

### Luther: Still Going Strong

Don't miss Carol Archer's interview with Virgin superstar Luther Vandross in this week's NAC/Smooth Jazz special. Vandross



not only has a top 10 smash at NAC/SJ (the title track from his *I Know* CD), but his "Nights In Harlem" is happening at both Urban and Urban AC.

# R&R

THE INDUSTRY'S NEWSPAPER



Now that NAC/Smooth Jazz has completed its evolution from experiment to niche player to full-fledged ratings winner, it's time for R&R's annual tribute to the format. It begins on the next page with a heady conversation with author Robert Jourdain.



#### SPYRO GYRA

- Celebrating over 20 years of great music
- Upcoming Jay Beckenstein solo album with special guests



## GRP THE LEADER IN ADULT/SMOOTH JAZZ

#### ACOUSTIC ALCHEMY

- *Positive Thinking*, their 10th release, featuring "The Better Shoes," "Passionelle," "Vapour Trails," "Rainwatching W1"
- U.S. Tour starts October 22nd



#### GEORGE BENSON

- *Standing Together*
- #1 R&R NAC/Smooth Jazz Album
- #1 *Billboard's* Top Contemporary Jazz Albums Chart
- 8 time Grammy winner
- Career spanning over 30 years
- Honored with a star on the Hollywood Walk of Fame
- Career sales in excess of 15 million units

#### DIANA KRALL

- 2 Time Grammy Nominee
- *Love Scenes* - over 700,000 units sold worldwide
- 1st Ever Platinum Jazz Artist in Canada
- Upcoming appearance on E! Entertainment special, *Wild on the Vine*
- Film debut in MGM's upcoming *At First Sight* featuring Val Kilmer and Mira Sorvino
- 2nd Appearance on *Melrose Place* August 17th



#### RAMSEY LEWIS

- A legend in the biz for over 40 years
- WNUA / Chicago Morning Show Host
- Host of syndicated *Legends of Jazz*

#### MARC ANTOINE

- GRP debut release *Madrid*
- Appearing live this summer with the *Guitars & Saxes Tour*
- Sunland Top 5 NAC track



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George Benson "Standing Together" Chart #'s  
AC 23 UAC 5 NAC 1  
"George Benson is back with a mass appeal hit everyone should be playing!"  
- Jim Ryan WLTV/New York

# "LIFE"

SHE GIVES IT A WHOLE NEW MEANING.



# DES'ree

The first single from Supernatural...


"LIFE" continues the DES'ree evolution  
started by her top 5 anthem  
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3 M's OF PROGRAMMING: PART 2

In last week's Management column, consultant **John Lund** described the first two of his three M's of programming. This week, he focuses on the third M: marketing.

Page 16

**TALENTMASTER EXTRAORDINAIRE!**

Radio's Morning Show Boot Camp, which happens this weekend in Atlanta, has turned into the premier gathering for radio's on-air soldiers. Organizer **Don Anthony** is the subject of **Erica Farber's** Publisher's Profile.

Page 140

**SPECIAL TALENT ISSUE**

In addition to the Anthony interview, many of **R&R's** editors devote their columns to the issue of talent and talent development. Among them:

<b>AC</b>	Page 105
<b>Alternative</b>	Page 121
<b>CHR</b>	Page 68
<b>Country</b>	Page 94
<b>News/Talk</b>	Page 30
<b>Rock</b>	Page 112
<b>Urban</b>	Page 82

**IN THE NEWS**

- **Westwood One** consolidates news operations
- **Casino ad ban** upheld by appeals court
- **Dave Robbins** appointed VP/GM for CBS/Columbus FMs
- **Joel Burke, Jim Kirkland, Randy Grossert, Pam Malcy, Nikki Nite** on new slate of Sinclair appointments
- **Eric Schoenfeld, Len Weiner** take ESPN Radio posts

Page 3

**THIS #1 WEEK**

- CHR/POP**
  - **GOD GOD DOLLS** Iris (Warner Sunset/Reprise)
- CHR/RHYTHMIC**
  - **AALIYAH** Are You That Somebody? (Atlantic)
- URBAN**
  - **KELLY PRICE** Friend Of Mine (T-Neck/Island)
- URBAN AC**
  - **MAXWELL** Luxury: Cococure (Columbia)
- COUNTRY**
  - **TRISHA YEARWOOD** There Goes My Baby (MCA)
- NAC/SMOOTH JAZZ**
  - **STEVE COLE** When I Think Of You (Bluemoon/Atlantic)
- HOT AC**
  - **GOD GOD DOLLS** Iris (Warner Sunset/Reprise)
- AC**
  - **CELINE DION** To Love You More (550 Music)
- ACTIVE ROCK**
  - **MONSTER MAGNET** Space Lord (A&M)
- ROCK**
  - **DAYS OF THE NEW** The Down Town (Outpost/Geffen)
- ALTERNATIVE**
  - **BARENAKED LADIES** One Week (Reprise)
- ADULT ALTERNATIVE**
  - **DAVE MATTHEWS BAND** Stay (Wasting Time) (RCA)

NEWSSTAND PRICE \$6.50



**More Myths Of Duopoly Programming And Management**

BY GERRY BOEHME  
KATZ RADIO GROUP

In two recent columns (6/12, 7/10), the preliminary results of a Katz Radio Group research study measuring duopoly's effects on radio sales, programming, and management practices have been discussed and examined. Several myths have been exposed about what consolidation has meant to the radio industry, and many of the very positive changes that have taken place in radio as a direct result of the changes in ownership policy have been highlighted.

So far, we've seen that:

- Few, if any, duopolies control enough audience in their markets to be able to "force" themselves on buys. That's true for target demographics like 18-34 and 25-54 as well as persons 12+.
- Duopolies have not caused

advertising rates to rise. In fact, cost increases have been smaller in markets where duopolies are strongest.

Now it's time to disprove another myth or two.

It's clear that consolidation in radio station ownership has led to fundamental shifts in the way that properties are programmed, marketed, and managed. As duopolies continue to expand, many in the radio industry are looking for the perfect formula that will guarantee success. Many people perceive that all duopolies operate a certain way, that owners universally decide to duplicate formats, concentrate sales staffs, and consolidate management.

In reality, owners face a series of tough questions each time they acquire new stations. Should pro-

See Page 18

**The majority of duopoly owners believe that competitive local sales staffs maximize revenue — 77% of duopolies in the top 100 markets have separate sales forces for at least some of the properties, while only 23% have one sales force for the entire station group.**

**Music, The Brain, And Ecstasy**

■ An interview with author Robert Jourdain

Music speaks to humanity in ways that words cannot, but until the publication last year of **Robert Jourdain's** groundbreaking



book, *Music, The Brain, And Ecstasy*, few understood why. Jourdain examines music from a variety of perspectives, from its psychoacoustics to neuroscience. His intelligent and lively prose illuminates the topic for the layperson interested in learning "how music captures our imaginations" (as the book is subtitled). Broadcast Architecture CEO **Frank Cody** joined **R&R** NAC/Smooth Jazz Editor **Carol Archer** to interview Jourdain.

CA: What was your inspiration to write this book?

RJ: Music has long struck me as a good way to sum up almost everything the brain does. When listening to or performing music, the whole brain lights up like a Christmas tree. Almost every part of it works. There's nothing else in all human experience that's quite as complex as music, and nothing that so rubs your nose in our ignorance about how the mind works and so demands that you really account for everything that's going on.

See Page 36

NAC/SMOOTH JAZZ SPECIAL TAKES FLIGHT: PAGE 35

**Lippincott Leads Maverick Promotion**

■ Croshal elevated to label's Head/Sales & Mktg.

BY STEVE WONSIEWICZ  
R&R MUSIC EDITOR

**Maverick Recording Co.** has tapped music industry vet **Ric Lippincott** as its new Head/Promotion. Based in Los Angeles, he reports to **GM Russ Rieger**.

"Ric's experience as both a respected radio programmer and record executive provides him with the essential qualities needed to head up Maverick's promotion department," Rieger said. "We're pleased to have him here."



Lippincott

Lippincott noted, "What brought me to Maverick was the music. Maverick has great artists like **Alanis Morissette, Prodigy, Ebba Forsberg, Cleopatra, Jude, and Baxter**. In addition, I'm fortunate to be working with people like **Russ Rieger, [Maverick co-CEO] Freddy DeMann, [Maverick partner & Head/A&R] Guy Osery**, and all the pros who make up Maverick. I'm excited and passionate about what I'm doing here."

LIPPINCOTT/See Page 10

**Toppled Tower Terminates TV Transmissions ... In Boston**



Installation of **Greater Media's** new transmission tower in Boston went awry Tuesday (8/4), sending it crashing to the ground and forcing adjacent **WB** affiliate **WLVI-TV** off the air for 90 minutes. Nobody seems to know exactly what happened, but the tower somehow fell as it was being lifted by a crane onto its concrete foundation. The mangled metal whipped its way on top of the TV station and turned the crane on its side. There were no injuries, and no other stations were affected by the accident.

save tonight **eagle eye**  
**cherry**



**MOST ADDED AGAIN!**

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**KFMB KALC WEZB KZZO WXXM**  
**KZZP KJYO KHMV WDRV WSSR**  
**KAMX WWMX WLNK WPST KSLZ**  
**WZNY WDCG KYIS KOZN KSMB**

- \* #34\*-#29\* ADULT TOP 40 MONITOR
- \* #23\*-#21\* MODERN ADULT MONITOR
- \* DEBUT **29** R&R HOT AC CHART
- \* **47** - **41** R&R CHR CHART
- \* VIDEO ON   

**WORK**  the first single, from the debut album *desireless* produced by adam kviman and eagle-eye cherry management: tommy manzi



# heather nova

london rain (nothing heals me like you do)

**NEW STATIONS:**  
**KAMX/AUSTIN**      **WLNK/CHARLOTTE**  
**KMXB/LAS VEGAS**      **WKZL/GREENSBORO**  
**WXLK/ROANOKE**      **WKDD/AKRON**

"CALLOUT #7...70% FAMILIAR, HIGH IN FAVORITES!" - KFMB/San Diego  
"TOP 10 CALLOUT AND TOP 5 PHONES!" - WSSR/Tampa

- \* #25 MODERN ADULT MONITOR
- \* #37 ADULT TOP 40 MONITOR

\* VIDEO ON   

APPEARING ON THE **LILITH FAIR TOUR**  
THIS SUMMER  
Produced by Jon Kelly  
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Written by Heather Nova

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## WW1 Consolidates NBC/Mutual News

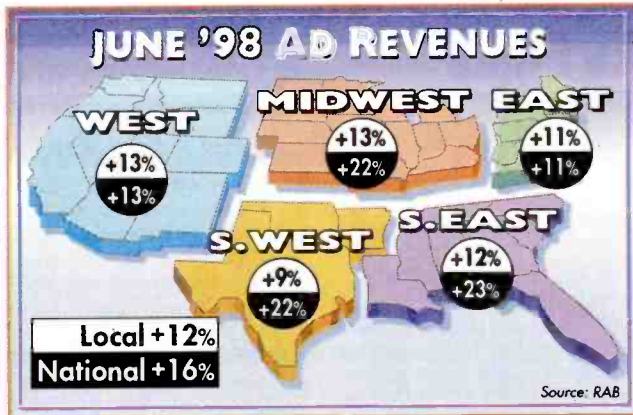
By MATT SPANGLER  
R&R WASHINGTON BUREAU

Westwood One's NBC/Mutual News operation in Arlington, VA was shaken up on Monday in what the company called its effort to "consolidate" its news operations by cutting some production staff and shifting other news personnel to other news slots.

"Westwood One had two superior news-gathering operations between CBS and CNN," spokesman Nick Kiernan told R&R. "Then we had a third one in Arlington. We were spending a lot of our effort in news-gathering and didn't need so many duplicate people cutting up the same Bill Clinton tape. We wanted to put more of our resources into increasing the customization offered to stations and improving our reporting capabilities out of Washington as opposed to our production processing facilities there."

The downsizing becomes effective Aug. 31. Although he was not specific about how many of the operation's 50-odd producers, correspondents, and other production and origination staffers will find homes elsewhere within the Westwood One organization, Kiernan insisted that the company would "beef up" such sister news operations as CBS' Washington bureau, CBS' "Spectrum" news operation, and CNN Radio, which WW1 markets and sells.

WW1/See Page 12



## Radio's June Numbers Surge

The radio industry experienced one of its best revenue months in June, when local revenues were 12% higher than June '97. According to RAB figures, national revenues did even better: They rose 16% from last June.

Business was healthy in all regions of the country, particularly in the Midwest and Southern portions of the country, where national business rose by 22% or more. Looking back over the last several June reports, national business has taken an astounding leap: National billings are 43% higher than in June '95.

On a year-to-date basis, local business is up 10% over the first six months of last year; national revenues are 14% higher. The overall figure is 11% higher than last year.

## Circuit Court Upholds Gambling Ads Ban

By JEFFREY YORKE  
R&R WASHINGTON BUREAU CHIEF

Airing gaming ads is getting to be a gamble for broadcasters who have to wade through a hodgepodge of laws to stay out of trouble. Last week, a three-judge panel on the U.S. 5th Circuit Court of Appeals in New Orleans voted two-to-one to uphold a federal law

banning the broadcasting of casino gambling ads. The decision conflicts with two other court decisions that found banning gambling ads unconstitutional. However, the New Orleans court, in its 19-page decision, rejected the argument brought by the Greater New Orleans Broadcasting Assn. (GNOBA) that said

GAMBLING/See Page 28

## Sinclair Appoints New Programmers, Kansas City Mgrs.



Kirkland

Sinclair Communications has made various executive changes in several markets. First, Joel Burke and Jim Kirkland have been tapped as Regional Programmers. Burke will work with existing management at WRTH-AM, KIHT-FM & WIL-FM/St. Louis and KCFX-FM, KCIY-FM, KQRC-FM & KXTR-FM/Kansas City. He will remain based in Memphis, overseeing operations at WJCE-AM, WOGY-FM & WRVR-FM. Kirkland — who is OM at WORD-AM, WYRD-AM, WSPA-AM & FM & WFBC-FM/Greenville, SC — adds responsibilities at WEAL-AM,

SINCLAIR/See Page 14

AUGUST 7, 1998			
NEWS & FEATURES			
Radio Business	4	Ratings	29
Business Briefs	4	Sound Decisions	32
Transactions	6	Nashville	96
Management	16	Publisher's Profile	140
Sales	18		
Marketing & Promotion	19	Product Showcase	17
Show Prep	20	Opportunities	133
Zine Scene	20	Marketplace	137
National Video Charts	21		
Street Talk	22		
FORMATS & CHARTS			
News/Talk	30	Country Chart	97
NAC/Smooth Jazz	35	Country Action	98
NAC/Smooth Jazz Tracks Chart	62	Adult Contemporary	105
NAC/Smooth Jazz Albums Chart	63	AC Chart	106
Pop/Alternative	66	Hot AC Chart	109
CHR Callout America	67	Rock	112
CHR	68	Active Rock Chart	114
CHR/Pop Chart	70	Rock Chart	117
Hip-Hop Chart	77	Alternative	121
CHR/Rhythmic Chart	78	Alternative Chart	122
Urban	82	Alternative Action	125
Urban Chart	84	Alternative Specialty Show	128
Urban Action	86	Adult Alternative	129
Urban AC Chart	92	Adult Alternative Tracks	130
Country	94	Adult Alternative Albums	132
The Back Pages 138			

## Robbins Rejoins CBS As Columbus VP/GM

Dave Robbins has returned to CBS Radio as VP/GM for its Columbus FMs, overseeing Active Rock WAZU, Country WHOK, and Classic Rock WLWQ once CBS completes the acquisition of the stations from Jacor.

"Dave is a very talented and experienced GM who possesses the skills needed to integrate our Columbus radio properties," stated CBS Radio co-COO Don Bouloukos. "Dave is highly re-



Robbins

spected by the Columbus broadcast and advertising community, and under his direction our stations will be well-served." Robbins has spent 10 years with Nationwide Communications and currently serves as GM at crosstown WFII-AM, WCOL-FM & WNCI-FM. Jacor agreed to buy Nationwide last October. Robbins worked for CBS between 1981-87 as PD of KHTR-FM/St.

ROBBINS/See Page 10

## Schoenfeld Scores ESPN Radio GM Gig

■ Sports net also promotes Weiner to Asst. GM

Eric Schoenfeld has been named GM of ESPN Radio. Schoenfeld replaces Drew Hayes, who recently exited the sports network to become OM/PD at KABC/Los Angeles (R&R 6/19). In a related move, ESPN Radio PD Len Weiner has been promoted to Asst. GM.

"Eric is the perfect fit as we con-

tinue to evaluate ESPN's future plans," commented ESPN Exec. Editor John Walsh. "Drew did a super job developing and expanding studio and play-by-play programming over the last two years. I'm confident we'll continue to move forward with Eric, who brings



Schoenfeld



Weiner

ESPN/See Page 28



### Ownership Limit Evolution

For generations, broadcasters lived by the so-called "7-7-7 rule," which permitted them to own no more than seven stations in each of the AM, FM, and TV services. Fourteen years ago this week, the FCC raised those levels to 12-12-12, but operators were still restricted to one station per category in a market.

The rules began to change furiously in the '90s: Relaxed LMA rules allowed broadcasters to operate more than one AM or FM in a market; the FCC subsequently permitted duopoly (owning two AMs and two FMs); and finally, in the mother of all decisions, Congress ripped the ceiling off ownership, permitting an owner to have up to eight stations per market, with no more than five being on either AM or FM.

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## FCC Draws Criticism For Alaska Fines

### King, KSRM question unauthorized transfer decision

BY MATT SPANGLER  
R&R WASHINGTON BUREAU

An FCC decision last week that fined two struggling Alaska stations \$20,000 has caused some observers to ask how the agency interprets the business relationships that typically exist between a licensee and a time broker.

On July 29, the commission fined **King Broadcasters Inc.** and **KSRM Inc.** — both based in Soldotna (Kenai), AK — \$10,000 each. King's fine was for the "unauthorized transfer" of KSLD-AM & KKIS-FM/Soldotna. The transfer occurred in February 1994, when King President and then-owner of the stations Sally Hoskins, who had recently filed for bankruptcy, entered into a "program services agreement" (PSA) with bro-

ker Chester Coleman of American Radio Brokers. Through the PSA, Coleman provided programming for the stations 24 hours a day, seven days a week.

The FCC ruled that another unauthorized transfer took place when Coleman entered into a joint sales agreement with KSRM President John Davis in March 1994. The commission said that this resulted in a violation of the local ownership rule,

since KSRM was now "controlling" four stations in a 13-station market — hence, the second \$10,000 fine.

### No 'Exact Formula'

The FCC got wind of the case in May 1994, when Homer, AK broadcaster Peninsula Communications Inc. filed a petition to deny the transfer of KSLD & KKIS to Coleman. More than four years later, the commission approved the transfer, but nonetheless applied the penalties.

"There is no exact formula by which control of a broadcast station can be determined," said the FCC in

FCC/See Page 8

## Big Deals Hit Slump As Purchasing Surge Slows

### Industry insiders shed light on lack of trading

BY PATRICE WITTRIG  
R&R WASHINGTON BUREAU

Since the passage of the Telecommunications Act of 1996, the value and volume of radio station sales has set records. But 1998 has been different. It's been a fairly slow and quiet year — 1056 stations have traded hands to date, compared to 1343 last year and 1529 in 1996. What happened to the purchasing craze?

"The prices have gotten silly," Washington broadcast attorney David Tilotson told R&R. "Most of the good stuff has gotten swept up. 1996 was open season on buying everything."

Jim Weitzman, another Washington broadcast lawyer, agreed. "In the major markets, everyone has a dance partner now. Consolidation has matured in the major markets. The headline-grabbing acquisitions with the astronomical cash flow multiples have already happened."

### Big Markets Taken

The industry has reached a point where almost every station in the top 100 markets is spoken for by a chosen few. Duncan's American Radio analyst J.T. Anderton told R&R, "We went from having 12 owners in one market, to two to four significant owners, and those owners have their

station infrastructure in place. As a result, we're not seeing a lot of obvious deals because the first round of consolidation."

For the duration of 1996 and 1997, groups doubled and tripled and bought everything in sight, until no more than 20 companies own almost every station in the top 100 markets. "The panic/euphoria that we witnessed in 1996 and 1997 represented industry consolidators who were focused on the top 75 markets," media broker Peter Handy of Star Media Group told R&R.

"With all the mergers and acquisitions activity, the price tags have moved up," First Union Capital Markets analyst Bishop Cheen told R&R. "Acquirers have said, 'It's hard for us to generate the return on equity if we have to pay 20 times trailing cash flow.' So, some of those companies have moved offshore and branched

out to Puerto Rico, Mexico, and billboard assets."

Which is exactly what groups like Clear Channel, Chancellor Media, and even Emnis Broadcasting, which is aggressively developing its eastern European properties, are doing. Perhaps that means 1998 will serve as a resting period for large groups to integrate newly acquired stations and management, and also function as a springboard for round two of the consolidation craze.

"The next wave will be in markets 100 through 250," Handy figured. "For the most part, the consolidators in those markets are using private capital combined with debt to make acquisitions. Operators in those markets have to be a little more sensitive to their business plan and how it can produce high returns for that capital."

"There's still a lot of revenue and income growth in the radio business," Anderton said. He added that he wouldn't be surprised if other large media companies — such as newspapers, satellite, and telephone entities — decided to get a share of the radio revenue pie.

## Bloomberg

BUSINESS BRIEFS

### Heftel Settles With Rainbow/PUSH

Heftel Broadcasting Corp. has reached an accord with Jesse Jackson's Rainbow/PUSH Coalition by agreeing to step up minority recruitment efforts for two stations it's acquiring in San Diego. In November, the coalition filed a petition to deny the license renewal applications of KJQY-FM & KKLQ-FM/San Diego, currently owned by Jacor Communications, for insufficient recruiting during its last license term. In order to move ahead with its acquisition, Heftel agreed earlier this month to notify minority and/or civil rights organizations and media when job openings come up at the stations that won't be filled from within the organization. Heftel will also reimburse Rainbow/PUSH for \$3400 in legal fees.

### FCC Hearings Foe Zeb Lee Dies

Longtime North Carolina broadcaster Zeb Lee, 87, died in Asheville, NC on Aug. 1 — five days before the FCC was to vote on new rules that would establish a system of broadcast auctions. He gained notoriety when he challenged a 1995 FCC decision that took his WZLS-FM/Asheville off the air and replaced it with a minority consortium. The agency cited a 1994 Supreme Court decision that froze its comparative hearings process for awarding broadcast licenses — despite the fact that Lee had been granted permission to broadcast at 96.5 MHz at least four times between 1990 and 1994. After a lengthy court battle, the DC Circuit Court of Appeals reinstated Lee's Orion Communications as the licensee of the Asheville frequency last January.

### Gag Order On CBC May Be Lifted

Attorneys for Children's Broadcasting Corp. asked the U.S. District Court in Minneapolis last week to lift the gag order that prevents CBC from discussing what evidence it has found in its suit against ABC/Radio Disney. CBC spokesman Allen Mayer told R&R that the judge asked CBC and ABC to come to a resolution on their own by the end of last week. CBC Chairman/CEO Christopher Dahl told R&R on Monday that the companies submitted their recommendations to the court last Friday, but at press time he had not received a response from the judge. CBC's suit against ABC/Radio Disney — which alleges breach of contract and misappropriation of confidential business information — is set to go to trial August 31.

Continued on Page 8

## R&R/Bloomberg Radio Stock Index

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

	Change Since				
	One Year Ago	One Week Ago	7/31/98	One Year Ago	One Week Ago
Radio Index	147.17	240.81	232.62	+58.13%	-3.40%
Dow Industrials	8194.04	8937.36	8883.29	+10.28%	-0.60%
S&P 500	947.14	1140.8	1120.67	+20.18%	-1.73%

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## VIDPAK™ RESULTS

# VIDPAK WINS AGAIN

## *WMZQ Scores with Country Vidpak™ in D.C.*

"It's safe to say Vidpak™ made the difference this Spring for WMZQ. The first indication that the promotion was working was a winner ratio of over 50% when random names from the 250,000 people who received Vidpaks were read on-air. Then came the compliments from listeners, clients and even competitors.

The final proof came with the Spring Arbitron. In the book we saw a healthy increase in cume and AQH. More important, in the month of the Vidpak promotion there was a 51% increase in the 25-54 demo, 12+ increased 39% and 18-34 went up 54%!

In the previous spring we had done the Birthday Contest with a net cost virtually the same as Vidpak. Vidpak dramatically outperformed it. My only regret is that we were not able to start the promotion until midway in the survey period.

As a result of the success of our Spring promotion we are now in the process of self-liquidating a second Vidpak with our clients for a fall campaign. As I see it, if we can market WMZQ to our audience, give our clients a great advertising vehicle to use in conjunction with their radio buys, AND retrieve some of our advertising expenses, it's a winner for everyone.

Tony Quin and his staff at IQ Television did a great job from beginning to end and their commitment to getting it right has been incredible. The ultimate endorsement is return business, and our decision to go with Vidpak again this Fall should demonstrate the confidence I have in this promotion."



**CHARLIE OCHS**  
General Manager  
WMZQ

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**DEAL OF THE WEEK**

• **Morris Communications Corp. \$33 million**

13 stations in Washington and Alaska

**1998 DEALS TO DATE**

**Dollars To Date: \$2,928,066,022**

(Last Year: \$7,035,149,763)

**Dollars This Week: \$63,467,500**

(Last Year: \$54,250,000)

**Stations Traded This Year: 1056**

(Last Year: 1343)

**Stations Traded This Week: 34**

(Last Year: 15)

**TRANSACTIONS AT A GLANCE**

- Capstar/Boswell swap \$11.5 million (est. value)  
WBKJ-FM/Kosciusko (Jackson), MS (traded to Capstar)  
WJDX-FM/Jackson, MS (traded to Boswell)
- KFVR-AM & KCRE-FM/Crescent City, CA \$490,000
- KATY-FM/Idyllwild (Riverside-San Bernardino), CA  
No cash consideration
- KJOP-AM/Lemoore, CA \$120,000
- KISK (FM CP)/Shasta Lake City, CA \$307,500
- WDSR-AM & WNFB-FM/Lake City, FL \$750,000
- WBDI-AM & WINU-AM/Highland, IL \$1,250,000
- WMMC-FM/Marshall, IL (Terre Haute, IN) \$300,000
- WZOC-FM/Plymouth, IN No cash consideration
- KOLK-FM/Onawa (Sioux City), IA \$1.85 million
- WTMR-AM/Camden, NJ \$8 million
- WVIP-AM/Mount Kisco, NY \$675,000
- KIOL-FM/Lamesa (Odessa-Midland), TX \$300,000
- KAAM-AM/Plano (Dallas), TX \$12.1 million
- KELA-AM & KMNT-FM/Centralia, WA \$4 million
- WIBU-AM/Poynette (Madison), WI \$325,000

**TRANSACTIONS**

**Morris Blazes New Trails With Pioneer Buy**

□ Capstar swaps in Mississippi; ABC adds an AM in Dallas

**Deal Of The Week**

**Morris Communications acquisitions**

PRICE: \$33 million

TERMS: Asset sale for cash

BUYER: Morris Communications Corp., headed by President Billy Morris. It owns 10 other stations. Phone: (706) 724-0851

SELLER: Pioneer Broadcasting Co. Inc., headed by President Margaret Clapp. Phone: (206) 628-3121

BROKER: Media Services Group

**KFQD-AM, KHAR-AM, KBRJ-FM, KEAG-FM, KMXS-FM & KWHL-FM Anchorage, AK**

FREQUENCY: 750 kHz; 590 kHz; 104.1 MHz; 97.3 MHz; 103.1 MHz; 106.5 MHz  
POWER: 50kw; 5kw; 55kw at 61 feet; 100kw at 593 feet; 27kw at -180 feet; 100kw at -89 feet  
FORMAT: News/Talk; Nostalgia; Country; Oldies; Hot AC; Rock

**KXRO-AM & KDUX-FM Aberdeen, WA**

FREQUENCY: 1320 kHz; 104.7 MHz  
POWER: 5kw day/1kw night; 31kw at 361 feet  
FORMAT: AC; Rock

**KWIQ-AM & FM/Moses Lake, WA**

FREQUENCY: 1020 kHz; 100.3 MHz  
POWER: 2.5kw day/500 watts night; 100kw at 310 feet  
FORMAT: Country; Country

**KKRT-AM & KKR-V-FM Wenatchee, WA**

FREQUENCY: 900 kHz; 104.9 MHz  
POWER: 1kw day/72 watts night; 6.1kw at 1323 feet  
FORMAT: Sports/Talk; Country

**KVYF-FM/Wilson Creek, WA**

FREQUENCY: 103.3 MHz  
POWER: 25kw at 243 feet  
FORMAT: Classic Rock

**Swap Deal**

**Capstar Broadcasting/Boswell Broadcasting swap**

ESTIMATED VALUE: \$11.5 million  
TERMS: Capstar is swapping WJDX-FM/Jackson, MS for Boswell's WBKJ-FM.

**WBKJ-FM/Kosciusko (Jackson)**

TRADED TO: Capstar Broadcasting Corp., headed by President Steve Hicks. It owns WJDS-AM, WZR-X-AM, WKTF-FM, WMSI-FM & WSTZ-FM/Jackson, MS. Phone: (512) 340-7800

FREQUENCY: 105.1 MHz  
POWER: 100kw at 981 feet  
FORMAT: Country

**WJDX-FM/Jackson**

TRADED TO: Boswell Broadcasting Inc., headed by President H. Mims Boswell Jr. It owns WLIN-FM/Durant, MS and WKOZ-AM/Kosciusko, MS. Phone: (601) 289-1050

FREQUENCY: 96.3 MHz  
POWER: 100kw at 1411 feet  
FORMAT: AC

**California**

**KFVR-AM & KCRE-FM Crescent City**

PRICE: \$490,000  
TERMS: Asset sale for \$107,500 cash and a 15-year, \$357,500 promissory note at 9.5% interest  
BUYER: Pollack/Belz Radio LLC, headed by President William Pollack. Phone: (901) 751-1513  
SELLER: Pelican Bay Broadcasting Corp., headed by President Lawrence Goodman. Phone: (707) 464-9561  
BROKER: MCH Enterprises Inc.

