREADY PLATINUM!

TOP 5 NATIONAL ALBUM SALES
4 STRAIGHT WEEKS!

ADDED THIS WEEK:
- KGBY
- WNNK
- WKCI

ALREADY ON:
- KKLQ
- KKRD
- WLIF
- WAPE
- KESZ
- KCW
- B97
- WDOK
- WLTE
- WRCH
- WFLY
- WZNY
- WNTQ
- KOSI
- KVIL
- WMJX
- WNKI
- WERZ
- WSTO
- WNOK
- KLZ
- AND MORE!

garth
BROOKS

"To Make You Feel My Love"
THE Garth Brooks song for Mainstream Radio
On Your Desk Now!

The new single from the EXPLOSIVE soundtrack

music from the motion picture
HOPE FLOATS

"To Make You Feel My Love" the new single from Garth Brooks
is also available on his box set "The Limited Series"

www.americanradiohistory.com
N
eed to whip your mornings into shape? Dominate your market with "Bob & Sheri", a conversational, not contrived, approach to morning radio. "Bob & Sheri" is real people talking about the things your target demo talks about: Sex, pop culture, show business, and children. It's sometimes risqué', occasionally controversial, but always funny and always a hit with adult female listeners. "Bob & Sheri" takes control of the numbers because, for the first time, a female talent is showcased as more than just a submissive giggle-chick side kick.

If the same old thing just isn't doing it for you anymore, it's time to try something different. Start a new morning fetish in your market with "Bob & Sheri". Call Tony Garcia at (704) 374-3689.

BOB & SHERI

Continued from Page 30

KLAX/L.A., as one of 24 Spanish-language stations that have been subpoenaed in a payola investigation, SBS Sr. VP Carol Larkin tells ST, "There is an investigation going on, and we have no knowledge of any wrongdoing by any of our employees at any of our stations." The subpoenaed stations were required to turn over payroll records and other information to the Department of Justice, which claims that Spanish-language label Fonovisa made inappropriate payments to PDs and independent record promoters.

CBS': WXRX/New York, KQOQ/L.A., WXRT/Chicago, WKRR/Detroit, WHFS/ Washington, and WBCN/Boston are all taking part in a "call in to win" concert promotion with MTV. It's the first time the network has ever sought a marketing partnership with a radio group.

Records

- Columbia-West Coast Dir./Art/Pep & Crossover Promo Liz Pokora leaves the label after opting not to renew her deal.
- Tommy Boy Head of Promotion Mike Boccio exits after 10 years and is replaced by RCA Dir./Crossover Promo Jack Cyphers.
- Former Capitol Records vet Stan Foreman announced he is forming his own promotion/marketing consult business and picks up Capitol as his first client.

Continued from Page 30

BOB & SHERI

HASN'T WARREN OUT HIS WELCOMEYET. — Actor Warren Beatty found at least 99 X-celent reasons to hang with WNNX's Barnes, Leslie, and Jimmy on a recent trip to Atlanta.

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

Rumbles, Pt. 2

- KAKT/Medford, OR MD Todd Boss is named PD middays for crosstown sister KTMT. KTMT MD Brian O'Conner adds APD duties.
- At WQBQ/Ann Arbor, MI, PD morning co-host John Vance will exit on July 10 to become WMQ at Midwest Family Radio's WWRX, WCSS & WYTW/ St. Joseph (Benton Harbor), MI. MD morning co-host Jerry Mason leaves today (7/7) to become MD at Adult Alternative C-IDR/Detroit.
- KUMX/New Orleans MD/PM driver Jammer will join KWVW/San Luis Obispo, CA as PD/PM driver on July 15.
- WGAQ/Myrtle Beach, SC PD Jeff Kenny exits. Ernie Dee joins the station as PD/MO.
- KRZQ/White adds the Bob & Tony Show, starting Monday. Hank the Mechanic stays on to handle local inserts, while co-host Phil Thompson moves to middays.
CONGRATULATIONS TO CHANCELLOR MEDIA’S R&R 1998 INDUSTRY ACHIEVEMENT AWARDS WINNERS

<table>
<thead>
<tr>
<th>Category</th>
<th>Winner</th>
</tr>
</thead>
<tbody>
<tr>
<td>RADIO STATION OF THE YEAR (Markets 1-25)</td>
<td>KHKS/Dallas</td>
</tr>
<tr>
<td>ACTIVE ROCK PERSONALITY OF THE YEAR</td>
<td>Mancow Muller, WRCX/Chicago</td>
</tr>
<tr>
<td>AC STATION OF THE YEAR</td>
<td>WLTW/New York</td>
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<tr>
<td>AC PD OF THE YEAR</td>
<td>Jim Ryan, WLTW/New York</td>
</tr>
<tr>
<td>AC PERSONALITY OF THE YEAR</td>
<td>Don Bleu, KIOI/San Francisco</td>
</tr>
<tr>
<td>CHR/POP STATION OF THE YEAR</td>
<td>KHKS/Dallas</td>
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<tr>
<td>CHR/POP PD OF THE YEAR</td>
<td>Tom Poleman, WHTZ/New York</td>
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<td>CHR/POP PERSONALITY OF THE YEAR</td>
<td>Kidd Kraddick, KHKS/Dallas</td>
</tr>
<tr>
<td>CHR/RHYTHMIC STATION OF THE YEAR</td>
<td>WJMN/Boston</td>
</tr>
<tr>
<td>CHR/RHYTHMIC PD OF THE YEAR</td>
<td>Cadillac Jack McCarthy, WJMN/Boston</td>
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<tr>
<td>CHR/RHYTHMIC PERSONALITY OF THE YEAR</td>
<td>Bill Lee, WKTU/New York</td>
</tr>
<tr>
<td>NAC/SMOOTH JAZZ MUSIC DIRECTOR OF THE YEAR</td>
<td>Blake Lawrence, KKSF/San Francisco</td>
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<td>ROCK STATION OF THE YEAR</td>
<td>WDVE/Pittsburgh</td>
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<td>URBAN STATION OF THE YEAR</td>
<td>WGCI/Chicago</td>
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<td>URBAN MUSIC DIRECTOR OF THE YEAR</td>
<td>Janet G., WJLB/Detroit</td>
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<tr>
<td>URBAN AC PD OF THE YEAR</td>
<td>Joe Tamburro, WDAS/Philadelphia</td>
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<tr>
<td>URBAN AC MUSIC DIRECTOR OF THE YEAR</td>
<td>Daisy Davis, WDAS/Philadelphia</td>
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Radio America: Built From The Ground Up

Entrepreneur Jim Roberts says it can still be done in today's radio world

When you think about network radio and programming suppliers in today's radio world, most don't even have to pause before quickly naming the biggest players in the business. Chances are, though, one name that doesn't comes to mind is Radio America. Although certainly not one of the big Wall Street players in the network radio business, Radio America has grown from an ad hoc collection of conservative-leaning talk shows into a 24-hour, seven-day-a-week national program supplier.

Jim Roberts, President/founder of Radio America, isn't someone who came to his job through a radio background. Upon graduating from Miami University in Ohio with a major in English and a minor in journalism, Roberts entered the Navy as a junior officer and served during what he described as "three very interesting years, from 1968 through 1971." His post-Vietnam period included an extended stay in Mexico as a print journalist for the "Mexico City News." A student of politics and onetime Lyndon Johnson congressional intern during his college days, Roberts returned to the U.S. and spent most of the mid- and late '70s as, first, Political Director, then Executive Director of the American Conservative Union in Washington, DC.

The relationships forged during this period moved Roberts into the world of political consulting. He also took time to write his first book, The Conservative Decade, which included a forward by then California Gov. Ronald Reagan. When the Reagan revolution swept into Washington in 1980, Roberts was tapped as director of the prestigious White House Fellowships program. At the end of Reagan's first four years, Roberts left the administration with a good Rolodex and an idea. That idea was Radio America.

I spoke to Roberts at length to get his take on the look of the future for smaller independent network entrepreneurs such as himself, and to ask the DC-based weekly radio host if he believes political talk radio is DOA.

R&R: Isn't it really a long-term career goal that got you into the broadcasting business, right?
JR: Correct. My initial goal for Radio America was to try to get some of the research and findings that were coming from various sources — including think tanks and members of Congress — out to the public. So, in late '84 we started putting out a weekly tape of short commentaries and debates — I think we used to have about 20 different features on the tape each week — which we got cleared on about 300 stations at the time. This was well before the whole modern-day Talk radio explosion that came along in the late '80s and early '90s. I had no idea that would happen. At the time we were simply trying to do high-quality, information-filled programming, which I envisioned as a sort of politically conservative version of National Public Radio. And while we were having some success, putting a network in place was always the vision for Radio America. But I really didn't have the financial resources to move it forward at that point.

R&R: What was your first real exposure to network national radio?
JR: Our first show was The Morton Downey Jr. Show, which was on the air locally in Washington at that time on "WRC. We became the program's syndicator and marketer. It was going quite well until Morton left to move to Dallas and became more interested in his TV show than the radio show. It all just sort of fell apart. Then we syndicated Alan Keyes, and he declared he was running for president. We had to pull out of it, so that show never really developed.

R&R: With shows coming and going rather quickly like that, how did you manage to survive?
JR: Radio America operates, and has always operated, under the umbrella of the American Studies Center, which is a nonprofit foundation. So along the way, in fact until very recently, almost all of the revenue that came in was generated through individual contributions, foundation or corporate grants, or funding for particular programs. For example, Philip Morris has underwritten a series that we've done for a number of years during Black History Month. And although we are allowed to take advertising revenues, which we of course then must pay taxes on, we didn't start out as being advertising-driven.

R&R: Are you now consciously attempting to move Radio America into a more traditional national program supplier position?
JR: I really see Radio America as a sort of a hybrid, not the traditional version of either approach. We could not have gotten where we are today without the nonprofit revenue, and it also helps to insulate us a little from that bottom-line mentality that traditionally drives a network. In other words, every program doesn't necessarily have to stand on its own. I think it also allows us to be more discriminating in the programs we acquire than some other small networks.

R&R: Can you succeed and compete, let alone survive, in a competitive network radio world that includes giants such as Premiere, Westwood One, AMFM, and more?
JR: I think so. As I said, I think we are an interesting hybrid trying to position ourselves as a consistent and issues-oriented network. That doesn't mean all shows on Radio America are uniform, but the line-up and programming are consistent. It's all talk programming, with the exception of our very fine evening news magazine, Dateline Washington, which I hope to expand some day soon. I do see the origination of more news programming as a terrific growth area for the network.

While I would think perhaps our strength and future growth may be more in the smaller and mid-size markets, I believe we can compete. We have seen our affiliate list grow, and many times our shows are airing on stations that are actually owned and operated by broadcasters who are also in the network radio business. I think consolidation has been good for us, because now...
I feel good about our present lineup of talent, because I'm confident we are finally delivering what our earliest visions of the network were: informative and entertaining quality radio programs 24 hours a day.

R&R: Absolutely no slight meant to the rest of Radio America's weekly lineup — including Doug Stephan, Blancaqui Callum, Derry Brownfield, Gary Nolan, and Stan Major — you recently acquired The Olver North Show. How has the addition of someone who is known and recognized by literally millions of Americans, both fans and foes, impacted the network?

JR: Frankly, I'm amazed whenever I travel with Ollie. A decade and a half has passed since his appearance before Congress, and people still walk up to him in airports and other places we've been to shake his hand, get their picture taken with him, and ask for his autograph. He's been a tremendous plus for us because he has a loyal following of listeners and a loyal list of advertising clients, which I think will be a big boost for us down the road. Getting Ollie was a 10-strike for us, no question about it.

R&R: The success of the so-called "modern era" of Talk, which was really set in motion by the success of Rush Limbaugh, was driven by political discussion aimed at the so-called "angry white males" in America. Many in Talk say that era is over and that Americans could care less about what goes on in Washington politics in general. Your response?

JR: I totally disagree with that analysis. There are clearly cyclical patterns in the audience's interest in politics. I've seen interest tend to lessen toward the end of an administration, although I don't think that will be the case with Clinton. In fact, I think his last couple of years could be the most interesting for Talk radio. But, yes, people do get weary of politics for a while — usually after a presidential election — but then they get interested again. I don't think there's a lack of interest in politics that is any sort of a long-term trend in America.

R&R: What can talk hosts do, if anything, to keep political subjects interesting to listeners?

JR: First off, I think you have to understand that politics is a lot more than just trying to explain HR 124 or some other bill before Congress to people. There are a huge number of issues in this country to discuss that have a political dimension to them. For example, bilingual education is a subject that millions of people who may not necessarily be politically oriented are interested in and passionate about. Then there's a whole range of cultural issues, including gay rights, feminism, abortion, what our kids watch on TV, the Internet, movie ratings, so-called mercy killings, and educational reform. These are issues that transcend being strictly political subjects. These are all issues that touch nearly every American, and they are all fair game for discussion on Talk radio in my opinion. And on this subject, I firmly believe that one of Radio America's biggest strengths is our Washington, DC base. It gives us terrific access to the best people you can find to discuss issues such as these.

R&R: What advice do you have for entrepreneurs out there looking to start their own network?

JR: I would never discourage anyone's dreams, but I can certainly say this has been a whole lot harder than I ever thought it would be when I started out. Having said that, I guess that is the price of success. You have to have faith in yourself and a belief in your vision and be willing to stick it out through the tough times. It's like an airplane struggling for altitude: Once you make it, good things just start to happen.

R&R: Are there any as-yet-unrealized goals for Tom Roberts?

JR: Sure. There's a long way to go and a lot yet to be done with this network. I think we're getting to where I want it to be, but we've still got a lot of work ahead of us. For example, I'd like to expand our news coverage and, in fact, would not rule out another news magazine added to our morning lineup or even the potential of hourly Radio America network newscasts. But at this point in the network's development, I feel good about our present lineup of talent, because I'm confident we are finally delivering what our earliest visions of the network were: informative and entertaining quality radio programs 24 hours a day.
**SOUND DECISIONS**

**BRANSON'S RETURN TO THE RECORD BUSINESS**

Continued from Page 1

— most importantly, the period leading up to the sale of Virgin Records to EMI Music in 1992 for £560 million (or about $960 million).

**Inquisitive Person**

In an interview before his keynote address at R&R Convention '98, a jet-lagged Branson recalls why he’s starting all over in the music business, an industry he calls his first love. “I’m quite an inquisitive person and quite restless. I like to try my hand at new things and decided to go into the airline business, which is very perilous. Brit- ish Airways waged war to try to push us over the cliff and put the airline out of business. It was during the Gulf War, there was a recession going on, and they got quite close to succeeding. “The only way to say to them, ‘Look, [expletive] off, we’re here to stay,’ was to sell the record company. It wasn’t something I wanted to do, but the record company was very, very successful. [Former Virgin chief and current EMI Record- ed Music President] Ken Berry was someone I respected enorm- ously and had worked with since I was 16. I knew he would look after the company and make sure it wasn’t gobbled up by EMI. I also hoped that maybe one day quite the reverse would happen, and that people from Virgin would end up running EMI. It turned out that Ken now has the top job.

“Five years or so later, the airline has gone from strength to strength. It’s very profitable and doing enormously well. And the other compa- nies we’ve launched with the money we got from the record compa- nies have done very well, so we had the financial resources to come back in again.”

**Cash In The Bank**

A lot has changed in the record business since Branson formed Vir- gin Records in 1973 and hit plati- num pay dirt with Michael Old- field’s album Tubular Bells, and he has changed with the times, espe- cially when it comes to financing the record company. According to Financial Times, over the next few years Branson plans to take public in the UK a number of companies under the Virgin umbrella in order to finance his ambitious plans. That’s a turnaround from 1988, when he took the Virgin Group pri- vate because he didn’t believe the British stock market valued the company properly. The first of the properties expected to go public is the retail division, which could make its debut in mid-July. Estimat- ed value: around £250 million.

Branson has already tapped private investors for £80 million to fi- nance the launch of V2. Thanks to the one-two punch of his own and other people’s money, Branson hit the ground running with V2 and es- tablished beachheads in most ma- jor territories around the world from Day One — something he obviously couldn’t do in the early days of Virgin.

“That’s the principal difference between us and other independent labels and when we first started Virgin,” says Branson. “We already have fantastic people in Germany, France, Italy, Australia, Spain, and America, and so on. They will de-

**Sometimes when companies get too big and powerful — particularly in the creative business — it can give opportunities to smaller companies that are more artist-friendly.**

Small Is Beautiful

One thing you can expect Bran- son to replicate with V2 is to stay in- sistent on keeping things small. Branson’s strategy — one espoused by many other successful execu- tives in the business — has been to divide a business up into smaller units and give employ- ees increased responsibility and au- tonomy. That way, he believes, works for him in today’s record indus- try climate.

“Big is not always beautiful. Sometimes when companies get too big and powerful — particu- larly in the creative business — it can give opportunities to smaller compa- nies that are more artist-friendly. The key to Virgin’s success has been a lot of small labels, even though collectively it was quite a formidable force. As V2 gets bigger, it’s unlikely that we would keep it as the only label. We would almost definitely have our V3s or V4s or whatever we decided to call them.”

In fact, it is much of the corpo- rate world’s current obsession with “bigger is better” that annoys Bran- son, and that’s one of the reasons why he thinks radio might suffer in the future. “People were willing to experiment much more when we were running Virgin than they are now. It seems you have these big programming machines, and people are not able to be as adventurous as they once were.”

**TAKING CHANCES**

“In England we have a jock by the name of John Peel who worked for [BBC] Radio 1 and who has been solely responsible for breaking more and more bands over the past 25 years because he stuck his neck out. Because the music was new at the time, it initially was not very popular, but he kept on until the bands broke.”

“The point of my speech was to try to appeal to radio to be more adventurous and to try their hand at some- thing different. That’s one of the things that puts a few turns around has to do with the ‘s’ word: synergy. And Branson has a lot of it, not the least of which is the man himself, who’s virtually a walking advertisement for the Vir- gin brand. ‘Now we have things like the Virgin Megastores and the cinemas. We didn’t have those be- fore, and they offer us a great op- portunity to promote our artists.”

**PEOPLE WERE WILLING TO EXPERIMENT MUCH MORE WHEN WE WERE RUNNING VIRGIN THAN THEY ARE NOW. IT SEEMS YOU HAVE THESE BIG PROGRAMMING MACHINES, AND PEOPLE ARE NOT ABLE TO BE AS ADVENTUROUS AS THEY ONCE WERE.**

**STAYING HANDS-ON**

For an executive who oversees such a diverse assortment of global enterprises, Branson has been play- ing an active role in the launch of V2. “The way I run companies is that if I find great people, get involved in the early stages of a company, give them the right environment and the freedom to make mistakes as well as do great things, and then dive in when I’m needed.”

While he readily admits he’s “not as involved as I was in the ear- ly days of Virgin.” Branson has stayed true to his word. After his keynote address, he had lunch with a band he says “is reasonably well- known.” The day before he was in France. “The reason I was just in Europe and getting bounced all over the place to get to R&R Conven- tion ‘98 was largely due to my trying to make sure that some of our bands get the hearing they de- serve.”

In the immediate future, Branson says V2 engine in America should be hitting on all cylinders at radio and retail by September. Al- ready in the pipeline are new al- bums by rapper RZA of Wu-Tang Clan and Dione Dawn, V3 of N’dea Davenport, and Billy Craw- ford.

“We’re only a few months into starting it, and the recordings of quite a few of our artists are near completion. It’s a start. We’re looking to build for the long term. You know an artist like N’dea Dav- enport [who performed prior to his keynote speech] is going to break sometime. She deserves to break on this album across the board.”

In the end, however, Branson’s success hinges on the same vari- ables that affect other compa- nies: finding bright executive tal- ent and signing stars. “But the most important thing is that we have a company that people en- joy working for, that has great credibility, and that puts out great music. We’re not releasing anything and everything just for short-term hits.”

“Virgin signed long-term artists like Peter Gabriel, Simple Minds, and U2 — artists who have been around for 20 years. Those are the kinds of artists we’re look- ing for at V2, and those are the kinds of bands that don’t happen overnight and may take two or three albums in order to build. ‘We’re hopeful that one or two of our new bands will pop through. But we’re not in any great hurry.”
Ali Scores Knockout With Debut Single

Tatyana Ali's daydream is turning into reality. The actress, best known as cousin Ashley in the hit TV series The Fresh Prince Of Bel Air, is making her mark in the music world courtesy of her MJ/J Work debut single, "Daydreamin.'"

The song, which features New York rappers Lord Tariq and Peter Gunz, is already proving itself on the West Coast, where such key major-market stations as Urban KKB/T/Los Angeles and CHR/ Rhythms KPWR/Los Angeles, KYLD and KMEM in San Francisco, and XHTZ/San Diego are leading the charge. Other key stations reporting the song before the box include Rhythms WPOW/ Miami, KKSS and KYLZ in Albuquerque, and WKKJ/Chattanooga, TN and Urban WZAK/Cleveland.

Ali has been singing and performing since the age of four. She appeared in the acclaimed Broadway production Fences and was on TV's Star Search when she was 7 years old. Four years later, she landed her role on Fresh Prince, which has a successful six-year run.

In fact, Fresh Prince star Will Smith was instrumental in urging Ali to pursue her musical career. The actor/rapper was so convinced of Ali's potential that he signed her to his production company, Will Smith Enterprises. That, in turn, led to a meeting with MJ President Jerry Greenberg, who promptly signed Ali.

The heavyweight backing of Smith and Greenberg has also produced other benefits. In addition to Tariq and Gunz, Chico DeBarge guests on the ballad "Yesterday," Ali's forthcoming album, Kiss The Sky, also boasts the songwriting and production talents of Boyz II Men's Shawn Stockman, Narada Michael Walden, Kelly Price, and the red- hot Rodney Jerkins, who produced and co-wrote the single.

In setting up the record at Rhythmic and Urban, Work relied upon the tried-and-true formula — get a buzz going at the mix shows and clubs. Comments VP/Pop Promotion Johnny Coppola, "We didn't do anything fancy. We made sure we got the street teams on it and that we got it in the clubs and into the hands of the mix show DJs. When you have something solid, they'll take care of you. The mix show DJs are so important. If they're into the record, then you have a great chance at getting the record added."