**KATY-FM/Idyllwild (Riverside-San Bernardino)**

PRICE: No cash consideration  
TERMS: Transfer of station and assets to corporate entity  
TO: KATY FM LLC, headed by mem-

bers Kay and Cliff Gill. Phone: (909) 506-1222

FROM: Kay Sadlier-Gill. Phone: (760) 434-6070

FREQUENCY: 101.3 MHz  
POWER: 1.95kw at 597 feet  
FORMAT: AC

**KJOP-AM/Lemoore**

PRICE: \$120,000  
TERMS: Asset sale for cash  
BUYER: KJOP Radio LLC, headed by manager Robert Jones. Phone: (209) 584-5242  
SELLER: John Pembroke. Phone: (850) 942-1806

**KISK (FM CP)/Shasta Lake City**

PRICE: \$307,500  
TERMS: Construction permit sale for cash  
BUYER: McCarthy Wireless Inc., headed by President Craig McCarthy. It owns three other stations in Redding, CA. Phone: (530) 244-9700  
SELLER: Stephen Thomas. Phone: (520) 221-3838

**Florida**

**WDSR-AM & WNFB-FM/Lake City**

PRICE: \$750,000  
TERMS: Asset sale for \$750,000 cash and a 10-year promissory note at 8% interest  
BUYER: Newman Media Inc., headed by President John Newman. Phone: (407) 298-4000  
SELLER: Arso Radio Corp., headed by President Jesus Soto. Phone: (904) 752-1340

**Illinois**

**WBDI-AM & WINU-AM/Highland**

PRICE: \$1,250,000  
TERMS: Asset sale for cash  
BUYER: New Life Evangelistic Center Inc., headed by President Lawrence Rice. Phone: (314) 436-2424  
SELLER: WIN-You Inc., headed by President Carl Ortale. Phone: (618) 654-7521  
FREQUENCY: 1510 kHz; 880 kHz  
POWER: 1kw; 1.75kw.day/160 watts night  
FORMAT: WBDI is dark; News/Talk

**WMMC-FM/Marshall (Terre Haute)**

PRICE: \$300,000  
TERMS: Asset sale for cash  
BUYER: JDL Broadcasting Inc., headed by President John Spangler. Phone: (630) 898-2203  
SELLER: Sandyworld Inc., headed

Continued on Page 8

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## EARNINGS

## Citadel, Cox Radio Rise In Q2

**C**itadel Communications Corp. (NASDAQ: CITC) reported a record quarter for the three months ending June 30 — a period that saw the company go public. Same-station net revenue increased 15% during the quarter to \$20 million from \$17.4 million during the same period last year. Broadcast cash flow was up 29.3% on a same-station basis to \$6.3 million from \$4.9 million. For the first six months of this year, same-station net revenue gained 12.6% to \$35.7 million from \$31.7 million during the first half of 1997. On a same-station basis, broadcast cash flow grew 26% to \$9.9 million from \$7.9 million last year.

**N**et revenues for Cox Radio Inc. (NYSE: CXR) hit \$69.2 million, a 27.3% increase over 1997's \$54.3 million. Broadcast cash flow rose 32.4% to \$24.2 million, compared to \$18.3 million for the same period last year. On a same-station basis, net revenue rose to \$62.2 million over \$54.1 million last year, and broadcast cash flow was \$22.2 million, compared to \$18.4 million last year. The company credits its revenue increase to "strong ratings performance in the Atlanta, Los Angeles, and Miami markets, as well as the company's recent acquisitions." During the second quarter, Cox closed on its purchase of KONO-AM & FM/San Antonio for \$23 million and WGBB-AM, WBAB-FM, WBLI-FM & WHFM-FM/Nassau-Suffolk for \$48 million.

## TRANSACTIONS

Continued from Page 6

by President Kurt Tuckerman.  
Phone: (217) 826-8017  
FREQUENCY: 105.9 MHz  
POWER: 3.3kw at 295 feet  
FORMAT: AC

## Indiana

## WZOC-FM/Plymouth

PRICE: No cash consideration  
TERMS: Stock transfer; corporate reorganization of negative control for business and tax reasons  
TO: Kenneth Kunze is acquiring 25 shares of voting stock and 26 shares of non-voting stock in Plymouth Broadcasting Inc.  
FROM: James Kunze, Lora Cavinder, and Kathryn Bortoff

## Iowa

## KOLK-FM/Onawa (Sioux City)

PRICE: \$1.85 million  
TERMS: Asset sale for cash  
BUYER: Waitt Radio Inc., headed by President Norman Waitt Jr.  
SELLER: Barnco Inc. Phone: (712) 258-5655  
FREQUENCY: 102.3 MHz  
POWER: 100kw at 643 feet  
FORMAT: Country  
BROKER: Paul Lucci

## New Jersey

## WTMR-AM/Camden

PRICE: \$8 million  
TERMS: Asset sale for cash  
BUYER: KAAY License LP, a subsidiary of Beasley Broadcast Group, headed by President George Beasley. It owns WTEL-AM, WWDB-FM & WXTU-FM/Philadelphia. Phone: (941) 263-5000  
SELLER: Gore-Overgaard Broadcasting Inc., headed by Chairman/CEO Harold Gore. Phone: (561) 231-8928  
FREQUENCY: 800 kHz  
POWER: 5kw day/500 watts night  
FORMAT: Religious

## New York

## WVIP-AM/Mount Kisco

PRICE: \$675,000  
TERMS: Asset sale for \$625,000

## Bloomberg BUSINESS BRIEFS

Continued from Page 4

## CBS Makes Cross-Platform Deal With Pennzoil

**C**BS Corp. said Monday it had inked a one-year, "multimillion dollar" cross-platform deal with Pennzoil. The oil company will buy time and space on CBS' radio and TV O&Os, The Nashville Network (TNN), and TDI, its outdoor unit. Beginning in the first quarter of 1999, Pennzoil — a longtime advertiser on the TV network and on TNN — will bundle sponsorship of sports, weather, and traffic reports on the radio stations (within selected markets) with ads on the TV stations and bus displays. This is the first deal in which CBS has sold sponsorships across all of its media to one advertiser. CBS did not disclose the deal's value, but Bloomberg put it at \$25 million.

Continued on Page 28

## Washington

## KELA-AM &amp; KMNT-FM Centralia

PRICE: \$4 million  
TERMS: Asset sale for cash  
BUYER: Jacor Communications Corp., headed by President Randy Michaels. Phone: (606) 655-6523  
SELLER: KELA Corporation, headed by President M.J. Chytil  
FREQUENCY: 1470 kHz; 102.9 MHz  
POWER: 5kw day/1kw night; 100kw at 1057 feet  
FORMAT: Talk; Country  
BROKER: Blackburn & Co.

## Wisconsin

## WIBU-AM/Poynette (Madison)

PRICE: \$325,000  
TERMS: Asset sale for cash  
BUYER: Magnum Communications, headed by President David Magnum. It owns WBKY (FM CP)/Portage, WI. Magnum is also president of Magnum Radio Inc., which owns WTMB-AM, WBOG-FM & WUSK-FM/Tomah, WI. Phone: (608) 372-9600  
SELLER: Radio Hill Broadcasting Inc., headed by owners Stan Johnson and Randy Grobe. Phone: (608) 635-7341  
FREQUENCY: 1240 kHz  
POWER: 1kw  
FORMAT: Country  
BROKER: Kozacko Media Services

## FCC

Continued from Page 4

last week's decision. Coleman attorney David Tillotson told R&R, however, that the FCC cited as evidence of an unauthorized transfer of control from King to Coleman the following aspects of the PSA, which Tillotson said exist in virtually all time brokerage arrangements: that King did not retain control over the personnel employed by Coleman; that King was not responsible for telephone and power bills at the stations, separate from their main studio (where Coleman's employees produced programming for broadcast on the stations); and that Coleman paid directly — on King's behalf — certain operational costs (the power bill, for example) that he was already obligated to reimburse King for under the PSA.

Tillotson told R&R the decision ignores the fact that when a licensee leases airtime on its station 24-hours per day, seven days per week — as it is permitted to do under FCC rules and policies — the licensee has no need for any employees, since the broker is providing all the programming and handling all of the sales

and marketing; and the licensee has no finances to control, other than to pay the rent and the power bill.

Tillotson said that the notion that paying the power bills for the stations amounted to transfer of control of their finances was "nonsense," as Coleman was only skipping one step in a reimbursement arrangement. As for the JSA with KSRM, a source close to the company told R&R that the commission has always drawn a line between JSAs and transfers of control; thus the JSA would not count toward the local ownership limit.

Though he wouldn't comment on the specifics of the case, Mass Media Bureau attorney Brad Deutsch agreed that FCC policy allows JSAs. Regarding transfers of control, Deutsch told R&R, "the overarching concern driving the commission's policies are that they have to demonstrate the licensee retains the ultimate control over the station's programming and personnel."

KSRM attorney Peter Gutmann told R&R his client had not determined whether it would contest the ruling. Hoskins could not be reached for comment.

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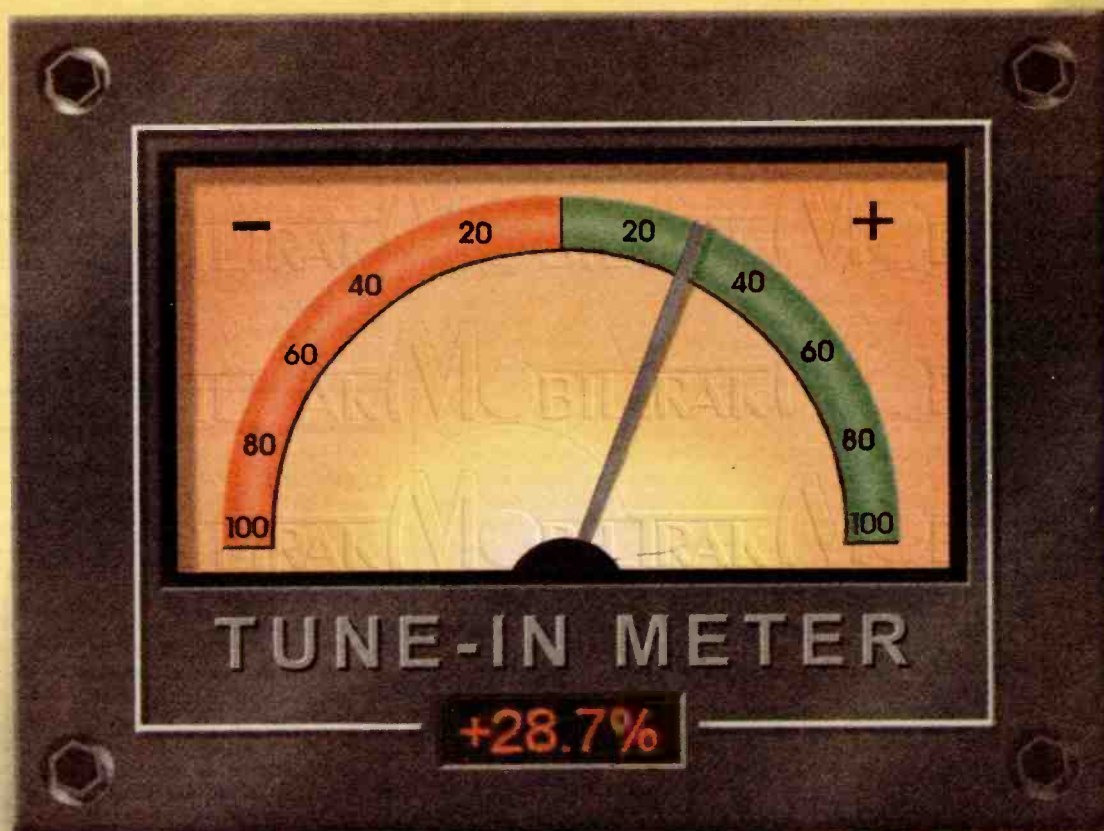
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## Hess Adds Atlantic Star/Prov. PD Post



Hess

Two-year Atlantic Star Communications Regional VP/Programming & Operations **Bill Hess** shifts from his Stamford, CT base to Providence to take on added duties as PD for the company's News/Talk-Hot AC combo WHJJ-AM & WSNE-FM. WHJJ

Exec. Producer John Buckley remains in place, while WSNE PD Scott Keith exits after having joined in April.

Atlantic Star Regional President Scott Bacherman commented, "Bill's one of the most versatile and knowledgeable programmers in our company. I'm thrilled that he will be bringing his talent and vision to one of our largest markets."

Added Hess, "WHJJ & WSNE are outstanding properties in a dynamic, re-born city. I look forward to working with GM Bud Paras, WSNE morning team Jones & Joan, and the rest of Providence's talented team."

Hess previously spent 10 years at WHYN-AM & FM/Springfield, MA as Station Manager/PD/morning man and will continue overseeing programming for Atlantic Star's WEZF-FM/Burlington, VT; WHMP-AM, WHMP-FM & WPKX-FM/Springfield, MA; and WNLK-AM, WSTC-AM, WEFX-FM & WKHL-FM/Stamford, CT.

## Robbins

Continued from Page 3

Louis and Asst. PD of WBBM-FM/Chicago. The 20-year radio vet also has been Group PD for KDMX/Dallas, KHMX/Houston, KZZP/Phoenix, WOMX/Orlando, and KLUC/Las Vegas.

"What an outstanding opportunity!" Robbins exclaimed. "It's very gratifying to be back with CBS Radio, working with the best broadcasters in the business and the great staffers at WAZU, WHOK, and WLWQ. I am extremely excited about what we will be bringing to the Columbus marketplace."

## LETTERS TO THE EDITOR

### Setting The Record Straight On Music Research Study

As President of Group Dynamics I am responding to the article that Tom Kelly wrote about his experience at our facility for a music research study (R&R 5/15). His opening statement that he is an "expert" in his field predetermines that it is unethical for him to include his opinions in any market research project. He goes on to refer to the recruiter that he spoke with as having her phone answered by a child who "bellowed" for her "Mom" to get on the phone. The woman who he called "Josie" is in her 60s, lives alone, and her phone is either answered by her or a machine.

Mr. Kelly said that the recruiter told him which radio station to say was his favorite, when in fact he was given a choice of three stations, none of which were "right" or "wrong" answers. The clients are not identified for any study for any recruiter. Most often even Group Dynamics is not privy to that information.

Kelly makes an issue of the fact that when he signed in at the facility he gave his real name — Tom Kelly — and the office number of Kelly Music Research. Phone numbers are not required when respondents sign in, and his home number and address were on the screener. No one, including myself, has ever heard of him or his company or ever laid eyes on him. Had we ever suspected his occupation, he would have been politely asked to leave.

Several times he mentions the \$40 incentive — how he "lied" about his age and how concerned he was for the recruiter's job ... it sounds like he sold his integrity for \$40. Fortunately his survey was pulled from the final sample so he was *not* included in the tabulation process.

As the article describes, there were eight respondents, listening to and rating music on headsets. He states how distracting it was in the room because people did not have anything to lean on. There is table space in the conference room at a conference table for 12 people. He demeans the method of testing, that no one was monitored but there was an observer behind the one-way mirror during this exercise.

Kelly refers to a tray of sandwiches, soft drinks, and ice being brought into the room, which caused a "disruption" with people "battling" for sandwiches and favorite soft drinks." This also led to the statement that "people had not turned off their tapes" and "just returned to their surveys and filled in scores for all of the songs that had gone by during feeding time." How LOUD can I say this — food was *never* served! There were beverages available as the respondents entered the room at the beginning of the session! Otherwise there were no other interruptions during the one and a half to two hours!

Group Dynamics has already suffered the loss of a client, and my employees are horrified that anyone could be permitted "freedom of the press" to spread such malicious lies.

Merle Holman  
President  
Group Dynamics In Focus Inc.  
Bala Cynwyd, PA

Tom Kelly responds: ) )

*Regarding ethics:* It is no more unethical than it would be for one surgeon to observe another during an operation ... or for a PD and GM to attend a competitor's promotion. We can learn as much from the experience and mistakes of others as we can from our own.

*"Josie":* I don't know her age, but it definitely was not an answering machine, and besides, the real issue is I (the respondent) called HER (the

LETTERS/See Page 28

## EXECUTIVE ACTION

### Elektra Boosts Whited To VP/Promo, West Coast

**E**lektra Entertainment Group has elevated Mike Whited to VP/Promotion, West Coast. Based in Los Angeles, he reports to Sr. VP/Promotion Greg Thompson.

Thompson said, "Mike's hard work, dedication, and leadership skills make him an invaluable asset to Elektra. The entire company joins me in congratulating Mike on this well-deserved promotion."

Whited previously was National Director/Top 40 Promotion for Elektra. He joined the company in 1995 as a Pittsburgh-based Regional Promotion Director. Whited began his music industry career in 1988, working for the concert promotion firm Dicesare Engler Promotions.



Whited

### BNA Makes Moxley Sr. Dir./National Promotion

**F**ormer Rising Tide VP/National Promotion Rick Moxley has been named Sr. Director/National Promotion for BNA Records. He succeeds Tom Sgro, who left the Nashville label two weeks ago.

BNA VP/Promotion Tom Baldrice commented, "I'm thrilled to have a promotion man of Rick's caliber join the BNA team. His wealth of knowledge from being in the field plus his experience at the national level will make an already great staff even stronger."

Prior to joining Rising Tide (which closed about four months ago) in February '96, Moxley worked the Southeast region for Warner Bros. and Giant/VNashville.

## Lippincott

Continued from Page 1

here at Maverick as I was when I first got into this business."

Before joining Maverick, Lippincott spent three years as VP/Promotion at Curb Records. Between 1994-95, he was National Director/Promotion at Zoo Entertainment. Prior to that, he was at Morgan Creek for nine months.

Before entering the music business, Lippincott spent 19 years in radio. He was OM, then GM, at WLS-AM & FM/Chicago (1986-89); PD at KHTZ/Los Angeles (1983-84); OM at KYUU/San Francisco (1984-86); and PD at WLS-AM & FM (1980-83). He began his radio career in 1971 at KGMB/Honolulu.

Meanwhile, Maverick has elevated **Fred Croshal** to Head/Sales & Marketing. Croshal, who also reports to Rieger, most recently was Head/Sales at Maverick, a post he held since he joined the company two years ago. Prior to that, he was VP/Sales at the Work Group and spent over 11 years at CBS Records/Sony Music Distribution, rising from an account service rep in San Francisco in 1984 to Sales Manager of the L.A. branch in 1994.

"It's a distinct honor to elevate someone of Fred's capabilities," Rieger said. "His reputation as both an accomplished head of sales and executive at Maverick make him the ideal choice to head up both the sales and marketing departments."

# THE NAB RADIO SHOW

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# 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 fileserv-er. 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.

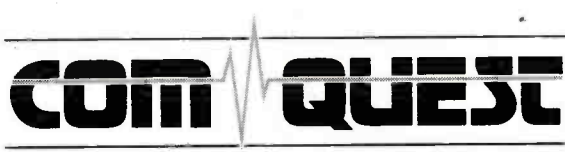
Chart	FM	FM	FM	FM	Real World	Matchbox 20
77.4	80.0	80.7	80.3	The Way	Fashell	
82.7	77.1	82.8	79.1	Uninvited	Marie Marissache	
74.2	85.0	89.7	78.7	I Will Buy You A...	Eveclear	
53.3	67.5	63.6	78.3	I'll Be	Edwin McCain	
70.3	71.2	72.0	78.1	Kind & Generous	Natalie Merchant	
0.0	0.0	8.8	77.5	Zoo Suit Fleet	Cherry Poppin' Daddies	
72.6	68.0	69.7	77.1	Play Of Light	Madonna	
77.3	69.4	67.7	76.1	Whistler	Pearl Jam	
75.9	60.0	51.5	74.5	Torn	Natalie Imbruglia	
74.2	75.9	75.8	74.5	Heroes	Waltlowers	
64.5	65.0	68.6	74.5	You're Still The One	Shania Twain	
70.7	73.3	70.7	72.9	Sex And Candy		
68.9	72.3	69.7	72.4	Forgiveness		
74.2	70.0	51.5	72.3	Can't Get Enough		
74.0	72.5	72.7	72.1	Jam		
56.1	71.3	67.7	71.6	One Week		
72.0	65.6	68.7	70.9	How 'n Gonna Be		
62.3	69.5	68.9	70.7	I Will Remember You		
75.6	65.0	63.6	70.2	Ins		
75.9	70.0	66.7	70.2	Your Secret Love		
64.6	67.5	70.7	70.0	If I Could Change		

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](http://www.callout.com) or call us at 619-659-3600.

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**KTST & KXXY/OKC Set Stecker As Operations Dir.**

Consultant and veteran Country programmer **Ted Stecker** has been



Stecker

named Operations Director for Clear Channel Country combo **KTST-FM & KXXY-FM/Oklahoma City**. Along with wife Doris Thompson, Stecker will continue to work with present clients and

continue to consult under the Stecker-Thompson & Associates banner.

This marks a return to the market for Stecker, who was Senior Country PD for Radio Equity Partners prior to its sale to Clear Channel. He succeeds Charlie Harrigan, who left in June and last month was named PD at Citadel's new Country outlet, WCTD/Wilkes Barre.

Regarding Stecker, Clear Channel Oklahoma City Market Manager and KTST & KXXY GM John Moen told R&R, "Ted's back-

**New M Street Directory Out (Finally!)**

For an organization known for its accurate and comprehensive radio station directory, **M Street** got many heads-a-scratchin' when it decided not to publish its **M Street Radio Directory** last year, which it had been putting out annually.

According to editor Robert Unmacht, the deluge of radio consolidation would have made anything he put out obsolete as soon as it rolled off the presses. So Unmacht held tight until the flood waters of acquisitions subsided, and, finally, the 8th edition of the directory is available.

This 960-page soft-cover book not only lists every FCC-licensed radio station (along with its dial position, power, format, ownership, phone number, Arbitron share, and other vital stats), but also has format trends, radio market guides, indexes by call letter and frequency, and a Canadian section. In other words, better late than never.

The **M Street Radio Directory** is available for \$65 plus \$5 postage from M Street, P.O. Box 23150, Nashville, TN 37202.

ground and success — and the fact he's so familiar with this market, these stations, and the personnel — make this a hand-to-glove fit. I oversee seven stations and really need the calibre of manager who I can just throw the keys to and not worry about the stations. I have that in Ted, and he'll handle a lot of the stations' operations."

Stecker told R&R, "I've always felt very close to these stations and the staffs — heck, I even came up with the name for

'Twister.' I'm really happy to be back working with them and with Clear Channel. When not out on my own, I've only worked with two companies in the last 20 years — ABC and Clear Channel. In fact, I worked at the first station Lowry Mays ever bought — so it's great to be back with such a great company."

Stecker's programming career has included Country outlets WKXX/Chicago, WNOE/New Orleans, KSCS & WBAP/Dallas, WKHX/Atlanta, and WPKX/Washington.

**UPDATE**

**Magsino Nettwerk GM; Tomlinson Nat'l Dir./Promo**

**Nettwerk Records USA** has promoted Marivi Magsino to GM. Currently, the company has named **Greg Tomlinson** National Director/Radio Promotion and **Maria Alonte** as Head/Soundtracks for **Unfor-scene Music/Nettwerk Records**. All executives are based in Los Angeles.

Commenting on her new post, Magsino said, "I'm excited for what's to come. We have an amazing team and very strong fall releases with *Plastic Volume 2* and the highly anticipated Skinny Puppy remix record." Magsino previously was Director/Sales & Marketing for the label. She joined Nettwerk from Capitol Records, where she was Marketing Manager.

Tomlinson, who previously was Commercial Radio Director at Alias Records, said, "Nettwerk is a very exciting place to be right now — things are definitely on the move. We have some incredible artists, and I'm very glad to be part of this team."

**Renda Takes A Holiday As Ft. Myers Market Mgr.**

**KHTT/Tulsa GM Doc Holiday** has transferred to Ft. Myers as Market Manager for Renda Broadcasting's Jazz **WGUF-FM**, Hot AC **WSGL-FM**, and Country **WWGR-FM**. The move displaces the respective GMs of the three outlets, Joe Landon, Tim Spires, and Bernie Brobst.

Holiday, who has been with Renda for two and a half years, told R&R, "It's exciting to be chosen for the opportunity to take Renda's Southwest Florida properties into the new millennium by heading up the new cluster-management philosophy. I've always wanted to live in Florida, and the fact that I get to do that and remain with Renda makes it even more special. I look forward to working with three of the best-sounding stations in Southwest Florida."

Prior to joining Renda, Holiday spent two years as VP/Sales for LBJ Broadcasting in Austin.

He and Thompson formed their consultancy in 1983. He's working from the KTST & KXXY studios,

although he won't officially be a Clear Channel employee until September 1.

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**Baird Named PD At CHR WGTZ/Dayton**

**Dale Baird** has become PD at Clear Channel's **WGTZ/Dayton**. He comes from Beaumont, TX, where he served as PD/morning host at **KQXY**.

"Dale has a keen sense of the entertainment part of radio," remarked **WING-AM & FM & WGTZ OM Michael Luczak**. "He gets the 'show' part of show business."

"We look forward to him joining

the Clear Channel family here in Dayton. This will allow me more time to oversee the big picture of these fine properties, and this will give me more time to practice my pentatonic scales on my Stratocaster," Luczak joked.

Baird, who also will do afternoon drive at **CHR/Pop 'GTZ**, once worked as PD at **KZFM/Corpus Christi, TX**.

**WW1**

Continued from Page 3

**WW1 VP/News Bart Tessler** told R&R the Arlington operation will be turned into "a super-Washington bureau" with a yet-to-be-determined number of news anchors shifting to reporting and production positions to handle one-on-ones and other customizations for stations. Some anchors will be transferred to the New York bureau, Tessler said.

The 1200-odd NBC/Mutual affiliates will continue to receive NBC and/or Mutual news feeds (some receive news feeds under the NBC brand name, some under Mutual, and some under both). NBC/Mutual's sports and talk programming — including Larry King, Bruce Williams, and Jim Bohannon — are unaffected by the consolidation. Kieran said NBC/Mutual news reporter Peter Maer — who received a White House Correspondents Assn. award earlier this year — will remain at WW1.

"The whole point of this is to

make the product better," said Kieran. "We're just trying to get some economies of scale. Clinton only has to say once he never kissed her. We'd like to have only one person cut that tape up, as opposed to what we had earlier."

WW1 bought Mutual, which began broadcasting in the 1930s, in 1985. NBC Radio News was purchased by WW1 in 1987 for \$50 million, and moved into the Arlington facility in 1989.

CBS spokesman Gil Schwartz told R&R the company's search for a new home for its broadcast operations is not tied to the possibility that its news operation might expand as a result of the NBC/Mutual downsizing. CBS has long been looking for a new, larger building to which to move, and is in talks to lease 400,000 square feet in the Wanamaker Building in New York City. Schwartz said that CBS has and will continue to look at a wide range of possibilities, including staying in the Broadcast Center.

Need to open  
some closed minds?

**KRZR**  
**103.7**

Format: Rock  
Market: Fresno, CA

# Scarborough Holds the Key

Listener  
profiles  
get the  
buy

KRZR-FM in Fresno, CA, knew it had some explaining to do. Some advertisers incorrectly believed that the Rock station's listeners were young and that they had lower income levels. This perception, coupled with the notion that the station's predominantly male audience didn't regularly shop for clothes and household items, prevented the station from being included in most of the regional buys for a major department store.

By using Scarborough to profile the station's listeners, KRZR regional account executive Lance Minnite turned this old assumption into a new opportunity. "Scarborough revealed that we have high concentrations of the department store's — upper-income shoppers," says Minnite. "It was just what we needed to help the retailer see our listeners as they really are. They changed their demo from Women 18-49 to Adults 18-49, and we've been part of the buys ever since."

Contact your Arbitron representative for more information.

## Radio

• **THOMAS MCCOY** has been named Exec. VP/COO for Alliance Broadcasting Group. He comes to the company from his previous position as President/GM of KWRP-TV/Portland, OR.

• **AARON COHEN** is appointed Capitol Hill Bureau Chief at Metro Networks, and **PHIL BENSON** is named News and Health News Editor of Metro's new venture, Metro Source. Cohen was owner/Chief Correspondent for Radio News, Washington, while Benson comes to the company from producing and hosting health news programming for radio and TV in Philadelphia and several other markets.

## Records



Karas

• **STEVE KARAS** rises from Sr. Dir./Publicity to VP/Publicity for A&M Records.



Bengloff

• **RICHARD BENGLOFF** has been appointed Sr. VP/CFO for Elektra Entertainment Group. He was serving as VP/Distribution & Ops for Sony Music Distribution.

• **SUSAN NILES** is elevated from Dir./Nat'l Publicity to VP/Publicity at Warner Bros.-Reprise/Nashville.

## National Radio

• **RADIO AMERICA** and **BUSINESS RADIO NETWORK** launch *Beyond The Blue*, a space exploration-themed two-minute program hosted by Dr. Frank Field. It is produced in cooperation with NASA.

— (516) 794-2401

• **WINSTAR NETWORKS** announces a sales, distribution, and content-sharing alliance with **PRIMEDIA's Pro Football Weekly (PFW)** and **Basketball News (BN)** publications and radio shows. Under the agreement... *PFW* and *BN* writers will appear on Winstar's SportsFan Radio Network and provide information to the network's website, *SFRN@aol.com*. In return, Winstar will syndicate *PFW's* and *BN's* weekly radio shows.

— (212) 681-1947

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

August 10: author of *Viagra Nation*, Lee Eisenberg

August 14: David Kersh

— (212) 833-7320

• **WESTWOOD ONE** has announced the following guests for its live *Celebrity Connection* programming:

August 11: Wilkensions, Ernst Jorgenson, and Dr. Joyce Brothers

— (212) 641-3088 (Booking)

x2039 (Stations)

## Changes

**CHR:** Former KKFR/Phoenix MD/nighttimer **EZ Street** joins new CHR WROX/Norfolk for afternoon drive ... KHFI/Austin afternoon driver **Mike McKay** segues to mornings, replacing **Allen Price**, who moves to crosstown sister KPEZ for mornings. Also at 'HFI, MD **Leslie Basenberg** takes middays as PD **Krash Kelly** shifts from middays to afternoons ... KWIN/Stockton late-nighter **Pretty Boy Dante** adds MD stripes ... Longtime WSTR/Atlanta overnigher **Terry Bellow** exits ... KISV/Bakersfield morning drivers **Davin & Ana** join crosstown KKXX for mornings, while KYLZ/Albuquerque morning driver **Mingo Mendoza** joins KISV for afternoons, replacing a taped version of KPWR/L.A.'s **The Baka Boys** ... WPXY/Rochester morning show producer/late-nighter **Athena** joins KVSR/Fresno as morning show co-host. Stepping into Athena's position at WPXY on an interim basis is WNKI/Elmira, NY personality **Jeff Walker** ... WQGN/New London, CT OM **Michael Rock** returns to sister WFHN/New Bedford to co-host mornings, and 'FHN Promo Dir. **Lori Robbins** exits for middays at 'QGN.

**Classic Hits:** **Rich Hudson** moves from KXGL/San Diego to KCBS (Arrow 93)/L.A. for Prod. Dir. duties.

**Country:** At WRBQ/Tampa, **Nancy Night** is the new MD/evening personality, and night jock **TR Campbell** segues to afternoons as **Chuck Britton** exits ... **Jeff Baird** and **Tammy Jo** are the new morning team at KNFR/Spokane ... **Rusty Aldredge** leaves WTVY/Dothan, AL for mornings at KRYS/Corpus Christi, TX.

**Rock:** WGBF's new address is: 1133 Lincoln Ave, Evansville, IN 47714. Phone: (812) 425-4226, fax: (812) 421-0005. P.O. Box

## PROS ON THE LOOSE

**Doug LaGambina** — Nat'l Dir. Alternative Promo Red Ant Records (213) 931-3771

**Anthony Michaels** — Dir./Programming WBMQ, WIXV, WSGF & WZAT/Savannah, GA (864) 472-9543

**Irma Molina** — Marketing Dir. KMCG-FM & KXGL-FM/San Diego (619) 299-7608

**Rick Rice** — Afternoons WRQC/Fayetteville, NC 910)485-2987

remains the same ... WZXL has moved to 8025 Blackhorse Pike, Suite 100, W. Atlantic City, NJ 08232. Phone: (609) 484-8444, fax: (609) 646-6331.

**NAC/Smooth Jazz:** KAJZ-FM/Austin debuts its new program, *93.3 K-Jazz Sunday Swing Shift*, airing 7-9pm every Sunday and playing swing tunes from yesterday and rock-swing from today.