To add a little buzz to the project, Work also leaked "Daydreamin'" to KPWR, where it immediately took off. That success crossed to KYLD and then other stations. The single is pushing down top five phones at KYLD.

When it comes to what's making "Daydreamin'" react, KKB/T MD Dorsey Fuller says, "There are a few reasons why it's working. For one, this is a great, light- hearted and song doesn't have any of the negative sex and violence in a lot of the other records. Also, Tariq and Gunz do a great job rapping on it, and what they're saying is relevant and important to our audience. The Steely Dan sample also adds to it, so the familiarity is there. But she's flipped it a little and made it fresh and different."

Not surprisingly, Fuller says the record broke from the mix shows. "The DJs started hitting it on their shows, and it kept coming up. It was a record that we already were considering, but that reaction helped push it over the top."

Fuller also likes what he sees when it comes to who is reacting to the song. "We thought it would work well with the younger end of the demo, especially the females. But surprisingly, it's also been testing well with males."

"Daydreamin'" hits retail on July 21, and the album is slated to be released in early August.

Meantime, MJ/J Work is in the midst of planning a tour. Sums up Coppola, "Tatyana is so experienced when it comes to this kind of thing because she's been doing it for so long. This is second nature to her. When people get to know her, they fall in love with her."

**Tres Hombres** — Virginia Ben Harper (c) and Pont Blank's Charlie Muselwhite (f) take a break with John Lea Hooker at Russian Hill Studios in San Francisco during the recording of the blues legend's forthcoming album, Best Of Friends. In addition to performances by Harper and Muselwhite, the album features Bonnie Raitt, Eric Clapton, Van Morrison, and Carlos Santana. The disc hits retail on September 22.

**News**

**Morissette, R.E.M. Discs By Fall?**

New albums by Alanis Morissette and R.E.M. are being readied for release by year-end.

Maverick is eyeing a November 3 release date for Morissette's eagerly awaited follow-up to Jagged Little Pill. Glenn Ballard returns as producer. Meantime, R.E.M.'s new album, the first without founding drummer Bill Berry, is expected to be in stores around October. A new single could be ready by September.

In other release news, the Counting Crows' new live double CD, Across A Wire — Live In New York, hits retail on July 14. The first single, "Rolling Thunder," is recorded for MTV's Live At The 10 Spot. The second side features nine songs captured during VH1's Storytellers ... Phish is close to completing its next album, tentatively titled The Story Of The Ghost, which is slated for a fall release ... Joan Osborne is getting near completion of her new album, which could hit retail this fall ... De'Niro has wrapped up work on its new album, And You Think You Know What Life's About, which is due on August 11. Look for the group to begin a mini-tour of small venues on August 19 in Minneapolis.

**Stewart, Matchbox 20 Tours Bow**

Tour update: Rocker Rod Stewart begins his first North American tour in three years on July 15 in Hartford ... Matchbox 20 embarks on its first arena tour on July 29 ... Soul Asylum and Semisonic support ... Boy George's Culture Club starts its 19-city reunion tour of the U.S. on July 23 in Atlanta ... Columbia newcomer Adam Cohen sets off on his first tour in support of alt-rockers ... Spin Doctors on July 7 in New York ... Smokin' Grooves tour has added Black-Eyed Peas and M.O.P. to the lineup.

This 'n' that: Beastie Boys fans can get the group's new album, Hello Nasty, mailed to their home the day it hits retail (July 14) by calling (888) 711-BSTE ... VH1 will feature a documentary on the career of Madonna. The program is slated to be televised beginning in August ... Delbert McClinton and MCA have parted ways ... SWV vocalist Coko will release a solo album in early 1999 ... The Spin Doctors have a new label home at Universal/Das, a joint venture between Universal Music Group and manager David Sonenberg. Look for a new album this fall.

**Sir George's Fond Farewell**

Lastly, MCA has slated October 6 as the release date for producer extraordinaire Sir George Martin's career- closing farewell album, In My Life. The set — which will be accompanied by a documentary film, expected to be broadcast this fall, chronicling the making of the album — features a variety of Beatles classics performed by a wide array of artists and performers. The disc includes songs "One Night Only" (Robin Williams and Bobby McFerrin), "A Hard Day's Night" (Goldie Hawn), "I Am The Walrus" (Jim Carrey), and "Here, There And Everywhere" (Celine Dion).
### New & Active

<table>
<thead>
<tr>
<th>ARTIST/TITLE/LABELS</th>
<th>TOTAL PLAYS</th>
<th>TOTAL STATIONS</th>
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<tbody>
<tr>
<td>Goo Goo Dolls (Warner Sunset/Reprise)</td>
<td>381</td>
<td>1879</td>
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<tr>
<td>Fastball The Way (Warner Sunset)</td>
<td>1753</td>
<td>1809</td>
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<tr>
<td>Alanis Morissette Uninvited (Warner Sunset/Reprise)</td>
<td>1621</td>
<td>1698</td>
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<tr>
<td>Natalie Merchant Kind &amp; Generous (Elektra/DDG)</td>
<td>1592</td>
<td>1558</td>
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<tr>
<td>Natalie Imbruglia Torn (RCA)</td>
<td>1578</td>
<td>1711</td>
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<tr>
<td>Matchbox 20 Real World (Lava/Atlantic)</td>
<td>1554</td>
<td>1575</td>
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<tr>
<td>Shania Twain You're Still (MCA)</td>
<td>1321</td>
<td>1362</td>
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<tr>
<td>Dave Matthews Band Stay (Wasting Time) (RCA)</td>
<td>1208</td>
<td>1121</td>
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<tr>
<td>Cherry Poppin' Daddies Zoot Suit Riot (Mop/O/Universal)</td>
<td>1149</td>
<td>1255</td>
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<tr>
<td>Sister 3 Know What You Mean (Arista Austin/Arista)</td>
<td>1113</td>
<td>1266</td>
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<td>Green Day Time Of Your Life (Good...) (Reprise)</td>
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<td>Smash Mouth Can't Get Enough Of You Baby (Elektra/DDG)</td>
<td>658</td>
<td>794</td>
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<td>Third Eye Blind How's It Going To Be (Elektra/DDG)</td>
<td>596</td>
<td>725</td>
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<tr>
<td>Vonda Shepard Searchin' My Soul (500 Music)</td>
<td>536</td>
<td>679</td>
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</tbody>
</table>

This chart reflects airplay from June 22-28. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1998, R&R Inc.

### Contributing Stations

- Barenaed Ladies One Week (Reprise) Total Plays: 506, Total Stations: 25, Add: 3
- Alana Davis Crazy (Elektra/DDG) Total Plays: 632, Total Stations: 21 Add: 3
- Natalie Imbruglia Velveting I Was There (RCA) Total Plays: 388, Total Stations: 23 Add: 6
- Billie Myers Tell Me (Universal) Total Plays: 198, Total Stations: 23 Add: 4
- Shania Twain You're Still (Mercury) Total Plays: 339, Total Stations: 12 Add: 0

**Songs ranked by total plays**

**EVERYTHING** Hooch (Rhythm & Sound) Total Plays: 592, Total Stations: 13 Add: 6
- Anggun Snow On The Sahara (EPIC) Total Plays: 717, Total Stations: 13 Add: 2
- Grant Lee Buffalo Truly, Truly (Slash/WB) Total Plays: 717, Total Stations: 13 Add: 0
- Harvey Danger Flagpole Sitta (Slash/London/Island) Total Plays: 169, Total Stations: 13 Add: 3

### Reporting. Not Repeating.

**entertainment news network**

**THE DEFINITIVE ENTERTAINMENT NEWS SOURCE.**
The Perennial Power Players

Format legends get personal during historic gathering at R&R Convention ’98

What does the famous commercial phrase "I want my Maypo!" have to do with MTV? What happens when you fall asleep on the air for over an hour? These secrets and others are revealed in the second part of our recap of the historic "Top 40/CHR's Perennial Power Players" session at R&R Convention ’98. The session was moderated by WCOL & WNCI/Columbus, OH VP/GM Dave Robbins.

Robbins: Buzz Bennett, do you have some thoughts on personality radio?

Buzz Bennett: I think radio is just radio. When we talk about what's important besides the music, people say it's what's in between the records that really counts, and I believe that's true. I don't believe the words are very important; the relationship and love affair you have with your audience are what's most important. When you create that affair with the audience, the unspoken word is the true driving power behind it. If someone can convey their internal euphemism to the audience, that's feeling, so the unspoken word is the most important thing.

Robbins: Dick Clark, how have you managed to stay in the business for 50 years doing this?

Dick Clark: I just kept going on in it. It's a job, and if you do the job, they keep you around.

Robbins: Chuck Blore, you are known for the phrase, "Good ideas come from people thinking outside of the box. Great ideas come from people who don't even know there is a box." Would you tell us a little more about that?

Chuck Blore: When I got into radio, there were two legends — Todd Stewart and Gordon McIldon — who said, "You are going to be a program director." I said, "No, I want to be a DJ!" They said, "No, you are going to be a PD, and I think you've made a good decision!" I told them I didn't know a thing about being a PD and asked them to give me some advice. They said, "You are about to walk down a hall that's marked 'Great PDs.' It's going to be difficult to think of anything to do that they haven't already done. So if you want to be a success, if you really want to stand out, you are going to have to market yourself and open a few doors marked 'No Admittance.'" From these wise words, I developed the basic philosophy of my entire program.

Robbins: John Rook, you are known for sticking to your convictions.

Tell us about...

John Rook: A program director should be in charge of all programming on the radio station. That includes commercials or jingles, talent, music — every single element. At no time should any one else be involved.

— John Rook

A program director should be in charge of all programming on the radio station. That includes commercials or jingles, talent, music — every single element. At no time should any one else be involved.

— John Rook

Robbins: Gary Burbank, on the subject of wild promotions, tell us about when you left WAKY in Louisville.

Gary Burbank: I decided I wanted to go out with a bang by starting an instant listener killed me on the air live. I told the program director, Johnny Randolph, to call the police and make sure they were informed about the stunt. On the day of the promotion, since we were in a showcase control room, we shut the curtains so nobody could see in. Lee Masters, who is now president of E!, was the jock following my shift. Lee was in the control room, holding me in his arms and jokingly saying, "Gee, I always wanted to do afternoon drive." In the meantime, the door of the control room opens, and I looked at Randolph and said, "Did you call the police?" He said, "Of course, just then, the doors burst open. It was a lot of fun.

Robbins: Gary Owens, do you have a memory about radio, growing up as a kid?

Gary Owens: As a kid, I used to have a microphone and hide behind a big radio and practice what I've been doing for most of my life. I started in radio at 16 and television at 17. There is not a nicer group of people in the whole world than the radio business, and I am so proud and lucky to be a part of it.

Robbins: Steve Rivers, you consider yourself a student of this business. Tell us about that.

Steve Rivers: Well, quite simply, I am very honored to be here with both Mr. Drew and Mr. Drake. In my opinion, there is no better system than the one they developed. That is what I studied, and it has been my model over the years. I want to thank you very much for teaching me as much as you have, just by listening to your great radio stations over the years.

Robbins: Terry Young, you were the first major-market "Hot Hits" night jock at WCAU-FM/Philadelphia. Tell us a bit about that part of your career and how it was to work for Mike Joseph.

Terry Young: It was a trip, but it was the moment! It was like radio boot camp. He timed me with a stopwatch and told me I had 10 seconds to be on and off, tight and bright. He'd say, "I don't care how you do it, but do it and get it done!" I was the fastest radio tongue in the business, and I kicked ass. One of the basic things he taught me was to be au courant and vitalize and vocalize. To this day I take every one of the basics and use them to advance.

Robbins: Gary Burbank, you were on the air three days. Then what happened?

Gary Burbank: I was a musician, so I was not used to getting up that early. I put on a record and immediately went to sleep. I woke up an hour and 15 minutes later to a record going SCOMP SCSOMP. My first words were, "That was Andy Williams," but I really didn't break format.

Robbins: Bill Drake, taking it all into consideration, what would be your biggest single career accomplishment?

Bill Drake: Surviving it all. It would have to be KJH. That started the ball rolling.

Robbins: Dave Sholin was the last person to interview John Lennon, so he was there for the end. Can you tell us about that, Dave?

Sholin: In December, I flew to New York to do an interview for the RKO Radio Network, which was going to be used for a Valentine's Day special. I went to the Dakota Hotel on Monday afternoon after a big night and spent the entire afternoon with John and Yoko. I remember John's spirits were flying high that day. He felt great. He bounced into the room and apologized that he was 20 minutes late. It felt like I was talking with someone I went to school with. We talked about his music, the Beatles, the songs, and, since he had taken some time off, how life was in the last five years and what he thought about life.

After the tape recorder was off, we talked about some of the songs we loved, and he started to do an Elvis impersonation. I wish we could have captured that. When I left, I could not believe I was going to Britain with John and Yoko for the whole world than the entire world.

Leeds Garland, tell us about being involved in the beginning of MTV.

Leeds Garland: I would have never made it to MTV if it wasn't for Bill Drake. I think Bill was the first to bring new music. I happened to work for all three of those guys, and it is quite an honor to be sitting with this amazing bank of talent. We have learned so much, and we had a million dollars and this thing called MTV. We lied to the world. We told them about the power of the station and what it was.

With our million dollars to make a national splash, we hired Madison Avenue advertising magnate George Wein and his firm, which was then one of the coolest things in town. We had a million dollars and this thing called MTV. We lied to the world. We told them about the power of the station and what it was.

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EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES JULY 3, 1998

CALLOUT AMERICA®
SONGS
MIDWEST
Long Island,
Total
WALLFLOWERS Heroes (Epic)
XSCAPE The Artist (Epic)
MADONNA Cherry (A&M)
SARAH MCLACHLAN Adia (Arista)
MARIAH CAREY This Is Love You (So Def/Atlantic)
MATCHBOX 20 Fastball (Capitol)
ALANIS MORISSETTE Uninvited (Warner Bros/Reprise)
NATALIE IMBRUGLIA Torn (Skin)
AEROSMITH I Don't Want To Miss A Thing (Columbia)
EDWIN MCCAIN I'll Be (Lava/Atlantic)
ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)
PUBLIC ANNOUNCEMENT Body Bumpin' Yippie-Yi-Yo (A&M)
BACKSTREET BOYS Everybody (Backstreet's Back) (Jive)
CREED My Own Prison (Wind-up)
GREEN DAY Time Of Your Life (Good Riddance) (Reprise)
MARCY PLAYGROUND Sex And Candy (Capitol)
FASTBALL The Way (Hollywood)
MATCHBOX 20 Real World (Lava/Atlantic)
SEMINFONIC Closing Time (MCA)
FAITH HILL This Kiss (Ward Bros.)
CELLENE DION To Love You More (550 Music)
XScape The Arms Of The One Who Loves You (So Def/Columbia)
EVERCLEAR I Will Buy You A New Life (Capitol)
MARIAH CAREY My All (Columbia)
SARAH MCLACHLAN Adia (Arista)
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)
ALL SAINTS Never Ever (London/Island)
FIVE When The Lights Go Out (Arista)
NATALIE MERCHANT Kind & Generous (Elektra/Epic)
MADONNA Ray Of Light (Maverick/WB)
WALLFLOWERS Heroes (Epic)
VONDA SHEPARD Searchin' My Soul (550 Music)

[Total table with song selection information]

CALLOUT AMERICA®
Hot Scores

NEXT's "Too Close" (Arista) and "The Boy Is Mine" by Brandy & Monica (Atlantic) hold the top spots with total scores over the 4.00 threshold, placing them as clear favorites among CHR/Pop listeners. Third-ranked "Iris" by Go Go Dolls (Warner Sunset/Reprise) is the only other record this week over a 4.00, trending 3.95-4.04.

After just two weeks on the Callout America chart and with 4 million album sales under its belt, Will Smith's "Just The Two Of Us" (Columbia) is destined for the top position, exploding 3.65-3.89.

Faith Hill may well follow Country superstars LeAnn Rimes & Sugar Ray with a tie in the CHR/Pop arena: "This Kiss" (Ward Bros.) debuts strong as a Callout America extra this week.

Other titles displaying impressive growth are "Be Careful" by Sparkle (Rock Land/Intersect), moving 3.68-3.80. The anticipated rockblocker movie Armageddon opens this week, and "I Don't Want To Miss A Thing" by Aerosmith (Columbia) surges again, trending 3.57-3.74. This song is a perfect example of why you should wait for familiarity before selecting a song. With increasing airplay, escalating familiarity, and tremendous exposure from inclusion in the movie's enormous marketing campaign, its Callout America four-week trend has soared 3.13-3.43-3.57-3.74.

Also of note, "My Own Prison" by Creed (Wind-up) is No. 1 this week, also moving 3.50-3.64 to 4.04, while "Time Of Your Life" by Green Day (Reprise) and "Never Ever" by All Saints (London/Island) gain well.

LISTENER READY!!
Everyone who heard the Molly & The Haymakers CDs in the past loved the music, whether it fit their station's format or not. The good ears of radio knew Molly would eventually happen. Well, eventually is now with the release of...

MOLLY & THE MAKERS
"LUCKY FLAME"
featuring "I'm Not Shy"

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WMKY, KPIG, WIVI, KFAN, WOLV, WYCE,
WDDO, KBZD, WDMS, KWIR, KRCJ, & KVNF

"Molly's style is on the cutting edge! Don't be shy...
Our listeners are eating it up!"—SEAN MARX, KRJC-FM/ELKO, NV

"I fell in love with it immediately... It lit up the phones instantly!"
—Randy Pinkston, WDMS-FM/GREENVILLE, MS
CHR/POP TOP 50
JULY 3, 1998

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DEBUT

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

139 CHR/Pop reporters. 136 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

Eagle-Eye Cherry
Landing At Top 40 July 14th

WORK

www.americanradiohistory.com
An all-star artist lineup helped make KIIS/Los Angeles’ first Wango Tango benefit concert at Edison Field of Anaheim a smashing success. Morning man Rick Dees joined Columbia artist Will Smith to co-host the event. Proceeds from the day-long concert went to “Race For The Cure” to help find a cure for breast cancer. The acts included Amber, ‘N Sync, All Saints, Tom Jones, Mariah Carey, Gloria Estefan, Meredith Brooks, Olivia Newton-John, and Wyclef Jean. Above photos offer a glimpse of the excitement that went on backstage: (1) Hanging out with Warner Bros. artist Paula Cole after her set were VPP/Programmer Barney Kolyarick, KIIS AP/OM Tracy Austin, PD Dan Kieley, Cole, and KIIS Marketing Director Von Freeman. (2) Rick Dees hangs with one of the big guys, Jacor Sr. VP/Programming Tom Owains. (3) Fabulous foursome, KIIS morning show co-host Ellen K, Universal artist Olivia Newton-John, and KIIS PD Dan Kieley and wife Jacque. (4) KIIS night guy JoJo Wright gets tight with RCA group ‘N Sync.
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*stations and the adds listed alphabetically by market*
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</table>
This chart reflects airplay from June 22-28. Songs ranked from most to least plays.

**Top 50 Songs**

1. **BRANDY & MONICA** - The Boy Is Mine (Atlantic)
2. **Lauryn Hill** - Can't Take My Eyes Off You (Ruffhouse/Columbia)
3. **USHER** - Nice & Slow (LaFace/Arista)
4. **BRANDY** - Don't Be Crass (Universal/Motown)
5. **N Sync** - That's The Way Of Love (MJJ/Work)

**Breakers**

**MO THUGS FAMILY**

All Good (Relativity)

**Most Added**

**BACKSTREET BOYS** - I'll Never Break Your Heart (Jive)
**Gerald Levert** - Thinkin' Bout It (EastWest/EEG)
**BRANDY** - F/MA$E Top Of The World (Atlantic)
**TAYYANA ALL DAYMEN** - MJU/MoWk)
**Next I'll Love You (Arista)**
**Bone Thugs F/ROLLINS... War (DreamWorks/Geffen)
**Cam'Ron** - F/MASE Horse & Carriage (Uptown/Epic)
**N SYNC** - Tears In My Heart (RCA)
**DESTINY'S CHILD** - With Me Part I (Geffen/Columbia)
**Laury Hill Can't Take My Eyes (Ruffhouse/Columbia)
**VANDROSS** - In the Meantime (Def/Columbia)

**Most Increased Plays**

**PRAS MICHEL** - F/MA$E... (Interscope)
**AALIYAH** - If I Could (Atlantic)
**NIGEL M** - Make It Hit (EastWest/Eg)
**MO** - Mo Thugs Family All Good (Relativity)
**Laury Hill Can't Take My Eyes (Ruffhouse/Columbia)
**Janet** - Go Deep (Virgin)

**Hottest Recurrents**

**Destiny's Child** - No, No, No (Columbia)
**USHER Nice & Slow (LaFace/Arista)
**USHER You Make Me Wanna... (LaFace/Arista)
**Will Smith** - Just The Two Of Us (Columbia)
**Brand** - F/MA$E Top Of The World (Atlantic)
**Big Punisher F/JOE Still Not A Player (Loud)
**Nicole** - Make It Hit (EastWest/Eg)
**Mo Thugs Family All Good (Relativity)
**Laury Hill Can't Take My Eyes (Ruffhouse/Columbia)
**Janet** - Go Deep (Virgin)

**Mary J. Blige**

**Missing You (Live)**

From her upcoming live album

**Impacting Urban & Crossover July 6th & 7th**

Breaker:

Songs reaching 500+ plays or more for the first time. Suits awarded to songs gaining plays over the previous week. If this song we first in number of plays, the suit is awarded to the artist to gain a chart first. Most Increased Plays lists the songs with the greatest seek-to-play increases in total plays. Weighted chart appears on R&R CH. RE.
## PLAYLISTS

### NEW YORK

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<thead>
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<th>Artist</th>
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<td>ADELE</td>
<td>Someone Like You</td>
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<td>BRUNELLO CUCINELLI</td>
<td>When Love Has Gone</td>
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<td>BILLY JOEL</td>
<td>The Stranger</td>
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<td>ELLA FITZGERALD</td>
<td>Summertime</td>
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<td>ELTON JOHN</td>
<td>Goodbye Yellow Brick Road</td>
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<td>ELTON JOHN</td>
<td>Your Song</td>
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<tr>
<td>ELTON JOHN</td>
<td>Don't Go Breaking My Heart</td>
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<td>ELTON JOHN</td>
<td>Rocket Man</td>
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<td>ELTON JOHN</td>
<td>Bennie and the Jets</td>
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<tr>
<td>FAITH HILL</td>
<td>Wild</td>
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</table>
THE COUNTDOWN
WITH VERY SPECIAL GUESTS

April
BOYZ II MEN

May
TAMIA

June
Black Music Month
THE TEMPTATIONS
TEENA MARIE
LIONEL RICHIE

FOR MORE INFORMATION CONTACT YOUR PREMIERE RADIO NETWORKS REPRESENTATIVE AT (318) 377-5300
The Great Katz Controversy

Just a month and a half ago, our industry was rocked by the disclosure of a 12-page internal memo from Katz Radio Group’s Atascocita division that suggested sales representatives steered clients away from buying airtime on black- and Hispanic-formatted radio stations. As R&R Washington Bureau Chief Jeffrey Yorke aptly put it, the memo “ignited a storm of controversy that had some New York station operators calling for the industry to band together to ‘snuff out’ the perceived racism.”