**Nat'l Radio:** *The Judy Jarvis Show* expands its broadcast hours to 10am-3pm ET.

**Records:** **Alan L. Walter** is promoted to VP/Finance at Famous Music ... At the Windham Hill Group's Regional Sales offices, **Kathy Callahan** rises to Sr. Dir./Western and **Steve Orselet** is promoted to Assoc. Dir./North-east ... Arista Records names **Thomas "Fat Thom" Hairston** Dir./Street Music and **Dennis Murphy** Mgr./College Radio Promo ... **Rose Sokol** has been appointed Sr. Dir./Singles Sales & Field Mktg. at A&M Records ... At Mercury Records, **Jeff Newman** rises to Sr. Dir./Video Production and **Phyllis Rush** is elevated to Mgr./DJ Servicing ... **Seth Rothstein** is promoted to Sr. Dir./Jazz Mktg. at Legacy Records ... **Elise Boyan** becomes Counsel for Sony Music Entertainment ... **Mildred Morgan** takes Mgr./Publicity duties for Verity Records.

**Industry:** At VH1, **Jim Corboy** becomes Sr. VP/Mktg. and **Bob Morrison** joins for VP/Public Affairs duties.

## Sinclair

Continued from Page 3

WJMH-FM, WMQX-FM & WQMG-FM/Greensboro.

"Joel and Jim are well-versed in meeting the needs of listeners, advertisers, and stockholders," said Sinclair VP/Radio Programming **Frank Bell**. "Their accomplishments over the years make them uniquely qualified to help Sinclair maximize its investment in these newly acquired properties."

Burke previously has programmed KJCE-AM, KFGI-FM &

## NATIONAL RADIO FORMATS

ADDED THIS WEEK

**ABC RADIO NETWORKS**  
**Robert Hall • (972) 991-9200**

**Classic Rock**  
**Chris Miller**  
No New Adds

**Hot AC**  
**Garry Leigh**  
BRIAN SETZER ORCHESTRA Jump Jive An' Wail  
JENNIFER PAIGE Crush

**Starstation**  
**Peter Stewart**  
BACKSTREET BOYS I'll Never Break Your Heart  
OLIVIA NEWTON-JOHN I Honestly Love You  
BRIAN WILSON Your Imagination

**Touch**  
**Monica Logan**  
No New Adds

**ALTERNATIVE PROGRAMMING**  
**Steve Knoll • (800) 231-2818**  
**Gary Knoll**

**Rock**  
DISHWALLA Once In A While  
MONSTER MAGNET Space Lord  
PEARL JAM In Hiding  
PISTOLEROS The Hardest Part

**Alternative**  
MONSTER MAGNET Space Lord  
PEARL JAM In Hiding  
RUTH RUTH Conditions  
THIRD EYE BLIND Jumper

**CHR/Hot AC**  
EAGLE-EYE CHERRY Save Tonight  
FAITH HILL This Kiss  
INOJ Time After Time

**Mainstream AC**  
MERRILL BAINBRIDGE Loney  
DAKOTA MOON Another Day Goes By  
EVERYTHING Hooch

**Lite AC**  
DAKOTA MOON Another Day Goes By  
AMY GRANT I Will Be Your Friend

**NAC**  
ALPHONSE MOUZON You Made My Dream Come True

**UC**  
CAM'RON I/MASE Horse & Carriage  
MONICA The First Night  
MYA I/SILKK THE SHOCKER Movin' On

**BROADCAST PROGRAMMING**  
**Walter Powers • (800) 426-9082**

**CHR**  
**Casey Keating**  
BARENAKED LADIES One Week  
INOJ Time After Time

**Digital AC**  
GARTH BROOKS To Make You Feel My Love

**Hot AC**  
EVERYTHING Hooch  
JENNIFER PAIGE Crush

**Digital Soft AC**  
**Mike Bettelli**  
FAITH HILL This Kiss

**Delilah**  
No New Adds

**Alternative**  
**Teresa Cook**  
CANDELOX It's Alright  
VERVE Sonnet

**JONES RADIO NETWORK**  
**Jim Murphy • (303) 784-8700**

**Adult Hit Radio**  
**JJ McKay**  
FAITH HILL This Kiss

**Rock Alternative**  
**Doug Clifton**  
OADA California Gold  
DISHWALLA Once In A While  
K'S CHOICE Everything For Free

**Soft Hits**  
**Rick Brady**  
ANNE COCHRAN & JIM BRICKMAN After All These Years

**Rock Classics**  
**Rich Bryan**  
No New Adds

**RADIO ONE NETWORKS**  
**Tony Mauro • (970) 949-3339**

**Hot AC**  
**Yvonne Day**  
BRIAN SETZER ORCHESTRA Jump Jive An' Wail  
FAITH HILL This Kiss

**New Rock**  
**Steve Leigh**  
FASTBALL Fire Escape  
SEMISONIC Singing In My Sleep  
DADA California Gold

**WESTWOOD ONE RADIO NETWORKS**  
**Charlie Cook • (805) 294-9000**  
**Tracy Thompson**

**Adult Rock & Roll**  
**Jeff Gonzer**  
ROD STEWART Rocks

**Soft AC**  
**Andy Fuller**  
GEORGE BENSON Standing Together  
GARTH BROOKS To Make You Feel My Love

**Bright AC**  
**Jim Hays**  
No New Adds

## CHRONICLE

### MARRIAGES

NBG Radio Network President **John Holmes III** to **Emily Neal**, August 1

WEBN/Cincinnati air personality **Cousin Deke** to **Christy Cox**, July 28

### BIRTHS

Saga Communications Exec. VP **Steven Goldstein**, wife Jennifer, son Benjamin Joel, July 31

SportsFan Radio Network Marketing Dir. **Rob Scolaro**, wife Metro Networks/NY broadcaster **Chris Scolaro**, son Robert Francis, July 24

### CONDOLENCES

Burbach Broadcasting President **Larry Garrett**, August 1

KKMJ-FM/Austin. Kirkland has programmed WJCE & WRVR/Memphis, and once was "Webb Foote," the PD/morning host at WDCK/Richmond.

In Kansas City, meanwhile, Sinclair has given KCIY & KXTR GM **Randy Grossert** the additional title of Market Manager. At the same time, KCFX & KQRC have upped **GSM Pam Malcy** to GM.

"After a lengthy search, it is clear this is the best possible team to take over the continued growth of our stations in Kansas City," stated Sinclair Regional VP **Lon Bason**. "We have every confidence they will provide the inspiration and dedication that lift the people who work at KCFX, KCIY, KQRC & KXTR above the competition in customer entertain-

ment and service."

And in Greenville, **Nikki Nite** has been appointed PD at WFBC, effective August 24. Nite comes from Myrtle Beach, SC, where she programmed WWXM and had operations responsibilities for WGTR and WWSK. Prior to joining WWXM in 1995, Nite was Asst. PD of WZYP/Huntsville, AL and programmed WVNA-FM/Florence, AL.

"Nikki has amassed an impressive track record of helping grow each station she's been associated with into a market leader," said Sinclair/Greenville Market Manager **Pat Rosiello**. "Her experience, passion, and dedication make her ideally suited to continue the success we've enjoyed at B 93.7."





Doug Sorensen  
12/27/54 to 7/22/98

We are very grateful  
to have had the benefit of  
Doug's knowledge, skill,  
curiosity, leadership, enthusiasm,  
humor, and kindness.

With great sadness we say goodbye to  
our colleague and friend.

 Journal Broadcast Group

# Mastering The Third M: Marketing

How to attract new cume and increase TSL

By John Lund

Last week, I introduced you to the results of our Lund Media Research survey, which identified the three M's of programming: music, mornings, and marketing. In addition, you learned the rules for effectively building the music and morning aspects of the equation. This week, let's explore the last leg of the programming triangle: marketing.

## M3: Marketing

Beyond their music and morning shows, successful stations are aggressively marketed to potential listeners to bring new cume to the station, and they are marketed to current listeners to increase TSL and bring in more quarter-hours. The station's strategic plan outlines an ongoing message conveyed to the audience and advertising community.

**Rule No. 1: Identify the target.** Become familiar with their likes and dislikes, wants, needs, and desires. Learn their attitudes toward radio and your station's programming, their perceptions of your talent and the competing stations, etc. Know the target demo and gender, their music tastes and morning requirements. The better management researches the target, the easier it will be to serve and satisfy them. Know the current listeners, the PIs (who may contribute as much as 75% of the station's AQH), and potential listeners.

**Rule No. 2: Create a product that will attract the target.** The product includes station elements — music, information, air talent, advertising, promotions, commercials, logo, and letterhead. They must be harmonious and continuous, always relating to each other, and demographically designed. The audience must always have a clear picture of what the station represents.

Determine what is important to the target: contests and prizes, music selection and quantity package, news style and story content, sports, talent presentation, commercial load, images, etc. Therefore, isolate the target and design programming to satisfy it.

Be aware of the five product marketing stages:

- **Product Awareness:** When consumers become aware of the product, they may lack information about it. Aggressive station marketing continually creates awareness and beckons station trial. The larger the qualified cume, the greater number of AQH listeners will stay tuned.

- **Product Interest:** Consumers are stimulated to seek information about the product. Great music, a talked-about morning show, or a giant contest will pique interest and generate trial.

- **Product Evaluation:** The consumer considers whether it would make

**Know the target demo and gender, their music tastes and morning requirements. The better management researches the target, the easier it will be to serve and satisfy them.**

sense to try the product. External marketing is crucial, as are word-of-mouth awareness and previous knowledge of the station.

- **Product Trial:** Consumers try the product once as an evaluation or estimate of its value to them. Is this the kind of station they want to listen to a lot?

- **Product Adoption:** The consumer decides to make full and regular use of the product.

**Rule No. 3: Position the product in the mind of the target.** Formulate a distinct sales proposition to attract new audience. The packaging and selling of the station depend on who is being reached and the message that's conveyed. While creativity is helpful, the most effective sales proposition is specifically tailored to existing audience perceptions and needs. Before launching a new ad campaign that may have worked well in other markets, many stations test it in advance. Syndicated TV spots, for instance, may not accurately sell a local station's specific position. Testing the spot in focus groups can be prudent. Researching a new logo, billboard, or TV spot with respondents in a shopping mall will attain useful feedback.

Positioning includes an advertising line that will correctly position the programming in the minds of the target. Knowing listener predispositions about the station helps narrow the choices. The positioning statement must meet these criteria: It must be unique, credible, beneficial, and constantly sold on the air and in outside media.

**Rule No. 4: Promotion advances the product's position to the target.** Once a concrete marketing plan is designed, spend the necessary dollars to generate a return on investment. Potential listeners should be exposed to the station's message whenever they turn to the media. Promotion is an essential ingredient for winning radio stations. Great marketing and promotions accomplish one or more goals:

- Build cume, station visibility, and Time Spent Listening.

- Increase "street talk" awareness in the local market.

- Establish a personal bond between listeners and the station.

- Aggressively position the station's image in the market.

- Generate more ad revenues that benefit clients.

Promotions are aggressive and listener-driven. Prizes match the listeners' lifestyle. The station offers "things you can't buy" whenever possible, and there is always a major street and community presence. Alternative forms of marketing — like database, fax-outs, and in-street contact — are exploited. The sales department is integrated into everything, and, most importantly, fun is a promotional way of life! On-air promotions are simple and palatable to both the active and passive listener. Promotional and marketing activities are always consistent with the overall strategic plan.

**Rule No. 5: Production separates good and great stations.** Production gives the station a "third dimension" and helps stage elements to show the station is fun, unique, and exciting. Foreground production elements are creative, unique, attention-getting, and fresh. Commercial spots are packaged to fit the station's sound, and quality control is practiced. Production plays an important role in a station's on-air positioning and sound. Well-produced stations sound slick and exciting. A produced station voice coupled with exciting production make a difference in how the audience perceives the station's format and positioning. Live liners reinforce the position; recorded sweepers help sell it.

**Rule No. 6: Promotionally driven stations win partisanship.** Being promotionally driven is the cornerstone of every strong radio operation. It begins with finding what's important to the customer and delivering a solid product. Good programming requires developing, improving, reinventing, and refining the product while the competition is clawing at your heels.

**Rule No. 7: The leadership presence.** The radio station is always where the action is — it gets in the listeners' faces. It takes a proactive approach with every promotion. Presence requires being in their eyes as well as their ears. Visibility is key to marketing a station. Personalities get out of the station, meet the public, and establish one-to-one contact with listeners at remotes, concerts, car shows, etc.

"Presence" occurs at station-created events and is remembered when potential listeners receive something with the station logo on it, like stickers, key chains, T-shirts, bounce-back cards, etc. The station logo or banner is displayed with pride, and, in every way, the station looks first-rate!

**Rule No. 8: Internal marketing is second nature.** The station is built on a strong foundation of programming elements, like frequent call letter/station name mentions, formats, positioning, presentation, promoting ahead, and recycling. Giving the calls (or station name) is habitual, natural, and continuous — they're not just said, they're sold. On and off the air, the station continually works to attract attention and garner new cume. On the air, the station is a promotion specialist, and every contest or promotion has three definite phases:

## THE ROAD TO SUCCESS

By Dick Kazan

### How To Hire The Right Person

PART ONE OF A TWO-PART SERIES

"Beats me" shrugged the regional manager when confronted with a difficult business situation. Regardless of what solution I'd then suggest to him, rather than solve the problem, he'd avoid it. Eventually, the repercussions hurt important customer relationships and cost him his job.

The success of your career is in large part dependent upon the capability of the people you recruit. But sometimes it isn't immediately apparent that you've hired the wrong person. How do you spot the problem employee before this person causes you serious damage, and how do you select the right one in the first place? First, the telltale signs of a bad recruit-

ment:

1. They quit on themselves. "Beats me" is a classic example, because this individual immediately concedes defeat. It then becomes your responsibility to recognize and resolve their issues, which devours your time and defeats the purpose of employing them.

2. They have numerous unreturned phone calls. When you see a stack of unanswered message slips, each represents a customer, a supplier, an employee, or other business relationship in which the caller is irritated. Doesn't it bother you when someone ignores your calls? We had a very capable financial officer who was always "too busy" to return calls. This caused so much animosity before I intervened that few people wanted anything to do with him.

3. They are frequently critical of others. They blame other people when things go wrong and seldom have anything nice to say about anyone. What you have is a fundamentally insecure person who seeks reassurance by attacking others, usually behind their backs. To retain this individual, you'll need a striped shirt and a referee's whistle, because they'll often be at odds with practically everyone.

4. They are disorganized. Their work space is arranged as if a bomb exploded in it, so they spend a large portion of their time searching for essential documents. A few years ago, I guest hosted on a Talk station at which, every half hour, the news director would frantically try to locate and organize his material right into airtime. This problem could easily have been solved by placing the news copy in pre-marked stacks and color coding, but he continued his chaotic approach.

5. They are often at your door. You assign a task, define your expectations, agree upon time frames, and then receive continual drop-ins, phone calls, or e-mail from this person, seeking clarification and approval. You even hesitate going to the restroom, thinking they'll corner you yet again. Either you don't give direction well or you have an employee with so little self-confidence that, in stages, they get you to do the work they were assigned. In effect, that person is now managing your time.

Other signs you've hired a problem employee include:

- Not concerned with deadlines
- Indifferent to the quality of job performance
- Arrives consistently late for work or to meetings
- Responds emotionally to stress
- Avoids making decisions

Can these problems be solved? Yes, if you receive sincere cooperation from the employee involved, and if you and other members of your team make a considerable effort. But most managers dread telling marginal employees they've got to improve or they'll lose their jobs. "Eager to avoid conflict or be cast in the role of critical boss, many managers dodge giving frank feedback to underperforming employees until it is too late. Some gloss over weaknesses, hoping that somehow the staffer will turn around on his own. They figure they'll give him another few weeks or few months, as if time alone will produce an improvement" (*The Wall Street Journal*, Carol Hymowitz, 7/28/98).

Most of these shortcomings were detectable during the job interview process. Next week, I'll share some advice from a top recruiter and from my own hiring experience so that you can spot many of these problems and select the right person in the first place.

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

- **Pre-promotion:** Telling the audience that something terrific is coming up.

- **Doing it:** Actually staging the promotion, contest, or event.

- **Post-promotion —** Telling everyone the station did it! This may be the most important phase, letting everyone know how big, fun, and great the event turned out to be. In fact, pre- and post-

promotion may be more memorable than the actual event!

Stationality is established as a long-term goal. Every staff member works on the same image-building, the same listener approach, and the same market involvement. Talents are personable, real, fun, relatable, and an inte-

Continued on Page 28

John Lund is President of The Lund Consultants and Lund Media Research, a full-service radio consulting and research firm in San Francisco. He may be reached at (650) 692-7777 or at [lunradio@aol.com](mailto:lunradio@aol.com)



# PRODUCT SHOWCASE

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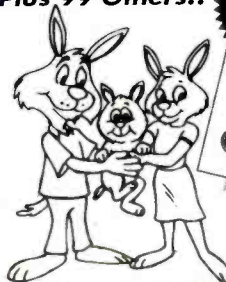
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## More Myths Of Duopoly Programming And Management

Continued from Page 1

programming on different properties be targeted at the same group of listeners, or should each station deliver a different audience? Should management be consolidated under one person, or should different general managers handle each station? Should one local sales force sell multiple

cal salespeople with the power to sell the entire package.

• Most owners place all their stations under one GM, with the exception of markets in the top 20, where many stations have individual GMs.

Station formats are designed to attract listenership. Back in the old days, owners could control only

**Salespeople are paid based on what they sell. Separate sales staffs breed internal competition. This fact, combined with the lack of audience dominance and the past trends of market costs, makes it clear that duopolies have not enabled owners to artificially raise prices across the board.**

• **Complementary formats:** The duopoly offers different formats that fit well together. They probably share audience and deliver similar age skews. Examples: AC/Oldies, Rock AC/Soft AC.

• **Complementary demos:** Stations offer very dissimilar formats targeted at different age groups, each delivering its own demo, but which can also be sold together for broader demo delivery. Example: Classic Rock (men 25-44) and Soft AC (women 35-54) can be sold together to deliver adults 25-54.

• **Different formats and demos:** The duopoly features separate formats and demo targets with little likelihood of joint sales. Example: Urban/Soft AC.

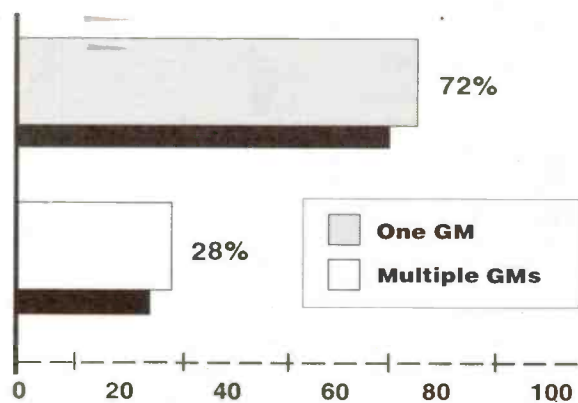
Admittedly, the classification of many formats can be subjective. A duopoly programmed to superserve one format also delivers one target demo as well, and the line between complementary formats and complementary demos is a fine one at best. In each case, KRG Research used its best judgment to "force" each duopoly into one primary classification in order to measure overall patterns across markets.

Katz's results show that programming philosophies vary, with no overall dominant choice. Only one-third of all duopolies feature the same or similar formats, while two-thirds serve up different sounds to the audience.

### Larger Markets, Larger Demo Focus

The pattern does vary a bit by market size. Stations in markets ranked 1-25 tend to concentrate in one format or demo, while stations in smaller markets show as many "complementary" as "concentration" approaches. That makes sense, considering that larger markets have more stations. Owners in these markets may perceive that it is more beneficial to target two or more stations toward a similar format or demo, believing that a more complementary approach would

### Duopoly Management



Source: Katz Radio Group

properties, or should each station have its own staff? Is there a "right" way to run a duopoly? Not really.

### Varying Approaches For Varying Needs

KRG Research studied the approaches that group owners take in three major areas: programming, management, and local sales. The results clearly prove that no single approach serves the needs of all stations or owners. While some operators consolidate their management and sales operations, others believe that separate staffs maximize revenue. Some owners implement consistent policies for all their stations; others vary their approach based on market conditions.

Looking at each of the three major areas, Katz finds that:

• There is no programming pattern by owner or market. Owners tend to mix formats and target demos based on overall market conditions.

• Most owners have separate local sales staffs, and few employ lo-

cal salespeople with the power to sell the entire package. one station on each band in a specific market, and they had to appeal to the widest possible audience. Many competitors sounded alike as they battled for the biggest share. Duopoly selling has made it possible to target different audiences with each station or to direct more than one station toward a broader audience or format. For purposes of this study, KRG Research looked to see how many different approaches an owner might use in choosing formats. They identified five broad philosophies:

• **Format Concentration:** The stations are programmed with very similar formats to serve one format category. Examples: Classic Rock-Active Rock; Rock-Modern Rock; Young Country-mainstream Country.

• **Demo Concentration:** Two or more different formats are designed to deliver one age group. Examples: Active Rock-CHR/Pop or CHR/Rhythmic-Hot AC to deliver 18-34s.

## Salespeople On The Move

• **Ken Walker** rises from Director/Midwest Sales to VP/Midwest Sales at AMFM Radio Networks.

• **Sherri Carlson** is appointed Dir./Sales for Clear Channel of Southwest Florida (WKII-AM, WCKT-FM, WQNU-FM, WOLZ-FM & WXR-FM).

• **Rich Heller** rises to GSM of WMTR-AM & WDHA-FM/Morristown, NJ.

• **Gina Walker** departs WXTU/Philadelphia's morning show to become an AE for the Beasley-owned Country station.



Walker

## RADIO GETS RESULTS

SUCCESS STORIES FROM THE RAB

### Sales Campaign Goes To The Dogs

**SITUATION:** A brand-new pet store opens in the desert town of Las Vegas. There is not a lot of competition in the area for pets and pet supplies, but Puppies Plus didn't want to take a gamble ... so it decided to advertise with radio for their grand opening in January of 1997. It would be a gala showing of dogs, cats, hamsters, and birds, to mention just a few of the main-stage lineup.

**OBJECTIVE:** Puppies Plus was just opening and needed to set a particularly bright standard to get its name out in the market. It wanted to build a new customer base of 25-54-year-olds and secure a firm foot in the market.

**CAMPAIGN:** The length of the show, er, campaign was to be five days, followed by a live remote the day of the grand opening. KFMS ran 25 10-second spots during that time, eight commercials a day. The remote was for three hours on site, while the store ran in-store specials on puppies and had registrations for free hamster cages, goldfish, and birds. Only radio was used for the campaign.

**RESULTS:** The campaign brought down the house, with over 200 customers showing up for the remote and grand opening of Puppies Plus. Over nine dogs found new homes that day, and Las Vegas has a caring store for its pets to boot!

## RAB TOOLBOX

More marketing information and resources from the RAB

### MEDIA TARGETING 2000

Nearly four-fifths (79%) of pet owners own their homes; 27% are college graduates. Forty percent earn incomes of \$50,000 or more; 79% make more than \$25,000. Pet owners spend 46% of their daily media time on average with radio.

### RAB CATEGORY FILES

"Our investment in 136 feet of space for pet supplies in our Paws Professional Pet Food Centers has been worth the effort." Jan Winn, Director/Health & Beauty Care and General Merchandise, Big Y.

### BACKGROUND COLLECTION — PET SUPPLIES

**Size of the Business:** American Business Lists (1996) shows a total of 10,050 pet shops in the U.S., along with 12,775 retail pet supply, and food stores, 13,871 pet hospitals and clinics, 903 pet-sitting services, 1157 pet training facilities, 628 pet cemeteries and crematories, and 19,559 pet washing and grooming services. The total pet product/pet care market of today is a \$20 billion industry (American Animal Hospital Association, 1996).

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

leave them open to attack in either area. Smaller markets have fewer stations, which provides more of an opportunity to maintain leadership positions in different formats or demos without exposing the duopoly to attack.

Do duopolies limit listener choice? No.

The effects of consolidation can definitely be seen in management, with nearly three-fourths of duopoly stations featuring one GM managing all properties (see accompanying chart). However, the majority of duopoly owners believe that competitive local sales staffs maximize revenue — 77% of duopolies in the top 100 markets have separate sales forces for at least some of the properties, while only 23% have one sales force for the entire station group.

Salespeople are paid based on what they sell. Separate sales staffs breed internal competition. This fact, combined with the lack of audience dominance and the past trends of market costs we referred to earlier, makes it clear that duopolies have not enabled own-

ers to artificially raise prices across the board.

The results of the Katz study point out that there is no "best" method for programming, managing, or selling duopolies. Some groups make decisions based on personal or corporate philosophy; others look at competitive conditions in each market. In general, management has become centralized, local sales staffs remain separate, while programming approaches vary. Duopolies have strengthened radio, provided more choice to the listener, and given better value to the advertiser. The facts speak for themselves.

**Gerry Boehme** is Sr. VP/Information Systems & Strategic Support, Katz Media. He can be reached at (212) 424-6784 or via e-mail at [gerry\\_boehme@katz-media.com](mailto:gerry_boehme@katz-media.com)





FRANK MINIACI

# It's Summer Concert Season

Station imaging takes center stage in the season of sizzle

We're in the heart of summer, radio's busiest concert season. Some stations have done summer concerts for nearly two decades. WXKS/Boston's "Kiss Concert" is one of the granddaddies of them all. It has become an industry event that garners national coverage on CNN.

While it is hard to judge the financial or ratings success of these warm-weather staples, they are definitely part of radio's branding process, serving to bring stations one step closer to bonding with the listener. Just about every record promoter has had a request from a radio station for an artist performance at a show or event. In the past couple of years, both parties have reviewed the "need" to do these events, which can

be time-consuming, costly, and, many times, turn into a "tit-for-tat" relationship ("Provide us with the act, and we'll support the record"). Yet, overall, concerts can be a "win-win" for all parties involved — especially the listeners.

### KROQ's Concert Tradition

KROQ/Los Angeles VP/GM Trip Reeb considers the station's "Weenie Roast" and "Acoustic

Christmas" concerts as enormous assets for the station. "They are a great promotional vehicle and a great way to generate money for the eight charities involved," Reeb says. "We can create an interesting promotion for the radio station and touch a large group of listeners that we can't do on a regular basis outside of a concert atmosphere."

KROQ is very rigid on sponsorship opportunities. "We are somewhat different from many stations, in that we have no main sponsor for these events," says Reeb. "These are KROQ events first and foremost. We can place vendors that are consistent with station lifestyle if it makes sense, as long as the costs of our events become self-liquidating in terms of the revenue."



Trip Reeb

KROQ gets support from the labels because of what the station has become nationally. Reeb also acknowledges that the station goes out of its way to put on the best possible show it can. "Participants know that the artists are going to get treated well and presented in a way that showcases them. We spend a ton of money on production to make sure that these events come off well. If it becomes time to move onto a new concept, we will. But these shows are very effective for us right now."

### Good Exposure For New Acts

Former Warner Brothers Nat'l Dir./Singles Promotion and current music consultant Greg Lee thinks these types of events are a good thing for developing artists. "It's a good way to get a new artist in front of a lot of people in a cost-effective way. Sometimes it helps labels sell records. In other ways, it is a good artist-development thing. Kids know a lot of music without really knowing the artist by putting the face with the sound. In the past, people would know who these artists were, but today, particular artists can be difficult to identify."



Greg Lee

Politics between the label and the station can be a bit overwhelming. However, Lee says, "We did the best we could at Warner Brothers to play fair, and if people were supporting our acts, we would support them." Lee also believes that there are

## Promo Of The Week



**KBIG/L.A. WINNER CASHES IN** — KBIG/L.A. recently presented \$104,000 in its "Big Hawaiian Fantasy Contest" by awarding the cash and a trip to the Mahalo state to one lucky winner.

more station shows now than ever. "If we were able to do them [the label], we would — but they are not cheap. Labels have to weigh the pluses and minuses of each one; you can't play every single market. Some artists can't do the show because their music prohibits it, while others will have huge bands that become a financial burden."

Lee also believes programmers are planning ahead more than ever and working with a sense of overall cooperation that makes doing concerts cost-effective. "It's not all fun and games; it's a business," Lee says. "If you don't know how to put on a concert, hire professionals. I've been to enough shows where they have the engineer from the station doing the show with a makeshift PA. When making the request, be organized about when the date is and where the show will be held, the specific charity involved, and the charge (if there is one). If you



Heidi Jo Spiegel

look at some of the best executed shows — whether it is WXKS or KMEL/San Francisco — they are very organized and go off without a hitch. Those stations approach me sometimes a year in advance, and that makes it that much easier for me to come through for them."

Robbins Entertainment Head of Promo Heidi Jo Spiegel says you really have to weigh the advantages to both parties (radio and the label) and how it will expose the artist. "You want to make sure that the artist is on the right show and not just supply them to a station to fill up their performance billing. It's about making it a win-win for all parties. It does a disservice to a radio station and the artist to just fill up a show and have the station play the artist prior to the show, then drop the rotation or the song completely. I will bend over backwards for a radio station to support them and my act. Most dance acts are so underexposed to the media (including MTV) that it provides an excellent opportunity for the audience to bond with my act visually."

### Relationships And Cooperation

"The Bomb" attracts all different ages from various backgrounds," says KYLD (Wild 107)/San Fran-

cisco Director of Promotion and PR Tolan Clark of her station's concerts. "We've done several of them, and they all sold out. We are really lucky, because we got great talent to perform. Our PD, Michael Martin, has great relationships with the record labels."



Tolan Clark

What to do, though, about competing with sister Evergreen station KMEL's very successful "Summer Jam"? Clark says, "We try to schedule our events outside of August, when they do their Summer Jam. They have the heritage in the market with the show, so why jeop-

## Six Steps

### How To Build A Client-Driven Promotion

**K** KLS-AM, KKKM-FM & KRCS-FM/Rapid City, SD OM Charlie O'Douglas offers small- and medium-market PDs — whose sales departments constantly drop next-day client promotions in their laps — a guide to building client-driven promotions.

Follow these six steps:

- 1. Establish need.** Talk with the business owner to determine what needs should be met at the outcome of the promotion (e.g., increase in-store traffic; business name or product recognition).
- 2. Brainstorm** with other individuals to come up with several possible methods or strategies that would motivate a potential customer to fulfill the client's needs. The more input from others, the bigger the "idea pool" becomes, so keep a log of every suggestion. There is no such thing as a bad idea at this stage!
- 3. Present suggestions** to the client for preliminary discussion. This step allows the client to preview the ideas being considered and may stimulate their ideas as well. Always start this step by informing the client that these ideas originated from a brainstorming session involving radio station staffers who really care about their business. This helps establish that the client not only has you behind them, but also the whole company!
- 4. Select the best method** available for fulfilling the promotion's ideal result and draw up a preliminary proposal highlighting the goals and execution of the promotion. Include all desired pre-promotion, on-air, and in-store requirements. Keep in mind that most successful client promotions are allowed at least five days of on-air pre-promotion. Distribute copies of the preliminary proposal to the GM, sales manager, and PD for any additional suggestions and final approval. Be sure to state an approval deadline for each proposal.
- 5. Assemble the final proposal** and deliver it to the client. Answer any questions or concerns with authority. Upon the client's approval, distribute the finished proposal to department heads.
- 6. Follow up.** Discuss the success of the promotion with the client. Address any problems that occurred during the promotion and ask what improvements the client would like to see. If this was a truly successful promotion, now is the ideal opportunity to pitch any future advertising possibilities!

Remember ...

- Time is the most important element to the success of any promotion. It allows for an ample amount of thought and creativity to be given to the structure of the promotion.
- Never be apprehensive about asking for help from others. A group environment is always the best method of creating and developing an idea — utilize it!
- Success should be shared with everyone, because it is the success of our promotional efforts that leads to the overall success of our radio station. Spread the good word! Praise the players publicly.