Since the storm of rage and anger from two sides of the industry, Stu Olds, president of Katz, has apologized to the African-American and Hispanic communities, and announced the launch of a company-wide diversity training program meant to change any culture within the corporation that encouraged such behavior. Olds also did the right thing by appearing on ABC Radio’s Tom Joyner morning show, where he got a positive lesson in “Do unto others as you would have them do unto you” from Washington, DC civil rights activist and journalist Tavis Smiley, who is a regular guest on the Tom Joyner show.

A Closer Look

Now it’s our turn to talk with Olds, who was gracious enough to agree to this interview. Olds has been with Katz for 21 years. He started in their Chicago office, moved on to run their Detroit operation, and then had the opportunity to transfer to New York in 1986. Olds was President of the Katz Radio Group in 1990, and President of the Katz Radio Group in 1994. I start by asking Olds how long after the memo in question was written did he see it. “Within a week to 10 days was probably the period of time,” he says. “It was a draft document, and I found it literally by accident. When I did, I reviewed it with one other individual.” And addressed it very aggressively inside the company and thought we had killed it. I thought we had taken the appropriate steps in terms of informing the individual or individuals involved and that it would not see the light of day again. We thought it was out of our control system and would never surface as we went forward.”

“What, I wonder was Olds’ reaction when he saw some of the things the document said? ‘Those people who know me inside the Katz Radio Group know that I am on a fairly even keel,’ he replies. ‘People talk about the few times that I have gone absolutely off the charts, and this is one of those times. It was something I did not want to have been done, it was not in the style in which it was done, and it clearly was not how the organization I was running wanted to represent itself. So, we took the appropriate steps. We made sure it was not going to be used in any kind of formal way whatsoever and that we were taking a much more positive approach in terms of selling the strengths of the properties that we represented as opposed to trying to position them against the weaknesses of other people.”

From A Position Of Strength

Olds assures me that Katz isn’t out to discredit anyone while selling the benefits of their clients’ stations. “We’re in the business of selling what we have, not what we don’t have,” he says. “As your radio stations in marketplaces, you point out the strengths you have in that market. That’s our normal way of selling. Do you always position yourself in the best possible light? Without a doubt! And that’s true of every single radio station in their selling. It’s true of any other rep organization. But, clearly, you do it from the position of your strengths, not from the position of other people’s weaknesses.”

So, there are ways of selling against a competitor without the racial infer-

I don’t think I really grasped in the first 36 hours the emotion and the impact of this issue. I can clearly say that, in the short period of time that followed, I learned an awful lot.

A Private Matter

Olds has stated before that no punitive action will be taken against the person who wrote the memo. If not, exactly what actions is he going to take to ensure that a memo like this doesn’t happen again? "Let the individuals involved know that this document was unacceptable to our organization a year ago." Olds replies. "And the actions taken a year ago would really be unfair to discuss in a public forum, because I believe the controversy between the President and an employee is really important. I addressed it in what I thought was an aggressive and appropriate fashion a year ago. There have been no misunderstandings in the last 13 or 14 months by that individual or individuals, so I think the lesson has been learned. More importantly, I don’t think putting the onus on an individual or individuals would be appropriate. Our company has to accept the responsibility and own it, and I did that. All these problems, no matter what you do to any individual or individuals involved, would continue to exist if we didn’t address this on a company-wide basis."

Stu Olds on how his company is on the fast track to doing things better the second time around.
<table>
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<tr>
<th>BREAKER</th>
<th>URBAN TOP 50</th>
<th>JULY 3, 1998</th>
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<tbody>
<tr>
<td>#1</td>
<td>LORD TARIQ &amp; PETER GUNZ !Nervous</td>
<td>Total Plays: 73,940</td>
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<td>#2</td>
<td>TATYANA ALL Daydreamin</td>
<td>Total Plays: 65,283</td>
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<td>#3</td>
<td>ARTIST Unkown 'C-U'</td>
<td>Total Plays: 60,789</td>
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<td>#4</td>
<td>WILL SMITH Just The Two Of Us</td>
<td>Total Plays: 56,047</td>
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<td>#5</td>
<td>K-Ci &amp; JOJO I Can Do That (Def Jam/RCA)</td>
<td>Total Plays: 52,398</td>
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</table>

**Top Songs by Total Plays**

- **UB40** Life's a Garden (Jah Reio) - 1,121,969
- **Aaliyah** The One Thing - 1,100,220
- **Geri Halliwell** All自然保护 Myself - 1,074,384
- **Jill Scott** Stone Love - 1,054,989
- **Michael Buble** Everything - 1,041,328

**Most Added Songs**

1. GERALD LEVERT Thinkin' Bout It (West/EG) - 5,107
2. MONTIEL JORDAN I Can Do That (Def Jam/RCA) - 4,494
3. LUTHER VANDROSS Night Finder (Virgin/Atlantic) - 4,172

**Hottest Recurrents**

1. **Puff Daddy** I'll Be Missing You (RCA) - 34,070
2. **Aaliyah** Are You that Somebody (So Def/Atlantic) - 33,420
3. **Eminem** kommen - 32,830

**Charts**

- **DREA/F/BLACK RDC** Got Ya Back (Spooled/Red Ant) - 1560
- **ANTHONY KELLY** With Me (Atlantic) - 1531
- **ARTIST Unkown 'C-U'** I Can Do That (Def Jam/RCA) - 1527
- **Johns** Comin After You - 1521
- **ARTIST Unkown 'C-U'** That's the Way (RCA) - 1456

**Advertisements**

- **Solutions for Tomorrow's Radio**
- **Free Demo call (212) 234-Solutions**
- **Visit our website at www.bdc.net**

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**Notes**

- The chart reflects airplay from June 22-28.
- Songs ranked by total plays for three consecutive weeks and below No. 25 are moved to recurrents.
- © 1998, R&R Inc.
SONS OF FUNK

"SONS REASONS"
FROM THE ALBUM
THE GAME OF FUNK

On Your Desk Now
Impact Date July 6th & 7th

EXECUTIVE PRODUCER: MASTER P

NO LIMIT RECORDS
As a featured vocalist with British group Brand New Heavies, Atlantic native N'Dea Davenport recorded four albums and was instrumental in the development and recognition of retro soul. The single from her self-titled debut album, "Bring It On," is re-familiarizing us with what good music is all about. The song debuted at No. 50 on the mainstream Urban chart and is a Breaker at No. 28 on the Urban AC chart (R&R 6/26).

N'Dea left her Southern roots in her teens and moved to California seeking fame and fortune — what she found was direction. As things started to fall into place for her, she began doing session work and dancing in an underground, cross-cultural artistic scene in downtown L.A. From that scene came the label Delicious Vinyl, which would sign Brand New Heavies. In 1990, when Davenport moved to London, she met the British funk band and joined forces. Together they enjoyed both commercial and critical success.

With a soulful voice accompanied by a jazzy background, N'Dea invites love. As she tries to convince a certain someone that theirs is an impending love, N'Dea states, "Don't fight the feeling, let it flow." (Faucet unplugged!) A persistent woman (Hey, one must go after what one wants), she tells the dude, "You're the one who turns me on. Come and get with this, it's time to get it on." (Is it just me or is she feenin' for dude?)

A soulful, funky, jazz-type song, "Bring It On" is what we needed right about now, a refreshing change from the "norm." I'm reminded of the '70s (when I was wearing diapers and Desitin) as I listen to this track. I'm picturing someone with a recently picked afro — with the fist in the back, of course — relaxing on a bean bag; wearing bell bottoms; a polyester, butterfly-collared shirt; and platform shoes. Right on!

—Tanya O'Quinn
Asst. Urban Editor

**URBAN ACTION**

**ARTIST BREAKDOWN**

**ARTIST:** N'DEA DAVENPORT

**LABEL:** V2

---

**IN MY OPINION**

**with Michael St. John**

Gerald Levert's "Thinkin' Bout It" took me by surprise. I was expecting something along the lines of "I'd Give Anything." Instead, I got something that might have been taken out of the "R. Kelly Winner Of Best Drama" file, i.e., "Be Careful" (the duet with Sparkle), or "G.H.E.T.T.O.U.T." (by Changing Faces). The production on this piece is tight! Enlisting the talent of Link, who also co-wrote the smash "My Body," was a great choice. I can see why Link's album is doing so well. "Thinkin' Bout It" put me in the frame of mind of the '90s version of one of Eddie Levert's songs, "Your Body's Here With Me ..." For a slow jam, this is probably one of the phattest grooves to come along in awhile. It's not too sappy or overtly explicit; it's what I like to call "right in there."

You know you've got a winner when competing labels talk about how great a record it is. I can't wait till I get my copy of the entire album.

---

**ADD/VANCE NOTICE**

Giving you fair warning: These are the singles that are going for adds on Monday (7/6) and Tuesday (7/7).

BRANDY/MAZE Top Of The World (Atlantic)

MARY J. BLIGE Missing You (MCA)

BOYZ II MEN Doin' Just Fine (Motown)

ANGEL GRANT Knockin' (Flyte Tyme/Universal)

TONY RICH PROJECT Silly Man (Laface/Arista)

SONS OF FUNKSON'S Reasons (No Limit/Priority)

---

**5TH AVENUE RECORDS PROUDLY PRESENTS RAW EMOTION**

**IMPACTING July 13th - 14th**

On Your Desk Now !!!

Early believers, who are "Thinking About Us"

---

**EARLY AIR PLAY ADDS - R&R**

WJZD/Bloxx, MS
WJKO/Laurel, MS
WJM/Laurel, MS
KJLJ/Shreveport, LA
KZWA/Lake Charles, LA
KHRN/Bryan, TX

**EARLY AIR PLAY**

WMTY/Greenwood, SC
WSSB/Orangeburg, SC
WILZ/Barley, SC
WWZ/West Chester, SC
WPAL/Charleston, SC
WAMO/Pittsburgh, PA
WGTS/Hofford, CT
WBLK/Buffalo, NY
WWOL/Norfolk, VA
WUSL/Philadelphia, PA
WBPR/West Palm Beach, FL

---

"Great record with a great message & funky beat, the phones keep ringing": Candy Rain - KMJU

Look for RAW EMOTION on their radio / retail promotional tour, coming to your town, soon !!!

Executive Producers: W. Burrell & M. Robinson

Produced By: The Master Minds
Black Marc & Pretty-T

For More Info, Call (281)-987-2442
Fax (281)-215-0927

5TH AVENUE RECORDS
P.O.Box 711368 HOUSTON, TX 77271-3688

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www.americanradiohistory.com
### URBAN

<table>
<thead>
<tr>
<th>Station</th>
<th>City, State</th>
<th>Programming</th>
<th>Contact</th>
</tr>
</thead>
<tbody>
<tr>
<td>WBLS</td>
<td>New York, NY</td>
<td>Contemporary Urban</td>
<td>John Doe</td>
</tr>
<tr>
<td>WBBM</td>
<td>Chicago, IL</td>
<td>Adult Contemporary</td>
<td>Jane Smith</td>
</tr>
<tr>
<td>WQCB</td>
<td>Charlotte, NC</td>
<td>Classic Hits</td>
<td>Bob Johnson</td>
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<tr>
<td>KRXK</td>
<td>Phoenix, AZ</td>
<td>Lite Adult Contemporary</td>
<td>Sue Williams</td>
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<td>KISS</td>
<td>Detroit, MI</td>
<td>Hot Adult Contemporary</td>
<td>Mark Miller</td>
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<td>KDWB</td>
<td>Minneapolis, MN</td>
<td>Contemporary Hits</td>
<td>Tim Davis</td>
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<td>WTOP</td>
<td>Washington, DC</td>
<td>Adult Contemporary</td>
<td>Lisa Taylor</td>
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<td>Miami, FL</td>
<td>Contemporary Hits</td>
<td>Scott Brown</td>
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<td>Bob Johnson</td>
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*Current Reporters* 67
*Current Playlists* 67
### URBAN AC TOP 30
#### JULY 3, 1998

<table>
<thead>
<tr>
<th>ARTIST TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
<th>TOTAL PLAYS</th>
<th>CHART</th>
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<tbody>
<tr>
<td><strong>BREAKERS</strong></td>
<td>KEITH WASHINGTON</td>
<td>I Love You (Silas/MCA)</td>
<td>TOTAL PLAYS/AUGUST</td>
<td>TOTAL STATIONS/AUGUST</td>
</tr>
<tr>
<td><strong>MOST ADDED</strong></td>
<td>LUTHER VANDROSS</td>
<td>Nights In Harlem (LVirgin)</td>
<td>436/187</td>
<td>28/1</td>
</tr>
<tr>
<td><strong>MOST INCREASED</strong></td>
<td>GERALD LEVERT</td>
<td>Thinkin' Bout It (EastWest/EEG)</td>
<td>434/288</td>
<td>34/5</td>
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<tr>
<td><strong>HOTTEST RECURRENTS</strong></td>
<td>BRIAN MCKNIGHT</td>
<td>Anything (Motown)</td>
<td>58</td>
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#### NEW & ACTIVE

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<tr>
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<th>TOTAL PLAYS</th>
<th>CHART</th>
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<tr>
<td><strong>CHICO DEBARGE</strong></td>
<td>No Guarantee (Kedar/Universal)</td>
<td>Total Plays: 187, Total Stations: 9, Adds: 1</td>
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<tr>
<td><strong>JAMES GREER &amp; CO.</strong></td>
<td>Don't Give Up (Born Again)</td>
<td>Total Plays: 185, Total Stations: 16, Adds: 5</td>
<td></td>
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<tr>
<td><strong>LIONEL RICHIE</strong></td>
<td>Time (Mercury)</td>
<td>Total Plays: 179, Total Stations: 13, Adds: 0</td>
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</tr>
<tr>
<td><strong>BOB JAMES F.RASHEEDA</strong></td>
<td>Do It Again (Warner Bros.)</td>
<td>Total Plays: 161, Total Stations: 19, Adds: 8</td>
<td></td>
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</tr>
</tbody>
</table>

#### What female listener doesn't want to hear her man say...

**Peabo Bryson “My Heart Belongs To You”**

Peabo Bryson serenading female listeners across the country

“Most Added”

kJms, KMKJ, KMQJ, KNEK, KQBR, KQXL, KXOK, KXXZ, WPAL, WAAT, WDLT, WFLM, WFXC, WKJS, WXKI, WMJM, WMXG, WNFO, WRBV

**RADIO CONTACT INFORMATION**

ERIC TALBERT PH. (310) 358-4844 FAX. (310)358-4826

---

*This chart reflects airplay from June 23-29. Songs ranked by total plays. Highlighted songs indicate Breaker.*

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*41 Urban AC reporters. 40 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998. R&R Inc.*
The Country radio panel discussion at the recent R&R Convention '98 focused on programming issues in a clustered and consolidated world.

Leading the conversation were Chancellor Media VP/Country Programming Tim Crosno, consultant Joel Raab, and former Jefferson-Pilot VP Mike Shepard, who just last week joined Moyes Research Associates as a Sr. VP.

We began the panel talking about the Country programmer's role in this new competitive arena. I asked, "When you think of a PD's job when they're programming a station that is now among a group of co-owned stations in a market and representing a number of formats, as opposed to when they were just going along programming a single FM Country station?"

TC: One of the main differences is the fact that you've got a lot more people in your hallways now that a lot of these radio stations are consolidated into one building. We're all aware about getting the energy of a winning radio station in the hallways. Well, we hope that translates into feeling the energy of a winning cluster group in a hallway.

JR: The PD's role has changed a lot. PDs are certainly working harder now because, in many instances, they have to wear more hats than they were before and that's raised the level of quality of the PD. The GM and/or market manager may be dealing with six or seven radio stations. They used to focus on one station and one PD. Another thing that's changed is that, since the PD has more responsibilities, they must have strong subordinates. They've got to have people on their staffs who can help them get the job done, because there's so much to do.

MS: We've had to be ready for different dynamics in their jobs. For instance, I had been at KSON for 10 years and had a great relationship with all the people in the building. Then, all of a sudden, I was thrust into our new NAC and Oldies sister stations, and I had to step back a little from KSON

whether I wanted to or not and realize that I had responsibilities that go beyond just the individual radio station and the music meeting.

TC: Another key thing: A lot of people think that consolidation is taking the number of folks at a radio station down — not true. It really is all about people. You've got to have key people able to pull off what Mike and I do (having multiple local and national responsibilities) because there's no way that WUBE would keep clicking along. If I didn't have five former PDs on my staff who all care about the radio station and who really watch dog that thing for me all the time. The difficult part is finding people who are capable, because there's a heck of a challenge in a lot of the different roles at the radio stations in this day and age.

Clusters: Better People, Better Sound

R&R: Are those of you in clusters able to make all five or six stations better because you can hire better people? For instance, if you only had "X" budget for a production director at one station, could you go out and hire an amazing production director for a lot of money because you can now spread them between five stations?

MS: You're director of whatever it is, although it's not feasible for every position. But if you needed a great imaging person, and they could do it for every station in the cluster, you could probably pool your resources and do that.

TC: However, you could have a great marketing director who might be able to work over the entire group, and then you have the banner-hangers at every station.

JR: If you're doing the PD level of a station in a cluster is higher than it might be at a stand-alone.

MS: The overall quality is better for us. We're spreading some of KSON's wealth onto the other two properties, so I think they're probably better off now. The challenge is to keep the motherboard where it is while bringing the other properties along.

More Responsibilities For Support Staff

R&R: As the PD's role changes because the GM's role has changed, what are PDs doing with their people? Will we see more A/Ps? And what about MDs? Are PDs passing down more duties and more authority — more real authority — to the people below them?

TC: There are so many record people now, you've got to have one guy dedicated to that. But you've got to have the support staff. It all comes back to delegation and finding good people. However, if there's one thing a PD should never let go of, never delegate fully, it's the music. The station is a pyramid, and that's the base of your pyramid. Without that, you don't have a Country radio station.

JR: A lot of programming types — myself included — haven't always worked in the greatest digets in the world. PDs often want to do it themselves. It's great if you can pass that down to an MD, but a PD has to be very, very concerned about making sure the MD is going to do it 90%-95% of the way the PD would do it and not pass it down just to pass it down.

I also want to put one flag up here, one word of warning about consolidation. GMs have to be savvy to make sure that their programmers don't burn out. I've got one market, a top 75 market, and the guy is the morning man as well as programming two radio stations. He's able to pull it off because he's got strong backup.

R&R: Mike, do the PDs in your cluster ever get together for meetings? For instance, I have a cluster that has Country, Oldies, and Stations with different radio stations. Do you ever sit down and say, "OK, here's how we're going to carve out these adults?"

MS: We just gave all the programming people from the various stations a project to do — a quality control monitor on each of the properties. Everybody's coming from a different angle — the Country people don't have a lot of history with NAC, and Oldies people may not have a lot of history with Country. And that's good, because it encourgages some out-of-the-box thinking — some "Why do you do that? We don't do that here." The initial results are real interesting. It causes you to look at your own station slightly differently than if you were still in the one-dimensional, Country-only situation.

JR: It also helps them keep from being so insulated within their own formats. Since consolidation, I've learned a lot more about other formats — the way the ad sales and billing are done. The challenge is to mix each one of the properties and not really worry about what it's doing to the other one.

BOB MOECELLI (from the audience): I've had cases where that discussion has come up, and the inevitable conclusion is to do what is right for your format. I don't think anyone believes you're going to destroy your Country station by allowing the AC station to play Shania Twain. You have to add the songs that are right for you. You can't avoid playing a song because of what some other station is doing.

TC: You've got to play the hits, and you also need to be innovative. Shania Twain's a country artist, and I'm not going to play the Pop station — whether it's another cluster or not — take ownership of that artist. I'm going to play the song because I have the ownership of Shania or LeAnn or Garth or any other artist — whether it be a song or a concert.

DEN E HAL LAM (from the audience): KQKL's sister stations are AC and Adult Contemporary. Obviously, KLDL. I do whatever I can to help them hurts hurt KQLT's numbers. Whatever KQLT's (5-5+) so its hurts KILT's 12 numbers and the market's perception of that station.

JR: That's using your whole cluster to attack the enemy.

DH: That's an opportunity we've never had before.

Next week is R&R's theme issue on research. We'll pick up this panel's conversation in two weeks.

Programming In A Clustered & Consolidated World

R&R Q&A — Following a performance by Bang's Monty Holmes, R&R's Lon Helton (l) and (r) consultant Joel Raab, Chancellor VP/Country Programming Tim Clasnon, and new Moyes Research Sr. VP Mike Shepard in a discussion of the issues facing today's Country programmers.
After the last note was played, you could hear people saying, "This is why I love living in Nashville." The occasion was last week's Witness History II concert, which served as the cornerstone of the second annual Chet Atkins Musician Days festival.

Atkins, who made his fortune as a musician, producer, and RCA label executive, envisioned the weekend festival as a time for the music business to blossom in Nashville. Although the Musician Days schedule featured performances by famous names, the Witness History concert was highlighted by appearances by Johnny Cash and Waylon Jennings, who were honored along with the late Owen Bradley in a musical tribute. With a band led by Dire Straits frontman Mark Knopfler, the concert featured performances by Travis Tritt, Marty Stuart, Kris Kristofferson, John Anderson, and the duo of Gillian Welch & David Rollings. Mark Collie made an unannounced appearance during a reunion of Jennings' band, the Waylors.

In introducing "Sunday Mornin' Corin' Down," Kristofferson pointed to the upper reaches of the Ryman Auditorium and recalled, "I was up there the first time I heard Johnny Cash sing this song, and I nearly fell out of the balcony." Halfway through the song, Cash walked out to assist on the vocals, marking his first appearance onstage since being diagnosed with Parkinson's disease in October. After a lengthy hug, Kristofferson wiped tears from his eyes and said, "He didn't do that at soundcheck."

Stuart later told a story about a young male country singer who recently visited Manuel, the tailor who has designed stage clothes for countless country superstars. When the newcomer told Manuel that he didn't want a suit to make him look like Johnny Cash, Stuart said the tailor replied, "The first thing you need to do is buy some Charisma and a 6-foot-2 frame to hang it on."

Trint performed Cash's "I Walk The Line" and Jennings' "I've Always Been Crazy," but he tried to forget that his two musical heroes were in the building. Backstage, Trint said, "I tried not to look at them while I was performing, because I was already nervous enough. I don't get nervous very often, but those are two people I have a tremendous amount of respect for. It's kind of like wanting to get approval from your parents. You want to make sure they're proud of what you do. If they weren't, it would break my heart."

Knopfler performed several songs, including an acoustic number he had just completed about the Everly Brothers and an extended electric version of Dire Straits' "Sultans Of Swing." Knopfler mentioned that when he had breakfast with Atkins earlier that day, Atkins sent his guitar back to the kitchen. "Just a lecture from Chet about what to do with a plate of grits," Knopfler said. "The most valuable treasure for the rest of my life."

Atkins, who continues his recovery from last year's surgery to remove a brain tumor, didn't play guitar during the concert, but joined Knopfler to sing "The Next Time I'm In Town," a song from their recent album, Neck And Neck.

**Country Flashback**

**Unaired No.1: It's Your Love - Tim McGraw (With Faith Hill)**

**5 Years Ago:**

*No. 1: "No Future In The Past" - Vince Gill*

**10 Years Ago:**

*No. 1: "Baby Blue" - George Strait*

**15 Years Ago:**

*No. 1: "Highway 40 Blues" - Ricky Skaggs*

**20 Years Ago:**

*No. 1: "I Believe In You" - Mel Tillis*
Climbing the Country Charts

One Heart at a Time
A Song of Hope
A Work of Love

Featuring
Garth Brooks
Billy Dean
Faith Hill
Olivia Newton-John
Neal McCoy
Michael McDonald
Victoria Shaw
Bryan White

Cystic Fibrosis Foundation
A portion of all proceeds go to the Cystic Fibrosis Foundation
AVAILABLE ON ATLANTIC

SHOW YOU CARE ... GIVE IT SOME AIR!
## Breakers

**Brooks & Dunn**

How Long Gone (Arista)

71% of our reporters on it (144 stations)

137 Adds + Debuts at 29

### Linda Davis

I Wanna Remember This (DreamWorks)

64% of our reporters on it (130 stations)

12 Adds + Moves 34-33

### Michael Peterson

When The Bartender Cries (Reprise)

63% of our reporters on it (125 stations)

9 Adds + Moves 33-32

## Most Added

**Brooks & Dunn**

How Long Gone (Arista)

137

**George Strait (True)**

54

**Billy Dean Real Man (Capitol)**

29

**Jeff Carson**

Shine On (MCG/kurb)**

23

**Sammie Kershaw**

Honky Tonk America (Mercury)

20

**Lonestar**

Everything’s Alright (MCA)

18

**Kinleys**

You Make It Seem So Easy (EMI)

15

**Linda Davis**

I Wanna Remember This (DreamWorks)

12

**Kevin Sharp**

If She Only Knew (143/Asylum/EEG)

12

**Steve Wariner & Garland Brooks**

Bummin’ The (Capitol)

12

## Most Increased Plays

**Brooks & Dunn**

How Long Gone (Arista)

2285

**George Strait True (True)**

1458

**Dixie Chicks**

There’s Your Trouble (Monument)

695

**Garth Brooks**

To Make You Feel My Love (Curb)

592

**Randi Travis**

The Hole (DreamWorks)

588

**Terri Clark**

That’s Enough (MCA)

498

**Trisha Yearwood**

There Goes My Baby (MCA)

475

**Jo Dee Messina**

I’m Alright (Capitol)

431

**Shania Twain & Brian White**

From This... (Mercury)

426

**Wilkinsons 26 Cent’s (Giants)**

386

## Most Increased Points

**Brooks & Dunn**

How Long Gone (Arista)

+10876

**George Strait True (True)**

+6723

**Dixie Chicks**

There’s Your Trouble (Monument)

+695

**Garth Brooks**

To Make You Feel My Love (Curb)

+592

**Randi Travis**

The Hole (DreamWorks)

+588

**Terri Clark**

That’s Enough (MCA)

+498

**Trisha Yearwood**

There Goes My Baby (MCA)

+475

**Jo Dee Messina**

I’m Alright (Capitol)

+431

**Shania Twain & Brian White**

From This... (Mercury)

+426

**Wilkinsons 26 Cent’s (Giants)**

+386

## Most Recurrents

**Brooks & Dunn**

How Long Gone (Arista)

+130

**George Strait True (True)**

-6723

**Dixie Chicks**

There’s Your Trouble (Monument)

-695

**Garth Brooks**

To Make You Feel My Love (Curb)

-592

**Randi Travis**

The Hole (DreamWorks)

-588

**Terri Clark**

That’s Enough (MCA)

-498

**Trisha Yearwood**

There Goes My Baby (MCA)

-475

**Jo Dee Messina**

I’m Alright (Capitol)

-431

**Shania Twain & Brian White**

From This... (Mercury)

-426

**Wilkinsons 26 Cent’s (Giants)**

-386

## Congratulations Kenny!

On your latest #1 Single

"THAT’S WHY I’M HERE" and your GOLD album

"I Will Stand"

Thank you BNA & Country Radio for all your support.

-International Management Services

Dale, Clint, Chev’y & Jim

P.S. Could a CMA Award be just over the "Horizon"?
Jukebox revolutionize honky-tonk Decca: Danni here discusses Mark the strong following performing Parrot "Even when man who rediscovers And it's human Arista: GOING potentially party theory you have life rolled up feelings three-minute song. If you listen to that song and cannot relate to it, then you have no feelings whatsoever."

Mark Wills "Don't Laugh At Me"
Mercury: "Don't Laugh At Me," the new single from Mark Wills sophomore album, Wish You Were Here, discusses the mental cruelty children sometimes inflict on their classmates. Of the bold topic tackled by songwriters Allen Shamblin and Steve Seskin, Wills says, "It reminds me a lot of growing up, it's real life rolled up into a three-minute song. If you listen to that song and cannot relate to it, then you have no feelings whatsoever."

Danni Leigh "If The Jukebox Took Teardrops," Add date 8/24
Decca: Due to the excitement that continues to be generated by the Danni Leigh advance CD, the jukebox industry is attempting to manufacture a system to transform teardrops into tokens on their honky-tonk jukeboxes. According to an unnamed industry spokesman, "This Danni Leigh single could revolutionize the jukebox industry."

Crawford/West "The Healing End"
Warner Bros.: taken from Crawford/West's debut album, "The Healing End" tells the story of a man who rediscovers his inner strength in the aftermath of heartbreak. Texas-born Rick Crawford says, "Even when we approach a potentially sad subject as songwriters, like in 'The Healing End,' we always try to bring it around to a positive place without being syrupy or unrealistic about it. That way, even a potentially negative song can end up motivating somebody to do something positive."

Atlantic: Between Garth Brooks' "Two Pina Coladas" and Clay Walker's "Then What," Jimmy Buffett has emerged as a major influence on contemporary country music. Oklahoma's Great Divide found a strong following performing Parrot-head anthems during their early years. "Pour Me A Vacation," the new single from the band's debut album, isn't as much a tribute to Buffett as it is a celebration of the party theory he extols.

Great Divide "Pour Me A Vacation"

Mark Wills "Don't Laugh At Me"
Mercury: "Don't Laugh At Me," the new single from Mark Wills sophomore album, Wish You Were Here, discusses the mental cruelty children sometimes inflict on their classmates. Of the bold topic tackled by songwriters Allen Shamblin and Steve Seskin, Wills says, "It reminds me a lot of growing up, it's real life rolled up into a three-minute song. If you listen to that song and cannot relate to it, then you have no feelings whatsoever."

Danni Leigh "If The Jukebox Took Teardrops," Add date 8/24
Decca: Due to the excitement that continues to be generated by the Danni Leigh advance CD, the jukebox industry is attempting to manufacture a system to transform teardrops into tokens on their honky-tonk jukeboxes. According to an unnamed industry spokesman, "This Danni Leigh single could revolutionize the jukebox industry."

ON THE RECORD
Bill Hagy, PD
WXQB/Johnson City, TN

CLINT DANIELS
"A Fools Progress" (Arista)
I believe in Clint Daniels. The first time I got to meet Clint was during the "Air Arista" promotion where Clint and several label executives made the tour around some markets. When they introduced him by playing the video interview, I was interested in finding out if this guy was the real deal — and if he had something to say. I was very impressed in meeting him and talking with him in terms of where he is as a country lifestyle person, as well as with some of the songs he's written and the people he's been involved with in co-writing. PDs and MDs like to try pigeon-hole new artists by saying, "This guy sounds like this guy." The most impressive thing to me was that I couldn't put Clint in a pigeonhole. I think that's very important in getting a new artist through the fight of getting heard and being remembered. You can't say that he sounds like anyone else, because he doesn't. That's a very important ingredient, and the last time I felt this way about an artist was when I got to meet and hear Michael Peterson ... prior to that, Trace Adkins. I think Clint is in that kind of company, in that he does seem to be an original. The material I heard sounds like the country lifestyle to me, and there's listener curiosity. Virtually from the first time we played it, people have called to find out more about this song and this guy. If a new artist makes enough of an impression on somebody to pick up the phone, I think that's a real positive.

OUT OF THE BOX
Brian Landrum, PD
WHS/Chesapeake, VA

BRADY SEALS
"I Fell" (Warner Bros.)
I'm not normally one to add a song out of the box. However, this one struck a nerve in me. It's got a neat little hook about the different ways he fell — and ultimately, of course, he fell in love. I think it's the one of those simple, get-back-to-the-basics-country tunes that we need in the format. It's a great song for female listeners. As far as Brady himself, he's a great musician and a great singer. When we first started playing the song, we played it in conjunction with a promotion, for our "New Country Star Party," where Brady is going to be one of the acts. The minute we started playing it and mentioned that he was going to be in town, fans started coming out of the woodwork, saying, "When are we gonna get a chance to see Brady?" He's got a following from his solo work and, obviously, from the stuff he did with Little Texas. I think now might be a good time for Brady to show what he can do on his own.
ABC RADIO NETWORKS
Coast-To-Coast
Mark Edwards • (972) 991-9200
Adds: BUCKS & DUNN How Long Gone
BILLY DEAN Real Man
STEVE WARNER & GARTH BROOKS Burnin' The Roadhouse Down

Hotests:
GEORGE STRAIT Faith Hill 'With Mcclure' "Just To Hear You Say That You Love Me"
TRUE COLORS "Tenors You're Trouble"

Real Country
Dave Nicholson • (866) 966-6236
Adds: BUCKS & DUNN How Long Gone
Mickey Gilmore Spudded Fortune
WILKINSONS 30 Cents
Hotests:
JOE DIFFY Texas Size Heartache
TRUE COLORS Texas Size Heartache
GEORGE STRAIT Last Waltz To Dance With You
TRISHA YEARWOOD Think Of My Baby
TRACY ADKINS Big Time

AFTER MIDNITE ENTERTAINMENT
Mandy McConnell • (815) 461-5435
Knoll Add:
BROOKS & DUNN Rebel You See Her? He's You See Her
BLACK CLINT The Show's Where I'm At
CRAIG LINN It Ain't Now But It Will Be
JIMMY CHESTERS 'That's What I'm Here For'
JOE DiffY 'Texas Size Heartache"

ALTERNATIVE PROGRAMMING
Steve Knoll • (800) 231-2818
Knoll Add:
DANA McVAY Crazy Cure
FREE WOMEN How Do You Sleep At Night
WINDY McCreary The Other Side
SHANE STOCKTON 'Rear To Fall With Mcclure'

BROADCAST PROGRAMMING
Warner Powers • (800) 426-3988
Super Country/Pure Country
Ken Moultrie
Hotests:
WINDY McCreary 'The Other Side'
SHANE STOCKTON 'Rear To Fall With Mcclure'

JONES RADIO NETWORK
Jim Murphy • (303) 784-8700
U.S. Country
Penny Mitchell
Adds: BUCKS & DUNN How Long Gone
WINDY McCreary 'How Do You Sleep At Night'
SANNY KERSHAW 'Honk It For America'
HELEN MCGEE 'Love Happens Like That'
Hotests:
KENNY CHESTERS 'That's Why I'm Here'
TERRY CLARK 'Now That You Found Me'
TERRY HEDNORD 'Man On A Mission'
SHANE STOCKTON 'Rear To Fall With Mcclure'

KINLEYS You Make It Seem So Easy (Epic)
Total Stations: 28, Total Points: 1364, Total Adds: 15, Including: WWBQ 21, WRNS 19, KJUG 15, WOBE 29, KSON 12, WXAX 10, WMKT 10, WOVK 10, KKNU 9, WCYC 7, KFDJ 5, KVOX 5, WSKT 5, WOSC 5 Plays Include: WGGY 26 (26), WXKX 18 (18), KJWJ 17 (17), WXTA 15 (15), KPLM 14 (14), KRJO 11 (11), WYWWZ 10 (5), KHAY 9 (9), WCTR 6 (6), KTTS 5 (5), WDEN 5 (5), WXOX 5 (5)

STEVE WARNER Road Tripin' (Capitol)
Total Stations: 27, Total Points: 1352, Total Adds: 3, Including: WSXK 12, KNK 9, KUZZ 7
Plays Include: WGLR 20 (20), WRNS 20 (20), WCKN 18 (18), KHEY 17 (17), WGTY 16 (16), KXIX 15 (15), WDEN 15 (15), WMFS 15 (15), WKHX 15 (15), WTHI 15 (15), WHXK 13 (13), WKNX 12 (12), WIVO 11 (11), WWJO 11 (10), KKNU 10 (10), WMKT 10 (10), KVOO 8 (8), WROO 7 (7), WGAN 6 (6), KRQW 6 (5), KTTS 5 (5), KVOX 5 (5), WXOX 5 (5)

KEVIN SHARP If She Only Knew (A&M/Asylum)
Total Stations: 31, Total Points: 1302, Total Adds: 12, Including: KNFR 14, WYWW 10, KKNU 9, WSBN 8, WKEF 7, WWJU 7, KNOX 6, KVOX 5, WBC5 5, WZEL 5, WTCM 5, WXOO 5 Plays Include: WBWB 23 (23), KBEQ 18 (18), KJUG 15 (15), WIRK 15 (15), WKHX 15 (15), WRNS 15 (15), WFRG 13 (13), KZSN 12 (12), WKTT 10 (10), WVOX 10 (10), KATM 9 (9), KVOO 8 (8)

JEFF CARSON Shine On (MCG/Curb)
Total Stations: 26, Total Points: 1089, Total Adds: 23, Including: WOMX 18, KJWJ 17, WRNS 15, KNFR 14, WSUQ 14, WVOJ 11, WCSS 10, WMKT 10, WVOX 10, WWJO 10, KVOO 8, WRGB 8, KXJ 7, KSJ 7, WCTX 5, WKTQ 5, KATM 5, WKST 5, WKTG 5, WSKT 5, WRBT 5, WSOA 5, WSKX 5 Plays Include: KEEY 10 (10), KTTS 5 (5), WDEN 5 (5)

CHRISS LEDUX Runaway Love (Capitol)

WARNER & BROOKS Bumin' The Roadhouse (Capitol)
Total Stations: 12, Total Points: 643, Total Adds: 12, Including: KLLL 17, WITL 16, KASH 15, KORD 15, WBCT 15, WXTA 15, KNFR 14, WXQX 14, WWZD 12, WYWWZ 10, KIZN 7, KSO7

LYNNS What Am I Doing Loving You (Reprise)
Total Stations: 11, Total Points: 450, Total Adds: 7, Including: WVOX 16, WTCR 6, KFDJ 5, KTTS 5, WBBS 5, WWG 5, WXOX 5 Plays Include: KEEY 18 (10), WXTA 15 (15), WYWW 10 (5), WDEN 5 (5)

Country Video
Songs Ranked By Total Points
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203 Total Reporters
203 Current Reporters
199 Current Playlists
Reported Frozen Playlist (3):
WQBC/Evansville, KY
WOWN/Omaha, NE
WNEL/New Orleans, LA

Did Not Report, Playlist Frozen (1):
WYRK/Buffalo, NY
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| JOHN MONTGOMER...
## Country Playlists

### July 3, 1998

#### R&R Online

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#### Country 94.3

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#### Find Complete Playlists for all Country Reporters on R&R Online

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### Contact Information

- **Phone**: (305) 265-6789
- **Fax**: (305) 265-6789
- **Email**: rnett@r-r.com
- **Website**: www.r-r.com
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“Chances Are”
the new duet from
&
HOPE FLOATS’
TOP 5 NATIONAL ALBUM SALES
4 STRAIGHT WEEKS!
PLATINUM!!

R&R AC 23 - 18 566x
AC Monitor 29 - 27*

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Majors On!
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WDOK • Cleveland KESZ • Phoenix
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“Make You Feel My Love”
garth
BROOKS

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KGBY KGBX WHUD WLRQ KSBL WAJI WBBQ

On 52 Stations, Including These Majors:
KVIL • Dallas KOSI • Denver WMIX • Boston
WPCH • Atlanta KESZ • Phoenix WLTE • Minneapolis
WDOK • Cleveland KKCW • Portland WALK • Long Island

Top 10 Movie In USA
Over 40 Million Gross

"Finally the world’s greatest entertainer crosses into AC."
-Scott Taylor • KOSI

**To Make You Feel My Love,”
the new single from Garth Brooks,
is also available on his box set
“The Limited Series.”
CHR For St. Louis’ Big Kids

At Y98, it’s all the hits for all the adults.

As the industry pays considerable attention to Pop/Alternative stations, ACs can sometimes get overlooked. Admittedly conservative, KYKY (Y98)/St. Louis continues to post impressive numbers and is one of Hot AC’s most successful representatives.

“KYKY is a Top 40 for big kids,” explains OM/FD Smokey Rivers, who arrived at Y98 approximately five years ago. “At that time, we were playing Hall & Oates and Lionel Rich-ard, but they’re long gone. I look back at our year-end charts from 1993 to the present and chuckle when I see the artist profile. Then it was Mariah Carey, Phil Collins, Whitney Houston, and Rod Stewart.”

Some of those staple artists still remain and now blend with Pop/Alternative artists. Understandably, Rivers’ music scheduling takes a long time. “You really have to watch it, because train wrecks can happen. You can play the right Elton John song next to Matchbox 20, but it’s real rough to go from Matchbox 20 to Tay-lor Dayne. You have to do things very carefully.”

Deep Hot AC History

KYKY’s Hot AC roots can be traced as far back as 1984. The station went through a few incarnations as a mainstream/soft AC during its transformation from CHR. “We then transitioned to Hot AC and found a niche with the people who used the station back in its Top 40 days,” recalls Rivers. “I’m sure a lot of those folks are still with us. They’re 35-44 now, and we’re finding a lot of luck servicing those people.

“We have an equal number of cube listeners and P1s 25-34 and 35-44. The station continues to perform with women 18-34 despite having three or four other stations that are doing well in that demo. We’re usually top three among women 18-34, frequently No. 2. We look pretty darn good 35-44 — we’re No. 1 women 35-44. That’s my coalition right there 25-34 and 35-44. Without putting any more weight on one cell or the other, both are coming through for us and are this station’s strength.”

The infusion of today’s “mod-ern” genre makes finding what is — and what isn’t — compatible very tricky. “It’s a matrix that requires a lot of care and feeding on a daily basis,” notes Rivers. “Every few months, there are some titles that must leave the system because they no longer sound right. It’s tough to find statistical valid-ity in jettisoning some of those older songs, however, when you know in your heart they no long-er sound right.

St. Louis’ competitive environ-ment had been unique in terms of its Pop/Alternative flair. Adult Alternative WYVR (The River) leans heavily Pop/Alternative, and Edmими Pop/Alternative WALC (Alice @ 104.1) was also in the mix. But there’s one less player in the Pop/Alternative Hot AC arena following Alice’s for-ma-change to Rock last week.

“The River was founded as an eclectic Classic Rock station when it was part of a two-station simulcast,” Rivers points out. “They split the two stations apart, improved the signal of the station that’s now The River, and it be-came Adult Alternative.

You can play the right Elton John song next to Matchbox 20, but it’s real rough to go from Matchbox 20 to Taylor Dayne.

“The River found itself with a reasonable showing of men 35-44 and women 25-34, but winning in neither category. About a year ago, it started looking more to-ward women, and we could hear and feel the station shifting their focus toward women 25-34. Alice came and planted itself as a proto-typical Pop/Alternative. The River has become a very Pop/Alternative-influenced AC.”

Confronting The CHR Competition

Former Religious outlet WCBW-FM became CHR/Pop KSLL last October. That station tied Y98 this winter for second among women 18-34. “KSLL is climbing the curve ladder, and we share a lot with its programming Rivers. It’s still fairly young in its orientation. We’re a lifestyle-focused station be-cause we understand our P1s. We talk to them almost to the exclusion of everyone else. That’s what’s kept us rock solid.”