**You want to make sure that the artist is on the right show and not just supply them to a station to fill up their performance billing.**  
— Heidi Jo Spiegel

ardize things for the company as a whole when we can use other dates to do shows and create something special and unique for ourselves?"

Charities are attached to most of these station concerts. For example, Wild 107 works with S.A.V.E., a shelter against violent environments at home. Clark and the station are excited that they can now make a more substantial donation by adding two more shows a year. "Our concerts sell out fast, so we can then go on the air for the next four weeks and give the tickets away, which really boosts our TSL. It creates something special for our audience: The only place you can get the tickets is on the air."

### TALK BACK TO R&R!

We encourage your feedback. If you have comments regarding this column or would like to see your work here, contact Frank Miniaci directly at (310) 788-1650 or by e-mail at [miniaci@ronline.com](mailto:miniaci@ronline.com).

## ZINE SCENE

### Dr. Laura's Diagnosis: An 'Ogre'?

**V**anity Fair devotes seven pages to Dr. Laura Schlessinger under the headline "Diagnosing Dr. Laura." The 'zine claims the doctor's life is full of contradictions, and many who have worked with Dr. Laura are quick to vent: "She's writing a book on the Ten Commandments? She's broken them all," snorts veteran L.A. radio personality **Bill Ballance**, who refers to Dr. Laura as "this ogre I created."

Says writer "friend" **Shelley Herman**: "Tracy Miller, Marilyn Kagan, Barbara De Angelis, Mother Love — she systematically set out to destroy each of these women. She was the most vengeful, evil person."

Former **KOST/L.A.** personality **Laurie Sanders** claims Schlessinger allowed her son **Deryk** to run screaming through the station unsupervised while Schlessinger did her show at sister station **KFI**. Sanders complained, and a short time later was released from the station. "She ran around singing, 'Ding, dong, the witch is dead.'"

#### A Tribute ... Of Sorts

Sean "Puff Daddy" Combs is still so affected by the death of friend **Notorious B.I.G.**, he's considering buying the magazine *Notorious* and turning it into a slick hip-hop 'zine (*New York*).

Meanwhile, Biggie's wife, **Faith Evans**, is featured in a six-page spread in *Elle*, where she lets loose on a few of her peers. She is unforgiving when it comes to **Lil' Kim**, the rapper Biggie discovered and with whom he became lovers. Recalls Evans, "Missy [Elliott] was the one who called me to [Puff] Daddy's studio, where I beat Kim up for the first time. So I went and roughed her up a little bit, and I left."

#### No Novelty Here

"You'd be hard-pressed to listen to any one of our records and then call us a novelty act" — **Barenaked Ladies** singer/guitarist **Ed Robertson** takes offense at the charge (*Entertainment Weekly*).

#### Stop ... Or I'll Sue

The **Spice Girls** are suing their former chauffeur **Paul Attridge** for allegedly breaking a confidentiality agreement when he claimed in a British newspaper that **Geri Halliwell** (**Ginger Spice**) was bullied out of the group by **Scary Spice** (*People*).

#### Not A Team Player

Apparently, things aren't going



**PLAY BALL** — "We've always been sympathetic to artists' wishes. But we expect artists to work at their product. God, I feel like such a politician," **Matador** co-President **Chris Lombardi** on the poor sales of **Liz Phair's** sophomore effort, *Whip-Smart*, for which she refused to tour. Says *Phair* in the two-page spread in *Newsweek*: "If you're not going to shoot for selling a million copies, the record company's not going to have much fun with you. So I said, 'I want to play ball.'"

too well on **Korn's** "Family Values" tour. According to the Korn colonels, tourmate **Rob Zombie** has been expelled from the tour for lack of "community spirit" and misrepresenting the fact that he'd be playing solo rather than with **White Zombie**. *Zombie*, who refers to Korn's announcement as "the press release from the *Twilight Zone*," claims he quit the tour (*Time, Entertainment Weekly*).

#### I Like To Watch

Country bad boy **Tracy Lawrence** was walking in a park in Medford, OR, when he came upon a kinky bondage escapade going on under a bridge. Police arrived on the scene, and Lawrence tried to escape, only to be caught. It turned out it was just a woman and her boyfriend acting out a sexual fantasy. Poor Lawrence was in the wrong place at the wrong time (*National Enquirer, Star*).

#### Post-Fame Syndrome

"On one hand, it's pretty much the same in that I think a lot about the same things. On the other, it's quite different, because there's quite a fuss made over people who are on TV for some reason. Personally, I watch TV with the sound off" — Oscar-nominated singer/songwriter **Elliott Smith** on life after his 15 minutes of fame (*Interview*).

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

## MUSIC & MOVIES

### CURRENT

- **THERE'S SOMETHING ABOUT MARY** (Capitol)  
Featured Artists: Dandy Warhols, Joe Jackson, Jonathan Richman
- **THE MASK OF ZORRO** (Columbia)  
Single: I Want To Spend My Lifetime Loving You/Marc Anthony & Tina Arena (Sony Classical/Columbia)
- **ARMAGEDDON** (Columbia)  
Single: I Don't Want To Miss A Thing/Aerosmith  
Other Featured Artists: Shawn Colvin, Journey, Our Lady Peace
- **DR. DOLITTLE** (Atlantic)  
Singles: Woolf/69 Boyz  
Are You That Somebody?/Aaliyah  
In Your World/Speed Knot Mobsters  
That's Why I Lie/Ray-J  
Other Featured Artists: Jody Watley, Ginuwine
- **BASEKTBALL** (Mojo/Universal)  
Single: Take On Me/Reel Big Fish  
Other Featured Artists: Soul Asylum, Cherry Poppin' Daddies, Goldfinger
- **DISTURBING BEHAVIOR** (Trauma)  
Singles: Got You (Where I Want You)/Flys  
Monsterside/Addict  
Other Featured Artists: Phunk Junkeez, Eva Trout
- **SMALL SOLDIERS** (DreamWorks/Geffen)  
Single: Bone Thugs-N-Harmony ...War  
Other Featured Artists: Pat Benatar w/Queen Latifah, Pretenders w/Kool Keith, Cheap Trick
- **MULAN** (Walt Disney)  
Singles: True To Your Heart/98 Degrees & Stevie Wonder  
Reflection/Christina Aguilera
- **HOPE FLOATS** (Capitol)  
Single: To Make You Feel My Love/Garth Brooks  
Other Featured Artists: Rolling Stones, Mavericks, Deana Carter
- **CAN'T HARDLY WAIT** (Elektra/EEG)  
Singles: High/Feeder  
Can't Get Enough Of You Baby/Smash Mouth  
Other Featured Artists: Third Eye Blind, Blink 182, Busta Rhymes
- **CITY OF ANGELS** (Warner Sunset/Reprise)  
Single: Iris/Goo Goo Dolls  
Other Featured Artists: U2, Paula Cole, John Lee Hooker
- **GODZILLA** (Sony Music Soundtrax)  
Single: Come With Me/Puff Daddy f/Jimmy Page  
Other Featured Artists: Jamiroquai, Ben Folds Five, Days Of The New

## CYBERSPACE

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

### Net Chats

**Squirrel Nut Zippers**, Monday (8/10) at 8pm ET/5pm PT, America Online (keyword: LIVE).

**Culture Club**, Tuesday (8/11) at 9pm ET/6pm PT, America Online (keyword: LIVE).

**B-52's**, Wednesday (8/12) at 9pm ET/6pm PT, America Online (keyword: LIVE).

**Dishwalla**, Thursday (8/13) at 8pm ET/5pm PT, America Online (keyword: LIVE).

### On The Web

San Jose Jazz Festival live, Friday through Sunday (8/7-9); check [www.LiveConcerts.com](http://www.LiveConcerts.com) for each day's schedule.

**Lenny Kravitz**, chat, Monday at 10pm ET/7pm PT ([www.sonicnet.com](http://www.sonicnet.com), [chat.yahoo.com](http://chat.yahoo.com)).

**Seven Mary Three**, chat, Tuesday at 7pm ET/4pm PT ([www.sonicnet.com](http://www.sonicnet.com)).

**Primus**, chat/concert, Wednesday at 7pm ET/4pm PT ([www.sonicnet.com](http://www.sonicnet.com)).

**Squirrel Nut Zippers**, concert, Wednesday at 10:15pm ET/7:15pm PT ([www.sfxliveink.broadcast.com/snz](http://www.sfxliveink.broadcast.com/snz)).

**Counting Crows**, chat, Thursday at 7pm ET/4pm PT ([www.sonicnet.com](http://www.sonicnet.com)).

## MUSIC DATEBOOK

### MONDAY, AUGUST 17

- 1964/The Kinks' "You Really Got Me" is released in the UK.
- 1970/Christine McVie joins Fleetwood Mac, the band husband John McVie co-founded.
- 1973/Original Temptations member Paul Williams, 34, is found dead of an apparent suicide.
- 1986/Def Leppard drummer Rick Allen performs in concert for the first time since having one arm severed in a car accident.
- 1990/Jazz vocalist Pearl Bailey, 72, dies.
- 1995/Depeche Mode frontman Dave Gahan attempts suicide.
- Born: Belinda Carlisle 1958
- Releases: Deep Purple's "Hush" 1968, Bad Company's "Can't Get Enough" 1974

### TUESDAY, AUGUST 18

- 1962/At Liverpool's Cavern Club, Ringo Starr performs with the Beatles for the first time.



A Starr is born.

- 1977/Funeral services begin for Elvis Presley at Graceland. Also ... In England, the Police perform in concert for the first time.
- 1978/The Who release *Who Are You*, this will be their last album featuring Keith Moon.

- 1981/The Moody Blues begin recording their ninth album, *Long Distance Voyager*.
- 1992/Kurt Cobain and Courtney Love become parents to daughter Frances Bean.
- 1995/Bobby Brown is arrested and charged with assault in West Hollywood.
- Born: Jon Farriss (INXS) 1961
- Releases: Peter, Paul & Mary's "If I Had A Hammer" 1962, the Doobie Brothers' "China Grove" 1973

### WEDNESDAY, AUGUST 19

- 1964/The Beatles' first U.S. tour begins in San Francisco.
- 1995/Death Row Records CEO Suge Knight opens Club 662 in Las Vegas.
- Born: Ginger Baker (Cream) 1940, John Deacon (Queen) 1951
- Releases: Elvis Presley's "Burning Love" 1972

### THURSDAY, AUGUST 20

- 1969/Frank Zappa decides to disband his Mothers Of Invention.
- 1978/Dexy's Midnight Runners are formed.
- 1981/In Los Angeles, Bruce Springsteen performs a benefit concert for Vietnam War veterans.
- Born: Jim Reeves 1924, Isaac Hayes 1942, Robert Plant 1948
- Releases: the Temptations' "Beauty Is Only Skin Deep" 1966, the Marshall Tucker Band's "Can't You See" 1977

### FRIDAY, AUGUST 21

- 1980/Linda Ronstadt begins her principal role on Broadway in *The Pirates Of Penzance*.

- 1993/Bernie Taupin marries Stephanie Haymes.
- 1996/Rick James is released from prison after serving three years for assault.
- Born: Count Basie 1904, Kenny Rogers 1938, Joe Strummer (Clash) 1952
- Releases: the Lovin' Spoonful's "Do You Believe In Magic" 1965, Linda Ronstadt's "That'll Be The Day" 1976

### SATURDAY, AUGUST 22

- 1964/The Beatles perform at the Hollywood Bowl.
- 1979/Led Zeppelin release their final album, *In Through The Out Door*.
- 1980/Barry Manilow receives a star on the Hollywood Walk Of Fame.
- 1992/Sting marries Trudy Styler.
- 1993/Queen Latifah launches her TV acting career on Fox's *Living Single*.
- Born: Collin Raye 1959, Roland Orzabal (Tears For Fears) 1961, Tri Amos 1963
- Releases: Martha & The Vandellas' "Dancing In The Streets," the Shangri-Las' "Remember (Walkin' In The Sand)" 1964

### SUNDAY, AUGUST 23

- 1962/John Lennon marries Cynthia Powell in Liverpool; they divorce six years later when she discovers Yoko Ono has been living in their London home.
- 1993/Duran Duran receive a star on the Hollywood Walk Of Fame.
- Born: the late Keith Moon (Who) 1946
- Releases: the Four Seasons' "Who Loves You," the Jefferson Starship's "Miracles" 1975

—Mark Solovicos



MUSIC TELEVISION  
69.7 million households  
Galluzzi/Benson

## ADDS

- TATYANA ALI Daydreamin' (MJJ/Work)  
MELANIE B. WISSY ELLIOTT I Want You Back (EastWest/EEG)  
CREED What's This Life For (Wind-up)  
EAGLE-EYE CHERRY Save Tonight (Work)  
FATBOY SLIM The Rockafeller... (Skint/Astralwerks/Caroline)

## HEAVY

- AALIYAH Are You That Somebody? (Atlantic)  
AEROSMITH I Don't Want To Miss A Thing (Columbia)  
BACKSTREET BOYS I'll Never Break Your Heart (Jive)  
BARENAKED LADIES One Week (Reprise)  
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)  
BRANDY & MONICA The Boy Is Mine (Atlantic)  
DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)  
EVE 6 Inside Out (RCA)  
GOD GOOD DOLLS Iris (Warner Sunset/Reprise)  
HARVEY DANGER Flagpole Sitta (Slash/London/Island)  
JANET Go Deep (Virgin)  
PRAS MICHEL... Ghetto Supastar... (Interscope)  
RAMMSTEIN Du Hast (Slash/London/Island)  
SEMISONIC Closing Time (MCA)  
WILL SMITH Just The Two Of Us (Columbia)  
USHER My Way (LaFace/Arista)

## JAM OF THE WEEK

- DMX I FAITH EVANS How's It Goin' Down? (Def Jam/Mercury)

## STRESS

- BIG PUNISHER I/JOE Still Not A Player (Loud)  
BRANDY I/MASE Top Of The World (Atlantic)  
BRIAN SETZER ORCHESTRA Jump Jive... (Interscope)  
JERMAINE DUPRI I/JAY-Z Money Ain't... (So So Def/Columbia)  
GARBAGE I Think I'm Paranoid (Almo Sounds/Interscope)  
NATALIE IMBRUGLIA Wishing I Was There (RCA)  
MONICA The First Night (Arista)

## BREAKTHROUGH

- ESTHERO Heaven Sent (Work)

## ACTIVE

- TATYANA ALI Daydreamin' (MJJ/Work)  
MELANIE B. WISSY ELLIOTT I Want You Back (EastWest/EEG)  
CAM'RON I/MASE Horse & Carriage (Unintentional/Epic)  
CREED What's This Life For (Wind-up)  
EAGLE-EYE CHERRY Save Tonight (Work)  
EVERYTHING Hooch (Blackbird/Sire)  
FATBOY SLIM The Rockafeller... (Skint/Astralwerks/Caroline)  
FOO FIGHTERS Walking After You (Elektra/Roswell/Capitol)  
K-CI & JOJO Don't Rush (Take Love Slowly) (MCA)  
MASE I/PUFF DADDY Lookin' At Me (Bad Boy/Arista)  
MASTER P/SILK... Goodbye... (No Limit/Priority)  
MONSTER MAGNET Space Lord (A&M)  
MYA/SILK THE SHOCKER Movin' On (University/Interscope)  
NICOLE Make It Hot (EastWest/EEG)  
'N SYNC Tearin' Up My Heart (RCA)  
RAGE AGAINST THE MACHINE No Shelter (Epic)  
SAVAGE GARDEN To The Moon And Back (Columbia)

Video airplay from August 10-16



MUSIC FIRST  
50.8 million households  
Isaak/Tierney

## ADDS

- CULTURE CLUB Miss Me Blind (Virgin)  
EVERYTHING Hooch (Blackbird/Sire)  
LENNY KRAVITZ Thinking Of You (Virgin)  
JENNIFER PAIGE Crush (Edel America/Hollywood)

## XL

- AEROSMITH I Don't Want To Miss A Thing (Columbia)  
GOD GOOD DOLLS Iris (Warner Sunset/Reprise)  
NATALIE IMBRUGLIA Torn (RCA)  
MATCHBOX 20 Real World (Lava/Atlantic)  
SHANIA TWAIN You're Still The One (Mercury)

## NEW

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

## LARGE

- CELINE DION To Love You More (550 Music)  
FASTBALL The Way (Hollywood)  
MADONNA Ray Of Light (Maverick/WB)  
EDWIN MCCAIN I'll Be (Atlantic)  
SARAH MCLACHLAN Adia (Arista)  
NATALIE MERCHANT Kind & Generous (Elektra/EEG)  
SEMISONIC Closing Time (MCA)

## MEDIUM

- MARIAH CAREY My All (Columbia)  
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)  
DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)  
EAGLE-EYE CHERRY Save Tonight (Work)  
FOUNDATIONS Build Me Up Buttercup (Capitol)  
GREEN DAY Time Of Your Life... (Reprise)  
SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)

## CUSTOM

- ACE OF BASE Cruel Summer (Arista)  
ANGGUN Snow On The Sahara (Epic)  
JON B. They Don't Know (Y&B Yum/550 Music)  
BRANDY & MONICA The Boy Is Mine (Atlantic)  
CULTURE CLUB Miss Me Blind (Virgin)  
DES'REE Lite (550 Music)  
GLORIA ESTEFAN Oye (Epic)  
EVERYTHING Hooch (Blackbird/Sire)  
DAVID GARZA Discoball World (Lava/Atlantic)  
JANET Go Deep (Virgin)  
JANET You (Virgin)  
LENNY KRAVITZ Thinking Of You (Virgin)  
MAXWELL Luxury: Cococure (Columbia)  
IAN MCKNIGHT The Only One For Me (Mercury)  
NEW POWER GENERATION The One (New Power Soul)  
HEATHER NOVA London Rain (Nothing...) (Big Cat/Work)  
JENNIFER PAIGE Crush (Edel America/Hollywood)  
BONNIE RAITT One Belief Away (Capitol)  
RICHELLE SAMBORA In It For Love (Mercury)  
SQUIRREL NUT ZIPPERS Suits Are Picking Up... (Mammoth)  
TONY RICH PROJECT Silly Man (LaFace/Arista)  
LUTHER VANDROSS Nights In Harlem (LV/Virgin)  
BRIAN WILSON Your Imagination (Giant/WB)

Video airplay from August 10-16



## Video Playlist

- USHER My Way (LaFace/Arista)  
NICOLE Make It Hot (EastWest/EEG)  
AALIYAH Are You That Somebody? (Atlantic)  
CAM'RON I/MASE Horse And Carriage (Unintentional/Epic)  
JANET Go Deep (Virgin)  
MYA/SILK THE SHOCKER Movin' On (University/Interscope)  
JERMAINE DUPRI I/JAY-Z Money Ain't... (So So Def/Columbia)  
MAXWELL Luxury: Cococure (Columbia)  
MARIAH CAREY My All (Columbia)  
JOHN FORTÉ Ninety... (Refugee Camp/Puffhouse/Columbia)

Video playlist for week ending Aug. 7

## Rap City Top 10

- MEMPHIS BLEEK I/JAY-Z It's... (Roc-A-Fella/Def Jam/Mercury)  
CAM'RON I/MASE Horse And Carriage (Unintentional/Epic)  
GANGSTARR Militia (Noo Trybe)  
XZIBIT What You See (Loud)  
NOREAGA N.O.R.E. (Penalty)  
GOODIE MOB Black Ice... (LaFace/Arista)  
JOHN FORTÉ Ninety... (Refugee Camp/Puffhouse/Columbia)  
BLACK EYED PEAS Joints And Jams (Interscope)  
JERMAINE DUPRI I/JAY-Z Money Ain't... (So So Def/Columbia)  
KING T Got It Locked (Aftermath/Interscope)

Video playlist for week ending Aug. 7

# TELEVISION

TOP TEN SHOWS  
JULY 27-AUGUST 2

Total Audience  
(98 million households)

- 60 Minutes
- Just Shoot Me
- Seinfeld
- ER
- Dateline NBC (Tuesday)
- Dateline NBC (Monday)
- Touched By An Angel
- Movie (Tuesday)  
(The Pelican Brief)
- Guinness World Records  
Primetime  
(tie) Primetime Live

Adults 25-54

- Just Shoot Me
- Seinfeld
- ER
- Dateline NBC (Tuesday)
- Guinness World Records  
Primetime
- Dateline NBC (Monday)
- Friends
- Suddenly Susan (Thursday)
- The Drew Carey Show  
(tie) Primetime Live  
(tie) Working

Source: Nielsen Media Research

## COMING NEXT WEEK

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

Friday, 8/7

- Squirrel Nut Zippers, The Tonight Show With Jay Leno (NBC, check local listings).

- Tori Amos, Late Night With Conan O'Brien (NBC, check local listings).

Saturday, 8/8

- Delbert McClinton and Miss Lavelle White perform on PBS' Austin City Limits (check local listings).
- Big Mountain, Dennis Brown, Capleton, Common Sense, Sugar Minott, and Judy Mowatt perform on PBS' On Tour (check local listings).

Sunday, 8/9

- Gloria Gaynor is profiled on VH1's Behind The Music (9pm).

Monday, 8/10

- Backstreet Boys, Jay Leno.

Tuesday, 8/11

- Tories, Viva Variety (Comedy Central, 10pm).

Wednesday, 8/12

- The PBS biography Tina Turner: Girl From Nutbush features comments from Ike Turner, Mick Jagger, Elton John, David Bowie, and Dire Straits' Mark Knopfler (check local listings).



- Liz Phair, Late Show With David Letterman (CBS, check local listings).

Thursday, 8/13

- PBS' John Fogerty: In The Spotlight, a 1997 concert performance, showcases two songs not included in last June's cable telecast (check local listings).
- Pete Townshend, David Letterman.

# FILMS

WEEKEND BOX OFFICE  
JULY 31-AUG. 2

- Saving Private Ryan (DreamWorks) \$23.60
- The Parent Trap (Buena Vista) \$11.14
- There's Something About Mary (Fox) \$10.91
- The Negotiator (WB) \$10.21
- Ever After (Fox) \$8.52
- The Mask Of Zorro (Sony) \$8.32
- Lethal Weapon 4 (WB) \$7.78
- Armageddon (Buena Vista) \$7.56
- Dr. Dolittle (Fox) \$4.58
- Mafia! (Buena Vista) \$3.69

All figures in millions  
\* First week in release

Source: Entertainment Data Inc.

## COMING ATTRACTIONS:

This week's openers include Snake Eyes, starring Nicolas Cage. The film's Hollywood soundtrack sports new songs by Meredith Brooks ("Sin City") as well as LaKeisha Berri ("The Freaky Things"), score by Ryuichi Sakamoto completes the ST.

Opening in limited release is First Love, Last Rites, starring Giovanni Ribisi. The film's Epic soundtrack features original music by Shudder To Think, including "I Want Someone Badly" (featuring Jeff Buckley), "Erecting A Movie Star" (f/Liz Phair), "When I Was Born, I Was Bored" (f/Billy Corgan), "Jelly On The Table" (f/Matt Johnson), "Automatic Soup" (f/Robin Zander), "Speed Of Love" (f/John Doe), "Appalachian Lullaby" (f/Nina Persson), "The Wedding Is Over" (f/Lena Karlsson), and "Day Ditty" (f/Angela McClusky). Other cuts: "Diamond, Sparks & All," "Lonesome Dove," "Just Really Wanna See You," and "I Want Someone Badly."

Rounding out this week's openers is Hallowen: H2O, starring Jamie Lee Curtis. Look sharp for recording artist L.L. Cool J in a supporting role.

# VIDEO

## NEW THIS WEEK

- JACKIE BROWN (Miramax)  
This feature film co-stars Pam Grier, who contributed "Long Time Woman" to the movie's A Band Apart/Maverick/WB soundtrack. Also on the ST: Foxy Brown's "Holy Matrimony" Letter To The Firm; Randy Crawford's "Street Life," the Delfonics' "Didn't Blow Your Mind This Time," the Grass Roots' "Midnight Confessions," Minnie Riperton's "Inside My Love," Bobby Womack's "Across 110th Street," Brother Johnson's "Strawberry Letter 23," Johnny Cash's "Tennessee Stud," Bloodstone's "Natural High," the Vampire Sound Inc.'s "The Lion And The Cucumber," and Bill Withers' "Who Is He (And What Is He To You)?"



Pos.	Artist	Avg. Gross (in 000s)
1	GEORGE STRAIT	\$1829.6
2	OZZFEST '98	\$953.9
3	ERIC CLAPTON	\$855.1
4	DAVE MATTHEWS BAND	\$526.3
5	PEARL JAM	\$514.4
6	PAGE/PLANT	\$502.6
7	SPICE GIRLS	\$483.8
8	"FURTHUR FESTIVAL"	\$480.2
9	SHANIA TWAIN	\$377.8
10	YANNI	\$335.8
11	ALLMAN BROTHERS BAND	\$280.3
12	MICHAEL CRAWFORD	\$269.1
13	JAMES TAYLOR	\$264.8
14	STEVIE NICKS	\$252.0
15	GIpsy KINGS	\$198.7

Among this week's new tours:

- ANTHRAX
- JASON BONHAM BAND
- BROTHER CANE
- NEIL DIAMOND

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

How Long Can You Afford  
To Ignore It?

**RAMMSTEIN**

*Du + Fast*



Over 25,000 Units Scanned  
This Week! Approaching Gold!



**HEAVY  
BUZZWORTHY**

On Family Values Tour!

R&R Active Rock 15 - 12

Monitor Active Rock 10\*

Monitor Mainstream 22\*

Exploding At Alternative!

Huge Requests & Researach Everywhere



From the album **Sehnsucht**

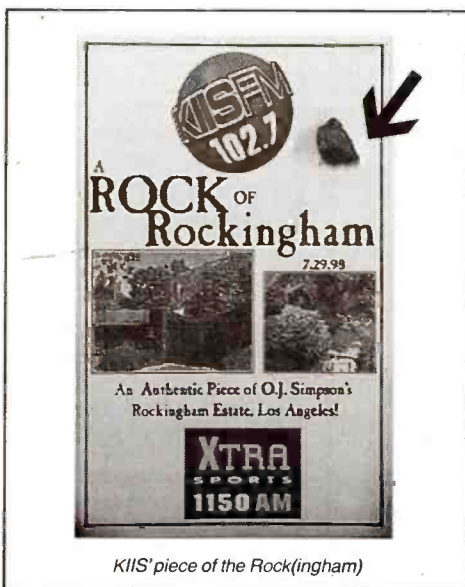


**STREET TALK®**

## If You Get A Brick, It Must Be Rick

**D**ees, that is. The KIIS/L.A. morning man sent staffers over to the site of O.J. Simpson's former Brentwood estate as it was being demolished last week. Dees' henchmen became fast friends with the folks in the catering truck, who had access to the folks on the demolition crew, and before long, the KIIS crew was in possession of several bricks from the home's fireplace. Dees and the station plan on making pieces of the infamous house available to listeners.

KIIS has also doubled to \$200,000 its offer to Monica Lewinsky. All she has to do is fill in for Dees for just one day. The station has assured Lewinsky that she would not have to discuss the presidential scandal.



KIIS' piece of the Rock(ingham)

Sixteen Indianapolis stations have teamed up to donate 1350 minutes of commercial time to raising awareness of children's issues. From now until August 30, WFMS, WGRL, WGLD, WMYS, WTPI, WZPL, WTLC AM & FM, WENS, WIBC, WNAP, WFBQ, WRZX, WNDE, WHHH, WGGR, and WYJZ will air spots drawing attention to efforts to increase voluntary kindergarten enrollment and increase the availability of health care for children statewide.

Congrats to Talentmasters Morning Show Boot Camp maestro Don Anthony. As you read this, the event is celebrating its 10th anniversary, bringing together some of the industry's top talent in Atlanta.

### The Interns Are Running The Asylum!

Here's a promotion that certainly fits the bill in the timeliness department. Taking its cue from current affairs in Washington (or was it a past affair?), WNNJ-FM/Newton, NJ is letting its interns run the station to celebrate the newly created "Intern Appreciation Weekend."

In a cross-promotion that went cross-country, CBS Alternatives WXRK/NY and KROQ/L.A. broadcast a special Smashing Pumpkins performance from outside NY's Ed Sullivan Theater, where the band was appearing on CBS-TV's *Late Show With David Letterman*.

### The 'I-Man' Becomes The Owe-Man

WFAN/NY and WW1 morning host Don Imus will reimburse the state of New Mexico \$6696 after he tore down some 19th-century structures to make way for his proposed ranch for sick children. The ranch will sit on land owned by Imus and his brother, Fred, as well as adjacent state-owned land. The buildings were on the state-owned portion, but the Imus brothers

Continued on Page 24

### Rumors

- Is Chancellor about to swap its two frequencies in Dallas, sending Alternative KDGE to 102.1 and Rock KTXQ to 94.5?
- Is Alternative KICT/Wichita moving back in a Rock direction?
- Is KGO/SF's Ronn Owens about to lose his mid-day simulcast on KABC/L.A.?
- Is former KKFR/Phoenix morning driver Bruce Kelly being courted for mornings by a new crosstown competitor?

## CMI HAS GIVEN BIRTH TO TRIPLETS.

"No Gimmicks" the original Dancing Baby Spot is radio's #1 campaign for Fall '98. Now there's "DB2, The Arbitrator." And coming soon, "Baby Bond."



Call CMI and brand your station with the pop icon  
USA Today calls "An international hit."

**310-392-8771**





**#3 MOST REQUESTED  
ROCK TRACK  
NATIONWIDE!!!**

**#2 BEST SELLING  
ROCK RECORD  
NATIONWIDE!!**



# Candlebox It's Alright

the first single from their forthcoming album

**Happy Pills**

In stores July 21

**2\* MAINSTREAM ROCK  
MONITOR**

**4\* ACTIVE ROCK MONITOR**

**ON OVER  
70 MODERN ROCK STATIONS!!  
R&R ALTERNATIVE 34 - 29**

**NOW OVER 300,000  
UNITS SHIPPED**

**STRONG FIRST WEEK SALES  
INCLUDE:**

**NEW YORK 1162  
LOS ANGELES 1121  
BOSTON 987**

**CHICAGO 955  
SEATTLE 1166  
PHOENIX 666**

# EMBRACE

Thank You...

**"ALL YOU GOOD  
GOOD PEOPLE"**



including:

- |      |      |
|------|------|
| KDGE | WXDG |
| KZNZ | WXDX |
| WENZ | KWOD |
| WBRU | KKND |
| WMRQ | WHTG |
| WPBZ | WRAX |
| WEQX | WKRL |
| WXZZ | WMAD |
| WJSE | WRRV |
| WGMR | KHLR |
| KACV | WDOX |

"This is one of those rare cases where I feel it's my duty to share this record with my listeners. Nothing short of a majestic anthem."

— *Tim Schiavelli, PD  
WBRU/Providence*

From the Debut Album  
**The Good Will Out**  
(in stores now)

Produced by Youth, Embrace and Dave Creffield  
Management by Tony Perrin, Jazz Summers and Tim Parry  
© 1998 Geffen Records, Inc.  
www.geffen.com



# STREET TALK®

Continued from Page 22

had not yet received permission to raze them.

## Radio Hall Of Fame Names Inductees

WJMK/Chicago personality **Dick Biondi**, crooner **Bing Crosby**, Interep Chairman/CEO **Ralph Guild**, Detroit Tigers voice **Ernie Harwell**, ABC syndicated morning man **Tom Joyner**, and NPR *Car Talk* hosts **Tom & Ray Magliozzi** will be inducted into the Radio Hall Of Fame on October 11. The ceremony will be broadcast nationwide from the Chicago Cultural Center.