My coalition’s women 25-34 and 35-44. Without putting any more weight on one or the other cell, both are coming through for us and are this station’s strength.

~MIKE KINOSIAN

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### AC Top 30
**JULY 3, 1998**

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**NEW & ACTIVE**

- **GEORGE BENSON** Standing Together (GRP)
- **LINDA RONSTADT** When We Ran (Elektra/EGG)
- **BRIAN McKNIGHT** Anytime (Motown)
- **SAGEVARDY To The Moon And Back (Columbia)**

**BABYFACE & DE'SREE** Fire (YaY Yum/S50 Music)

**ACE OF BASE** Cruel Summer (Atlantic)

**BACKSTREET BOYS** I'll Never Break Your Heart (Jive)

**LIONEL RICHIE** Time (Mercury)

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**MOST ADDED**

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<th>ARTIST (LABEL)</th>
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<tr>
<td>BACKSTREET BOYS I'll Never Break Your Heart (Jive)</td>
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<tr>
<td>CATHIEMELCHLACHAN Add a (Atlantic)</td>
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<td>GEORGE BENSON Standing Together (GRP)</td>
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<tr>
<td>A. COCHRAN AND J. BRICKMAN After All (Windham Hill)</td>
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<td>GARTH BROOKS To Make You Feel My Love (Capitol)</td>
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<td>NATALIE IMBRUGLIA Torn (RCA)</td>
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<td>MARILYN SCOTT Starting To Fall (Warner Bros.)</td>
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<td>RICKY SIMPSON Chances Are (Capitol)</td>
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<tr>
<td>BRIAN WILSON Your Imagination (MCA/Universal)</td>
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**HOTTEST RECURRENTS**

- **ELTON JOHN** Something About The Way (Rise/Island) 228
- **PAULA COLE** I Don't Want To Wait (Imago/WB) 222
- **CELINE DION** My Heart Will Go On (S50 Music) 185
- **RODE STARR Standing Together (GRP) 176**
- **REBECCA RYFE At the Helm (Atlantic) 185**
- **DORIS DAY** A Promise Made (Elektra/EGG) 137
- **GEORGE BENSON Standing Together (GRP) 127**
- **LEANN RIMES** Looking Through... (Capitol) 127
- **CHICAGO All Roads Lead To You (Reprise) 115**

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**NEW & ACTIVE**

- **GEORGE BENSON** Standing Together (GRP)
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- **BRIAN McKNIGHT** Anytime (Motown)
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- **CHICAGO All Roads Lead To You (Reprise) 115**
<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
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<tbody>
<tr>
<td>BRIAN WILSON/Your Imagination</td>
<td>20</td>
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<tr>
<td>CLAPTON/My Father's Eyes</td>
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<tr>
<td>BRIAN WILSON/Crazy Love</td>
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<td>BRIAN MCKNIGHT/Anytime</td>
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<tr>
<td>SHANIA TWAIN/You're Still The One</td>
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<td>MARK MCGARRITY/No More</td>
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<tr>
<td>BRIAN WILSON/Last Waltz</td>
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<td>ROD STEWART/It's Too Late</td>
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<td>LIVE/Book Of Love</td>
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**Note:** Airplay pubs refer to the number of times a song was played on the air.
**BREAKERS**

No Songs Qualified For Breaker Status This Week

---

**MOST ADDED**

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<tr>
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<td>Maroon 5 (Virgin)</td>
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**MOST INCREASED PLAYS**

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**HOMETOWN RECURRENCES**

- Cherry Poppin’ Daddies (Zoot Suit Riot (Mopa/Universal))
- Backstreet Boys (As Long As You Love Me (Jive/Pop))
- Eric Clapton (My Father’s Eyes (Duck/Reprise))
- Smash Mouth Walkin’ On The Sun (Interscope)
- Wallflowers (Heroes (Epoch))
- Paula Cole (Imago/WB)
- Paula Cole (I Don’t Want To Wait (Imago/WB))

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**SKY’S THE LIMIT LIST**

Songs ranked by total plays. Station call letters followed by number of plays.
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<tbody>
<tr>
<td>PAULA COLE/Me</td>
<td>ELTON JOHN/Your Body</td>
<td>ALANIS MORISSETTE/Uninvited</td>
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<td>PAULA COLE/Me</td>
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<tr>
<td>PAULA COLE/Me</td>
<td>CLAPTON/My Father's Eyes</td>
<td>JOHNNY CASH/Something About You</td>
<td>JOHN COLTRANE/My Thing</td>
<td>PAULA COLE/Me</td>
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<tr>
<td>PAULA COLE/Me</td>
<td>CLAPTON/My Father's Eyes</td>
<td>JOHN COLTRANE/My Thing</td>
<td>JOHN COLTRANE/My Thing</td>
<td>PAULA COLE/Me</td>
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<td>JOHN COLTRANE/My Thing</td>
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<td>JOHN COLTRANE/My Thing</td>
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A stellar group of top format radio executives gathered at R&R Convention ’98 and openly exchanged ideas on how to successfully navigate today’s tide of rising expectations. This week, we continue with more highlights of the far-ranging discussion.

Panelists were KWTW/Los Angeles’ Tim Pokhman and Chris Brodie. WNUA/Chicago’s Ralph Sherman Jr. and Paul Goldstein (now VP/Prog. at KKSF/San Francisco), Jefferson-Pilot/San Diego’s Mike Shepard (now Sr. VP for Moyes Research Associates), KIFM/San Diego’s Kelly Cole, and WLOQ/Orlando’s John Gross and Steve Huntington. The session was sponsored by Broadcast Architecture and co-sponsored by WRJZ/Philadelphia’s Sil Scaglione.

Dave Kozi’s soul-stirring rendition of “Misty” opened the second half of the meeting. Independent promoter Don Graham followed by asking about Ramsey Lewis’ role as WNUA morning personality and whether there were plans to syndicate the show nationally. “He’s highly identifiable to our audience, but the show is brand-new, only eight months old,” Goldstein observed. “If the show gets to the level we all want and interest from other stations is sufficient,” Sherman added, “we’d consider taking it national. We’re not there yet, but it’s certainly Ramsey’s goal.”

Air Talent
Goldstein: At ‘NUA, we’ve got a rule that it’s unacceptable for any jock to say, “Here’s so and so,” or “That’s so wrong.” We’re challenged to come up with creative ways to use the senses and adjetives to tie into people’s life-styls in ways that bring the music to life. We need to bring more style, energy, and personality to the format. I encourage my air talent to listen to the way Frank Sinatra can bring a word to life with his phrasing.

Brodie: There’s an “X-factor” with great talent, and the perfect description for one in this format is that they can paint a picture and find the compelling part to talk about, whether it’s the music or something the station is doing. That ability is found in some; others are born with it.

KYOT/Phoenix PD Nick Francis (from the floor): Musically, most stations in the format are defining themselves very well, and the next step is bringing presentation, personality, and a warm vibe to the room. It has to have sophistication, intelligence, and sexiness.

Music
Brodie: Our future rests in the hands of the artists. We can only be as good as what’s delivered to our door.

Huntington: I don’t worry about this format retaining its uniqueness as long as we’ve got the Bob Jameses and Joe Samples, the artists we own.

Cole: We’ve made instrumental music a positive in people’s eyes, even to the point where they prefer it to vocals. They’re embracing sax players like they embrace Sade.

and have interviews with the artist and song clips. Although they sound like programming, they run as part of commercial inventory.

KWJZ/Seattle PD Carol Handkey (from the floor): As a programmer, I spend a lot of money on research to make sure I play the right music. The music that the music audience wants to hear. A great part of this format’s recent success rests with that research, and I’m concerned about losing control over the music if revenue becomes more important than programming.

BA’s Frank Cody (from the floor): Don’t think of the relationship originating with the station saying to the label, “Wouldn’t you like a more effective way to reach record buyers than those barely visible runs is you run in the papers, which don’t motivate people to buy?” We think we can prove to you we can more product. Together with the label, they came up with a list of the right artists and created the spots in house. They tracked sales meticulously and demonstrated demand for the product, which gave the label the leverage internally to change the way they spend their ad dollars.

Label Spot Revenue
Scaglione: There’s an ongoing debate on where the onus falls to create superstars in this format. Our friends at the labels say it’s radio’s responsibility, and we say it’s the labels’, but I don’t see much interest from them to step forward and spend money like they do in CHR and other formats.

Goldstein: WHIZZ/Z100/NY is doing a multidimensional program where labels are spending money, and they’re moving a lot of product. They run little mini-features that don’t sound like commercials...

This format will always stay adult-targeted, but as long as it stays contemporary and in touch with the music our listeners really want to hear, we are not in danger of becoming a 65+ format.

— Chris Brodie

Scaglione: There are other ways stations and labels can work together. How about if we stop doing listener parties altogether and take that money we use to fly artists around and come up with another plan? The point is, we are in radio being asked to deliver between 5% and 20% top-line growth, and someone like Ralph Sherman has done a great job of finding nontraditional revenues by finding ways to sell sponsorships by tying clients into projects.

KYOT/Phoenix GM Terry Hardin (from the floor): At the end of the day, the only advertisement that works is the one that makes people want to buy a product. Everyone agrees that the biggest thing is that listeners call asking about the music. “What’s that name? Who’s the artist? Where can I buy it?” — and there’s a similarity to the way grocery stores develop new products. The process works because the grocer (the record retailer) and the product manufacturer (the label) can’t work together, and we need to encourage that.

Scaglione: We don’t even need to go down the pay-for-play road. All we need is what we’re already playing, and we’ll be so far ahead of the game!

New Marketing Concepts
At this point, Film House’s Curt Hahn introduced a million-dollar idea already prevalent in Country radio to the assembled NAC/SACI troops. Labels are providing artists to appear in customized radio station TV campaigns. The artists don’t receive compensation, and no third-party interests — like a retailer’s — must be served in the process. The labels, in essence, pay for the TV spot and video production, and, in return, artists receive airuable exposure. Sometimes, Hahn said, the spot will also include artists with the station’s morning show. “The net result,” he continued, “is a win-win for everyone. That’s how you build a station and the acts.” The concept works well in Country because that format’s artists are generally exclusive, a quality shared by many NAC/ Smooth Jazz artists as well.

Cole: We had Rick Braun do our vidpak mailer, and now we’re going to use some of the footage for our commercial, so that was a win-win. How cool to have someone we consider a star of our format promoting our radio station! Whenever Dave Kozi is in town — and many other artists do this too — he pops in and does our morning show. We use all our ingenuity to make the artists appear larger-than-life. It’s smoke and mirrors.

Aging Of The Format
Scaglione: In Philadelphia, our 55-64 cell has grown noticeably recently, and we expect that to continue. Is that good thing? As the baby boomers grow older, should we be chasing 25-34 as well?

Brodie: Our listeners’ median age has only gone up three or four years over the last 10 years. In the ‘80s, the 24-34 cell is the hardest one for this format to deliver to — and you have to get creative with it — but 35-44 has always been the bullet and the target. That’s where we’re strongest, and we’re dead-set on them.

Coe: You can’t chase 25-year-olds because they’re just too fickle. They may use us as a mood service while they’re chowing out or getting on, but they’re listening to Alternative and other formats too. But our core — the 35-year-olds — belongs to us.

Goldstein: We consciously avoid dealing with 25-34 because it takes away from our focus. With ACs getting hotter, where else can adults go to relax? We’re all doing so well 35-64 because this format fills that need perfectly.

Brodie: This format will always stay adult-targeted, but as long as it stays contemporary and in touch with the music our listeners really want to hear, we are not in danger of becoming a 65+ format.

Huntington: Another factor is the purchasing power of the baby boomer bulge. As long as we keep playing to them, as long as they still have dollars to spend that advertisers want to capture, we won’t be in danger of mirroring what happened to the Easy Listening and Beautiful Music formats of a decade or two ago.

Scaglione: And those people who are 25-34 now, in 10 years they’ll be snack-dab in our target, so they’ll chase us.

Goldstein: We need to go where the music’s going. In the ‘80s, it was more introspective and new age. But now, as we approach the turn of the century, the music is brighter, more energetic, optimistic, and has more tempo — and that’s all great for the format, because it will draw more people to it.
## NAC/SMOOTH JAZZ TRACKS

**JULY 3, 1998**

### Breaker Chart

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<th>Total Plays</th>
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### Most Added

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<td>Chuck Loeb</td>
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<tr>
<td>Joe McBride</td>
<td>Midnight In Madrid</td>
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<tr>
<td>Ed Hamilton</td>
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<tr>
<td>Shahn &amp; Sepehr</td>
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### Most Increased Plays

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<td>Fourplay</td>
<td>Still The One</td>
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<tr>
<td>Kim Waters</td>
<td>Nightfall (Shanachie)</td>
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<tr>
<td>B-Tribe</td>
<td>Sometimes (Atlantic)</td>
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<tr>
<td>Peace Of Mind</td>
<td>Peace Of Mind (Nu Groove)</td>
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<tr>
<td>Lee Ritenour</td>
<td>Ooh Yeah</td>
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<tr>
<td>Kevin Cole</td>
<td>You've Made Me So Very Happy</td>
<td>+51</td>
</tr>
<tr>
<td>Richard Elliot</td>
<td>In The Groove</td>
<td>+51</td>
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</table>

### New & Active

**SOUL BALLET**
Blu Girl (Countdown/Unity)
Total Plays: 274, Total Stations: 38, Adds: 9

**SIMPLY RED**
Mellow My Mind (EastWest/EGG)
Total Plays: 272, Total Stations: 21, Adds: 0

**RANDY CRAWFORD**
Silence (Bluemoon/Atlantic)
Total Plays: 257, Total Stations: 21, Adds: 2

**JOYCE COOLING**
Imagine That (Heads Up)
Total Plays: 225, Total Stations: 27, Adds: 1

**DOWN TO THE BONE**
Staten Island Groove (Nu Groove)
Total Plays: 221, Total Stations: 18, Adds: 1

**JOE MCBRIDE**
Midnight In Madrid (Heads Up)
Total Plays: 202, Total Stations: 34, Adds: 6

**BRIAN MCKNIGHT**
Anytime (Motown)
Total Plays: 190, Total Stations: 18, Adds: 5

**BONEY JAMES**
Innocence (Warner Bros.)
Total Plays: 184, Total Stations: 26, Adds: 8

**LOUIE SHELTON**
Satin Dreams (Sin-Drome)
Total Plays: 169, Total Stations: 20, Adds: 0

**KHANI COLE**
You've Made Me So Very Happy (Fahrenheit)
Total Plays: 124, Total Stations: 14, Adds: 2

*Songs ranked by total plays*

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**NEW & ACTIVE**

*This chart reflects airplay from June 17-23. Songs ranked by total plays. Highlighted songs indicate Breaker. 53 NAC reporters. 51 current playlists. © 1998, R&R Inc.*
RICHARD ELLIOTT Jumpin’ Off (Metro Blue/Blue Note) 1031 -51 “Groove” (1000) “Kiss” (15)
KIM WATTS Love Is A Melody (Shanachie) 963 -68 “Nightfall” (963)
GEORGE BENSON Standing Together (GRP) 754 -54 “Standing” (709) “Cruise” (22)
FOUR 80 EAST The Album (Cargo/MCA) 681 -8 “Eastside” (663) “Table” (11)
BRIAN BROMBERG You Know That Feeling (Zebra) 668 -40 “Fireplace” (631) “Hero” (32)
GREGG KARUKAS Blue Touch (E’Lene) 661 -12 “Shore” (619) “Elizabeth” (14)
JONATHAN BUTLER Do You Love Me? (N2K Encoded Music) 633 -43 “Baby” (591) “Send” (8)
KENNY G Greatest Hits (Arista) 600
CANDY DULFER For The Love Of You (N2K Encoded Music) 545 -44 “Smooth” (536) “You” (9)
CHRIS STANDRING Velvet (Instinct) 548 -7 “Shades” (517) “Victoria” (31)
CANDY DULFER Is This Love (E’Lene/Verve) 515 +54 “Ooh-Yahh” (515)
BRUCE CAMOZZI Myirage (Cherrytree) 452 +3 “Swing” (444) “Suede” (8)
MARC ANTOINE Madrid (GRP) 446 +102 “Sunland” (446)
DOWN TO THE BONE From Manhattan To Stolen (Nu Groove) 438 -16 “Staten” (221) “Brooklyn” (217)
PAUL HARDCORE Tackle Cover To Cover (JVC/JMI) 432 -6 “Shebibi” (424) “Paradise” (8)
DAKOTA MOON Dakota Moon (Elektra/EKR) 432 -6 “Promise” (429)
SIMPLY RED Blue (EastWest/EKR) 429 -66 “Mellow” (272) “Air” (154)
BRYAN SAVAGE Soul Temptation (Higher Octave) 422 -10 “Kaledoscope” (371) “Temptation” (48)
BOB JAMES Playin’ Hooky (Warner Bros.) 414 +31 “Where” (406) “Mind” (8)
BRIAN HUGHES One 2 One (Instinct) 413 -46 “One” (360) “Stringbean” (28)
BRIAN CUMBERTSON Secrets (Bluenote/Atlantic) 399 -49 “Mind” (395) “Good” (4)
RAMESH LEWIS Dance Of The Soul (GRP) 389 +25 “Fragile” (377) “Sub” (8)
JIM BRICKMAN Visions Of Love (Windham Hill) 359 +104 “Partners” (359)
JIM BRICKMAN Save A Prayer (Windham Hill) 359 +104 “Partners” (359)
PEACE OF MIND Journey To... (Nu Groove) 342 +55 “Seventh” (324) “Always” (16)
CHRIS BOTTI Midnight Without You (Verve Forecast) 339 -34 “Wah” (339)

Richard Elliott’s “In The Groove” (Blue Note/Metro Blue) broke 1000 plays in its fourth week at No. 1, a feat achieved only once before by Steely Dan last year.

Two tracks are expanding this week: Marc Antoine’s “Sunland” (GRP), which moves 26-16/Bricker with an increase of 102 plays and Fourplay’s “Still The One” (Warner Bros.), with an 18.1% move and 92 plays. During the radio session at R&B & K’s Convention ’98, panelists agreed that this format’s success is in large part linked to the quality of the music it plays. KKSF/SF/VP/Prog. Paul Goldstein urged artists to key on creating the strongest, most compelling songs possible, citing the Jim

Brickman/Dave Koz duet, “Partners In Crime” (Windham Hill), as a prime example of a “compelling” tune, predicting a No. 1 AC track. Check out Mary Scott’s exquisite cover of the Bacharach/David classic, “The Look Of Love” (Warner Bros.). Listen carefully to the way Scott reads the lyrics here — her breath control and phrasing — to hear a vocal performance that compares favorably to Carmen McRae or Dusty Springfield in their prime and conveys all the heat and passion the composers intended.

Memorable melody coupled with a sensitive, soulful sax performance combine to make Alfonzo Blackwell’s “Passion” (Street Life/Ali American) a standout: A slow build up to its hit, “Harmony”.

Craig Chaquico’s “Holding Back The Years” (Higher Octave) is, of course, instantly familiar to your listeners, but his Chaquico’s seductive arrangement and lyrical guitar sound that make this one a natural fit. Angelique Kidjo may be a long shot for NAC, but please take the time to hear “No Mercy” from her CD Ovemi (Mango/Island). This beautiful track is so compelling that Dore Steinberg phoned from KJZY/Santa Rosa’s music meeting to hig it up to.

Keiko Matsui - "Forever, Forever"

the latest new single from the #2 Billboard Bestselling Contemporary Jazz Album Full Moon And The Shrine

Impacting Now!

On Tour

Aug. 27 Boston, MA
Aug. 28 Beverly, FL
Aug. 29 Jacksonville, FL
Aug. 30 Atlanta, GA
Aug. 31 Washington DC
Sep. 1 New York City
Sep. 2 Boston, MA
Sep. 13 Los Angeles, CA
Sep. 14 Phoenix, AZ
Sep. 15 Seattle, WA
Sep. 16 St Louis, MO
Sep. 17 Chicago, IL
Sep. 18 Columbus, OH
Sep. 20 Dallas, TX
Sep. 21 St Louis, MO
Sep. 22 St Paul, MN
Sep. 23 Chicago, IL
Sep. 24 St Louis, MO
Sep. 25 Cleveland, OH
Sep. 26 Tulsa, OK
Sep. 27 Oklahoma City, OK
Sep. 29 Wichita, KS
Sep. 30 Boulder, CO
Oct. 1 Salt Lake City, UT
Oct. 2 San Diego, CA
Oct. 3 & 4 Catalina, CA

www.americanradiohistory.com
Ronan Hardiman would like to thank NAC/Smooth Jazz Radio for the support of his single "Love Songs," the lead track from his album Solas.

Debut 30 NAC Tracks Chart

PHILIPS
# NAC/SMOOTH JAZZ PLAYLISTS

**FIND COMPLETE PLAYLISTS FOR ALL NAC SMOOTH JAZZ REPORTERS ON R&R ONLINE**

## Market 1

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<thead>
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<th>Artist</th>
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**SYNDICATED SUPERSTARS AND LOCALS SQUARE OFF AT CONVENTION PANEL**

True talent is key to survival in today's landscape.

**With issues of radio's talent pool constantly swirling, programmers, owners, and talent inevitably find themselves submerged in the topics raised by syndication. During R&R Convention '98, panelists and audience members alike dove in during Saturday's keynote session, "Local Morning Shows Vs. Syndicated Superstars: Who Are The Real Winners?"**

Sponsored by DreamWorks and moderated by Talentmasters President Don Anthony, the panel consisted of KBUS/FM Austin morning personality Dale Dudley (Dudley And Bob Webb Debra), Jacor San Diego Director/DFM Programming Tim Duke, WFBQ/Indianapolis morning co-host and syndicated personality Tom Griswold (The Bob & Tom Show), WRCV/Chicago Station Manager/PD Dave Richards, and syndicated personality Mancow Muller (Mancow’s Morning Madhouse) — who, at the time of this session, hadn’t yet announced his move from WRWC to crosstown rival WQKX.

Anthony kicked off the panel with the intention of providing a brief overview of radio's development from pre-deregulation to the present and its impact on morning shows. The history overview, however, was cut short when Manocow interrupted and summarized the '70s as slow, the '80s as new wave, and '90s as grunge and alternative. After the audience laughter subsided, Anthony asked who the winners and losers were in the syndication game.

Dudley put it most simply: "The winners are the ones who can do it, and the losers are the one who suck. If you're good enough to beat the syndicated shows, then you'll do okay. But if you suck donkey, then you're going to be out of there, and Stern or Manocow or Bob & Tom are going to be kicking your ass." Richards agreed, pointing out that it's the PD's job to develop the talent. While Dukes stated that other winners and losers include the stations and listeners themselves, Griswold emphasized that revenue is the bottom line, and the winners are the shows that can produce that money.

When Anthony asked if there were any reservations about heading into syndication, Griswold noted that The Bob & Tom Show had to dilute its local content to a certain extent. Manocow emphasized that he never wanted to be syndicated, but did so to eliminate Madhouse irritators who, he claims, were literally scripting and robbing his show in Kansas City. He also voiced concerns about syndication hindering the development of future air talent.

"In the smaller and medium markets, can you do a show as intense as in Chicago or New York? I think the answer is you can," said Tom Griswold.

Realism And Talent

Citing Manocow's success over Stern in Chicago, Anthony asked Richards if there were any sacrifices in syndicating the successful local show. Richards noted that the show is slightly less local, but no real sacrifices were made. When asked if he needed to be sensitive to other markets, Manocow noted that he can't hide where you're from. To which Dudley added, "For years consultants constantly told us, 'You can't do what Howard's doing on the air.' Which is bullshit if you've got the talent and can keep the talk up for four hours. You have to be yourself. The more real you are, the more people will relate, share, and no matter what city you're in, you're more local than the syndicated shows and, for the most part, are heard for 24 hours a day, seven days a week, because most of his audience was obviously men 18-34. I was real sensitive to that with the KIOZ staff, because Dave, Shelly, and Chainsaw, in addition to being great jocks, are really nice people. But, at the same time, I found that most of the staff were already Stern fans and extremely positive about the move.

"The panel agreed with Anthony's statement that syndicated radio doesn't beat anybody; rather, good talent has its minute to shine. But could there be too many syndicated shows in any one market? Griswold pointed out that if a local station is good enough to be syndicated, it will be heard. "All these markets have plenty of stations. In the smaller and medium markets, can you do a show as intense as in Chicago or New York? I think the answer is you can."

Is localization an overrated concept? Comments from the audience were that syndication can be economically efficient, but there isn't enough talent to syndicate anyway, since the best personalities could be counted on one hand. Dudley countered to that with the KIOZ stuff, because Dave, Shelly, and Chainsaw, in addition to being great jocks, are really nice people. But, at the same time, I found that most of the staff were already Stern fans and extremely positive about the move."

"The Down Town" BDS MAINSTREAM ROCK 5* - 1*

**R&R ROCK 8 - 7**

**R&R ACTIVE ROCK 6 - 3**

**BDS ACTIVE ROCK 6* - 2**

**WAKE-UP CALL — The panelists at the morning show session were (l-r) Dale Dudley, Tim Dukes, Tom Griswold, Manocow Muller, and Dave Richards.**

The winners are the ones who can do it, and the losers are the one who suck. If you're good enough to beat the syndicated shows, then you'll do okay. But if you suck donkey, then you're going to be out of there.

-Dale Dudley

**Panel attendee Doug Podell, OM/RO of WRIF/Detroit, added that stations need to build local shows and give them the freedom to develop. Citing his station's Drew & Mike morning show, he emphasized that it wouldn't syndicate well because it focuses heavily on Detroit issues and woes. He called for local shows to hone their craft and present a syndicated program from coming in and rising on the top. Likewise, management must provide local teams access to the same tools as the syndicated shows in order to accomplish that feat, otherwise, "How are we going to build some talent out there for the future? Drew & Mike couldn't have got there if we hadn't cut the chains and let them go free. It doesn't have to be just the syndicated shows that are allowed the freedom to have fun."

What advice did the sages on the panel offer to younger DJs? Griswold said to aim for as few as a start toward mornings, while Manocow suggested real estate. Richards emphasized a strong work ethic and cited Manocow as an example. "The guy works 24 hours a day, there's a work ethic, there's creativity. The PD's responsibility early on is to tell them what's right, what's wrong, what's within legal guidelines, and then set them free. I'm sure [WFBQ OM] Marty Bender doesn't sit down with Bob & Tom every day and say, 'Let's go over a tape.'"

Griswold agreed, saying that PDs shouldn't aircheck their talent to death and should give them some space after a show to cool off. Dukes concurred with Richards, adding that a good work ethic is almost equal to talent.

did the syndication topic continues to be a hot button issue, it will no doubt play an important role in radio's future. But whether you're talking about local talent or syndicated stars, the one certainty is that true talent will always win.
**ACTIVE ROCK TOP 50**

**JULY 3, 1998**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABELS</th>
<th>TOTAL PLAYS/INCREASE</th>
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**NEW & ACTIVE**

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>LABELS</th>
<th>TOTAL PLAYS/INCREASE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Glorerone</strong> Hollywood (Roswell/Atlantic/RCA)</td>
<td>Total Plays: 292, Total Stations: 29, Add: 5</td>
<td></td>
</tr>
<tr>
<td><strong>Sevendust</strong> Black (TV)</td>
<td>Total Plays: 382, Total Stations: 36, Add: 2</td>
<td></td>
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<tr>
<td><strong>SNTD</strong> The Box (Geffen)</td>
<td>Total Plays: 372, Total Stations: 28, Add: 3</td>
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<tr>
<td><strong>Cobra Chamber</strong> Sheep (The Box Is On Fire) (Roadrunner)</td>
<td>Total Plays: 200, Total Stations: 28, Add: 2</td>
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</tr>
<tr>
<td><strong>Anthrax</strong> Inside Out (Geffen)</td>
<td>Total Plays: 197, Total Stations: 27, Add: 4</td>
<td></td>
</tr>
</tbody>
</table>

**Songs ranked by plays:**

**In Your Desk Now!**

**BREAKERS, MEGADETH**

**A Secret Place (Capitol)** Total Plays: 153, Total Stations: 44, Add: 3

**DRAIN S.T.H.** Crack The Liars Smile (Mercury) Total Plays: 187, Total Stations: 52

**MARCY PLAYGROUND** Saint Joe On The School Bus (Capitol) Total Plays: 675, Total Stations: 42

**GRAVITY SKILLS** Falling (TV) Total Plays: 649, Total Stations: 55/0

**RAGE AGAINST THE MACHINE** No Shelter (Epic) Total Plays: 624, Total Stations: 55/2

**OUR LADY PEACE** 4am (Columbia) Total Plays: 606, Total Stations: 44/2

**MOST ADDED**

**Kenny Wayne Shepherd** Somehow, Somehow... (Revolution) Total Plays: 15

**Mayfield Four** Always (Epic) Total Plays: 11

**Dave Matthews Band** Stay (Wasting Time) (RCAC) Total Plays: 11

**Seven Mary Three** Over... (Mammoth/Atlantic) Total Plays: 11

**Unwritten Law** Holiday (Inside) Total Plays: 10

**Red Telephone** Pahana (Ward Bros.) Total Plays: 9

**Eve 6** Inside Out (RCA) Total Plays: 9

**God's Nuile** She Said, She Said (Capricorn/Mercury) Total Plays: 6

**Aerosmith** That Kind Of Love You Have On You (Columbia) Total Plays: 5

**Megadeth** A Secret Place (Capitol) Total Plays: 5

**Tragically Hip** Poets (Sire) Total Plays: 5

**MOST INCREASED**

**Seven Mary Three** Over... (Mammoth/Atlantic) Total Plays: +412

**Days Of The New** The Town Out (Outpost/GetBen) Total Plays: +285

**Candlebox** It's A Jungle (Revolution) Total Plays: +241

**Eve 6** Inside Out (RCA) Total Plays: +192

**Megadeth** A Secret Place (Capitol) Total Plays: +187

**Kenny Wayne Shepherd** Somehow... (Revolution) Total Plays: +163

**Jerrycan Terry** My Song (Columbia) Total Plays: +154

**Creed** What's This Life For (Wind-Up) Total Plays: +153

**Jimmie's Chicken Shack** Blood (Rocket/Island) Total Plays: +111

**Secret Place** (Capitol) Total Plays: +96

**In Your Desk Now!** Total Plays: +83

**Songs ranked by plays:**

**Breakers:** Songs registering 60 plays or more for the first time. Bullets indicate songs gaining plays over the previous week. If two titles are tied in number of plays, the song being played on more stations is placed first. Most Increased plays this week were songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
ACTIVE ROCK PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ACTIVE ROCK REPORTERS ON RAR ONLINE

![Image of a page from a document containing a playlist of songs.](image-url)
## ACTIVE ROCK

### Station List

<table>
<thead>
<tr>
<th>Station</th>
<th>City</th>
<th>format</th>
<th>Market</th>
</tr>
</thead>
<tbody>
<tr>
<td>WZLX-FM</td>
<td>Atlanta, GA</td>
<td>Classic Rock</td>
<td>Atlanta, GA</td>
</tr>
<tr>
<td>WRIF-FM</td>
<td>Detroit, MI</td>
<td>Classic Rock</td>
<td>Detroit, MI</td>
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<td>WR@L-FM</td>
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<td>Classic Rock</td>
<td>Los Angeles, CA</td>
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<td>KROQ-FM</td>
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<td>Classic Rock</td>
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</tbody>
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### Report 1

- **Reported Frozen Playlist**: 1
  - **Station**: WXTB/Teaneck, FL
  - **Format**: Classic Rock

---

## ROCK

### Station List

<table>
<thead>
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<th>format</th>
<th>Market</th>
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<td>WBZ-FM</td>
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</table>

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### Report 2

- **Reported Frozen Playlist**: 1
  - **Station**: WQXR-FM, New York, NY
  - **Format**: Rock

---

**Reported Total Reporters**: 83

**Reported Current Reporters**: 83

---

**Reported Playlist**: 79

---

### Additional Notes

- **Reported Freeze**: Yes

---

**Reported Stations Added**: 83

---

**Reported Market List**:

- Atlanta, GA
- Detroit, MI
- Los Angeles, CA
- San Diego, CA
- San Francisco, CA

---

**Reported Comment**: None

---

**Reported Station Details**: None

---

**Reported Playlist Details**: None
**ROCK TOP 50**

**JULY 3, 1998**

<table>
<thead>
<tr>
<th>ARTIST TITLE/LABELS</th>
<th>TOTAL PLAYS</th>
</tr>
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<tr>
<td>1</td>
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<tr>
<td>2</td>
<td>Rod Stewart</td>
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<tr>
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<td>4</td>
<td>CANDLEBOX</td>
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<td>Daryl Hall</td>
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**NEW & ACTIVE**

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**HOTTEST RECURRENTS**

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**BREAKERS.**

**CREED**

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**MOST ADDED.**

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**MOST INCREASED PLAYS**

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**FUEL**

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**.getDay Time Of Your Life**

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**GRAB THEIR ATTENTION! GRAB THEIR ATTENTION! GRAB THEIR ATTENTION!**

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Reports Of Alternative’s Demise Are Greatly Exaggerated...

...and other hot topics from the first open Jacobs Media Alternative Summit

By Paul Jacobs, Tom Calderone, and Tim Davis

Last week, I presented a recap of the “Challenges Facing The Alternative Format” panel. This week, Tom Calderone and Paul Jacobs created an interesting overview of the Jacobs Media Alternative Summit. Overall, attendance was strong, since the event was open to the entire radio and record industry this year. During the opening remarks, Arbitron panel, and focus group presentation on Wednesday (6/10), the room was sold out (120+ people) that the following day’s events were moved to a larger room. – Jim Kerr

After we got home from the highly successful Alternative Summit we held prior to R&R Convention ’98, we were bombarded with “questions” via e-mail by the few people in the format who either didn’t attend or were too busy gearing up for Saturday night’s party at Disneyland. We felt the best way to summarize the Summit would be to answer some of these questions here:

Q: Is alternative dead? (BIDOL@aol.com)

A: Far from it. If you’d made it to Tom’s “State Of The Union” speech, you’d have heard him talk about how, in spite of many obstacles, Alternative is stronger today than it was during the momentum days of 1995. Back then we had great music product, but many stations were music machines with weak sales departments and poor attributes outside of their music. Today, we’re in an exciting music time where we hear programmers complaining about “too much music.” The cure for the format is steady, our base of owners is stronger than ever, our morning shows are growing, and, most importantly, many programmers in the format are a lot more experienced and battle-tested than they were a few years ago.

In the past year or so, we’ve lost some stations out of the format. However, we don’t see this as a trend. Rather, some of these stations were victories of specific circumstances, including the competitive makeup of their market, a lack of resources, signal deficiencies, a soft sales effort, ownership problems, or a combination of these factors. This had nothing to do with Soundgarden’s breakup.

The problem is that too many purists want to focus on negative spin instead of taking an objective look at the format. The best example came during Pierre Bourdon’s presentation, where he showed how the average shares for the format are flat over the past year. This is a format that’s very much alive. It’s called “Grunge dead?” (EVEDEDDER@pp.com)

A: Just ask Creed and Days Of The New and check out this spring’s music test.

Q: How is there a conspiracy against Alternative at the highest levels, or do today’s owners just “not get” the format?

A: OJSTONE@jfk.com

Q: On the contrary, Steve Goldstein from Saga and Jack Taddese from Capstar felt that if the right components are in place, Alternative is a good choice. They do have different criteria for the format than they do for 25-54 formats like Classic Rock and AC. For example, they believe that Alternative’s unique attributes are its ability to fit into a cluster strategy and work well with other formats.

Additionally, it can have a hole and thus expand a cluster’s market share without taking from its 25-54 partners.

Chris Ackerman from Coleman Research stated that their research shows the reason for the perceived format declines is due to specific circumstances, including the competitive makeup of their market, a lack of resources, signal deficiencies, a soft sales effort, ownership and engineering issues, among others. The best example came during Pierre Bourdon’s presentation, where he showed how the average shares for the format are flat over the past year. This is a format that’s very much alive. It’s called “Grunge dead?” (EVEDEDDER@pp.com)

A: Just ask Creed and Days Of The New and check out this spring’s music test.

Q: How does an alternative station present music without having a big television budget? (ECARTMAN@comedycentral.com)

A: This problem isn’t facing only the Alternative format. We’re in a time when advertising budgets are being cut. Therefore, it’s important for programmers to learn what their audience is buzzing about. What are the hot topics, and how can their station capture some of this buzz? For example, one of the year’s big buzz events has been the explosion of South Park. Any radio station that didn’t attempt to glom onto the buzz with either a South Park marketing party or other event missed a golden opportunity to benefit from the show’s buzz.

The same is true of the Volkswagen Beetle’s introduction. It’s the hottest car of the year and transcends demographic lines. With all the buzz — not hype — about this car, radio stations should have done everything possible to benefit from this buzz and give one another.

Each station needs to find “buzz masters” — employees or interns who instinctively know what television programs, movies, bands, etc., the audience is going to be into. This group should meet each week to kick around the buzz that stations are going to be and then figure out a way to own, associate, or benefit from it. There were numerous other examples given during the Summit. If you missed it, we’ll give you more if you send us a Bearie Boy.

Q: How many are there to many one-hit wonders in the format and nobody knows artists’ names? (KANTRELL@aic.com)

A: The focus groups during the Summit revealed considerable dissatisfaction with the one-hit wonders phenomenon. Many respondents held the record companies responsible for forcing them to buy $15 CDs with one great song and 12 other songs that were not of any interest.

Alternative radio should do a better job in this area. We constantly hear frustration in focus groups with radio’s inability to say the title and artist they just played. Does this sound so simple, yet many stations don’t do this on a regular basis — and their listeners want it.

Additionally, air personalities need to become better stewards of the people who come to the music. They need to know something about the bands they’re playing. They need to do more show prep and make the listeners want to hear songs by new artists, because the personalities make the artist more interesting.

Q: Is the word “Alternative” over? (IVANA@pomo.com)

A: Based on these focus groups and other research we’ve seen, a compelling case could be made to rebrand the use of the “A-word” as your descriptor.

It’s smart for your stations. It’s smart for the music industry. There is a high potential for consumers to tune in to a station that calls itself Alternative plays “Sex And Candy” 40+ times a week, it falls short of the promise.

In the format, we can craft your own definition of what the music you play. We can do a better job of sales.

Q: Did you really hear Pierre Bourdon talk about an after work opportunity for Alternative stations? (ACCONSULTANT@AT&T.com)

A: That’s right — Arbitron data shows Alternative stations index at a 110 for after-work listening. While this isn’t nearly as high as other formats like AC (153), at-work listening makes up 33% of the Alternative format’s total listening. Therefore, modest increases in this area will generate significant improvement for the overall share.

We recommend that stations begin to incorporate language about the workplace and, at the very least, ask people in order — thank people for listening at work, ask them to listen at work, etc.

We asked a panelist of your e-mails we couldn’t respond to in this space. However, you can contact us at either jpm@sonada.com or somould@black.com. Thanks again to Jim Kerr and the R&R staff for accommodating us.
SISTER SOLEIL CARRIES A "TORCH" ACROSS THE USA!

The END - Seattle
Phil Manning - PD, Stella - Sister Soleil, Kim Monroe - MD
Christine Wrightsman - Universal, Steve Leeds - Universal

R&R - Los Angeles
R&R's Jim Kerr, Kristy Reeves, Kyle Dibble, Stella - Sister Soleil
Stevie Leeds & Rock Dibble - Universal, Jeff Gelt - R&R, Kyle Wong - Universal

WBCN - Boston
Damon Oka - Universal, Steven Strick - MD
Stella - Sister Soleil, DeLupus - PD, Steve Leeds - Universal

96X - Atlanta
Sean Demery - MD, Stella - Sister Soleil, Michael Martin - Indy
Leeds from - PD, Larry Bubba - Universal

WXXM - Philadelphia
David Nathan - Universal, Steve Leeds - Universal, Stella - Sister Soleil
Chuck Tisa - PD, Ali Castelli - MD

WRAX - Birmingham
Larry Schuster - Universal, Steve Leeds - Universal
Dave Rosci - PD, Stella - Sister Soleil

91X - San Diego
Chris Muckley - 91X, Brian Shook - 91X, Rock Dibble - Universal

Y100 - Philadelphia
Dan Ferr - ARDIA, Spot, Steve, Stella - Sister Soleil
Jim McGuinn - PD, Doug Kubinski - APD

KLZR - Kansas City
Stella - Sister Soleil & Roger The Dodger - PD

WVRR/KPNT - St. Louis
Mike Richter - TIE, R&R, WVRR, Stella - Universal
Allan Fein/O & KPNT, Stella - Sister Soleil, Jodi Ryan-Bland - Universal

Sister Soleil "TORCH"
The debut track from her new album Soularium

Going For Adds 7/13
Early: Ototo KXDM

www.americanradiohistory.com
## ALTERNATIVE TOP 50
### JULY 3, 1998

### NEW & ACTIVE

<table>
<thead>
<tr>
<th>#</th>
<th>Artist Title</th>
<th>Label(s)</th>
<th>Total Plays</th>
<th>Total stations/Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>SMASH MOUTH Can't Get Enough Of You Baby</td>
<td>(Elektra/Eagles)</td>
<td>4251</td>
<td>117/1</td>
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<tr>
<td>31</td>
<td>MONSTER MAGNET Space Lord</td>
<td>(Virgin)</td>
<td>3867</td>
<td>105/7</td>
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<tr>
<td>32</td>
<td>BUSY SUGAR Fueled by Ramen</td>
<td>(RCA)</td>
<td>3712</td>
<td>99/2</td>
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<tr>
<td>33</td>
<td>MEREDITH BACH Man Alive</td>
<td>(Verve)</td>
<td>3655</td>
<td>95/6</td>
</tr>
<tr>
<td>34</td>
<td>BASTILLE Don't Drink Don't Think</td>
<td>(Capitol)</td>
<td>3583</td>
<td>91/4</td>
</tr>
</tbody>
</table>

### Breakers

#### Top 5

1. **MONSTER MAGNET Space Lord**
2. **BUSY SUGAR Fueled by Ramen**
3. **MEREDITH BACH Man Alive**
4. **BASTILLE Don't Drink Don't Think**
5. **MUTEFACE Lost My Mind**

#### Top 10

1. **MONSTER MAGNET Space Lord**
2. **BUSY SUGAR Fueled by Ramen**
3. **MEREDITH BACH Man Alive**
4. **BASTILLE Don't Drink Don't Think**
5. **MUTEFACE Lost My Mind**
6. **DOUBTFUL TALENT Can't Sleep**
7. **CULT OF LUNA Remnant**
8. **THE WHISPERS Whisper**
9. **SUE'r MANGO's CUTE KIDS**
10. **SOLACE Freetown**

### Breakers

- **PHOTO ALBUMS**
- **THE CURE**
- **HIT MAMA**
- **THE SMASHING PUMPKINS**
- **OFF THEseoN SPEAK**

### Most Added

- **DAVE MATTISHEN B-Moves**
- **THE SMASHING PUMPKINS**
- **THE MORTAL REMAINS**
- **JED SMITH**
- **THE CRANBERRIES**

### Most Increased Plays

- **THE CRANBERRIES**
- **THE SMASHING PUMPKINS**
- **THE MORTAL REMAINS**
- **JED SMITH**
- **THE CRANBERRIES**

### Most Recurrents

- **DAVE MATTISHEN B-Moves**
- **THE SMASHING PUMPKINS**
- **THE MORTAL REMAINS**
- **JED SMITH**
- **THE CRANBERRIES**

---

**Already Spinning At:**

- XHRM 27x
- KEDJ 10x
- WOXY 13x
- WBPZ 10x
- WKRL 8x
- KNXQ 5x
- KBR5 25s
- KHTY 9x
- WBTZ 23x

**Recent Additions:**

- KNDD 31x
- KROQ 18x

---

**Harvey Danger**

- "Flagpole Sittin'" (R&R Alternative)

**Guster**

- "Airport Song (Hybrid/Sire)"

**Breakers**

- **FEEDER** (High/echo/Elektra/EEG)

**Top Chart**

- **TOP 50**

- **TOP 50**

---

**Harvey Danger**

- "Flagpole Sittin'" (R&R Alternative)

---

**Guster**

- "Airport Song (Hybrid/Sire)"

---

**Breakers**

- **FEEDER** (High/echo/Elektra/EEG)

---

**More Albums Scanned**

- Over 25,000 albums scanned in the first 2 weeks!
suncatcher
"TROUBLE"

The first single and animated video from the debut album
The Girl That God Forgot

"Suncatcher's 'Trouble' reminds me of all the reasons I got into radio in the first place."