**Charlie Van Dyke** will officially take over mornings on KRTH/L.A., starting August 31. It's the second time he's succeeded late legend Robert W. Morgan. Back in 1973, Van Dyke took over for him as KHJ/L.A.'s morning man. Now, 25 years later, he'll do the same following Morgan's retirement and subsequent death.

KZZU/Spokane "Breakfast Boys" **Dave & Ken** celebrated ABC News anchor Peter Jennings' 60th birthday in a unique way. Using his near-perfect impersonation of NBC News anchor Tom Brokaw, Dave Sposito was able to acquire Jennings' home phone number ... and was able to fool him with the imitation as well!

## Y108 Wearing A Gray Suit?

WDSY/Pittsburgh is facing a lawsuit from two hosts who were both fired earlier this year, according to the *Pittsburgh Post-Gazette*. Jimmy Roach, 48, and Mark Lyons, 45, say they were the oldest and second-oldest announcers employed by ARS/Pittsburgh when they were let go in February and March, respectively, and that the station violated federal laws against age

## Rumbles, Pt. 1

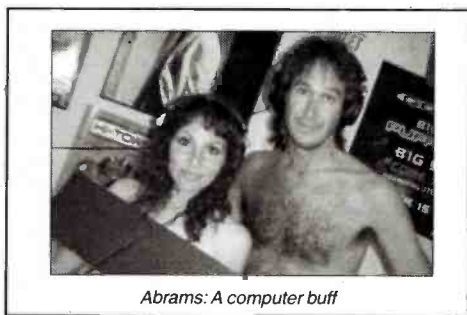
- WKQX/Chicago Dir./Mktg. **Ray Mena** rises to GSM for the Emmis station. Station Promo Mgr. **Steve Levy** takes over Mena's previous duties.
- KOSY/Salt Lake City began simulcasting its AC format on former Nostalgia station **KSNU-FM**, extending the station's coverage into Davis and Weber counties.
- KGGI/Riverside middayer **Sonny Loco** joins KISQ/SF for similar duties.
- Satellite Soft AC **KEZF/Albuquerque** flips to Rock under PD **Dave Scott**.
- WBBM/Chicago hires AP Radio Network's **Keneth Herrera** for mornings, partnering him with long-time anchor **Felicia Middlebrooks**.
- **WXFG/West Palm Beach** — which was WCLB when it was relaunched a year ago — is relaunched a third time as "Thunder Country."
- **KWCY/Phoenix** PM driver **Bo Reynolds** joins afternoon host **Greg Thunder** at **KALC/Denver**.
- Former Anaheim Angels radio announcer **Bob Starr**, 65, died Monday (8/3).

discrimination. The station could not be reached for comment.

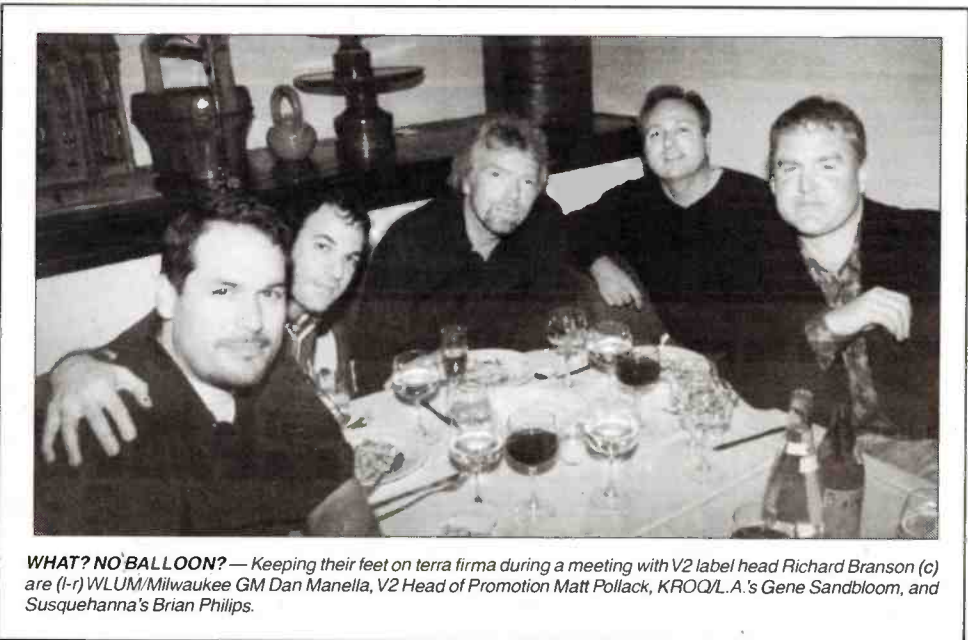
As Chancellor Classic Rocker **WAXQ/New York** moves toward a more music-intensive presentation, morning host **Darian O'Toole** comes off the air. Chancellor reportedly is exploring other opportunities for O'Toole within the company. Night jock **Marc Coppola** moves to mornings on an interim basis.

While those teenagers who were going to lose their virginity on the Internet were just a hoax, **KBOS/Fresno** morning

Continued on Page 26



Abrams: A computer buff



**WHAT? NO BALLOON?** — Keeping their feet on terra firma during a meeting with V2 label head **Richard Branson** (c) are (l-r) **WLUM/Milwaukee** GM **Dan Manella**, V2 Head of Promotion **Matt Pollack**, **KROQ/L.A.**'s **Gene Sandbloom**, and **Susquehanna's** **Brian Phillips**.

# The Smashing Pumpkins Perfect



the new single and video from the platinum album *Adore*  
Produced by Billy Corgan

## Incredible Multi-Format Radio Story

<u>Modern Rock</u>	<u>Pop</u>	<u>Rock</u>
Monitor 6* ReR 6 ****CLOSED***	BDS Modern AC - Debut 24* 20 Adds This Week Including: KLLC KFMB KLLY KALC KZZO	Closing Out KISS WRGX KTXQ WZTA WJRR WLZR WRQC WMMS KQRC And many more!
<u>Triple A</u>		
Monitor 17*-15* ReR Adult Alternative 17 - 15		

# STREET TALK®



## McGathy Promotions Congratulate

**Dave Rossi and the staff  
at WRAX Birmingham,  
Alabama  
and**

**Ted Swanson and the staff  
at WGMR Altoona,  
Pennsylvania**

**for having two of the highest  
rated alternative stations in  
the country!\***

**For more information on how  
we can help you win on your  
own terms call McGathy  
Promotions  
1-800-448-7625**

**Mark Fischer  
Mike Childs**

\*Arbitron Spring Book 1998 (12+ M-S 6A-MID)

## Rumbles, Pt. 2

- WJPZ/Syracuse VP/Prog. Dave Obenshine exits. Harry Waring becomes interim PD.
- WKKG/Columbus PD John Paul is named APD/MD at WYRK/Bufalo.
- KDUK/Eugene, OR PD Barry McGulre joins KUMX/New Orleans for afternoons.
- Active Rock WABC/St. Louis picks up new WXTM calls to match its "Extreme" handle. Meanwhile, WJLK/Monmouth-Ocean, NJ Creative Services Dir. Jeff Fife joins for afternoons.
- Following PD Liz Janik's return to her consultancy, WXXY & WYXX/Chicago Prod. Dir. Harry Legg assumes acting PD duties.
- WRNO/New Orleans personality Ron Chatman adds Interim PD duties.
- At Caribou's KPOI, KQMQ & KUHL/Honolulu, GM Bernie Armstrong and KQMQ PD Klmo Akane exit. QMQ MD Kathy Nakagawama is handling interim PD duties.
- WKRQ/Cincinnati morning host John Jay exits.
- Congrats to WQHT (Hot 97)/NY morning show mixer DJ Skribble, who won first place at the 1998 Mountain Dew DJ Mix-Off.
- CF Radio has completed its acquisition of WRCQ/Fayetteville, NC, and PD/MD Greg Patrick is now in place.
- WYZZ/Ft. Walton Beach, FL PD Nancy Knight picks up MD/night duties at WRBQ/Tampa. Night jock TR Campbell segues to afternoons, and Chuck Britton exits.
- WGTZ/Dayton MD/middayer Dani Steele exits.

Continued from Page 24

host Hal Abrams made good on his promise (er, threat?) to become the first radio personality to cybercast a morning show in the nude. As part of the event, Abrams attempted to *regain* his virginity, using a hypnotherapist to return him to his teen years.

With KJQY/San Diego about to move to KXGL's frequency on Monday (8/10), it's expected that KXGL's entire airstaff will exit. Meanwhile, crosstown KKLQ has been driving its cume to co-owned CHR KHTS using promos ... and if that doesn't get them to make the switch, the nonstop "Macarena" will!

Best wishes for a speedy recovery go out to record promotion icon Moe Preskell, who is recovering from a successful bypass operation at Mt. Sinai Medical Center in Miami. Also, congrats to Moe and wife Sophie on their 54th anniversary this week.

Condolences go out to the friends and family of radio/TV pioneer "Buffalo Bob" Smith. The former *Howdy Doody* host, 80, died Thursday (7/30).



**PROMO OF THE WEEK** —  
To promote its intoxicating new Evinrude single, "Drive Me Home," DAS Communications sent programmers their very own portable breathalyzer test.

RADIO RECORDS



1

- Tom Baldrice is boosted to BNA Records VP/National Promotion.
- Mark Gorlick named Head/Promotion of DreamWorks Records.
- Lee Hansen upped to VP/OM of KKSF/San Francisco.
- Rob Morris promoted to KDWB/Minneapolis PD.
- The Real Don Steele dies of lung cancer at age 61.

5

- PolyGram purchases Motown Records for \$325 million; Clarence Avant is installed as Chairman, while Jheryl Busby remains as President/CEO.
- KFRC-AM & FM/San Francisco sets David Bramnick as VP/GM, Brian White as PD, and Sharon Warren as Director/Sales.
- Ron Atkins tapped as OM of WVZ/Chicago.

10

- AC WPIX/New York becomes NAC WQCD, with Bob Linden as PD.
- Harry Nelson named PD at WROR/Boston.
- Sam Weaver recruited as PD of WAMO-AM & FM/Pittsburgh.
- Lite Rock KLTY/Kansas City becomes CHR KXXR with Brian Burns as PD.
- KROQ/Los Angeles moves Poorman to mornings and Richard Blade to afternoons.

15

- Lee Larsen lands at KOA & KOAQ/Denver as VP/GM.
- Mike McVay promoted to Station Manager of WBBG & WMMJ/Cleveland.
- Hal Moore renamed PD of KHOW/Denver.
- Erin Riley appointed MD of WMMR/Philadelphia.
- Stef Rybak tapped as MD for WKCI/New Haven.

20

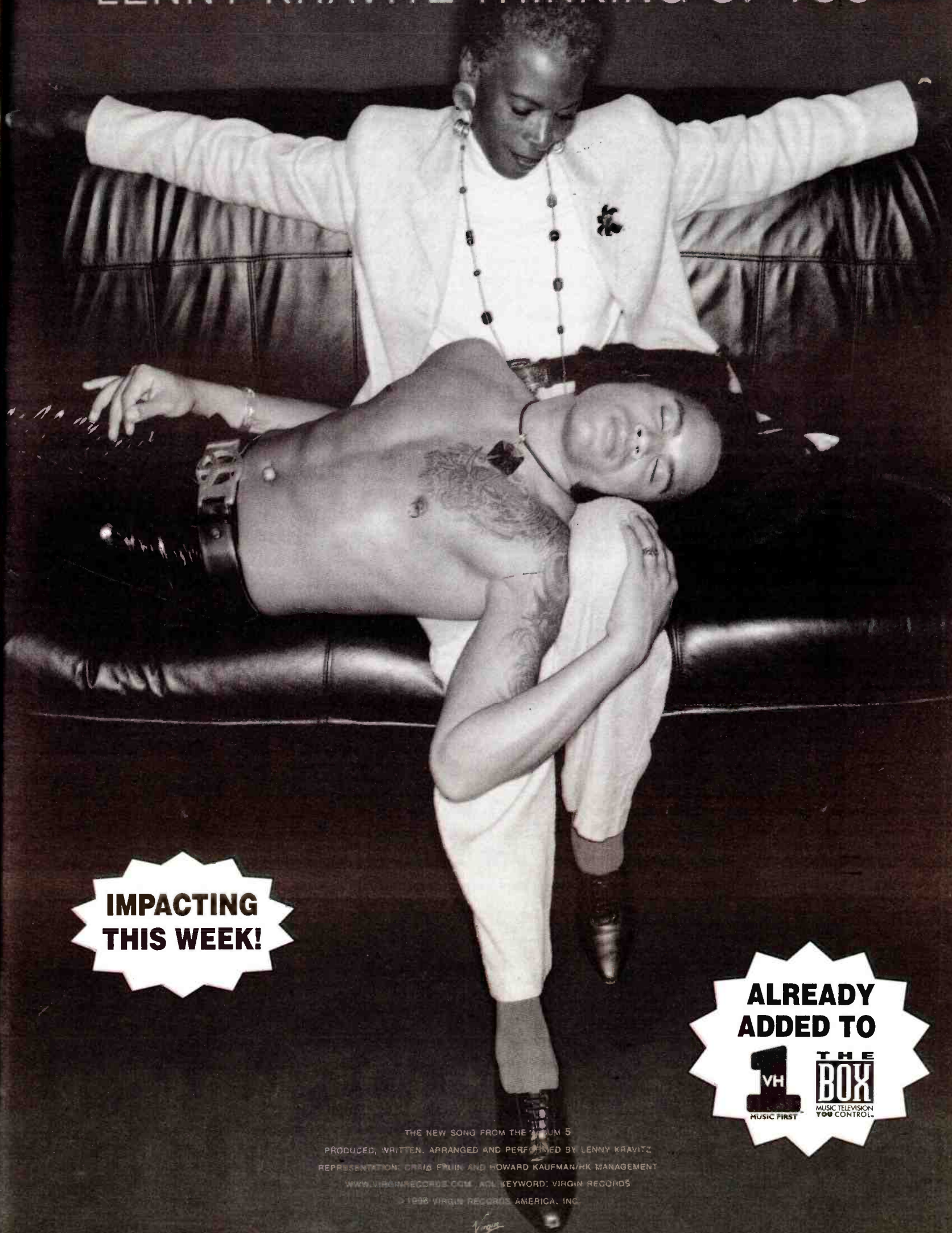
- Dave Parks picked as National PD of Rahall Communications.
- Dave Martin tapped as WBZ/Boston PD.
- Phil Hendrie joins WSHE/Miami as MD.
- WORJ/Orlando MD Bob Church adds duties for sister station WHLY.
- Moon Mullins moves to WDAF/Kansas City as MD.

## Records

- Interscope founding member and rock promo domo Michael Papale exited the label last week; he'll open his own full-service consulting company this fall.
- Mercury/Nashville VP/Promotion Larry Hughes exits.
- The Left Bank Organization forms a new independent label, Beyond. It will be headed up by Left Bank CEO Allen Kovac, and Jeff Sydney will become President/COO. BMG will handle distribution for the label.
- Geffen Nat'l Dir./Promo Kevan Rabat has left the label.
- Red Ant Entertainment and National Dir./Alternative Promotion Doug LaGambina part ways.
- Richard Bengloff is named Sr. VP/CFO for Elektra Entertainment Group. He replaces Marty Greenfield, who left to join Warner Bros.
- The U.S. Bankruptcy Court in New York has approved distributor Alliance Entertainment's reorganization plan, clearing the way for the company to emerge from Chapter 11 sometime this month.

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

# LENNY KRAVITZ THINKING OF YOU



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THIS WEEK!**

**ALREADY  
ADDED TO**



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## Letters

Continued from Page 10

recruiter! Mr. Holman does not dispute the fact that he does not randomly recruit participants. In fact, this is standard procedure for many local recruiters who rely on professional test-takers.

**"Right & Wrong Station":** The other witnesses can verify they were prompted as I was. Otherwise, I would not have known that it was a station in my portfolio.

**Conference Room?** The test area was not a room at all. It was directly behind the reception desk separated only by a partition. The table in this small area was approximately 28 inches wide and six feet long — certainly not suitable for 12 people. There are no mirrors in this area. The only glass is the window overlooking the parking lot. Some participants were seated in what they described as a "waiting area" with "school desks" along the wall — no table and no mirrors in this room either.

**Food:** I ate two sandwiches: tuna and turkey. Food was promised during recruitment to get us there at dinnertime — 5:30. Participants at later sessions were also given food: cookies and snacks instead of sandwiches.

To sum up, Mr. Holman wants the opportunity to call me a liar. Witnesses will testify that my accounts are accurate.

Tom Kelly  
Kelly Music Research  
Havertown, PA

## No Connection Between Programming & Sales

I don't want to attack Dan Mason because I'm sure the quote in the July 24 edition of *Street Talk* was taken from an insightful presentation at the Conclave. However, telling programming people to get into sales is like asking a singer to open a record store. Both are honorable professions that have no connection other than the product.

The best salespeople and programmers work together for the good of the station, but they come from different worlds. Good salesmen can sell bad radio and great programmers can get ratings for stations that lose money, but professional broadcasters have to know it is the combination of great management, programming, sales, engineering, promotion, and support staff that builds a great radio station. Rather than "diversify your skill set" and get into sales, a programmer should eat, sleep, and breathe every aspect of programming ... including its relationship to sales. If you don't have the desire to create the best damn radio station on the dial, then you should get out of radio programming.

The worst salespeople I have had to deal with are those who really want to be on the air or programming the station. Mason is misleading those who probably shouldn't be in radio. Radio has become a well-researched but boring product. The deregulation that allows mega-ownership has created cookie-cutter formats that are good enough to attract an audience and generate sales. This is great from a strictly business standpoint, but when was the last time you tuned in a station that sounded so good you couldn't turn it off? This is the tragedy of Dan Mason radio.

Owners may be happy to make lots of money on the emerging media with Internet sites that program to fragments, digital satellite about to bring us 200+ formats (without personalities), and other new ways to get CD-quality music to the listener. This does not address the question of what happens to AM and FM radio. To attract listeners, radio will have to offer what is now missing: entertainment, personality, companionship, and all of the qualities that make radio great — qualities that require a great programmer.

Ed Graham  
LW Radio Network  
Baltimore

## Those With New Ideas Aren't 'Crackpots'

What an interesting and sad commentary it is that our industry is as out of touch with such a large group of listeners as your July 31 issue clearly illustrates. On the front page, Americans for Radio Diversity state they are constantly receiving comments of "I can't stand the radio anymore," and how people would rather listen to their CD players. We've all heard those kinds of remarks and, sadly, sometimes they are warranted.

On Page 3, we have the results of a national survey clearly indicating dissatisfied listeners overwhelmingly crave variety. Then on Page 15 in the Management section, "The Three Ms of Radio Programming," rule No. 1 is "Play the hits." Rule No. 4 goes on to slam variety and even claims familiarity breeds content. This comes from a consultant, all of whom treat music as "product" and have no passion for it. Period. As the joke goes, the difference between God and a radio consultant is God doesn't think he's a radio consultant.

The debate on consolidation and radio blandness rages on, but come up with a different idea and you're treated like a crackpot. Over the last four years or so, I have developed a new rock format — from music to marketing — and I'll be damned if I can get anyone in the position to be able to implement it to listen to the idea.

Those I have talked to are so jaded and cynical about the business in general, particularly the relationship between radio and the music business, that they clearly underestimate people's intelligence, and thus continue the status quo.

There are clearly voids in service to some demographics making more and more lose interest in music radio — not in music, just music radio. This is a real shame because as we all know, radio at its best is magic.

John C. Price, PD  
KRRO-FM/Sioux Falls, SD

The views expressed in a letter to the editor are those of the writer only. The writer is solely responsible for the content. R&R reserves the right to edit letters.

## Gambling

Continued from Page 3

the ban was an infringement of free speech and ruled, in part, that commercial speech does not have the same protection as that given in the First Amendment.

"It is a very poorly written opinion and lies in the face of recent Supreme Court rulings on similar matters," said GNOBA Exec. Director Don Cooper. "And it lets stand the 9th Circuit Court's decision, which rules this law is unconstitutional."

Cooper said that some 25 radio and television outlets could benefit from carrying gambling ads, but "what's more important than revenue is that a decision [by the Supreme Court] would give this issue clarity. It's an issue of what is legal and what is not."

Cooper said the issue has become an expensive legal battle, but one with "such broad free speech implications that we think it's important to fight. Gambling is a legal activity in the State of Louisiana and is promoted by the state. To prevent broadcasters from talking about it on the airwaves is an infringement of our freedom of speech."

And that argument has caught the attention of the 5th Circuit's Chief Judge Henry A. Politz, who pointed out in his dissenting decree that in a similar case in Rhode Island regarding the advertisement of alcohol — known as the 44 Liquormart case — "a majority of the court felt strongly that truthful commercial speech about lawful services should enjoy greater First Amendment protections than that previously afforded." In the New Orleans case, Politz concluded that "the government has totally failed to meet its burden of proving that a nationwide ban is mandated."

On a national level, news of the decision was also unwelcome. "We are disappointed with the 5th Circuit Court's decision," NAB spokesman Dennis Wharton told R&R this week. "We think broadcasters have a First Amendment right to carry advertising for legal products. But it is the court's decision."

The decision by the 9th Circuit Court in San Francisco in 1992 in the case *U.S. vs. Valley Broadcasting* overturned the ban and cleared the way for broadcasters in nine Western states — including Nevada and California — Guam and the Northern Mariana Islands to air casino spots.

The New Orleans court rendered the same decision upholding the ban in 1994, but broadcasters asked the Supreme Court to listen to their argument since it conflicted with the San Francisco circuit court's ruling. The Supreme Court declined, remanding the case to the New Orleans panel in December 1996. Cooper — who acknowledged that while it is unusual for the same court to render the same decision after the Supreme Court has asked it to

## Management

Continued from Page 16

gral part of listeners' lives and families.

### A Quick Review

Winning stations have this in common: They're the best at what they do in terms of music, mornings, and marketing. They have a "third dimension" not found at most stations. Management has mastered the intangibles and taken programming elements beyond an execution level. They've realized that excellence is much more than a mathematical equation: it's spirit, belief, dedication, and the refusal to be ordinary. Talents have a passion for their profession. They consistently provide entertainment, companionship, and information in new and innovative ways. And the station be-

reconsider its finding, it has happened before — added. "We are just happy to have this moving again." He told R&R that the group's lawyers are preparing a request for the case to be heard by the Supreme Court. Cooper and NAB lawyers agree there are increased chances of a review by the highest court due to the conflict by the circuit courts.

Further adding to the confusion, a U.S. District Court in New Jersey six months ago ruled that banning such spots was unconstitutional, clearing the way for New Jersey outlets only to carry the spots. The Department of Justice and the FCC have jointly appealed that decision to the 3rd Circuit Court in Philadelphia.

Meanwhile, an FCC lawyer told R&R the commission will continue to enforce the ban in areas where there is no conflict in the law.

## ESPN

Continued from Page 3

almost 30 years of media experience to the position, including nine at ESPN."

Schoenfeld, who was most recently senior coordinating producer for ESPN's *SportsZone*, is also a former coordinating producer for the network's studio production department. Schoenfeld's prior credits include Exec. News Producer for WPVI-TV/Philadelphia, and Assignment Editor and Asst. News Director for WKBW-TV/Buffalo.

"I've always enjoyed new challenges," said Schoenfeld. "I simply want to start by taking the momentum Drew and Len and the entire team have created and keep it going."

Weiner has been with ESPN since 1993. His previous sports radio background includes positions as Exec. Producer at WFAN/New York and PD at KMPC/Los Angeles.

# Bloomberg

## BUSINESS BRIEFS

Continued from Page 8

### Metro New York Union Vote Ends In Tie

On-air staffers at Metro Networks' New York operations split 22-22 on July 29 on whether to be represented by the American Federation of Television and Radio Artists. While the union needed a majority to win the election, five votes are being contested. AFTRA says that three employees who participated in the vote have management responsibilities, while Metro says two other staffers who showed up for the election were not on the list of eligible voters. The National Labor Relations Board is expected to hold a hearing on the dispute this month.

comes a part of the lifestyle of the audience and the community.

To summarize, the truly great radio stations maximize the three M's:

- The music is perfect for the target audience. Familiarity breeds content. Listeners can always count on hearing a favorite hit.

- The morning show is memorable, with listener contact, anticipation, and local and topical relates. It challenges the listeners, and the audience provides word-of-mouth in return.

- The station is marketing-oriented. It's marketed externally to build community, and internally to build repeated recall of call letters or station name. The station is highly visible throughout the community, and its marketing is innovative and aggressive.



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## 12+ SPRING '98 ARBITRON RESULTS

### Phoenix

	Wi '98	Sp '98
KNIX-FM (Country)	5.1	6.4
KZZP-FM (Hot AC)	5.7	5.8
KTAR-AM (News/Talk)	5.7	5.6
KKFR-FM (CHR/Rhy)	5.3	5.4
KMLE-FM (Country)	6.2	5.4
KFYI-AM (News/Talk)	4.7	5.1
KOY-AM (Nostalgia)	5.4	4.5
KESZ-FM (AC)	5.2	4.4
KOOL-FM (Oldies)	5.0	4.4
KUPD-FM (Rock)	4.7	4.1
KYOT-FM (NAC/SJ)	3.6	3.8
KZON-FM (Alternative)	3.3	3.7
KDDJ/KEDJ (Alternat)*	3.2	3.2
KDKB-FM (Rock)	3.3	3.0
KKLT-FM (AC)	3.4	2.9
KGLQ-FM (Cl. Hits)	2.4	2.7
KSLX-A/F (Cl. Rock)	2.2	2.7
KPTY-FM (CHR/Rhy)	2.2	2.1
KHOT-FM (Urban AC)	1.5	1.7
KWCY-FM (Country)	1.9	1.4
KGME-AM (Sports)	.7	1.1

\* KDDJ-FM was KHOT-FM until January 29

### Riverside-San Bernardino

	Wi '98	Sp '98
KFRG/KXFG (Country)	12.3	11.2
KGGI-FM (CHR/Rhy)	5.6	6.1
KFI-AM (Talk)	7.7	6.0
KOLA-FM (Oldies)	3.7	4.6
KKBT-FM (Urban)	3.8	3.6
KLOS-FM (Rock)	2.7	3.2
KIIS-FM (CHR/Pop)	3.2	3.0
KWRP-FM (B/EZ)	2.2	3.0
KOST-FM (AC)	2.9	2.9
KSCA-FM (Reg. Mex.)	4.6	2.8
KCAL-FM (Rock)	1.9	2.7
KCXX-FM (Alternative)	3.0	2.7
KLVE-FM (Spanish AC)	2.8	2.3
KPWR-FM (CHR/Rhy)	1.7	2.3
KTWV-FM (NAC/SJ)	2.2	2.1
KNX-AM (News)	2.2	1.9
KBIG-FM (AC)	1.8	1.8
KRTH-FM (Oldies)	1.6	1.8
KSSSE-FM (Span. Con.)	2.7	1.8
KCBS-FM (Cl. Hits)	2.8	1.7
KLSX-FM (Talk)	1.6	1.6
KROQ-FM (Alternative)	1.8	1.5
KACE/KRTO (Urban/O)	.8	1.3
KCMG-FM (Oldies)*	1.1	1.3
KXRS/KXSB (Reg. Mex.)	1.3	1.2
XTRA-AM (Sports)	.5	1.1
KLAC-AM (Nostalgia)	1.0	1.0
KTNQ-AM (Spanish N/T)	.7	1.0

\* Was KIBB-FM until February

### Providence-Warwick

	Wi '98	Sp '98
WHJY-FM (Rock)	6.5	7.7
WPRO-FM (CHR/Pop)	7.3	7.3
WWLI-FM (AC)	9.2	6.7
WSNE-FM (Hot AC)	4.9	5.9
WWBB-FM (Oldies)	5.9	5.8
WPRO-AM (Talk)	4.4	5.3
WAKX/WWXX (CHR/Rhy)	4.4	5.1
WCTK-FM (Country)	5.1	4.8
WLKW-AM (Nostalgia)	4.9	4.3
WBRU-FM (Alternative)	3.3	3.9
WWRX-FM (Cl. Rock)	3.1	3.3
WHJJ-AM (News/Talk)	4.2	3.0
WJMN-FM (CHR/Rhy)	1.8	2.3
WCRB-FM (Classical)	2.3	2.2
WFHN-FM (CHR/Rhy)	1.7	2.1
WHKK-FM (Cl. Hits)	1.9	1.9
WBZ-AM (News)	1.6	1.7
WXEX-FM (Alternative)	1.3	1.6
WPMZ-AM (Span. Con.)	—	1.4
WPLM-FM (NAC/SJ)	1.3	1.3
WAAF-FM (Rock)	1.5	1.2
WBMX-FM (Hot AC)	.9	1.2
WCIB-FM (Cl. Rock)	1.3	1.0

### Norfolk-Virginia Beach-Newport News

	Wi '98	Sp '98
WOWI-FM (Urban)	13.0	13.3
WCMS-A/F (Country)	7.2	6.7
WGH-FM (Country)	6.3	6.1
WAFX-FM (Cl. Rock)	3.2	5.8
WWDE-FM (Hot AC)	6.2	5.7
WNVZ-FM (CHR/Pop)	5.0	5.1
WPTE-FM (Hot AC)	6.1	5.1
WNOR-A/F (Rock)	6.3	4.8
WSVW/WSVY (Urban AC)	4.0	4.7
WJCD-FM (NAC/SJ)	4.6	4.6
WFOG-FM (AC)	4.3	4.0
WVKL-FM (Oldies)*	4.4	3.5
WNIS-AM (Talk)	2.3	3.3
WKOC-FM (Adult Alt)	1.9	3.0
WXEZ-FM (AC)	2.7	2.4
WROX-FM (Alternative)	3.1	1.9
WPCE-AM (Religious)	.9	1.5
WTAR-AM (News/Talk)	1.4	1.5

\* Was WVCL-FM until April

### Orlando

	Wi '98	Sp '98
WWKA-FM (Country)	8.3	8.2
WDBO-AM (News/Talk)	5.7	7.6
WJHM-FM (Urban)	6.7	7.6
WXXL-FM (CHR/Pop)	7.6	7.1
WMGF-FM (AC)	6.1	6.5
WTKS-FM (Talk)	7.5	6.2
WOMX-FM (Hot AC)	5.7	5.9
WJRR-FM (Rock)	4.5	4.5
WOCL-FM (Oldies)	6.0	4.4
WCFB-FM (Urban AC)	4.2	4.3
WLOQ-FM (NAC/SJ)	4.0	3.9
WMMO-FM (Rock AC)	4.9	3.3
WSHE-FM (Hot AC)	2.8	3.3
WHTQ-FM (Cl. Rock)	3.1	3.1
WHOO-AM (Nostalgia)	3.1	2.8
WPCV-FM (Country)	.7	1.4
WTLN-FM (Religious)	1.0	1.4

### Milwaukee-Racine

	Wi '98	Sp '98
WTMJ-AM (News/Talk)	9.2	9.2
WMIL-FM (Country)	6.9	7.7
WKV-FM (Urban)	6.6	6.7
WLZR-FM (Rock)	6.4	6.2
WOKY-AM (Nostalgia)	4.6	5.9
WKLH-FM (Cl. Rock)	6.7	5.6
WTKI-FM (Hot AC)	4.9	5.3
WMYX-FM (Hot AC)	5.1	5.3
WISN-AM (Talk)	4.9	4.5
WPNT-FM (Hot AC)	3.8	4.2
WZTR-FM (Oldies)	4.1	4.2
WLTQ-FM (AC)	5.0	4.1
WAMG-FM (AC)*	2.4	3.0
WFMR-FM (Classical)	2.3	2.8
WLUM-FM (Altern)**	2.6	2.7
WJZI-FM (NAC/SJ)	2.7	2.6
WMCS-AM (Urban AC)	2.1	2.4
WNOV-AM (Urban)	1.7	1.6