Leslie Fram - 99X

Early "Trouble" Makers:
WHTG  WHMP  KBRS

Produced by Doug Hammond
Mixed by Lou Giordano

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**ARTIST**

**EVERYTHING**

**TRACK:”HOOCH”**

UP: SUPERNATURAL

PRODUCER: JIM EBERT

LABEL: BLACKBIRD/SIRE

**essentials:** What a concept:
A band that can actually play their instruments! Just kidding, but all six members of Washington, D.C.'s Everything actually have been professionally trained as musicians since they were kids. Remaining musically minded throughout their college years, members Nate Brown (keyboards/trombone), Wolfe Quinn (percussion/vocals), Rich Bradley (percussion/vocals), David Slankard (guitar/bass), Steve Van Dam (guitar/clarinet/vocals), and Craig Honeycutt (guitar/lead vocals) got together before graduation to play gigs around South Eastern campus towns. Sensing something more in the mix than just the usual college-bar-band story, Everything decided to stick together and make music a career. They moved into a renovated Virginia farmhouse and put out three self-released records — the last of which was nominated for Best Rock Album by the National Association of Independent Record Distributors.

They were picked up by Sire a year later, and Everything’s latest swinging, horn-infused sound can be heard in the slap-happy single, “Hooch.” Don’t forget to catch the guys on tour, either — they were rated one of the top 50 grossing concert tours by Pollstar in 1996.

**Artist POV:** No, Craig Honeycutt isn’t drinking “Hooch” (we think): “With music, it seems to me that when you’re listening and you close your eyes, you can paint a picture, you can see and feel the rhythm. It’s the universal language.”

—Rich Michalowski
Asst. Alternative Editor

---

**ON THE RECORD**

**Mark McKensie**

**POSSEUM DIXON**

"Holding (Lenny’s Song)"

Mark McKensie, PD

KHLR/Bryan-College Station, TX

What’s in a name? Possum Dixon is named after some character who was featured on America’s Most Wanted. "Holding (Lenny’s Song)" is named for that goofy guy at Interscope. So what do these names represent? As for Possum Dixon, they hail from Los Angeles and have been around since ‘89. They’ve released three full-lengths, with their most recent named Sheets. By the way, there’s nothing like the romantic crispiness of new sheets. I’m not referring to the album, just personal preference. **As for “Holding (Lenny’s Song),” it is produced by Ric Ocasek (The Cars, Nada Surf, Johnny Bravo, etc.). The tune is hypnotic.** Beginning with smoky intoxication and then building into the manic mantra of any Cult song, it spreads its wings and captivates the ear. “Holding what?” you might shout as the refrain repeats. It’s okay, you just caught up in the music. Let it happen. Also, narrow in on the keys in the background.

Thanks Uncle Ric. "Holding (Lenny’s Song)" is aptly titled and rightfully named.

Get Held.

---

**ON THE RADIO**

**With Jim Kerr**

---

**IMOGEN HEEP**

"COME HERE BOY"

WRRX - 24x Top 5 Phones!

#2 Album - Magic Platter

WDST - 25x #2 Phones! KFTE - 14x KWOD - 8x

KFMA - 15x Phones! KHLR - 14x KZON - 8x

WHTG - 11x

Produced by David Kahne Management: Modernwood Management
WARNING: Do Not Operate Heavy Machinery Or Selector While Taking This Drug.
On over 25 stations
WBCN  WQBK  KWOD  WRXQ  WPBZ  WENZ  KNDD  WEDG  KXRK  KFMA

MOST ADDED!

“Holding (Lenny’s Song)”
The New Album
In Stores August 11th
Enhanced CD includes videos and live footage

Produced by Ric Ocasek
www.possumdixon.com 1998 Interscope Records. All rights reserved.
NEW MUSIC SPECIALTY SHOWS

‘Lenny Holds On’

Interscope’s Possum Dixon holds strong with two weeks of chart-topping success due to the killer single, “Holding (Lenny’s Song),” and strong support from WXOY/Cincinnati, WXDX/Pittsburgh, and WXRK/New York. Meanwhile, Roadrunner’s Drugstore reissues with chart-stomping force, while specialty programmers begin to explore other tracks from the band, including “Say Hello” and “Solber.” XHRM/San Diego, KCRW/Los Angeles, and KJEE/Santa Barbara, CA are just a few of the stations experimenting with these new tracks. Mojo/Universal’s Reel Big Fish are also making big moves as they are nudged along from last week’s No. 14 to No. 3 by KPNT/Saint Louis, WBRU/Roxbury, and WXEX/Providence, to name a few. A few debuts from Smart Recording’s Metal Rules compilation, Work’s Eagle-Eye Cherry, and Island’s Radiohead. Finally, a sad farewell to Hollywood’s Jeff Marks, who will be taping new episodes of Miami Vice on location for the next couple of seasons. Good Luck! Record To Watch: Newsboys.

By Rich Michalowski
Asst. Alternative Editor

WEED/Albany, NY
December 6

KNOX/Charlotte, NC
December 6

KROQ/Los Angeles, CA
December 6

KRMR/Mesa, AZ
December 6

KRON/Cincinnati, OH
December 6

KRMW/Kalamazoo, MI
December 6

KROQ/Long Beach, CA
December 6

KROQ/Denver, CO
December 6

KZIM/Zanesville, OH
December 6

KZLN/Oroville, CA
December 6

KZTV/Tulsa, OK
December 6

KZQJ/Edmonton, AB
December 6

KZWJ/Swatow, China
December 6

KZRM/Stockholm, Sweden
December 6

KZRN/Phuket, Thailand
December 6

KZM/Cape Town, South Africa
December 6

KZNT/Enugu, Nigeria
December 6

KZRS/Hong Kong
December 6

KZMS/Calcutta, India
December 6

KZTL/Seattle, WA
December 6

KZTT/Texas
December 6

KZTV/Tahlequah, OK
December 6

KZ2/Topanga, CA
December 6

KZTV/Salt Lake City
December 6

KZTV/Tucson, AZ
December 6

On Over 50 Stations including

KROQ KITS WHFS WBCN WXDX KZNN KTCI WXDG WPLT 91X WENZ KPN

MOST ADDED!!

PRODUCED BY PETER COLLINS for Music Ltd.

Recorded and Mixed by John Holbrook

MANAGEMENT: Dave Kaplan Management, Inc.
**NEW & ACTIVE**

- **NEIL FINN** - Sinner (Work)
- **LUCINDA WILLIAMS** - Right In Time (Mercury)
- **SISTER 7** - Know What You Mean (Arista Austin/Arista)
- **JIMMY PAGE/ROBERT PLANT** - Shining In The Light (Atlantic)
- **CPR** - Morrison (Samson)
- **SMASHING PUMPKINS** - Perfect (Virgin)

**SONIA DADA** - Zachary (Capricorn/Mercury)
**STORYVILLE** - Born Without You (Atlantic)
**HEATHER NOVA** - London Rain (Nothing Heals...) (Big Cat/Work)
**WILLIAM TOPLEY** - Wake Up (Your Dream Sounds...) (Mercury)

**Sons ranked by total plays**

**THE SMASHING PUMPKINS**

"Perfect" from the album Ava Adore

**Perfect This Week:**

- **KTCZ**

**Already Perfect:**

- **KKZN**
- **WXRT**
- **KMMT**
- **WTTS**
- **KGRS**
- **KBAC**
- **KEPK**
- **WKOC**
- **WNCS**
- **KAEP**
- **KENZ**

**BREAKERS:**

- **BRIAN SETZER ORCHESTRA** - Jump Jive An' Wail (Interscope)
  - **Total Plays**: 280/110
  - **Total Stations/Adds**: 27/2

**MOST ADDED:**

- **EAGLE-EYE CHERRY** - Save Tonight (Work)
- **SHAWN COLVIN** - When The Rainbow Comes (Columbia)
- **BONNIE RAITT** - Spat Of Love (Capitol)
- **JEFF BLACK** - That's Just About Right (AristaAustin/Arista)
- **CPR Morrison** - Samson
- **NEIL FINN** - Sinner (Work)
- **JEFFREY GAINES** - Right My Wrong (Rykodisc)
- **NANCY GRAY** - Walt Of Death (Elektra/EEG)
- **SUNCATCHER** - Trouble (Restless)
- **TRAGICALLY HIP** - Miles From Our Home (Geffen)
- **LUCINDA WILLIAMS** - Right In Time (Mercury)

**MOST INCREASED PLAYS**

- **BRIAN SETZER ORCHESTRA** - Jump Jive An' Wail (Interscope)
  - **Total Play Increase**: +110
- **EAGLE-EYE CHERRY** - Save Tonight (Work)
  - **Total Play Increase**: +78
- **DAVE MATTHEWS BAND** - Stay (Wasting Time) (RCA)
  - **Total Play Increase**: +66
- **EVERYTHING** - Hooch (Blackbird/Sire)
  - **Total Play Increase**: +68
- **MARC COHN** - Lost You In The Canyon (Atlantic)
  - **Total Play Increase**: +66
- **GRANT LEE BUFFALO** - Truly, Truly (Slash/WB)
  - **Total Play Increase**: +64
- **COWBOY JUNKIES** - Miles From Our Home (Geffen)
  - **Total Play Increase**: +52
- **BARENAKED LADIES** - One Week (Reprise)
  - **Total Play Increase**: +51

Breakers: Songs registering 205 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.
ADULT ALTERNATIVE ALBUMS

JULY 3, 1998

<table>
<thead>
<tr>
<th>No.</th>
<th>Week</th>
<th>Artists</th>
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<tr>
<td>1</td>
<td>2</td>
<td>DAVE MATTHEWS BAND</td>
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<td>2</td>
<td>1</td>
<td>NATALE MERCHANT</td>
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<td>3</td>
<td>3</td>
<td>SOUNDRACK</td>
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<td>ERIC CLAPTON</td>
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<td>5</td>
<td>7</td>
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<td>6</td>
<td>11</td>
<td>JOHN FOGERTY</td>
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<td>7</td>
<td>5</td>
<td>BONNIE RAITT</td>
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<td>8</td>
<td>13</td>
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<td>9</td>
<td>16</td>
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<td>19</td>
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<td>17</td>
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<td>AGENTS OF GOOD ROOTS</td>
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<td>27</td>
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<td>ROD STEWART</td>
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<tr>
<td>28</td>
<td>25</td>
<td>CHERY POPPIN DADDIES</td>
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<tr>
<td>29</td>
<td>29</td>
<td>SUE'S TIME CAPSULE</td>
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**TOTAL PLAYS**: 30

**EMPHASIS TRACKS (PLAYS)**: 30

**TOTAL PLAYS INCREASE**: 5

**MOST ADDED**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Adds</th>
</tr>
</thead>
<tbody>
<tr>
<td>EAGLE EYE CHERRY</td>
<td>Desires (Work)</td>
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<tr>
<td>SOUNDRACK Armageddon</td>
<td>Columbia</td>
<td>11</td>
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<td>JEFF BLACK</td>
<td>(Birminghamb Road) Artista Auri/Arista</td>
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<td>CPF</td>
<td>(Samson)</td>
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<tr>
<td>EVERYTHING SUPERNATURAL</td>
<td>(Blackbird/Sire)</td>
<td>3</td>
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<tr>
<td>BUCK WEATHER</td>
<td>Trouble (Mesa/Bluenotes/Atlantic)</td>
<td>3</td>
</tr>
<tr>
<td>JEFFREY DANIELS</td>
<td>(Ryadac)</td>
<td>3</td>
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<tr>
<td>NANCY GRIFFITH</td>
<td>Other Rooms Too (Electra/EGG)</td>
<td>3</td>
</tr>
<tr>
<td>MUSICALITY</td>
<td>Phantom Power (Sire)</td>
<td>3</td>
</tr>
<tr>
<td>LUCINDA WILLIAMS</td>
<td>Car Wheels On A Gravel Road (Mercury)</td>
<td>3</td>
</tr>
</tbody>
</table>

**MOST INCREASED PLAYS**

<table>
<thead>
<tr>
<th>Artist</th>
<th>Label</th>
<th>Play Increase</th>
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<tr>
<td>BRIAN SETZER ORCHESTRA</td>
<td>The Dirty Boogie (Interscope)</td>
<td>+10</td>
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<tr>
<td>EAGLE EYE CHERRY</td>
<td>Desires (Work)</td>
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<td>WILLIAM TOPLEY</td>
<td>Mixed Blessing (Mercury)</td>
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<td>July/MB</td>
<td>+4</td>
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<td>COWBOY JUNKIES</td>
<td>Miles From Our Home (Mercury)</td>
<td>+6</td>
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<tr>
<td>JOHN FOGERTY</td>
<td>Premonition (Reprise)</td>
<td>+6</td>
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<tr>
<td>BARENAKED LADIES</td>
<td>Stunt (Reprise)</td>
<td>+6</td>
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<td>MARC COHN</td>
<td>Burning The Daze (Atlantic)</td>
<td>+6</td>
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<tr>
<td>LUCINDA WILLIAMS</td>
<td>Car Wheels On A Gravel Road (Mercury)</td>
<td>+4</td>
</tr>
</tbody>
</table>

This chart reflects airplay from June 22-28. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.
### Adult Alternative Playlists

#### Find Complete Playlists for All Adult Alternative Reporters on R&R Online

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
<th>ARTIST/TITLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>STEVE POLTZ/Sever</td>
<td>BUDDY GUY/Heavy Love</td>
<td>DAVE GRANT</td>
</tr>
<tr>
<td>THIRD</td>
<td>LEW BUFFALO/Truly</td>
<td>MARK MCNAUGHTON/Orchard Ln</td>
</tr>
<tr>
<td>GOOD</td>
<td>LA MORTE/Girl</td>
<td>PATTY GRIFFIN/One Big Love</td>
</tr>
<tr>
<td>THIRD</td>
<td>MARCY PLAYGROUND/Sex And Candy</td>
<td>BILLIE MYERS/fell Me</td>
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<tr>
<td>EVERYWHERE</td>
<td>ROOTS/Smiling Up...</td>
<td>DOLLS/Iris</td>
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<tr>
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<td>La La Too</td>
<td>NOVA/London Rain...</td>
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#### ALTERNATIVE PLAYLISTS

<table>
<thead>
<tr>
<th>ARTIST/TITLE</th>
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<tbody>
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<td>GOOD</td>
<td>LA MORTE/Girl</td>
<td>PATTY GRIFFIN/One Big Love</td>
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#### ALTERNATIVE PLAYLISTS

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<td>STEVE POLTZ/Sever</td>
<td>BUDDY GUY/Heavy Love</td>
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<td>MARK MCNAUGHTON/Orchard Ln</td>
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*Note: The information provided is a sample of the content present in the image and is not intended to be a complete or precise representation of the document.*

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Digital Sound Broadcasting

Can you take a new audio broadcast medium into the 21st century?

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Who is WorldSpace? It's the company that is building and launching the world's first global, satellite-based digital audio service. It's a privately held company based in Washington, D.C. that is currently conducting a major expansion into the emerging markets of the world. We are signing up current broadcasters and preparing to bring new programming to a potential four (4) billion listeners throughout Africa, the Middle East, Asia, the Americas and the Caribbean. Currently, a search is underway for individuals who will assume key positions in the Programming Department of one of our affiliates.

FORMAT MANAGERS

We are looking for bright, energetic, music-loving, out-of-the-box thinking individuals to become Format Managers for a variety of programming formats ranging from International Rock to Soundtracks to World Dance to European Classical and everything in between. The right people will be turned loose to create programming that will make the world sit up and take notice.

Warning: this is not your father's radio station!

Successful candidates are expected to oversee and manage the creation of one or more formats. This responsibility encompasses determining the playlists, scheduling and rotating the music, hiring and managing talent, creating sweepers, promos and liners and using creativity to develop a feel and personality for the format(s). We seek individuals with at least 5 years of radio programming/music experience. Knowledge of international music is a plus.

SYSTEMS MANAGER

We are seeking today's digital expert. This candidate will be responsible for the operational aspects of a broadcast facility.

(Job Code: BSRRI612SM)

The successful candidate will be responsible for global delivery of the programming. Must be proficient with all aspects of digital production, transmission and studio operations. The individual must be familiar with the operation of today's communications systems, such as T-1s, ISDNs, LANs and WANs. We seek individuals with at least 5 years of professional broadcast experience.

STAFF ASSISTANT

We are seeking a self-motivated, organized, highly efficient and trustworthy individual who will be responsible for administrative functions and special project assignments. (Job Code: BSRRI6125AM)

The successful candidate may come from a variety of professional industries; experience in the radio/entertainment/broadcast industries is preferred. This individual must be proficient with Windows based office programs such as Lotus, Excel, Word and PowerPoint. We seek individuals with at least 3 years of professional experience.

The positions above are based in Washington, DC. WorldSpace and its affiliates offer competitive compensation and a complete benefits package. For consideration, respond with cover letter, resume and salary requirements, indicating job code, to:
OPPORTUNITIES

Openings

Heritage New York suburban stations are looking for a News Director. If you love news, are community oriented, can train and hire a news team for today's news world, we want you. Resume and tape to: Radio & Records, 10100 Santa Monica Blvd., #618, 5th Floor, Los Angeles, CA 90067 EOE

T&R: Mike
AR 72211 EOE (7/3)

KLAA, Jim Callahan, OM, Cajun Communications, 92W. Shamrock Blvd., New Rock Country Evening announcer sought Place, Hilton Head Island, SC 29928 EOE (7/3)

KLR: Randy Cain, KLAL, 1429 Merrill Drive, Little Rock, AR 72209 EOE

Radio Show PRODUCER/ENGINEER Nationally syndicated daily Christian radio broadcast based in California seeking an individual with experience in the producing and directing of a live call-in talk show. Candidate must have technical aspects of show and equipment, coordinate live remote broadcasts from conversion sites when applicable, work with our vendors, elite distribution, and produce openings, closings, special features, and bumper music. We offer competitive salary and an excellent benefits package. Radio & Records, 10100 Santa Monica Blvd., #620, 5th Floor Los Angeles, CA 90067 EOE

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NETWORK
(407) 977-2900

Pennies a Week is looking for an afternoon Air-traffic control program team player. If you take yourself lightly and your purpose seriously and love to work and play equally hard, send your resume and professional photo to: Radio & Records, 10100 Santa Monica Blvd., #618, 5th Floor, Los Angeles, CA 90067 EOE

PROGRAM DIRECTOR NEEDED Mature, tale-charge PD wanting to make a career move and settle in a great community. Locally owned 4-station group in Rocky Mount, NC. Top-billing stations in area. Requires cooperation, enthusiasm, and excellent work ethic. Excellent salary and benefits. Send resume, tape and picture to: Amy Davis, WSYA Radio, PO. Box 4015, Rocky Mount, NC 27803 EOE

South

Opening for mornings on MS Gulf Coast Good phone required T&R WAVM, PO Box 4006, Waveland, MS 39576 EOE (7/3)

West nights at the highest paid "ALDE in America? Overnight T&R: Randy Cain, KBLA, 1429 Merrill Drive, Little Rock, AR 72211 EOE (7/3)

Future openings for on-air personalities, news and production T&R: Mike Bower, Adventure Radio Group, One S. Augustine Place, Hilton Head Island, SC 29928 EOE (7/3)

Active Rock midday opening Rush: T&R KTSY 2700 East Bypass, Suite 5000, College Station, TX 77840 EOE (7/3)

Evening announcer sought at WMAM AM 730 Send T&R: Danny Kotter, WMAM Radio, PO Box 302, Mabenston, KY 42431 EOE (7/3)

Country KAGG searching for full and part-time air talent Promotion, appearances T&R: Tony Hunt, 17010 1st Avenue, Baytown, TX 77520 EOE (7/3)

New Rock station seeks up and coming AM drive team T&R: KJKL/1360, KZHC/1360, Causal Connections, 60W Shamrock Rock St., Pine Bluff, LA 71602 EOE (7/3)

Mornings 25,000 watt FM Richmond & Southside Virginia. T&R WJBC, one 200, Blast fists, VA 23044 EOE (7/3)

PART-TIME AIR TALENT Nashville 95 WSM-FM, a leading contemporary country music station, located in Music City U.S.A., Nashville, TN is currently searching for Part-Time Air Talent. This high exposure position requires candidates with three years of experience in a medium to large market and an excellent knowledge of contemporary country music. The ideal candidate will have a brief, bright, tight, real and relevant on-air presence. If you are interested in being part of a country music tradition, then forward your resume and tape to: Manager, Corporate Recruiting Gaylord Entertainment One Gaylord Drive Nashville, TN 37214 Equal Opportunity Employer

Midwest

Openings

Outlaw Country 101 & KTVW seeks a fun morning co-host. T&R: Spanky, 500 S. Phillips Ave., Sioux Falls, SD 57104 EOE (7/3)

9-11's, WXIX, seeks a talented 7pm-12mid. Fun, upbeat & personable friendly T&R: Jesa Garcia, 3061 Bredwood Rd., Rosedale, IL 60101 EOE (7/3)

Perennial AC Station of the Year nominee has opening overnight T&R: WSBN, 4401 Camargo Hill Lane, Columbia, OH 43025 EOE (7/3)

K-Hot AC seeks air sporty T&R: Russ Davidson, 911 St. Pauls, ROIL, MO 64011 EOE (7/3)

KDLR/Deville, ND. Announcer opening: Midday. Prefer minimum two years experience. If you can relate to an information oriented audience, apply now. T&R: Randy Kloebe, KDLR, Box 190, Devils Lake, ND, 58301. EOE

Cumulus Broadcasting, one of America's fastest growing radio groups, has on air positions open in Green Bay, Wisconsin. Are you looking for an afternoon talent for our new Classic Rocker that's taking the market by storm. As well as middays on our Heritage Country station. Rush tape and resume to: Mark Lewis, WUSW, 1427, South Commercial Street, Neenah, WI 54956. No calls please. Women and minorities are encouraged to apply. Cumulus Broadcasting is an Equal Opportunity Employer.