\* Switched to CHR/Pop on June 19

\*\* Switched to a Rock format on June 23

### San Antonio

	Wi '98	Sp '98
KTFM-FM (CHR/Rhy)	10.6	10.0
KZEP-FM (Cl. Rock)	6.3	7.7
KSMG-FM (Hot AC)	6.2	6.5
KISS-FM (Rock)	5.5	6.2
KONO-A/F (Oldies)	5.2	5.5
KXTN-FM (Tejano)	6.1	5.2
KAJA-FM (Country)	5.3	5.0
KCYF-FM (Country)	4.4	4.9
KQXT-FM (AC)	4.2	4.7
KSJL-FM (Urban)	4.4	4.4
KROM-FM (Reg. Mex.)	4.4	4.0
KTSA-AM (News/Talk)	5.0	3.8
WOAI-AM (News/Talk)	3.1	3.8
KCJZ-FM (NAC/SJ)	2.7	2.7
KCOR-AM (Spanish/O)	1.8	2.7
KLUP-AM (Nostalgia)	3.1	2.4
KKYX-AM (Country)	2.4	2.2
KROX-FM (Alternative)	.7	1.1
KRIO-FM (Tejano)	1.5	1.0

### Greensboro-Winston Salem-High Point

	Wi '98	Sp '98
WTQR-FM (Country)	9.7	11.1
WJMH-FM (CHR/Rhy)	7.6	9.2
WMAG-FM (AC)	6.3	6.9
WQMG-FM (Urban/O)	6.5	6.1
WMQX-FM (Oldies)	5.9	5.7
WKRK-FM (Cl. Rock)	4.9	4.9
WHSL-FM (Country)	5.7	4.8
WSJS-AM (News/Talk)	5.3	4.7
WKZL-FM (Hot AC)	5.4	4.3
WKSJ-FM (Hot AC)	4.3	4.1
WXRA-FM (Alternative)	2.4	2.7
WKXU-FM (Country)*	2.0	1.9
WQMG-AM (Religious)	1.9	1.7
WEND-FM (Alternative)	1.7	1.6
WDCG-FM (CHR/Pop)	1.4	1.3
WFMX-FM (Country)	1.1	1.3
WAAA-AM (Urban AC)	1.5	1.1

\* Was WPCM-FM until January

### Columbus, OH

	Wi '98	Sp '98
WNCI-FM (CHR/Pop)	9.6	8.8
WSNY-FM (AC)	7.7	8.4
WCOL-FM (Country)	6.2	7.7
WCKX-FM (Urban)	6.8	7.6
WTVN-AM (Full Serv)	7.7	7.3
WBZX-FM (Rock)	5.3	5.4
WLQV-FM (Rock)	5.9	4.8
WHOK-FM (Country)	4.3	4.0
WBNS-FM (Oldies)	6.2	3.9
WZAZ-FM (Alternative)	3.6	3.9
WMNI-AM (Nostalgia)	3.0	3.3
WJZA/WJZJ (NAC/SJ)	3.0	2.7
WCLT-FM (Country)	2.2	2.6
WKFX-FM (Cl. Hits)	2.0	2.2
WWCD-FM (Alternative)	1.4	1.8
WLYR-FM (AC)	1.1	1.6
WBNS-AM (Sports)	1.3	1.5
WVIO-AM (Gospel)	1.7	1.5
WFII-AM (News/Talk)	1.1	1.3
WSMZ-FM (Urban)	.8	1.3
WAZU-FM (Rock)	1.2	1.1

### Charlotte-Gastonia

	Wi '98	Sp '98
WPEG-FM (Urban)	9.9	9.8
WSOC-FM (Country)	7.4	7.7
WKKT-FM (Country)	6.3	7.3
WLYT-FM (AC)	6.6	7.3
WBAV-FM (Urban AC)	5.6	6.1
WNKS-FM (CHR/Pop)	5.6	6.1
WRFX-FM (Cl. Rock)	6.8	6.1
WWMG-FM (Oldies)	5.8	5.0
WBT-AM (Talk)	6.3	4.8
WLNK-FM (Hot AC)	4.7	4.2
WSSS-FM (Oldies)	3.1	4.2
WEND-FM (Alternative)	3.5	3.6
WXRC-FM (Alternative)	2.7	2.3
WCCJ-FM (NAC/SJ)	2.4	1.9
WNNM-FM (Nostalgia)	2.5	1.8
WMIT-FM (Religious)	1.2	1.4
WFMX-FM (Country)	.9	1.3
WFNZ-AM (Sports)	.9	1.3

### New Orleans

	Wi '98	Sp '98
WQUE-FM (Urban)	13.9	13.8
WYLD-FM (Urban AC)	8.7	8.3
WWL-AM (News/Talk)	8.4	7.5
WNOE-FM (Country)	5.5	5.8
WTKL-FM (Oldies)	5.3	5.5
WLMG-FM (AC)	4.6	5.3
KKND-FM (Alternative)	4.3	4.6
KUMX-FM (CHR/Pop)*	4.6	4.3
WEZB-FM (CHR/Pop)	4.8	4.3
WRNO-FM (Cl. Rock)	3.7	4.2
WCKW-FM (Rock)	2.9	4.0
KMEZ-FM (Urban/O)	3.4	3.9
WLTS-FM (AC)	3.6	3.9
WYLD-AM (Religious)	4.1	2.9
WBYU-AM (Nostalgia)	2.5	2.3
WBOK-AM (Religious)	1.8	1.4
WTIX-AM (Nostalgia)	1.0	1.4
WSMB-AM (Talk)	.8	1.2
WODT-AM (News/Talk)	.7	1.0

\* Was KHOM-FM until February

### Salt Lake City-Ogden-Provo

	Wi '98	Sp '98
KZHT-FM (CHR/Pop)	6.8	7.1
KSL-AM (News/Talk)	6.2	6.6
KSFI-FM (AC)	8.6	6.4
KODJ-FM (Oldies)	4.5	5.3
KFNZ-AM (Sports)	2.6	5.2
KSOP-A/F (Country)	4.7	5.1
KUBL-FM (Country)	4.2	4.6
KXRR-FM (Alternative)	5.2	4.3
KBER-FM (Rock)	3.6	4.1
KRSP-FM (Cl. Rock)	4.2	3.8
KENZ-FM (Adult Alt)	4.1	3.6
KURR-FM (Cl. Rock)	3.2	3.6
KISN-FM (Hot AC)	4.5	3.5
KKAT-FM (Country)	3.9	3.4
KQMB-FM (Hot AC)	2.6	3.2
KBEE-FM (Hot AC)	3.6	2.9
KDYL/KOVO (Nostalgia)	2.8	2.9
KNRS-AM (News)*	2.5	2.9
KUMT-FM (Rock AC)	2.7	2.1
KOSY-FM (Soft AC)**	.6	1.9
KALL-AM (News/Talk)	2.6	1.8
KBZN-FM (NAC/SJ)	1.6	1.7
KSVN-AM (Reg. Mex.)	.4	1.1

\* Was KISN-AM (Sports) until January 12

\*\* Was KBKK-FM until January

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### Format Abbreviations

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



AL PETERSON

## Survival In A Brave New World

Leading consultants offer tips to keep News/Talk talent thriving

It's not exactly news that over the past several years the radio business has changed a lot, especially for talent. Once it was an industry that was made up primarily of mom-and-pop operators and small, privately owned radio companies that were willing to take chances on unproven talent.

But consolidation has caused many stations — now owned by big corporations that must answer to shareholders — to seek out only proven, ratings-getting syndicated and local hosts. And new technology has even allowed many operators to reduce the number of on-air personalities they actually need to cover their co-owned stations in multiple markets through so-called "virtual hosting."

In what most acknowledge as a shrinking job market for on-air personalities, how can up-and-coming talents and veterans keep their careers on track? In my search for tips and insights from some of News/Talk's leading consultants, all seemed to agree on one thing: The rules may have changed somewhat, but smart talents who recognize that fact and respond to these new challenges can survive and thrive in the years to come.

As MediaVision President Bill McMahon says, "After the broadcast license, air personalities are a station's most important and valuable asset. That fact was true yesterday, it's true today, and it will be true tomorrow."

### The Audition Begins When You Apply



Holland Cooke

McVay Media News/Talk consultant **Holland Cooke** says talents need to understand that their audition has begun from the very first moment they apply for the job. Recently, Cooke took a national survey of News/Talk managers, the results of which can be found in his book *Get The Job: How Talk Radio GMs Hire On-Air Talent* (available through Cooke's website, [users.aol.com/cookeh](http://users.aol.com/cookeh)). "A common complaint from managers," says Cooke, "is that the majority of applicants for on-air openings send them a generic package that looks as though it was just another part of a mass mailing. Not taking the time to personalize your presentation to a station is a big mistake that many applicants make." Managers also noted applications with spelling mistakes, smudges, type-overs, and gaps in employment information. Overall, managers indicated that many applicants look alike to them because most make the same mistakes.

Cooke continues, "It's always been true. You never get a second

chance to make a first impression. The most common misconception among Talk radio job applicants is, 'My work will speak for itself.' Cooke suggests that talents need to better understand the dilemma that managers face when hiring Talk talent. "Every Talk show is a potential minefield," he says. "Unchecked facts can provoke lawsuits and license challenges. Multimillion-dollar franchises are on the line, and the person you are applying to is the one responsible. So look meticulous. Double-check everything you send. Proof it twice and make sure your materials look like they've come from a very thorough person."

### Intense Competition

Cooke notes that recent transactions, often at eye-popping prices, have saddled owners with big mortgages. "Every station expense is questioned," he says. "And since something's got to give, many local on-air positions have been elim-



**After the broadcast license, air talent and personalities are the most important and valuable assets of any radio station.**

— Bill McMahon



## Top 10 List For Talk Talents

Do's and don'ts when sending tapes to potential employers

Sabo Media Executive VP **Harry Valentine** put together this Top 10 list of things their company looks for when listening to talent audition tapes. And while these suggestions were developed specifically for those talents seeking a position with one of Sabo Media's clients, they also serve as a pretty good list of Talk format reminders for both developing and veteran Talk talents.



Harry Valentine

1. **Real and unedited show tape.** Potential employers want to hear how you sound on one typical show, not your "greatest hits."
2. **Line-of-sight topic.** Talk about stuff that's top-of-mind with your listeners. Talk about them, and they'll talk about you.
3. **Get right to the point.** Listeners don't have time to wait around to get to what you are talking about.
4. **Give your opinion!** It's your show, so the most important thing is what you think. Listeners react to how you feel.
5. **Explain everything.** If you want new listeners, assume that everyone tuning in is doing so for the very first time.
6. **Do frequent reminders.** Structure your show so that listeners can figure out what is going on no matter when they tune in.
7. **Take lots of phone calls.** It's easier, and you will get better ratings, when you maintain a constant flow of fresh ideas into the show.
8. **Don't bog the show down with formats.** Say the call letters and the phone number a lot. Don't waste time on other stuff.
9. **Avoid topics that have been overdone to the point where people don't really care about them anymore.** These topics include politics, gun control, abortion, and the death penalty.
10. **No interviews!** Don't break the bond with your listeners. Let the potential employer hear how you sound on the air talking with real people.

inated." It's a fact that high-quality syndicated programming and inexpensive, PC-based automation allow stations to operate with fewer on-air talents than it took just a few years ago. "But what most money-making News/Talk and Sports/Talk stations have in common," says Cooke "is engaging station personalities who bond with the community and who can move the adver-

tiser's product off the shelf. Like any industry, radio cost-cutters can only slash so much before they hit bone. No business has ever downsized its way to greatness."

Competition for the remaining jobs is more intense than ever. "While the quantity of local Talk jobs may have shrunk, the quality bar has, in fact, been raised," Cooke says. "Because every hire

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has to be a slam-dunk, managers are hiring more carefully than ever. Like anyone buying anything, an employer does so based on how he or she feels about information they have gathered. Think about the big-ticket items you've purchased in your life, and you'll likely find that you favor the choice you know the most about. We tend to choose what we feel best about."

### New World, Same Old Rules

Shane Media Services Talk consultant **Keith Rovell** offers his opinion about how the world of job hunting has changed. "It's the same as it's always been," says Rovell. "If you have talent and ability and you are willing to work hard, you will survive. Everyone else will be fodder for consolidation and replacement by syndicated programming."

So what are some of the qualities that Rovell feels set the winners apart from the also-rans? "Remember that you are an entertainer. It's not your job as a Talk host to save the world." He also suggests that the business is overrun with hosts who have no originality. "Develop your own signature style. There are enough copies in the business already," says Rovell. He also strongly urges hosts to have a life outside of radio. "Your job as a Talk host is to talk to real people about real things that they care about," Rovell suggests. "You can't do that if you don't exist outside of radio. Join a club, church, or social group. Have a hobby. Make friends outside of the station and the broadcasting business. Otherwise, all you will relate to is other radio folks, and there aren't enough of them in your market to make you No. 1!"

### Personality Still Rules

Consultant **Valerie Geller**, author of the book *Creating Powerful Radio*, outlines what traits she looks for most in a Talk host. "What has worked for talents in the past will work for talent in the future," offers Geller. "Personality, personality, personality! To be a successful Talk host, you need to be someone who is smart and interesting. And you need to possess the ability to both listen and process information through your own individual and unique creative talent." Geller also values a host's ability to react immediately to something. In other words, a good Talk host needs prep, but not a script. "I look for someone who informs and entertains," says Geller. "Good hosts are always those who are great storytellers. But most of all, to succeed you need to be an alive human — that is to say a talent who is interested in and who participates in life."

### FM Talk Offers New Opportunities

Consultant **Walter Sabo** suggests that there has never been a better time in radio history for air talents who want to work in Talk radio. "In 1983, there were 53 full-time Talk radio stations," he notes. "In 1990, there were about 350. Today, there are over 1200 Talk radio

Dr. Laura or Rush Limbaugh, but that risk-aversion on the part of PDs is at an all-time high. In his opinion, programmers are less willing today to take a chance on a new talent. They only want proven winners. "By some estimates," says Sinton, "there are 35% fewer PDs than there were three years ago. And those ranks have narrowed based more on



Keith Rovell



Valerie Geller



Walter Sabo



Jon Sinton

stations across America, and that number will grow as smart owners realize that it is much better to be the first FM Talk station rather than the third or fourth Country or AC station in a market."

Sabo cites what he calls two universal facts about every host who succeeds in Talk radio. "They give their opinion without fear, and they prepare for their show obsessively to the exclusion of everything else in their life." Sabo believes that this combination of show prep and opinion is critical to becoming a Talk radio star. "The host who gives his or her opinion without wimping out is golden. They only acknowledge the existence of their opinion, and it *never* changes! When you combine obsessive show prep and strong opinions with an appreciation of popular taste, then you will always work."

### Tougher Times For Unknowns

Sinton, Barnes & Associates President **Jon Sinton** believes that, although it has always been difficult for new and unknown talents to get on the air, it's tougher than ever today. "Time was, it was difficult to find some traction as an air talent in Talk radio," he says. "These days, it's nigh unto impossible. Through the years, we've managed to put some unknown talent on the radio both nationally and locally. It was never easy, but up until 1996, an unknown was at least able to get a listen."

Sinton also says he sees a couple of dangerous trends developing at the local radio level. "More and more, local radio is national radio on a micro-scale," he says. "And less competition means less pressure on management to find the next big thing." Sinton feels that, in theory, everybody wants to find the next

who acquired who than on who has the superior job skills. With this thinning of the ranks, there is a commensurate thinning of necessary skills and experienced ears. So how can you get hired if the responsible party can't *hear* your talent?"

**Develop your own signature style. There are enough copies in the business already.**  
— Keith Rovell

### What About Sports/Talk?

One of the fastest-growing areas of non-music radio is Sports/Talk. Is breaking into that format any easier than it is in News/Talk? Consultant **Rick Scott** observes, "The same hurdles exist in Sports radio too. Talent that can actually deliver results for a station is at a premium, so Sports/Talk GMs and PDs are often looking into other industries for prospects." Echoing the sentiments of those in News/Talk, Scott advises talents, "Just be yourself. False personality wears thin quickly, like a fad. Develop your on-air personality around your everyday personality."

### Making The Switch

Let's say you aren't someone who is trying to break into radio for the first time. Perhaps you are one of

many music DJs who just can't stand playing "another 57 songs in a row," and you've decided that you want to leave music radio — and all those boring liner cards — behind and move into Talk where your true personality can shine. Are you really ready to make that move?

Sabo probably sums things up best with an interesting scenario. "Imagine that you're doing overnights at a music-formatted station," he says. "There are no spots on the log, no news, and the phone system is down. Suddenly, the CD players die one by one until it becomes impossible to play a song. You are looking at four hours of nothing but you talking live, with no assistance. Congratulations! Now you can begin to feel what it is like to host a Talk show!"

## THEY'RE SAYING GREAT THINGS!!!



### DR. JOY BROWNE

BILL BRATTON OF **WFIR, ROANOKE**, SAYS "MORE THAN JUST A TALK SHOW, SHE'S BECOME A WAY OF LIFE FOR WFIR'S LISTENERS, A ROANOKE HABIT THAT MAKES HER A NUMBERS MAGNET!"

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STEVE WONSIEWICZ

# SOUND DECISIONS

## The Beastie Boys, Capitol Get 'Nasty'

Capitol's Mann, Costello on how they sold a million records in two weeks

Nearly one million copies sold in 14 days. One of the biggest first weeks at retail in the '90s. Needless to say, the runaway early success of the Beastie Boys' new album, *Hello Nasty*, is turning a lot of heads in the radio and record industries, with many execs wondering how the group and Capitol did it.

To shed a little light on the record company's marketing and promotion plan for the group and album, I talked with Capitol Sr. VP/GM

### Beastie Boys Task Force

Given that background, plus the anticipation for the album, Capitol

key elements of the marketing and promotion plan: a teaser campaign early in the year to heighten awareness that the album was forthcoming; a 30-minute infomercial originated and created by the Beasties that was televised on late-night public-access channels beginning two weeks before the release date; a videography of the band sent to MTV and local outlets; a publicity blitz timed to appear prior to the release date; use of the band's website to sell the album for home delivery on the day of release; and select broadcast, print, and billboard ad buys.

"It was a textbook case of how to set a record up," says Mann. "I've never seen a setup this good for an album, and it's all because we devoted enough time to do it right." Commenting on some of the specifics, he continues, "We took a very top-down approach and looked at all of the activities that were going on with the record. With the infomercial, we bought mostly in the top 25 markets, but there were some other markets we were in as well. We used it as a tool to fill in some holes and get into markets we couldn't ordinarily get into because of radio or whatever."

As for the videography, he notes, "We needed to give MTV something more than just a video. We basically gave them a program they can use right up to the present day."

### Keep Focus Off Numbers

Mann readily admits the label didn't anticipate the demand the first week at retail. First-week projections were anything from 350,000 to 800,000. "We knew we had something hot, but we didn't know what the consumer acceptance would be. We weren't focusing on any particular figure, because we knew it would be a No. 1 record. When you focus on a number, you run the risk of getting an organization all fired up, and if you fall short of that, then everybody becomes disappointed. We took a lot of care not to get obsessed with a number. It was all about market coverage."

Capitol also let the momentum take over during the first couple of weeks and elected not to make any significant changes to the plan. "There was nothing more we could have done. We didn't want to, because we all felt the plan was solid. If you start to deviate, something is going to get screwed up. It was okay for some retailers to be out of stock, because we knew that if people couldn't get it there, they would buy it at another store."

began galvanizing the troops at the beginning of the year. Spearheading the project was former Capitol President/CEO Gary Gersh, who directed weekly two-to-three-hour meetings devoted only to Beastie Boys business.

Mann recalls, "We basically had a Beastie Boys task force that met just to talk about the record and how we wanted to enter the market. People like [Gold Mountain exec and Beasties' manager] John Silva and people from [the Beasties' record company] Grand Royal were there at the get-go. The meetings were like big think-tank sessions where we would talk about different ideas, and then someone would go off and explore an idea and report back as to how it would work."

"I can't say enough about Gary's involvement, but also about the level of participation from the band. The guys were absolutely great. We couldn't be happier with the level of co-operation. These guys get it."

Mann says Gersh got the ball rolling early on by playing task-force members snippets of songs the band was recording. "Some of it was very rough. He would come out of the studio and play it for us, and from that a lot of ideas were born."

What eventually came out of those meetings were the following



**MCLACHLAN'S SURFACING RISES TO TRIPLE PLATINUM** — Arista Records President Clive Davis recently hosted a party to celebrate the triple platinum success of Sarah McLachlan's album *Surfacing*. Joining the festivities in addition to McLachlan's management firm, Nettwerk Productions, were actress Gwyneth Paltrow and artists Liz Fair, Tracy Bonham, and members of Luscious Jackson. Pictured (l-r) are Nettwerk Productions' Dan Fraser, McLachlan, Davis, and Nettwerk Productions' Terry McBride.

Mann declines to cite the campaign's budget, stating simply, "We've already gotten our return back. We and all of the financial people couldn't be happier — and I rarely get to say that."

Based on the body of research collected by Capitol on the Beasties over the years (no new research was commissioned prior to the launch), the label made sure to target a broad demographic. Costello comments, "We have all kinds of research about who the Beastie Boys' consumers are and how die-hard they are. And I think a lot of people would be shocked. Their demo is 14-40-year-olds, males as well as females."

**We didn't want to leave any stone unturned, because the audience we were dealing with includes upper-end males and females who go to Borders to buy records, as well as the kids who buy at the rap accounts, where the record came in at No. 1.**

— Phil Costello

"We didn't want to leave any stone unturned, because the audience we were dealing with includes upper-end males and females who go to Borders to buy records, as well as the kids who buy at the rap accounts, where the record came in at No. 1. It was a pretty broad campaign: One minute we were working on a street campaign with fliers and stickers at bus stops and subways, and the next we were trying to figure out how to get a one-off tear sheet that goes in the Borders mailing."

And despite MTV's programming changes over the years, Capitol was also able to tap into the music channel. "With MTV's research, it wouldn't have mattered which way they were swinging. The Beasties stand way above other acts. We knew going in they would be really

supportive of the project. We just had to find something creative that 15 other bands haven't done."

As for the infomercial, Costello says the label bought inexpensive, late-night time on public-access TV, usually Thursday-Saturday from midnight to 3am. "We timed it so that when the kids were coming back from the clubs or shows or were channel surfing, they eventually would come across it — or if they heard about it, they could go looking for it."

### Working Radio

On the radio side, Capitol targeted mostly Alternative, but also worked Rock radio and select CHR/Rhythmic stations with the first single, "Intergalactic." Costello continues, "The Beastie Boys have recently seen the bulk of their support at Alternative. Prior to *Ill Communication*, they'd had tracks pop on mix shows and things like that. So we sent out 12" vinyl and mix-show tapes the same day the CD Pro went to Rock radio and Alternative."

As for crossing the song to Pop, Costello waited until the first week sales became public. "We knew it was going to be a big week and that 'Intergalactic' might be perceived as a little strange to be played at Pop radio at the time. But we really didn't care what the initial reception was going to be. We didn't go out and solicit Pop airplay, because we knew what we were going to get back."

Not surprisingly, Capitol learned a thing or two during the process. Costello, who says he can't remember ever starting a campaign six months in advance of a release date, observes, "One thing I did learn is that you can't set up a record early enough; you can't get too far in front of people." Mann also says the infomercial is an idea worth exploring for other artists.

Going forward, Capitol naturally is in maintenance mode, buying ad time around the band's upcoming tour and continuing to work the publicity side. Additional efforts are planned during the Christmas holidays. Some of those plans are still being worked out. As for others, Capitol declines to tip its hand.

For now, as Costello notes, "It's time to get out of the way and not [expletive] anything up."



**HELLO, MULTIPLATINUM** — The Beastie Boys' Mike D. recently joined Capitol Records execs to celebrate the stunning debut sales week for the group's album *Hello Nasty*, which, according to the record company, sold over 680,000 copies the first week at retail. Pictured (l-r) are Sr. VP/Promotion & Marketing Phil Costello, Sr. VP/Sales Joe McFadden, Sr. VP/GM Lou Mann, Gold Mountain's John Silva, Mike D., Sr. Director/Marketing Stacy Conde, President Roy Lott, VP/Marketing Steve Rosenblatt, and VP/International Paddy Spinks.

Lou Mann and Sr. VP/Promotion & Marketing Phil Costello. The two execs talked at length about the label's six-month campaign leading up to the release of the album.

### Not Just For Kids

Before I dive into the details of the label's plan, it's important to remember that the numbers are a direct reflection of the music the Beastie Boys recorded. Over the past decade, the trio has locked into the public's consciousness in a way few bands have been able to. The Beasties' rambunctious blend of hip-hop, rap, electro-funk, alternative, and punk is simply about as good as it gets in contemporary alternative-leaning music.

Another big plus: The band continues to stay in the limelight despite the gap between albums. One big benefit during the release of the album was the Tibetan Freedom Concert. While that project is a separate issue, it nonetheless heightened interest in the album.

Lastly, the group appeals to a wide demographic. Gen-Xers and younger baby boomers remain loyal fans, and the band has deftly been able to reinvent itself to keep appealing to the teens. Because of that, MTV and radio continue to come along for the ride, giving the group the kind of exposure few artists have enjoyed.

## RR LAUNCHING PAD

### Multiformat Airplay Growing For Work's Eagle-Eye Cherry

All in the family. That's just one of the stories behind the career of Work's latest singer/songwriter, **Eagle-Eye Cherry**. Yet perhaps the

night" also broke airplay records in the UK by jumping from No. 10 to No. 1 in one week.

Work, which has North Ameri-

Following that reasoning, Work initially targeted Alternative and Adult Alternative in June and allowed the song and artist to build a base at those two formats. One Alternative programmer who's high on the song is **KZON/Phoenix PD Paul Peterson**. "I loved it the first time I heard it, but we just didn't have room at the time. It has a great melody and hook and is an instant reaction record with adults. It's a great summertime record that we believe in and are moving to power."

On the Pop side, **KYSR APD/MD Chris Ebbott** first heard "Save Tonight" during the tail-end of the basketball season and was ready at that time to commit to the song. After waiting a while, he eventually played the song during a music meeting, and it got the same reaction from staffers.

"We ended up putting in on the air one Friday, and everyone at the station really liked it. It also immediately got phones, so it's stayed on the playlist ever since."

As to why the song is reacting so well, Ebbott says. "It's a great female-appealing record that has great lyrics and hooks. It also has tempo, which is what we need at this time of year when we have so many down-tempo songs."

Ebbott also expects other Cherry songs to receive airplay on **KYSR**. "There definitely are a couple of other songs we could play."

Cherry is about to wrap up the summer concert season in Europe, opening the door for a tour in the U.S. His album, *Desireless*, is already at retail.



Eagle-Eye Cherry

biggest story so far is the growing multiformat success of the Swedish artist's debut single. "Save Tonight," which two weeks ago debuted at **CHR/Pop** at No. 47 at the same time that it continued its upward climb at **Alternative** (No. 25) and **Adult Alternative** (No. 11). The song also is receiving considerable support at **Hot AC**.

Nearly every key Alternative and Adult Alternative outlet is reporting "Save Tonight." On the Pop side, major-market fans include **CHRS WXKS/Boston**, **KDWB/Minneapolis**, **KBKS/Seattle**, **WSTR/Atlanta**, and **KSLZ/St. Louis**. Hot ACs on the song include **KYSR/Los Angeles**, **WBMX/Boston**, **WMMX/Baltimore**, **WDRV/Pittsburgh**, **WSSR/Tampa**, **KHMX/Houston**, **KALC/Denver**, **KZZP/Phoenix**, **KFMB-FM/San Diego**, and **KBBT/Portland**.

First, some quick history. The story goes that Eagle-Eye's father, renowned jazz musician **Don Cherry**, gave him his name after the newborn looked at him with one eye. Some further family matters: Eagle-Eye's half-sister is **Neneh Cherry**.

Cherry was raised in Stockholm, but moved with his family to New York when he was 14 and attended and graduated from the prestigious New York School of Performing Arts. Upon graduation, he pursued an acting career and landed small parts in TV ads, pilots, and sitcoms, as well as some theater. Eventually, the music bug bit him, and he moved back to Sweden to pursue it full-time.

While Cherry's star has only begun to rise in the U.S., he's already platinum-plus in Europe. "Save To-

can rights to the artist, was forced to crank up the promo heat on **Cherry** and "Save Tonight" around early June, when **Alternative KROQ/Los Angeles** and, next, **KYSR** jumped on the track.

Sr. VP/Promotion **Burt Baumgartner** comments, "Ordinarily, we wouldn't have come out with a pop hit first, because we believe he's an alternative artist. But because the record was breaking so fast in Europe and some great stations started playing it here, we had to go with it. Normally, we would have taken time build up the song and the artist, but we also know we have great follow-up singles, so people will be playing this artist for a long time."



**FLAT DUO JETS HOPE TO GET 'LUCKY'** — *Outpost Recordings'* latest signing, the Chapel Hill-based Flat Duo Jets, is currently wrapping up its debut album for the label. The Scott Litt- and Chris Stamey-produced disc, tentatively titled *Lucky Eye*, is set for release this fall. Shown (l-r) are engineer **Victor Janacua**, *Slick-Winston Management's* **Ben Wingrove**, **Litt**, **Stamey**, and Flat Duo Jets drummer **Crow** and vocalist/guitarist **Dexter Romweber**.

## MUSIC NEWS & VIEWS

### Korn Hits The Streets

**Korn** is at it again. This time around the band has organized "Korn Kampaign '98" and will be jetting into most major markets to visit retailers and meet fans. Each appearance is expected to turn into quite an event, with special guest appearances by local celebrities, star athletes, and artists. The band kicks off the campaign on August 17 in Los Angeles and will be visiting major markets including San Francisco, Seattle, Minneapolis, Chicago, Detroit, Atlanta, Dallas, and Boston.

### Beck Mutates On Oct. 20

Alterna-pop artist **Beck's** long-rumored new album is slated for release on October 20. Titled *Mutations* and produced by **Nigel Godrich** — who helmed **Radiohead's** Grammy-winning disc, *OK Computer* — the album was recorded with Beck's touring band. The music, according to various published reports, is said to be a blend of folk rock and Space Age alterna-pop.

### Idol, XTC At Work On New LPs

In other studio news, **Billy Idol** and **Glen Ballard** have begun working on Idol's first album for **Ballard's Jiva Records**. The as-yet-untitled disc is slated for release in early '99 ... **XTC** has started working on its new TVT album. Expect a fall '99 release ... Pioneering rapper **Slick Rick** is in the middle of recording his new album, which is slated for a fall release. Joining him are **Snoop Doggy Dogg**, **Jermaine Dupri**, and **Nas** ... Seattle-based alternative group **Sebadoh** are close to completing work on their new album, *The Sebadoh*.

On the live concert front, **Celine Dion** will bring out some surprise guests during her 30-date tour, which kicks off on August 21 in Boston ... **Hootie & The Blowfish** will immediately hit the road upon the release of their forthcoming album, *Musical Chairs*, on September 15. The band, which will perform in venues such as the House Of Blues and the Roxy in Atlanta, will donate a portion of the proceeds to the Save The Music Foundation ... **Rob Zombie** returns to the road after an abbreviated jaunt on **Korn's** "Family Values" tour. Joining **Zombie** are **Fear Factory** and **Monster Magnet**, beginning on October 6 ... **Garbage** hits the road on September 17 with **Girls Against Boys** supporting. Dates are expected to be announced soon ... Legendary jazz group **Herbie Hancock & The Headhunters** embark on a 17-city tour on August 8 in Indianapolis to support their reunion album, *Return Of The Headhunters* ... The **B.B. King Blues Festival** kicked off in Vancouver. In addition to featuring the legendary guitarist, the 43-city tour includes performances by **Dr. John**, the **Neville Brothers**, **Storville**, **Jonny Lang**, **Jimmie Vaughan**, **Koko Taylor**, **Susan Tedeschi**, and **Colin James**.