Our News Director Went to Chicago

Seeking an experienced News Director to lead a five-person news staff in the capital of Illinois. News/Talk programming experience helpful. All news morning drive. Rush resume and tape to: Jack Swart, General Manager, WTAX Radio, 353 East Sangamon Ave. Springfield, IL 62707. No calls please. Saga is an employer committed to diversity.

Pennies a Week

Successful start-up country label seek another hos-airflight center program team player. If you take yourself lightly and your purpose seriously and love to work and play equally hard, send your resume and professional photo to: Radio & Records, 10100 Santa Monica Blvd., #618, 5th Floor, Los Angeles, CA 90067 EOE

Mornings, Milwaukee, Move!

Sinclair Broadcast Group's All-new, All Hit 103.7 KISS-FM is looking for air talent for all shifts including Morning Drive. Come work in a state-of-the-art facility with world-class people! Do your thing for three minutes a day and be part of a winning combination. Send your best stuff new to: Brian Kelly, KISS-FM, 11800 W. Grange Avenue, Milwaukee, WI 53210 EOE

CMA Station of the Year has a unique part-time opening. If you have on-air experience, enthusiasm and want to work for a leader in country music radio, send T&R ASAP to: Bob Richards, WFMS, 8120 Knue Road, Indianapolis, IN 46250. Susquehanna Radio is an EOE, ADA.

West

Openings

Do Country in the beautiful Northern Arizona mountains. Rush: T&R South Davis, KSED. 1120 East Route 66, Magrath, AZ 85501 EOE (7/3)

94-9 977 weeks running newspaper, journalism background required T&R: Human Resources 971, 280 S. Dexter Lake Dr., SLG, UT 84011 EOE (7/3)

Morning announcer sought for NewsTalk AM, production included T&R KBBY, 1400 11th Ave., Helena, MT 59601 production (7/3)

The New 103.5 KISS-FM — KISF/Las Vegas — is looking for programming personnel. Steve Smith is consulting this new Urban AC! We are looking for a Program Director as well as full- and part-time air personality positions. Send your stuff to: T&R, Dax Tobin only 380 E. Tropicana Ave., Las Vegas, NV 89119 EOE.

www.rronline.com
MORNING SHOW PERSONALITY
Heritage country giant KXS 102 FM has immediate opening for a reliable, top-rated, fun morning show host. Send tape, resume and photo to Mike James, P.O. Box 39102, Colorado Springs, CO 80949. No Phone Calls. EOE.

Positions Sought
Geno Michellini #1 afternoons LA for 10 years, creator of the Five O’clock Funnies, yes that GENO MICHELLINI is looking (310) 374-2261 (7/3)
26 years experience seeking airmail major or medium market. Digital studio and Selector listener. Currently working AC, JAY (866) 745-9363, Jay-Richards@usa.net (7/3)
Unique format programmer will pull ratings away from competition and ac them to your show. BILL ELLIOTT (813) 920-7102 (7/3)
Creative AT, now, hard of hearing after stiching a Viagram in ear. JOE KING (813) 649-1927, JOE@joekingfanclub@hotmail.com (7/3)
Combio Guy/Sales & Marketing, Programming, on-air & production, engineering, GM experience. Available immediately. Permanent or temporary BILL ELLIOTT (813) 920-7102 (7/3)
Palm Desert professional seeks work. Proven on-air and production. ROB (760) 360-3768 or on-line TFR: http://members.aol.com/ entered/n (7/3)
I’m the Guy! Searching for Midwest but desperate. Call my voicemail. ROB (813) 240-1223 (7/3)
Rick Gunton. Major market voice, talent, experience! The total package. Top 10 only. Call RICK (305) 536-0395 (7/3)
Entertaining Sportscaster available. MIKE (706) 855-018-18 (7/3)
15 year pro, CHR/HAC/Dadas available in Florida. Worked all stations, JLI SHANNON (561) 770-4479 (7/3)
Silken voiced rock goddess, Sawn=ADAT prod, seeking a match for good time. Hurry, call SUE (917) 866-148-18 (7/3)
A witty and humorous love doctor who understands women is the only one who can whip Dr. Laura. DOCTOR LOVE: (800) 404-264-4, www.doclove.com (7/3)
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For the complete list, please see the full page of the magazine. No Songs Qualified For Breaker Status This Week.
**URBAN AC** begins on Page 51.

**ROCK**

1. AEROSMITH Don't Wanna Miss A Thing (Columbia)
2. ROD STEWART Candy and Alcohol (Warner Bros.)
3. KENNY WAYNE SHEPHERD Ride On (Revolution)
4. JIMMY PAGE/ROBERT PLANT-
   1. LED ZEPPELIN Stairway To Heaven (Atlantic)
5. BROTHER CANE I Live In The Bed I Made (Virgin)
6. WALLFLOWERS Over (Epic)
7. DAYS OF THE NEW The Down Town (Outpost/Geffen)
8. GOD DOG DOLLS In the Sun (Warner Sunset/Reprise)
9. PEARL JAM Vital Scarlet (Epic)
10. JOHN FOGERTY Premonition (Reprise)
11. CARDLEBOY It's Alright (Maverick/WB)
12. DRUM BAND Slim Duck (Wall of Sound)
13. MONSTER MAGNET Space Lord (A&M)
14. SEMISONIC Closing Time (MCA)
15. MATCHBOX 20 Real World (Lava/Atlantic)
16. FASTBALL The Way (Hollywood)
17. VAN HALEN Ice Fire In The Hole (Warner Bros.)
18. CROW What's This Life For (Wind-up)
19. CREED Tomb (Wind-up)
20. METALLICA Fuel (Elektra/EEG)
21. JERRY CANTRELL My Song (Columbia)
22. FUEL Shimmer (SMG Music)
23. SMASHING PUMPKINS Adore (Virgin)
24. DAVE MATTHEWS BAND Don't Drink the Water (RCA)
25. ERIC CLAPTON She's Gone (Reprise)
26. STORYVILLE Born Without You (Atlantic)
27. DAYS OF THE NEW Shell In The Room (Outpost/Geffen)
28. JIMMY PAGE/ROBERT PLANT Must (Atlantic)
29. DEEP PURPLE Any Fine Knof (Ozzy)
30. SEVEN MARY THREE Over Your Shoulder (Mammoth/Atlantic)

**COUNTRY**

1. KENNY CHESENY That's Why I'm Here (BNA)
2. CLINT BLACK The Sheets You're Wearin' (RCA)
3. COLLIN RAYE I Can Still Feel You (Epic)
4. TY HERNDON A Man Hiding (Epic)
5. TERRY CLARK There's That Feeling (Warner Bros.)
6. SHANNA TWAH WBOYAN WHITE FROM THIS Moment (Mercury)
7. GARTH BROOKS To Make You Feel My Love (Capitol)
8. TRISHA YEARWOOD She Loves Me (MCA)
9. DIXIE CHICKS There's Your Trouble (Monument)
10. FAITH HILL WITH MCGRAW Just To Hear You Say (Warner Bros.)
11. MARTHA REBIDE Happy Girl (RCA)
12. BROOKS & DODA She's Your Kind Of Woman (Reprise)
13. JOE DIFFIE Sun這裡 Heartache (Epic)
14. VIVIEN FLY You Ever Have Forever In... (MCA)
15. PATI TILLS I Said A Prayer (Atlantic)
16. JO DEE MESSINA I'm Alright (Capitol)
17. DWIGHT Yoakam Things Change (Reprise)
18. GEORGE STRAIT True (MCA)
19. RANDY TRAVIS The Hole (DreamWorks)
20. JOHN MICHAEL MCGINNERY Come On Over (Atlantic)
21. LARI White Stepping Stone (Lyric Street)
22. TRACIE ANNS Big Time (Capitol)
23. SUZY Bogguss Somebody To Love (Capitol)
24. WILKINS 25 Cent (Atlantic)
25. CLAY WALTON Ordinary People (Capitol)
26. GARY ALAN I Would Be You (MCA)
27. PATTY LOVELACE High Love (Epic)
28. BROOKS & DUNN You're Gone (Atlantic)
29. RESTLESS HEART No End To This Road (RCA)

**ALTERNATIVE**

1. GOD DOG DOLLS Iris (Warner Sunset/Reprise)
2. HARVEY DANGER Clouds (Slash/London Island)
3. FUEL Shimmer (SMG Music)
4. SEMISONIC Closing Time (MCA)
5. SMASHING PUMPKINS Adore (Virgin)
6. EYE 6 inside Out (RCA)
7. BARREED-The Week (Reprise)
8. GARAGE Push It (Almo Sounds/Interscope)
9. MARCY PLAYGROUND Saint Joe (Capitol)
10. FASTBALL The Way (Hollywood)
11. URG Jump Right In (Immortal/Epic)
12. ATOMICLOSE What I Didn't Know (Atlantic)
13. WALLFLOWERS Heroes (Capitol)
14. BEASTIE BOYS Intergalactic (Grand Royal/Reprise)
15. GRATEFUL DEAD Truly, Truly (Slash/WB)
16. PEARL JAM Whadrat (Epic)
17. EVERGREEN I Will Buy You A New Life (Capitol)
18. TORNS Amou (Epic)
19. SPRUNG MONKEY Get 'Em Outta Here (Surfer's Paradise)
20. STANDING STIFF Save Yourself (Atlantic)
21. MATCHBOX 20 Red World (Lava/Atlantic)
22. GREEN DAY Ridiculous (Reprise)
23. CREEP What's This Life For (Wind-up)
24. DAVE MATTHEWS BAND Don't Drink The Water (RCA)
25. FEFFER High (Elektra/Elektra)
26. OUR LADY PEACE Amen (Atlantic)
27. VERVE Lucky Man (MCA)
28. JUSTER Airport Song (Hybrid/3)
29. EVERYTHING Moth (Blackbird/Sire)

**NAC/SMOOTH JAZZ**

1. RICHARD ELLIOT In The Groove (Metro Blue/Blue Note)
2. KIM WATERS Nightclub (Shanachie)
3. GEORGE BENSON Standing Together (GRP)
4. FOUR 80 EAST Sidecar (Columbia)
5. BRIAN BRUMBERG By The mailbox (Blue Note)
6. GREGG KARUKAS Blue Touch (E/Live)
7. JONATHAN BUTLER Dancing On The Shore (Blue Note/Reprise)
8. KENNY G Baby C (Columbia)
9. B-TRE Sometimes (Atlantic)
10. BROXTON BROTHERS Happy Again (Windham Hill Jazz)
11. CANDY DIVER Smooth (Tusk Music)
12. STEVE COLE When I Think Of You (Bluemoon/Atlantic)
13. FOURPLAY Still The One (Warner Bros.)
14. CHRIS STANDING Cool Shades (Atlantic)
15. LEE RITENOUR Oh Yeah (Reprise)
16. MARC ANTONIE Sullivant (GRP)
17. JUDE CAMPO Caring For You (Hearst)
18. DAKOTA MOON A Promise I Make (Elektra/EEG)
19. PAUL HARDCASTLE She'll (V/C/U)
20. BOB JENKS I Know (Warner Bros.)
21. BRIAN CULBERTSON On My Mind (Bluemoon/Atlantic)
22. RAMSEY LEWIS Fragile (GRP)
23. TOBY SAYS Kaleidoscope (Higher Octave)
24. BRIAN HUGHES One Two One (Higher Octave)
25. JIM BRICKMAN I'D KILL Partners In Crime (Windham Hill)
26. PEACE OF MIND Peace Of Mind (No Groove)
27. CHRIS BOTTI M. Wh. (Verve Forecast)
28. AVENUE BLUE Seventh Heaven (MCA/Bluemoon/Atlantic)
29. MARIAN CARRY My All (MCA)
30. RICHARD MARIANO Love Song (Philips)

**ADULT ALTERNATIVE**

1. NATALIE MERCHANT Kind & Generous (Elektra/EEG)
2. DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)
3. GOD DOG DOLLS Iris (Warner Sunset/Reprise)
4. CLAPTON She's Gone (Ozzy)
5. MATCHBOX 20 Real World (Lava/Atlantic)
6. JOHN FOGERTY Premonition (Reprise)
7. EVERYTHING Moth (Lava/Atlantic)
8. MARY J. Blige - Do What U Want (Reprise)
9. BARENAKED LADIES I'm Already There (Reprise)
10. WALLFLOWERS Heroes (Epic)
11. GRANT LEU BUFFALO SHOOL AFTER YOU (Elektra/Reprise/Capitol)
12. FASTBALL The Way (Hollywood)
13. PATTY GRIFFIN One Big Love (A&M)
14. BRIAN JUMP Jump Jive An' Wail (Reprise)
15. VEVE Lucky Man (MCA)
16. EDWIN MCCAIN I'll Be (Lava/Atlantic)
17. PEARL JAM Wraith (Epic)
18. BONNIE RAITT The Brief Away (Columbia)
19. SCOTT THOMAS Black Face (Elektra/EEG)
20. ALANA DAVIS Crazy (Elektra/EEG)
21. CHERRY POPPEN DADDIES Zoot Suit Riot (Maji/Universal)
22. B-52'S Devil (Reprise)
23. AGENTS OF GOOD DGEUP (Reprise)
24. MARC COHN Lost You In The Canyon (Atlantic)
25. RUDY GUY FUSSYJ LANG Midnight Train (Sirenet)
26. GRATEFUL DEAD Truly, Truly (Slash/WB)
27. NAMIE IMBRUGLIA Tori (RCA)
28. RIO STEWART Coh La (Warner Bros.)
FRANK WOOD
President/CEO Secret Communications LLC and co-founder of The Darwin Group

a radio has entered this new era, many senior executives have cashed out handomely (or were kicked out) and are now sitting quietly on the sidelines. Frank Wood is sort of an exception to this, but then he has been an exception his entire life. He also openly admits that “to have had more fun” than he has.

A 30-year broadcast veteran, this cum laude Harvard graduate with a law degree did cash out handomely, but now spends his days working with not one, but two separate entities, planning and plotting his next venture, which very likely will be some sort of radio-related investment. His passion for the business is infectious, and his actual approach to radio has typically been “brink of the mouth aggressive, night-brain-oriented, and very colorful.”

How he spends his days: “I’m doing two things, one in Secret Communications. My partners and I ran up this big group of radio stations, and we sold them off in pieces. All the major properties ended up in the hands of public companies because private equity couldn’t afford the multiples. Public companies aren’t seeking a rate of return as much as they’re driving up the public stock price. “So my real focus at a different moment there. So Secret’s sitting on about $100 million of equity, waiting patiently to do a deal. Sarin is a smaller venture capital deal I’m doing with a group and a guy named Spence.”

Endnote: These investments will be in smaller, more development-oriented businesses.

On the business today: “I think it’s fascinating what’s going on. It’s a time of tremendous turmoil and probably a lot of pain for some people, because it ain’t like it used to be. All of us are somewhat traditionalists, no matter how forward-thinking and out-of-the-box we think we are. Everybody has problems with change, and we have evolved from an industry that was really feudal Japan. Remember the heresy mentality that characterized the industry because nobody could own very much at one time? We’ve gone from being able to own seven or 21 stations in some unlimited number, and eight in a market. That’s changed things so dramatically. Radio attracted creative people who didn’t want to work at insurance companies. Neurotic creative types, scatterbrained, high-energy people. The GM was chief and knew not only everybody’s first name, but the last name of their wife or lover. He bailed them out of jail, went to weddings, funerals, bar mitzvahs. Now a cluster in a market may have 300 people. Not everybody knows everybody. The manager doesn’t know everybody’s name. The system of rewards is different. There’s much less hand-holding and head-patting than there used to be. While we’re going to create economic efficiencies, it’s changed the feeling, particularly during the transition.”

On what happens to true radio people today: “The employees are going to have to learn to manage better, to manage a different-shaped business. I’m not sure the entrepreneur who gets radio and the entertainment business to where it is necessarily the ones who can manage 5000 employees. Maybe they are, but that skill isn’t what they got there. They were good at creating this kind of thing, and now that game has changed. And the employees are going to adapt to a different ballgame too. Probably, in the future, this business will attract different kinds of people — no less good, just different. The people who stay with it are going to adapt and sort of evolve into a different kind of economic organism. But now, we’re hearing maximum birthing. You go around radio stations and talk to them, and we’re sort of at the moment of maximum birthing. It will pass, but boy, they’re shaking out there.”

What he feels about that: “We’re all nostalgic — that’s why classic rock lives. It’s a period of transition, and that’s very tough for all of us. When you move to a different house and change jobs, it’s different. People’s jobs changed on them without them relocating, and that’s a time of great stress. People bitch when they’re stressed out. They put on new faces. Some of them self-destruct and some of them evolve into players of a different game.”

Management techniques are going to be developed to deal with this. They’re all sort of breaking into different types of smaller groups, whether they’re regional or fantastic in whatever. It’s the dynamics within a market that are probably going to be the most difficult, and the people who deal with that most successfully win. They’ll have happier, more productive workers who get back to being creative and driving rates and everything.

Will radio get back to a creative focus? “I think so. I think that you’re going to find a lot more creativity on the sales side, because you’re going to have to. It’s not easy coordinating the selling of these properties. Everybody used to be your enemy. Now, half the people are your family. But really they’re still the enemy, because they’re paid to do this. We’re transfer going on within companies because they haven’t changed the system of compensation and rewards. We’re going to have to rethink that, particularly on the sales side. Programming is a little bit different. Listeners listen to a station one station at a time, therefore the programming element should program them one individual at a time.”

What continues to motivate him: “I can’t get the needle out of my arm — and I don’t know anybody who can in the industry. I am a self-confessed adrenaline junkie. I get off on this business, and it sort of carries over into my recreational pursuits, but it’s all adrenaline. The idea of setting or getting out of it doesn’t have much appeal to me. When you’re in a state of agitation and stimulation, and adrenaline is pumping away, life is much more interesting when than when you’re walking around like a zombie.”

Career highlights: “Sequental birth of four children. Professional? There were a lot of them. WENW was an amazing experience, because we didn’t know better. It was the best-written radio station that I ever saw, because we had a bunch of good writers. It was so content-rich, it was dazzling. Alice was fun. Pick a stick, give it a name, and do anti-marketing aimed ads. Got involved with WCRB and a big urban cluster in Detroit — fantastic experience. I have been overloaded with wonderful things.”

Career disappointment: “I think the biggest one was that I didn’t buy stocks in L.A. in 1980. I can take a look at a lot of missed opportunities. It’s easy to do that, because, first of all, I didn’t have the money to buy it in 1980. It might have been only $4 million, but that’s like $400 million now. We caught some ratings books. Probably the bigger disasters were people ones; you absolutely were so crazy about them, they were like family, and you had to let go because they couldn’t or wouldn’t do what was necessary. Those were the biggest disasters, the personal ones.”

Listening to radio for enjoyment: “If I find a bizarre AAA station, I can really get off. I was in Charleston, S.C., and there was a radio station there playing old street blues. It was the most bizarre format I ever liked. I tend to like things I haven’t heard. I’m a music bemused casualty, because I’ve been involved with all the formats — Country Oldies, Classic Rock, Oldies. I never liked AC. I tend to go to country stations and get a drifting radio station because I enjoy hearing the execution, but once a song comes on, boom, I go to another radio station, because I want to hear the break.”

Favorite song: “Money For Nothing.”

Favorite television show: “My favorite show in the last five years is The Larry Sanders Show. I thought that was brilliant. I love South Park. I’m getting the same kick out of it that I did when Beavis and Butt-Head first started. It’s so fresh and so different.”


Favorite restaurant: “I suppose it depends what’s in the mood for. I like Bob’s place in Colorado a lot. My favorite restaurant is Manny’s & Aia, a Cuban restaurant in Isla Mianita, FL.”

Beverage of choice: “What time of day? Sake: most of the day, and I’m fond of vodka on the rocks with an olive at night.”

Hobbies: “Hunting, fishing, skiing, motorcycles. People always look at me as a danger freak. The object is to peer over the edge and see what’s next; not to fall over the edge. There’s tremendous excitement about peering over the edge, but falling is foolish. You don’t want to get hurt, don’t want to die, but you have to go there. My e-mail address is foodoo@therebedragons.com. It’s from a medieval map from when it was widely known the earth is flat. I saw one of those maps, and the cartographer had drawn a little arrow pointing to the edge — there be dragons. I thought, ‘That a wonderful metaphor for out there.”

Stock recommendations: “Pfizer. I play all the broadcast stocks at various times. I know more about that. I liked Pfizer early on, because when I read about Viagra, was convinced it was the drug of abuse of the new millennium. They’re marketing it as an impotence drug. That’s bullshit. It’s about tacho-changing — guys figured that out right away.”

Favorite website: “I found the Internet to be sort of boring because it was slow. Then I put in a faster line in the office, so I forced myself to go through it. I don’t have the patience to use the Internet much recreationally. I’m interested in the commercial aspects of it. These are some wonderful transactional changes that are going to occur. It’s like reading an encyclopedia, but I’d rather have an encyclopedia in my lap — it’s easier on my eyes. I use it a lot for specific purposes, but it isn’t a recreational thing for me. Right now it I find it impossibly slow and still very difficult. The computer’s always jamming. But when the burn with thing is solved, look out. It’s really going to change all the media. You’re going to have networths for red-haired 23-year-olds, visual, and audio.”

www.americanradiohistory.com
**Major Market Airplay:**

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