This 'n' that: On September 22, **Motown** will release an 18-song collection of previously unreleased recordings from such artists as the **Supremes**, the **Jackson Five**, the **Isley Brothers**, and the **Temptations** titled *Ultimate Rarities Collection* ... Ex-Pixies member **Frank Black** has signed a digital-distribution deal with Internet record company **Goodnoise** to release his new album and single. **Goodnoise** is charging 99 cents for the singles and \$8.99 for the album ... **Bette Midler** will release her new album, *Bathhouse Betty*, on September 15. The first single — penned by **David Foster**, **Carole Bayer Sager**, and **Carole King** — is "My One True Friend."

Celluloid snippets: **David Bowie** plans to make a movie based on his landmark album *The Rise And Fall Of Ziggy Stardust & The Spiders From Mars*. **Bowie** will also complete previously unfinished songs from the Ziggy era for inclusion in the movie and soundtrack. The movie will be released sometime next year ... Members of **Kiss** are about to make their feature film debut. **New Line Cinema** has cast the group in its film about four teenagers in the '70s who try to get tickets to a **Kiss** concert ... Rapper **Master P** has landed a role in the computer-hacker movie *Takedown*.

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CAROL ARCHER

NAC/SMOOTH JAZZ

# takes Flight

Music, The Brain, And Ecstasy	Page 1
How GMs Can Lead Through Significant Change	Page 43
The Winningest PDs' Secrets For Taking A Station Stratospheric	Page 47
At Home With Luther Vandross	Page 48
It Don't Mean A Thing If It Ain't Got That ... Fit	Page 51
What Is A Hit?	Page 55
Happy 10th Birthday! WQCD Celebrates Its First Decade	Page 56
Executive Notes	Throughout

**K** **TWV** (THE WAVE)/LOS ANGELES PD CHRIS BRODIE, recounting the birth of that station and, in essence, the entire NAC/Smooth Jazz format 11 years ago, compares its creation to building the first space shuttle: Research and development was done. Clocks and categories were created. "It all made sense," Brodie recalls, "but would it fly?"

Flight is an apt metaphor in tracing the rise of NAC/Smooth Jazz over the past decade. Since The Wave's debut gave the format enough velocity to get it off the ground, maybe the beverage carts haven't always been properly stowed, but over the course of these 11 years we've seen NAC/Smooth Jazz progress from being an "experimental" format to a "niche" format to a full-fledged, money-making ratings winner — today's sophisticated hit radio format for grown-ups. Cruising altitude has been achieved.

This special, "NAC/Smooth Jazz Takes Flight," honors the tenacity and resulting achievement of the visionaries who've guided NAC/SJ on its flight path. In it, some of NAC/Smooth Jazz's most successful GMs share their strategies for leading a radio staff across today's slippery consolidated terrain. Two of the format's winningest programmers, KTWW's Brodie and KKSF/SF VP/Prog. Paul Goldstein, provide a detailed flight plan for taking NAC/Smooth Jazz stations to new heights. Assorted music-loving programmers enter "the fitting room" to discuss what makes a song right for NAC/SJ. Superstar Luther Vandross gives us a charming glimpse into his life, work, and dreams. We join the party as heritage NAC/SJ outlet WQCD/New York celebrates its 10th

anniversary. In "Executive Notes," leading record industry executives discuss their current challenges. And Robert Jordain, author of the book *Music, The Brain, And Ecstasy*, demystifies the science behind music's power to capture our imaginations.

Nearly everyone working in NAC/SJ today started their careers in other formats, and we know it's very different here. Scratch the surface of an NAC person, and layers of passion, integrity, and respect for artistry are laid bare. I am deeply grateful to all who contributed to this special, including Broadcast Architecture's CEO Frank Cody and NAC/SJ Asst. Editor Renée Bell.

I extend my gratitude to my colleagues on the staff of R&R for their confidence in me and support of NAC/Smooth Jazz, especially Publisher/CEO Erica Farber, Kevin McCabe, Sky Daniels, Ron Rodrigues, Lanetta Kimmons, Richard Lange, Jeff Axelrod, and our incredible design and production team.

Touting NAC/Smooth Jazz's triumph, Frank Cody frequently exclaims, "Is this a great format, or what?" To that I say, "Amen, Brother!" We may have achieved cruising altitude, but there's not a soul on board who thinks the ascent is over. It's time to take this format into the stratosphere!

# Music, the brain, and ecstasy

Continued from Page 1

**CA:** Why is it that music is universal in its ability to touch people so deeply?

**RJ:** Music is patterns of sound that are unfolding across time, and our brains are designed to perceive patterns — and also to make patterns — in the sense that we create patterns of motion across time whenever we move anywhere. Consequently, this ability is not all that remarkable in itself — no more remarkable than being able to see the scenery around us, for example. That we're able to comprehend very large-scale sounds is a point of some debate, because it wouldn't seem that, in the natural world, for which our auditory systems evolved, we have the same kind

of acoustic challenges as we have visual challenges all the time — like looking through a forest and trying to see a leopard that's waiting there. Probably we are so smart acoustically simply because sound is a very important mechanism in survival.

We have very complicated acoustical scenes. If you're walking through that forest and the wind is blowing, our brains do an enormously complex acoustical analysis and will hear hundreds of sounds at once. And yet if a twig breaks, we'll hear it. If you happen to be a gazelle or a Neanderthal, hearing that twig break will save your life. It's for mundane reasons that we are able to listen to a Beethoven symphony and make so much sense of it.

**FC:** It was fascinating to learn that each eye has a million fibers to the brain, but, in contrast, there are about 30,000 fibers from each ear. Yet music (and sound) has this tremendous advantage: It seems to be the most immediate of all the arts, and it's the one that can take over our spirit and actually seem to possess us.

**RJ:** Right, and yet it's also interesting that we can be in the presence of music that will drive us nuts, or that, if we're distracted by something, we won't be taken over by it. We can hear it, and yet it just doesn't possess us. There's huge variability in how a given piece of music will move us at any time. That whole paradox immensely complicates understanding music, because we not only hear music and make sense of it, but we then represent it in our nervous system — partly to remember it from moment to moment — because there's a big problem for the brain in keeping track of what's just happened so that it can draw relationships between

sounds that are separated by some seconds. We mostly represent it kinesthetically — that is to say, in our motor systems — and, at least a third (maybe even a half) of our brain is concerned with movement. All the relationships that are in music and that give us pleasure and bring emotion, we can represent in our bodies.

I don't know anyone who is an aficionado of classical music who doesn't talk about an elaborate pattern of muscular strain and stresses, feeling it in their bodies through their musculatures. All sorts of complex harmonic trans-

formations are represented, so what's in the music is amplified that way. In the book, I draw the parallel of how, with a violin, there's actually very little sound coming off the string, but it resonates in the wooden body of the instrument and gives this marvelous tone and makes it so much more powerful.

**CA:** I'm curious about the role familiarity plays in our enjoyment of music.

**RJ:** There are several issues: Familiarity; what makes music of high quality; and the listener's ability to hear that quality. There's a traditional view of perception that, when some stimulus comes your way — whether it's sound, sight, taste, or smell — you receive it passively, that it massages your brain somehow. But the dominant theme in perceptual psychology in our time is that perception is nothing like that, that the brain is not passive at all: it's hard at work building a little model. And it has to build these models, because otherwise we'd spend all our lives as if we'd just been born.

We all have in our minds a library of musical devices, different kinds of relationships that we are able to perceive that have to do with rhythm, harmony, melody, and other aspects of music. Someone who hears a Beethoven symphony and understands it first of all needs to have a library of all the different devices in that symphony, which takes a while to acquire. It's even more complex than that, because you actually have to grow up in the culture of Beethoven — Western culture — and be familiar with the scales and have it built into your nervous system. In addition, it helps to have knowledge of an individual piece so that you can anticipate what's coming over long periods. Because when you build these models as you're listening to music, they form the basis of short-term memory. Consequently, they're waiting in your mind as more notes come 10 seconds or a minute later, and you then have those as a repository of what's preceded, and you can build even larger relationships. Without the benefit of that, our auditory systems echo for about two seconds, and you couldn't have a musical structure any larger than about two seconds. It's for that reason that it takes a lot of listening before you really start to enjoy a complex piece.

**FC:** Why is it that there is such tremendous power in melody?

**RJ:** Any harmony textbook will give a number of rules for building a successful melody. Sure enough, the universality of these rules is amazing. If you're writing music and something doesn't work, you often find that, indeed, you're breaking one of these rules. Nonetheless, it doesn't explain why some melodies drive us to distraction and others are just a nice tune. We build all of our explanations upon a few centuries of accumulated knowledge descending from the time of Newton. We have a framework about how to think about things in mathematics or in

chemistry, with the periodic table of elements. We don't have anything like that for the theory of mind yet; we're practicing alchemy. I suspect what happens is that really good melodies have some kind of intrinsic symmetry that we can intuitively hear without any trouble but are not in the position yet to explain.

**CA:** Just how does music captivate our imaginations and emotions?

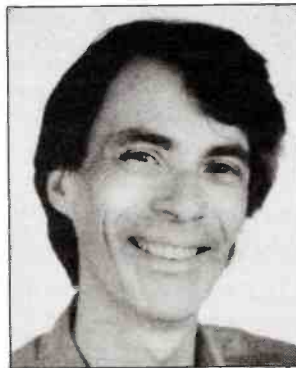
**RJ:** In neurophysiological terms, we're still awfully far from pointing to a particular tiny patch of neurological real estate and saying, "It happens right there." We know that it has a lot to do with the right frontal lobe in most people and with certain very ancient structures in the center of the brain. The predominant theory of emotions today explains that, as we listen to music and spew forth this long chain of anticipation, we create an expectation that a clever composer will then deviate from, and that deviation is what emotion is about. That sounds kind of arcane, but if you think about riding a roller coaster, it becomes intuitive right away: You start flying down a slope, and even though you know you're going to make a turn or start zipping upward, you feel this sudden tug right in the center of your being. The listener anticipates a certain outcome — whether it's rhythmic, melodic, or harmonic — and the composer takes them elsewhere. If you look at the points in a piece of music that are particularly poignant for you, you'll see this happen every time.

There is a strong theory of emotion that is based on the notion that you always experience either negative or positive emotions, because there is really no such thing as neutral emotion. Negative emotions are always a shortfall from expectation and positive ones are always a surplus of experience in exceeding the expected. The truth is that what we call emotion is a special case that we have at the core of our being, a general push that pushes us through the world. What we call emotion are the special cases where we fail to achieve equilibrium. We are emotional beings in all moments in our life, but we only notice emotion when our experience deviates greatly from expectation.

**FC:** You mention the right brain's superiority for identifying melody and that the left ear channels primarily to the right brain, displaying a clear superiority. In an at-

Continued on Page 38

We are so smart acoustically simply because sound is a very important mechanism in survival. We have very complicated acoustic scenes. If you're walking through the forest and the wind is blowing, our brains do an enormously complex acoustical analysis and will hear hundreds of sounds at once. And yet, if a twig breaks, we'll hear it. If you happen to be a gazelle or a Neanderthal, hearing that twig break will save your life.



Robert Jourdain

## Executive Notes

i.e. music President Mark Wexler



"The greatest challenge as an executive today is the ability to effectively balance art and commerce. Making sure that the creative process is held up to the highest standard while still being able to show profit is something that I wrestle with on a daily basis. One thing's for sure: In this business, without the highest quality of art, there is no commerce. I never lose sight of that!"

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# Music, The Brain, And Ecstasy

Continued from Page 36

tempt to find what songs are the most popular, some people play music over the telephone for a listener and ask them to rate it. Couldn't you affect the outcome depending upon whether a person is listening with their left or right ear?

**RJ:** Melody is actually a secondary aspect of music. We'd like to think that melody is most fundamental, but, in fact, we have a brain that's highly specialized for harmonic perception on the right side. This has to do with tens of millions of years of being able to analyze the sounds of nature — like the calls of other animals — and understanding all the sounds and language. On the other side of the brain, we have a very mild specialization for chopping up time — that's to say, for rhythm — that is not nearly as strong, localized, highly evolved, or as capable. Melody is the most basic functioning of the two together, because melodies are basically just chords spread out across time with rhythmic accentuations placed upon their notes and with notes intervening in order to shape contour. So I would think that if you did play melody to the right ear so that it went first to the left brain and then crossed the bridge in the middle of the brain to get back to the center of the right side, which specializes in melody, there might be more emphasis on the rhythmic qualities of the melody rather than the harmonic ones. But speculation's easy.

**FC:** I think of composers like Cole Porter, Jobim, Duke Ellington, and Lennon and McCartney. In your book,

you mention the importance of notes ascending, that jumps should be few, and that a good melody should have only one instance of its highest note and one of its lowest, but that sometimes those rules can be broken. You give the example of "The Girl From Ipanema," in which Jobim breaks the rules and somehow gains by it.

**RJ:** It's been found in studies of musical preference that, relative to a person's musical sophistication, what people like best is music that is mildly challenging. What they like least is music that's very challenging or that is

too simple. It's a lot like playing tennis. You want your partner to be someone slightly better than you. You can't stand the humiliation of not being able to give anything back at all when they're too good, and you're bored to death when a person's too easy to beat.

**CA:** Smooth Jazz radio is often described by its critics as a "mood service," but doesn't all music create its own mood? Surely heavy metal is a mood service, too, only some other mood.

**RJ:** I agree with you entirely. I think the question is whether music manages to get beyond mood. When I give talks in bookstores, I like to point at the shelves, and say, "Look at the fiction in here. There's Western, romance, adventure, fantasy, and mystery." It's very easy to write something like books in one of those genres, because the fundamental tension that keeps the whole plot moving is provided by a standard mechanism, certain rules that you have to obey. But if you walk over to the literature shelf, you have no idea what's going to pop out at you from those pages. The question is not mood, because you can read Dostoevski and find a nice murder mystery in the middle of it.

The pertinent point is to try and get to some notion of what art is all about, because mood is fairly easy, whereas art is famously hard to do. Art is about building structures of very high-order relationships. We live in messy world, and our brains go through that world day after day, making the best sense of it that they can. Art is an artificial world in which every stimulus that comes your way is carefully chosen and carefully ordered. There is nothing wasted there, ideally, no noise at all. Consequently, our brains are able to perceive much higher levels of complexity to build structures that are more like a cathedral than like a house. Mood is everywhere, and emotional response can be everywhere. But the more layers of complexity there are, the more experience there is to have.

**CA:** Are you saying that art makes us smarter and better and advances our evolution?

**RJ:** That's a big debate. At UC Irvine, Mozart was played to one group of students for a half hour while another group listened to heavy metal. Afterwards, they were given certain kinds of math tests and, sure enough, the Mozart listeners did better, because their brains are doing much more complicated things modeling it. With people who have been brain damaged and suffer from amnesia, or in cases where people who are

highly talented musically get whacked on the head or have a stroke, they will suddenly become much less musical, yet will continue to have a lot of lower-level musical skills. If you listen to their own reports, you find that they are no longer able to see the kinds of musical relationships that extend way over time. If you look at what else is wrong with them, you find that they can no longer organize their lives in some of the most fundamental ways, like finding their way home. They just can't organize themselves to do a lot of activities that we would associate with being highly evolved. So, there's some indication that music does have impact upon parts of our brain that we think of as having to do with human advancement. That's sort of an old-fashioned idea these days, but, nonetheless, it's necessarily pertinent.

**CA:** You say music makes us larger than we really are and the world more orderly than it really is; that, as our brains are thrown into overload, we feel our very existences expand.

**RJ:** That's because of the brain's ability in the presence of art — and it's not just music — to perceive things — to understand things — much larger than we normally do just because the world doesn't present things in an orderly enough fashion that our brains are up to it. It can briefly give us the intelligence that we might have if our brains were the size of a beach ball.

**FC:** I saw an article in the New York Times a few years ago about the tuning of instruments, how, over the course

Continued on Page 40

## Executive Notes

**Shanachie Entertainment Natl. Dir./Promotion  
Claudia Navarro**



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# Music, The Brain, And Ecstasy

Continued from Page 38

of time, they've been tuned higher and higher, to middle-A, from 440 up to 450, 460. In fact, there was a controversy that some of the instruments couldn't stand the stress of being so tightly tuned. What's going on? Is everything just speeding up?

**RJ:** That's usually described as being a contest between the strings and the woodwinds. You stand out if you're tuned a little bit higher, you're more noticeable, but just marginally so. What stopped it was air travel, because when musicians started moving all around the world, they couldn't just tune for their local audience and for their own orchestra; the world had to get on the same footing. It was sometime in the 1930s when it was finally regularized.

**FC:** There is something I recall from my early days in radio. A program director who I worked for tuned up the pitch of the turntables back when we used records rather than CDs. He was competing with a radio station that also did the same thing, and they tuned up their pitch even a little bit higher, until finally the music sounded like Minnie Mouse. The psychological effect that everyone claimed was that the station sounded more exciting, so when you'd listen to the other station, it would seem to drag. But we have this ability to be able to hear a particular note, and it can be above or below the prescribed frequency for that note, and

yet somehow we manage to compensate.

**RJ:** Pleasure comes in exceeding expectations, even marginally. It's been shown that even people without musical training have a remarkable ability to remember pitch levels, even people without absolute pitch. It's not an active skill, but a passive skill, in the sense that it only relates to their listening, but not to their production of music. But if you ask some people to sing quietly to themselves a certain piece, you'll find the length that they reported for doing this is almost identical to the piece. We do keep a map, and this, too, shouldn't be all that remarkable to us. We walk through the world and we know where everything is. You'll walk into a room and be blind

to it, but you live there and have been through it thousands of times. If there is some change, you'll notice it right away, because with vision, as in music and everything else, we're always spewing out these expectations. It makes the nervous system efficient.

**CA:** If we were consciously aware at all times, at full attention on every detail, wouldn't our heads blow up?

**RJ:** Exactly, and we couldn't anyway, because it would require a huge brain. As it is, you use up almost a quarter of your calories just for a three-pound brain. That's probably why we're the only intelligent critters around, because it's an accident that something so inefficient would evolve at all.

**CA:** If Frank and I came to your house in Mendocino, what would we hear you listening to?

**RJ:** I listen exclusively to classical music — contemporary, experimental art music — from any part of the planet. Other kinds I find just very boring. My view is, why settle for less? Life is short. I'd rather eat the 20-pound cheese than Velveeta, and I find a lot of pop music is Velveeta compared to the richness I find elsewhere.

I like certain foreign, non-Western music as well — Indian music and Indonesian gamelan music. I've listened to a fair amount of jazz — I'm certainly no expert on it, so I don't want to pontificate — but it's long struck me that its emphasis on variation — something which, in fact, makes jazz so much fun to watch and gives it such an interesting sociology — has been a real impediment to its progressing.

Look at Duke Ellington, who scored music who looked in many regards just like a well-trained composer, since he could sit on the side of the stage while his orchestra was playing and write music that was coming to him, entirely different music than was being played. That's the kind of musical imagery that you find in a really good composer. I've always felt that the direction that Ellington was taking jazz in was exactly where it should go — toward art, toward building these larger structures. But it required a score to do that and required a different kind of organization on the part of the composer.

**FC:** Smooth jazz is often criticized because it is more structured than traditional jazz, but it's become very successful in reaching so many people because it has enough structure that people can understand it. At the same time, it saves room

within its structure for improvisation, which gives it that serendipitous quality that keeps it fresh and vital.

**RJ:** Improvisation has been a form of discovery in all kinds of music always. But the problem is that, since its definition is haphazard, it's prone to errors. Improvisation is at odds with notion of art as being an artificial environment in which no resource is wasted. Great things happen with improvisation. It's wonderful as a kind of sporting event, and it's so much fun to watch. Another problem is that there is a tradition in jazz where every musician in an ensemble has his turn at improvisation and rights are passed around. That can really limit what can happen in a piece of music. It's not nearly so much fun to watch a symphony orchestra, which is sort of this big, fascist machine where everyone has to be extremely precise and do exactly as they are told. It's sort of horrific to watch, but the result is incomparable, and in that way it's maybe a parallel of all civilization. There are a whole bunch of things about the way we run the world that we don't like, but, on balance, we are able to do things that are really quite something.

Continued on Page 60

It's been found in studies of musical preference that, relative to a person's musical sophistication, what people like best is music that is mildly challenging. What they like least is music that's very challenging or that is too simple.

## Executive Notes

Warner Bros. Sr. Dir. Natl. NAC Promotion  
Deborah Lewow



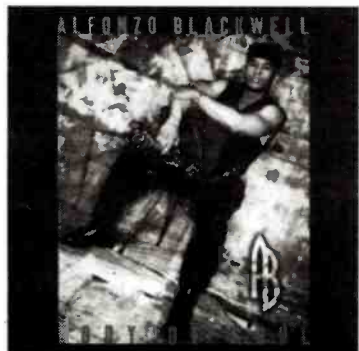
"We must find better and more effective ways to connect to the consumer and complete the record company-to-radio-to-consumer triangle. Upper-demo adults have so many other places to spend their entertainment dollars, and we have to compete actively and intelligently for our share. My other challenge is to stay true to

our department's mission statement: To do our very best at all times to further the careers of our artists. That may sound simplistic, but when you apply it to each artist, each release, each concept, and each market, it can become much more complex and challenging."

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Alfonzo Blackwell



New & Active NAC/Smooth Jazz

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— Michael Tozzi APD/MD WJJZ

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R&R NAC/Smooth Jazz #  
Gavin Smooth Jazz #  
Gavin Jazz #

**Gregg Karukas**

*Blue Touch*



R&R NAC/Smooth Jazz #  
Gavin Smooth Jazz #

## New boundary-benders!

**JK**

*What's the Word*



"Ain't it Good to Know"  
#1 most added at Urban AC.

"Seduction" now at NAC/Smooth Jazz.

**Christian McBride**

*A Family Affair*



"Summer Soft" now at NAC/Smooth Jazz.  
Album impacts at Jazz 8/13.

**Eric Marienthal**

*Walk Tall*

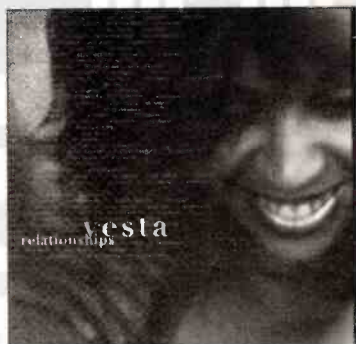


"Here in my Heart" impacts at  
NAC/Smooth Jazz 8/27.

Album impacts at Jazz 8/27.

**Vesta**

*Relationships*



"Somebody For Me"  
impacts at Urban AC 8/10 and  
at NAC/Smooth Jazz 8/20.

**Will Downing & Gerald Albright**

*Pleasures of the Night*



"Stop, Look, Listen to your Heart"  
impacts at Urban AC 8/31 and  
at NAC/Smooth Jazz 9/3.

## Coming This Fall!

**Najee**

*Morning Tenderness*



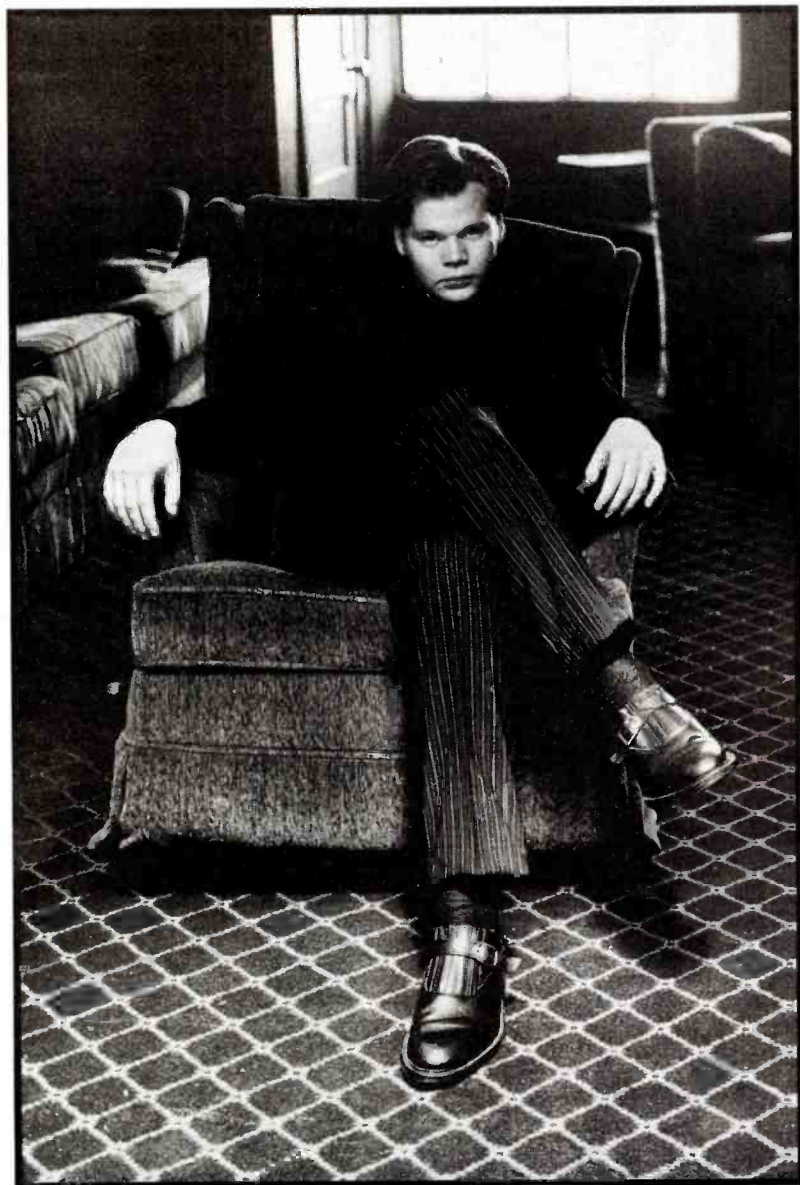
"Sapphire Love" impacts at  
Urban AC in October.

"Room to Breathe" impacts at  
NAC/Smooth Jazz in October.

**DYNAMIC DUO**

*It's hard to keep a secret  
with something so good*

# Brian Culbertson



- "So Good" #1 - 5 Weeks - R&R Nac/Smooth Jazz
- Secrets #1 - 6 Weeks - R&R Nac/Smooth Jazz Albums

- Produced & co-wrote Steve Cole's smash album Stay Awhile
- Produced, wrote and performs two tracks on Rick Braun's upcoming release Full Stride
- Performs and wrote one track on Peter White's upcoming release
- Produced, arranged and performs Smooth Jazz station promos for WNUA, WJJZ, KHHH, KKSF, WJJI, WSJZ, WJZW AND J-WAVE-TOKYO

## "Straight To The Heart" the new single

*Here's what they're saying:*

"Brian Culbertson's interpretation of "Straight to the Heart" is so unique and compelling that he takes it to another level. My listeners love this track!" - *Kevin Brown, KBLX*

"What a beautiful remake of a stellar song..Brian Culbertson's "Straight to the Heart" consistently tests really well." - *Michael Fischer, KOA*

"Brian Culbertson marries intricate melodies with some awfully mean grooves to create the most compelling combinations in smooth jazz today...his sound has a huge presence on WJJZ. Brian's on the fast track of becoming one of our core artists!" - *Anne Gress, WJJZ*

"Brian Culbertson is a major talent both as a musician and a producer. He understands what makes for good Smooth Jazz radio."  
- *Steve Stiles, WNUA*

**IMPACT DATE - 8/13**

*Brian Culbertson...*

*An artist who goes straight to the heart!*



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# How G.M.s can lead through significant change

OPEN COMMUNICATION, TAKING RESPONSIBILITY, AND HUMOR ARE KEY TO WEATHERING THE STORM

**a**lthough radio's landscape has been inalterably transformed, the industry is surviving — and flourishing — amid the dizzying changes wrought by passage of the Telecommunications Act of 1996. But anyone will tell you the transition hasn't been an easy one. At many stations, a consolidated environment has meant doing more with less, plus the imperative to increase top-line billing in order to keep pace with debt service has never been greater.

Harry Truman said, "The buck stops here," and in a radio station, keeping that motto in mind may be the ultimate measure of its general manager.

*Our company is pretty conservative in our marketing and operations, but we're aggressive in our sales program and contemporary in our programming.*

— Gary Kneisley

The GM's leadership role has always been an evolving one, but at this moment in radio history, it has taken on its greatest significance to date. A survey of some of this format's most skilled GMs reveals how they guide their stations through the eddying waters of change.

## Rise To Expectations

KTWV (The Wave)/Los Angeles VP/GM Tim Pohlman believes that if you hire the best people, put them in a conducive setting, clearly convey your expectations for their performance, and keep humor in the picture, you'll win every time.

"Keep your sense of humor, because if you lose that, you're in big trouble.

Look for the fun so you can avoid taking this all too seriously. Business is serious, but you have to know when to back off, and, ideally, you have to lead people through times they may find so intense that they lose perspective by making them step back to see the light. People associate change with stress, but expectations can't be lowered. In fact, expectations are raised now. The GM can promote balance by not overemphasizing staying loose or the need to keep the intensity and focus. Whether you do that as a group or individually, it's crucial.

"You also need to increase communications at all levels. There must be a lot of pats on the back. Expect a lot out of people. Hire the best people you can. Give them a good environment. But don't forget to step back, breathe, and enjoy life in general. I might set the tone, but you have to have quality people, and

that's a primary responsibility. Communicating goals and the plan to carry them through is a big part of it too. But don't panic! At The Wave, we're not going through anything that everyone else isn't going through as expectations increase. But when you have quality people, they already put demands on themselves to do well, and they flourish."



Tim Pohlman

## Stick To Your Knitting

While WNWV/Cleveland (along with sister stations WEOL-AM; WKFM/Huron, OH; and WYXZ/Crestline-Mansfield, OH) has remained, more or less, under the same ownership since being licensed in the late 1940s, the rest of the Cleveland market is heavily consolidated. But Elyria-Lorain Broadcasting's Pres./GM Gary Kneisley says his management style, which was inspired by John Naisbitt's *Megatrends*, is constant in any ownership landscape. His philosophy? "Stick to your knitting."

"Despite consolidation, it's still radio. We think we know what works and what doesn't, and when we learn more about what works, we try to implement that. Our company is pretty conservative in our marketing and operations, but we're aggressive in our sales program and contemporary in our programming. We stick to our knitting and do the best we can as a radio station.

"I manage generally, not specifically, and I try very much to get good people on the staff, give them their marching orders, then get out of their way. With

guys like Bernie Kimble in programming and Dave Harrison in sales, we have a dynamite team that takes our station to new levels every year. We know that consolidation of stations is going to have an impact, and no one at this stage can predict what it will be. But ratings are all: They generate dollars, payroll, and well-being."

Kneisley describes the tone of Elyria-Lorain's culture: "Don't make any promises you can't keep. Be ethical. Deliver what you say you will. Treat your people well. I've got a highly motivated staff that really wants to do the right things to make the station succeed, and the corporate culture fosters that wish."

## Design A Blueprint

KKSF/San Francisco VP/GM Doug Sterne says his role is akin to that of a master builder. "Change is uncomfortable to most people when information is missing and when the reasons for change are not conveyed clearly. So I believe the general manager is most helpful to the staff by clearly commu-



Doug Sterne

nicating a destination for the radio station — a vision with specific goals, expectations, and a time line attached to the blueprint.

"It is also important to include the staff in the architecture of that blueprint — not just through a

suggestion box, but through a constant, vigorous, and genuine solicitation of ideas. Keeping a door open is key. If you encourage ideas and demonstrate a willingness to take risks, people really do come forward and begin to take ownership of the vision and enterprise. That's when people do their best work.

"One final note: Honor your predecessors (in my case, it was easy). Demonstrate an understanding for the culture and/or heritage on which you are building."

## Listen, Ask Tough Questions

WJZZ/Philadelphia VP/GM Sil Scaglione champions staying in close touch with his staff. He notes, "First and foremost, you've always got to be communicating. That doesn't necessarily always mean talking as a general manager, but you must spend

Continued on Page 44

*People are really what these companies are buying. They're buying the value of the radio station based on people doing a good job.*

— Terry Hardin

## Executive Notes

### GRP Sr. VP/Promotion Suzanne Berg



*"My greatest challenge is finding innovative ways of maximizing exposure for our artists. With the window of opportunity shrinking by formats becoming more and more niched, it's essential to reach beyond the expected."*

# How GMs Can Lead Through Significant Change

Continued from Page 43

*The transition phase from one way of conducting business to a new way can be an awkward period that produces anxiety. The GM must guard against the 'that's not the way we used to do it' attitude.*

— Ozzie Sattler

time listening to your people and their concerns. Inevitably, when there's any kind of significant change at a company — whether it's bought, sold, or restructured — folks get scared for their jobs. But the reality of it is, you always need a station manager, you've got to have a program director, you need on-air talent, and people have to sell commercials and answer the telephone, so you try to put people at ease."

But can a general manager always be reassuring, especially when he may not know himself what will happen? "They can. It's up to you to do that. You've got to," he says. "As big as companies have gotten, people still work for a radio station, and, in our case, they work either for the department head or they work for me. They know I'm the general manager because I set the tone. And 99% of the time, the people who get affected by this turmoil are the business managers. The business departments get turned upside down, and that gets the general managers. That's about the extent of the turmoil for me and my colleagues."

Scaglione says it's the quality of the GM's leadership that counts. "The GM must be open and honest and be able to look the staff squarely in the eye and reassure them that they, in addition to working for part of a company, work for the radio station and that they all have a job to do. At the same time, I try to offer comic relief in times like this to keep people loose and get them to not take everything quite so seriously. It's critical that I just be there to listen and to hear what people have to say. I can reassure them that, as long as we keep doing what we're good at, everything will be fine."



Sil Scaglione

He asserts that the effective GM must act as a liaison to corporate operations too. "I'm fortunate that Bill Figenshu is the gentleman I report to, and he is great. He goes out of his way to listen and to talk to my department heads. He's empathetic, very open, and honest in communicating what's going on with the company. And, as a general manager, you must be willing to speak up and ask questions — sometimes the tough questions — to find out what's going on. Hopefully, you've got somebody on the other end of the phone who's going to give you a straight answer."

Yes, the GM definitely has to manage up, but whether up or down, the GM should not close his door and hide behind the telephone receiver. Just get out and hang with your people."

### The Three A's

WVMV/Detroit VP/GM Jeff "Ozzie" Sattler observes, "The key to leading through times of change is a strong commitment to communication. I believe that, especially in times of change, the three A's — acknowledge, act, accept — are crucial."

"Acknowledge that there is change in the market-

place and, ultimately, that means your piece of the marketplace — your station — will have to be part of the change in order to grow and survive. You must acknowledge to your team that you understand change is difficult, but that it is a fact of life. Everything changes."

"Acknowledge that the traditional methods might not be valid in the new environment."

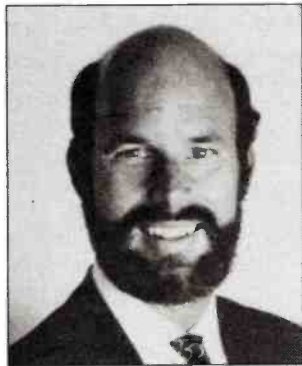
"Act to communicate to your staff how the changes will affect the world in which they operate, because people are most interested in how changes affect them. The GM should provide information and ideas on how to deal with the change. Share with your staff how the change can benefit them by providing growth, knowledge, and opportunities, for example."

"Act quickly to avoid missing the opportunities that change always presents."

"Accept that change is hard. The transition phase from one way of conducting business to a new way can be an awkward period that produces anxiety. The GM must guard against the 'that's not the way we used to do it' attitude."

"Accept that not everyone is willing to be part of a changing business environment."

Because change is upsetting, Sattler concludes,



Ozzie Sattler

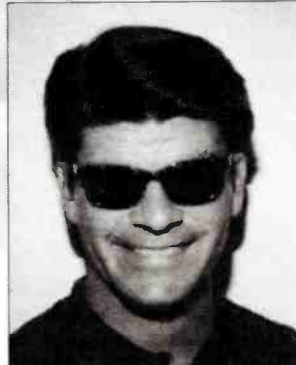
"The GM must, to borrow a famous quote, keep his/her head when all about are losing theirs."

### Nothing To Fear But Fear Itself

KYOT/KZON & KOY-AM GM Terry Hardin says, "We have gone through four ownership transitions in the last three years. We were originally owned by Sundance Broadcasting, then Colfax and Chancellor

Broadcasting. Then Chancellor Media bought our stations. Having gone through those multiple transitions, we did not lose one employee as the result of a sale. A lot of that has to do with keeping everybody focused on the business at hand and knowing that we're in a people business and that the people are really what these companies are buying. They're buying the value of the radio station based on people doing a good job."

Like his peers, Hardin emphasizes communication. "The GM must keep people informed as to exactly what's going on. What you know is critical, because when they get nervous, it's basically their fear of the unknown. If you give them an understanding — an intellectual basis — for making a decision, then they are going to have a lot better premise to operate from. What I told everybody here was, 'We are being sold, and none of us can control that. I look at it as a compliment that we are being bought as a commodity. They feel that there is great value in what all of us do. You have two choices: Stay here and continue to work hard and do a good job, or run away, go work somewhere else, prove yourself all over, and, in a year or two, get back up to the speed you're at now.' Everyone said, 'Okay, that makes sense. I'll stay.'"



Terry Hardin

"You have to remind people that we are living in a world economy where mergers are commonplace. There are mergers every day between air-

lines, grocery stores, banks, and telecommunication companies. The GM has to inform people of that reality and say, 'There's not a negative effect from this merger.' In the case of the one between Chancellor Broadcasting and Evergreen, it was positive. I always say, 'You're working with a large company, and it's wonderful because you have such amazing resources — particularly in Smooth Jazz, where we

have WNUA, WJZZ, KKSF, KYOT, and WJZZ as part of the same family.' That's amazing to me."

"My management style is to create an environment where people wake up realizing they have to go to work, but without any sense of dread. Instead, they feel, 'I get to go to work. I get to go do something productive. I get to have a positive impact on the business.' As their GM, that feels good. We have to remember that the 50 or 60 people here are working hard and doing a good job. With consolidation, we have raised the bar and expect a lot of people. By being involved, the GM can let them know that he's aware of their efforts and productivity, no matter where they are in the radio station. Everybody wants recognition, and in terms of creating a positive working environment, it's something they respond to very well."

"Our industry is at a point where change is going to be the constant. You're going to see a lot more change in how we run our companies. People have to shake hands with that and accept it in order to grow in this business today."

*We're not going through anything that everyone else isn't going through as expectations increase.*

*But when you have quality people, they already put demands on themselves to do well, and they flourish.*

— Tim Pohlman

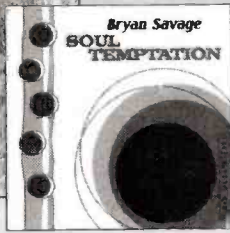
## Executive Notes

Atlantic Records Dir. Jazz/Progressive Music Promotion Erica Linderholm



"My greatest challenge is doing the most I can for increasing exposure of new releases and developing artists while being fiscally responsible. It's necessary to work smart, coordinate with retail, and, ultimately, set up promotions that will have an impact on the marketplace."

# BRYAN SAVAGE



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R&R NAC: NEW & ACTIVE

KTWV KOAI WNWV KBLX  
KAJZ WSMJ KNIK KJZY  
KMGQ KCLC KSB... ..

Promotion: All That Jazz 310-395-6995

# SHAHIN & SEPEHR



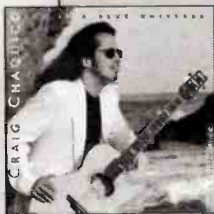
## "Cafe L.A."

GAVIN SJ&V: DEBUTS 48\*

KIFM KMJZ KCJZ KNIK WGUF  
KSB... .. KRVR KMGQ KJZY...

Promotion: New World n Jazz 415-453-1558

# CRAIG CHAQUICO



## "Holding Back The Years"

KTWV WJZW KSSJ KMJZ WLOQ  
WSMJ WJZT WGUF KTNT KOAS KNIK ...

### ON TOUR:

AUG. 22 / NAPLES, FL  
SEPT. 5 / DENVER, CO  
SEPT. 11 / WEST BEND, WI

Promotion:  
Ross Harper 818-786-7380

# GRANT GEISSMAN



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The first track from Grant's Higher Octave Jazz debut "IN WITH THE OUT CROWD"

"Geissman kicks out the jams in the style of George Benson or Cornell Dupree ..."  
- Los Angeles Daily News (7/24/98)

ADD DATE:  
AUG. 6th

### ON TOUR WITH CHUCK MANGIONE:

August 25-30 / New York, NY	September 26 / Sedona, AZ
September 12 / West Bend, WI	October 17 / St. Louis, MO
September 13 / Portland, OR	November 19 / Newark, NJ
September 14 / Salem, OR	November 20 / Greenvale, NY
September 15 / Seattle, WA	November 21 / New York, NY
September 19 / Toledo, OH	November 22 / Peekskill, NY

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**CANDY DULFER**  
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All of her hits plus two  
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*4 Corners*



Produced by Jean-Paul "Bluey" Maunick  
Featuring Maysa, Mark Whitfield  
and introducing Christopher Ballin

**COMING SOON!**



# The winningest PDs' secrets for taking a station stratospheric

• KTWV's CHRIS BRODIE AND KKSF's PAUL GOLDSTEIN  
• DESCRIBE THEIR VISIONS FOR SUCCESS

**I**f ever two program directors have earned bragging rights for the power and consistency of their accomplishments, they are KTWV (The Wave)/Los Angeles PD Chris Brodie and KKSF/San Francisco VP/Prog. Paul Goldstein. They were colleagues at this format's launch at The Wave 11 years ago and remain friends to this day, so it was no surprise that their discussion was warm as well as insightful.

Winner of R&R's first Industry Achievement Award for NAC/Smooth Jazz PD of the Year, Brodie has programmed The Wave for more than nine years. She's secured no less than a four share 25-54 — top five or better! — in each Arbitron since fall '95, ensuring The Wave's place near the pinnacle of the Los Angeles adult radio heap, a feat that has also allowed it to become the top-billing NAC/Smooth Jazz radio station in the country — earning more than \$30 million in 1997!

"When you talk about English-speaking listeners," Brodie begins, "The Wave is usually between first and third. But it's as big, or more of, a burden than what Paul accomplished at WNUA [WNUA/Chicago] and will do in San Francisco, too, because consistency is very close to complacency and one must be very careful about that." Her first requisite for success? "Know thy target and have a vision about how big it can be."

Goldstein's successes building KOAI (The Oasis)/Dallas are well-documented, but he re-defined NAC/Smooth Jazz radio's mass-appeal potential when he attained an unprecedented level of mainstream acceptance for WNUA, garnering the biggest ratings in major-market format history in spring '98 — third 12+ with a 4.8 share, a 5.5 share for fourth 25-54, first 35-54 with 6.7, and a phenomenal 7.2 share for first

35-64! Now that he's made the transition to KKSF, expect to see him weave his ratings magic by the Bay, too. "I can't overstate the importance of emotion," Goldstein says. "Approach everything you do on-air with the goal of packing it with as much emotion as you can within the context of the format's vibe. Play the absolute best songs, so that whoever listens gets a great emotional lift, and make sure the air talent presents the music in as compelling a way as possible."

"John Parikh talks about 'the programming fog,' which is a state a PD can get into when distracted by a million other, nonprogramming things that take away his or her focus. That fog can also come through on the air, so there's not a sense of clarity about what your station is really about. That's a dangerous thing. The goal should always be to keep it as emotional as possible, but very clean as well. The combination of the two is powerful. If those great songs, great promos,

and great breaks are not diluted by all that other crap, then the station will be illuminated."

Brodie adds, "I always take myself back to what radio is, the most intimate medium. With a pure-audio medium, you're in the position of evaluating whether what you're doing is valuable and important to the listener. We have to have control of everything, including commercials (to the best of our ability), but you must always ask yourself whether each element will create a genuine connection across the microphone. Whatever the format, every minute gives you the opportunity to make that intimate connection as only radio can. It's not an easy task, but if you keep your focus in that direction and don't settle for mediocrity, you can find the things that make listeners respond to you."

Both PDs know the value of air talent and recognize the need to nurture them. "I give

mine an incredible amount of emotional support when they do a good job," Brodie observes. "I make them feel appreciated. There's no better way to coach than to praise. I'm blessed with talent that has a solid vision of the station today. Their jobs are hard, so communication is key."

"The more positive feedback you can give them, the better," Goldstein concurs. "I not only call on the phone, I'll go in the booth to tell them why something

they did was so great. Giving detail is important, because it lets them know you are paying attention and being honest, whether you're giving compliments or constructive criticism."

Goldstein and Brodie also enjoy the luxury of talented music directors whose abilities can be heavily relied upon. "I'm blessed with a phenomenal MD in Blake Lawrence," Goldstein says. "He has experience from a wide variety of formats, and we share the goal of hit songs that will work here. That pact is essential. Blake has two important skills: He knows the hits, and he's open to digging deep and exploring many genres to find them."

"A PD's job is a blend of art and science, but it's especially important that an MD be that way, too," Brodie maintains. "[Wave APD/MD] Ralph Stewart and I have worked together

for eight years, so it's like a marriage in some ways. We're both flexible to the possibility that one of us may be wrong. There's a yin and yang aspect to our relationship because we occupy slightly different eras of the demo, plus there is the difference in our genders. But there's an innate sense for picking the hits. Sometimes one of us will admit, 'This one can't be my call, because my ear isn't there.' I look at music logs because I have great anticipation for what we do, but

we're all better served by my ear to the station than my eye to the log. A music director like Ralph is a major part of keeping me from 'the fog.'"

Brodie and Goldstein share a palpable respect for the role production elements play in their stations' presentation, although they execute their visions quite differently. "Production adds emotion and projects the personality of the product," Brodie offers. Goldstein



Paul Goldstein

adds, "I love the production that you and [Prod. Dir.] Michael Sheehy do. The custom music adds the perfect sound and fits the vibe of The Wave so well. In Chicago, the sound of the production evolved from being more background to much more foreground over a year and a half. We had a key word in mind, 'elegant.' In the same way that much of the music is elegant, so is the production. Instead of using generic production music that's been tapped by a million stations, we'll use music from movie soundtracks or classical themes, such as 'Carmina Burana' or Beethoven's 'Ode To Joy,' both great enhancements to the smooth jazz sound. When WNUA listeners heard Vivaldi, they knew that was the cue we were announcing the next winner of a trip to Paris."

Brodie and Goldstein also stress the role of market-

*Continued on Page 60*

## Executive Notes

### Blue Note GM/VP Tom Evered



"My greatest challenge as a record executive is getting our artists' music exposed to the general populace. The public is being denied enjoyment of great creative musicians by barriers and preconceived notions of what music they (the public) would enjoy. Innovative artistic ideas

require time and multiple exposures for listeners to learn and enjoy."

# At home with Luther Vandross

ONE OF THE FORMAT'S MOST VALUED VOICES ENJOYS HIS SUCCESS

With 13 platinum records to his credit — that's one for each release since he began a solo career in 1981 — Luther Vandross is one of the most successful artists of our time. Singer, writer, producer, and arranger, Vandross' role in the NAC/Smooth Jazz format can't be overestimated.

KSSJ/Sacramento PD Steve Williams says his research shows Vandross is by far the most valued vocalist for this format, and is second only to Kenny G in overall importance to the NAC/SJ audience. On the eve of the release of his debut project, *I Know*, for Virgin. I spoke with Vandross at his home in the countryside of New York state.

"We're excited," or, "We hope everything's going well." They were so respectful that I really want to do well. I finally feel that I have cohorts, and that's something I've missed. You can see it in [Arista President] Clive Davis' eyes when he listens to Whitney sing. He thinks the world revolves around her voice, her incredible talent. Everybody needs that kind of support. I didn't feel I had that at all before, and now I do. Success for me means having this album be my most successful yet.

**R&R:** *What music are you listening to these days?*

**LV:** Mostly, I listen to anthologies of favorite artists from when I was a kid. You'd find Aretha Franklin, but most likely you'd find Rodney Dangerfield, Eddie Murphy, or Joan Rivers' *What Becomes A Semi-Legend The Most*. They're so great! I just laugh to myself as I'm chopping the onions or whatever I'm doing and have myself a personal little party.

**R&R:** *When you're not writing, recording, or touring, how do you spend your non-working life?*

**LV:** I have a new house now with a pool and fabulous pool deck. I like to have friends come over for a barbecue. Last weekend, I had my nephews here — they're in the 7-to-10-year-old range — and the house is still trying to recover!

**R&R:** *If you could record with any artist from any time, who would you choose?*

**LV:** I say this and I mean it, but at the same time I'm glad I'm here now: I would have loved to have been one of the Temptations — the way music was allowed to happen then, and the actual goings-on of music where the rule was, if it sounded great, it was great. That was all that counted, not that it had x-number of beats per minute, not that it conformed to the sound of artists who were already successful or to a format.

**R&R:** *To be a Tempt, you'd sure have to be a good dancer. Are you?*

**LV:** I would have been the sexiest Temptation. They would have kicked me out for taking it too far on the super-sexy side of things [laughs] — at least before I kicked over the microphone.



*I don't believe in living beyond my emotional means. I'm never again going to fall in love with someone who can't return my love. I'm going to heed the signs of that, because it ruins your life for so long.*

**R&R:** *Did you sing as a little boy?*

**LV:** From my earliest memories, I was always musical. I wasn't athletic at all, and when my older brother was out playing basketball, I was watching the Supremes, the Shirelles, or Dionne Warwick on *The Ed Sullivan Show*. No one really encouraged me, except the example of the artists I loved. My motivation seemed to come from somewhere inside myself.

**R&R:** *You've achieved the stature most artists only dream of. What's your definition of success?*

**LV:** I've had my struggles — such as the failure to lose weight that I find so frustrating — but I don't harbor any dark, menacing thoughts that keep me from sleeping. I'm pretty happy. A lot was happening [before signing to Virgin] that didn't meet with my approval, but the new record company is so supportive. They never came to the studio except to say,

**R&R:** *Can you imagine what you'll be doing five or 10 years from now?*

**LV:** Given my personality, I can't imagine being in any kind of trouble. I agree with Huey Lewis, who said, "It's hip to be square." I live by that. I don't believe in living beyond my emotional means. I'm never again going to fall in love with someone who can't return my love. I'm going to heed the signs of that, because it ruins your life for so long. You wake up realizing how much time has gone by. In five years, I'd like to be doing just what I'm doing now, because I'm loving it!



## Executive Notes

Verve Records VP/Promotion Bud Harner



*"My greatest challenge as a record executive today is concentrating on creating new stars in a burgeoning genre of music like NAC/Smooth Jazz while simultaneously living through an age of company mergers and takeovers and the politics involved therein. At*

*Smooth Jazz, we can still take brand-new artists to the top of the airplay charts, but we have to find the way to make those artists stars with star-like sales of their product."*

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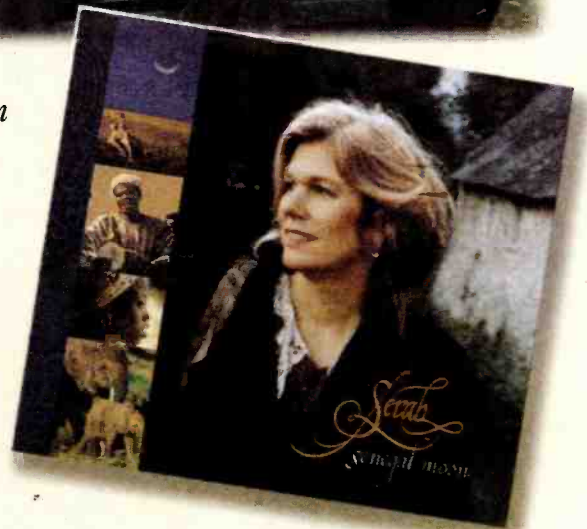


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*"Senegal Moon is a beautiful set of songs which offers lovely vocal work and a real crosscultural collaboration. It's a good lesson in being willing to check out new titles."*

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# *It don't mean a thing if it ain't got that...fit*

- THE FORMAT'S KEENEST MUSIC MINDS GO INTO
- THE FITTING ROOM TO DISCUSS HOW THEY
- MAKE SURE EVERY SONG IS THE RIGHT ONE

None has developed the perfect test for format fit, but every music maven has their own formulas to ensure that a song works in their station's context. Still, questions remain: When a song tests well, is the audience always telling you they want to hear it on your station? How does one decide?



Rick LaBoy

WQCD (CD101.9)/NY MD Rick LaBoy: "We (PD John Mullen, Emmis VP/Prog. Steve Smith, and I) interpret auditorium music test scores very carefully and understand that they are, at best, representations of the kinds of songs that our audience is mostly interested in. A high-testing song doesn't always mean that a listener wants to hear it on our station. Some listeners come to us primarily to escape the clutter of other stations: they don't necessarily always want to hear the same things they can hear elsewhere. Others come to us out of passion for the format, and sometimes they are the most difficult to please.



Ralph Stewart

"The three of us monitor our on-air product constantly and meet regularly to discuss music. There are many concerns. We want to make sure we sound fresh, but also familiar. Listeners who complain about repetition also want to hear their favorite tunes. Mostly, complaints will be about songs that don't appeal to a particular listener, yet the same listener will, most likely, tolerate (if not welcome) daily repetition of his favorite tune.



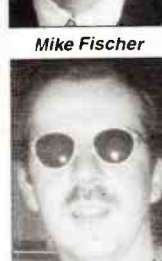
Blake Lawrence

"It's difficult to describe the perfect tune for this station. I've lived in this city most of my life, and I know it has attitude. To some extent, CD101.9 reflects that. Whether it's Sanborn's 'The Dream,' 'Brooklyn Heights,' or Chuck Loeb's 'The Music Inside,' it's got the right ingredients to make it on WQCD."



Mike Fischer

KTWV (The Wave)/L.A. APD/MD Ralph Stewart: "We decide what we're going to test, and fit is the first filter. If you, in your heart of hearts, don't feel a song is right for your station, why waste that test slot? When it comes to currents, there's no question that a good MD can do this job better than a monkey. We have to lead the research and use it as a tool to check ourselves, but when it comes to fit, that's our decision.



Mark Edwards

"As to whether a high test score means it's right for your station, you can argue either side. After watching respondents' scores for a few minutes in the test setting, it's pretty obvious what station they listen to. The songs of questionable fit are ones that may be too mainstream-sounding or that texturally stand too far from the sound of your station. You know when you're taking a risk... and you should! It's like combustion: Taking risks is the fire in programming, and if you can capitalize on its power, it's your

friend. If not, you'll be consumed by it. Use research to find the hits and place them next to your risks so they present less of a liability. But you've got to push the envelope to find out where the sound should be evolving. If you continue to look behind you, you can't move forward, and that's why you've got to continually test the waters."

KKSF/San Francisco's recipient of R&R's first Industry Achievement Award for MD of the Year, Blake Lawrence: "Fit is why humans are still in the loop when it comes to radio programming. Hard research facts can help you figure out rotations, but it's sound and gut feel that tell you if a song will ultimately work in your music mix.

"Seeing a song test well is one thing, but a high-testing song that incorporates all your values of texture, tempo, lyrical content, etc., is the one that really fits. In music tests, listeners have told us that they like lots of different kinds of songs, but in most cases they also have lots of other places to hear them. It's up to us as programmers to decide what fits listener expectations for our individual stations.

*While many AC and Urban artists spark controversy among our core, they are clearly the "glue" that makes us mass-appeal, a fact documented time and again in major markets.*

"Fit is not always strictly a sound issue, either. A song may sound a bit out of place at first, but it still fits if it helps you achieve station goals. We've all added a track at one time or another designed to broaden out our listener base, and it feels — or perhaps sounds — risky at first. Yet if it helps you achieve your specific goals, that still fits as much as one that's texturally and sonically a more perfect match for your sound."

"KOAI (The Oasis)/Dallas PD Mike Fischer: It's clear that P1s, P2s, and P3s all have a different view of what is acceptable on Smooth Jazz radio. Basically, the P1s love the instrumentals and are very opinionated about the vocals. P2s like the in-

strumentals and wish we were a little more vocal. As for P3s, let's just say they tolerate both.

"While regionality should define music for format fit through research, it's always a crap shoot when it comes to new music. If we ask P1s if they love Mariah Carey as much as David Sanborn, the response would be obvious. When asking which of these artists fits with our sound, that, too, would be obvious. Measuring fit can be especially dangerous if your research sample is heavy with P1s (a criterion usually employed in this format). While many AC and Urban artists spark controversy among our core, they are clearly the 'glue' that makes us mass-appeal, a fact documented time and again in major markets.

"Format fit would be better described as 'flow.' Our music needs to hang like a well-tailored suit. Everything should fit accordingly in each set of music, hour to hour. Here's the question we really need to answer: Do all the songs share the same integrity? If the answer is yes, it probably fits."

WJZF/Atlanta PD Mark Edwards: "We have always asked the question about format fit in our music tests. For instance, our listeners can rate Marvin Gaye's 'Sexual Healing' as an all-time favorite, but they are also asked to judge whether or not the song is one they expect to hear on a station they listen to for smooth jazz. We make sure an overwhelming majority of participants say yes before we decide to play it. Incidentally, in Gaye's case, it's 80% positive.

"Over the years, we've seen a consistent performance in Urban and AC crossover titles. People's favorite songs remain their favorite songs, but we've seen greater acceptance of playing these

*Continued on Page 52*

*Through testing, our clients have been able to find songs from other adult formats that fit the Smooth Jazz environment and have successfully incorporated them into the mix, increasing the familiarity quotient of their music and converting casual workplace listeners into first preference fans.*

— Renee DePuy

## Executive Notes

nuGroove Records VP/Promotion  
David Kunert



*"Our greatest challenge at nuGroove is to continue to deliver music to radio that is as innovative, dynamic, and listener-reactive as our projects Down To The Bone and Peace Of Mind have been. Supplying our friends in the format with a continuous flow of high-quality, fresh, and exciting hit product is our goal as a growing label."*

# It Don't Mean A Thing If It Ain't Got That ... Fit



Nick Francis

*Continued from Page 51*

titles on our station. We always make sure the listener has been the one leading the way to this evolution.

"To be sure, if there's a song that raises eyebrows, we'll double-check test scores from the heaviest users, but the true test comes when you hear the song on the air. If it just doesn't sound right or feel right to us, we have no problem not playing a particular song."

KYOT/Phoenix PD Nick Francis: "Issues of whether songs fit the format are not as confusing as they once were. Way back in 1990, when I was in Seattle, Brown Broadcasting head Phil Melrose once remarked to me that one day there would really be a format, because at the time it was mostly a matter of the taste of the programmer rather than the taste of the audience. Now there is a solid library of material that has tested well across various years and various markets.

"If you break it down, the fit goes like this — a great, memorable melody; a smooth groove that moves you; and an atmosphere and texture that create a comfortable 'musical space.' The top musicians and producers in the format all understand this. The challenge to musicians and radio programmers comes down to this: How memorable is the melody, how well does it move you, and how compelling are the atmospheres and textures? It's a formula, but it still demands creativity and new ways of approaching the material. It's not an issue of fitting the format — it's one of enhancing the format."

KSSJ/Sacramento PD Steve Williams: "Evaluating fit is where the talent of PDs and MDs comes into play, and it is a direct reflection of how well you know your market and what you've learned from listener feedback. We log every single call we get about music. Granted, that's a small per-

centage of listeners, but it's all data in the mix. In the scientific approach, it's important how you ask questions of your listeners. It's not whether a song fits Smooth Jazz or some vague description of a station, but whether it's right for, say, KSSJ: "Would you like to hear this song on *this* station?" It's about the context in which it's asked. Listeners may not think of your station as a jazz station, but as their favorite radio station. In a test, you're only testing 100 people, so the responsibility rests on the programmer's depth of understanding. The PD should build clocks that surround your Phil Collins' and Toni Braxton's with payoffs for your PIs. Luckily, PIs are the most forgiving, loyal listener you've got."

KIFM/San Diego. APD/MD Kelly Cole: "We just completed strategic meetings with Coleman Research. When they surveyed the music, they played clusters of songs to determine which people liked and which they thought fit KIFM. Some songs that scored well — such as rock vocals by Sting, Boz

Scaggs, and Steely Dan — were second in popularity only to in-pocket NAC vocalists like Bobby Caldwell, but appealed strongly to the youngest part of our demo, which is not our core. Upper demos preferred NAC format vocals, but liked rock vocals, too. By far the most polarizing songs were AC crossover vocals. Remember, this was not a music test, but a strategic test asking basic questions, such as about fit. In adding new music, I'm staying away from AC vocals, because the audience has spoken. The material that's format-friendly for us is NAC, Rock, and some Urban artists, like Luther Vandross."

Broadcast Architecture MD Renee DePuy: "It's always tempting to say, 'I can't explain specifically what makes a song fit, but I know it when I hear it,' and that can be partially true, if one conducts research regularly enough to have a sense of what songs are likely to attract potential PI lis-

teners while scoring well enough with existing PIs. "The Smooth Jazz songs that work best — instrumentals and vocals — seem to share the following

characteristics: a strong, memorable melody; high production quality; an adult sensibility; and a smooth sound. Through testing, our clients have been able to find songs from other adult formats that fit the Smooth Jazz environment and have successfully incorporated them into the mix, increasing the familiarity quotient of their music and converting casual workplace listeners into first preference fans.

"As in any other format, there are songs that fit better for some stations than for others. That's one of the ways testing is so useful in helping you shape the musical personality of the station into something that really speaks to the audience."

*Fit is not always strictly a sound issue. A song may sound a bit out of place at first, but it still fits if it helps you achieve station goals.*

— Blake Lawrence

*Taking risks is the fire in programming, and if you can capitalize on its power, it's your friend.*

*If not, you'll be consumed by it.*

— Ralph Stewart

*It's not an issue of fitting the format, it's one of enhancing the format.*

— Nick Francis



Steve Williams



Kelly Cole



Renee DePuy

## Executive Notes

Unity Entertainment President Hyman Katz



*"The biggest challenge I face as a record executive is to prove to the industry that the NAC genre is a powerful, potent one. Until the NAC community realizes the importance of creating superstars unique to our format, it will continue to be perceived as a niche format, and its true potential will be limited. I am also concerned that, as the financial risks associated with developing new artists rise (due to tighter playlists and increased cost of retail 'real estate'), breaking new artists will become almost impossible."*

*As the financial risks associated with developing new artists rise (due to tighter playlists and increased cost of retail 'real estate'), breaking new artists will become almost impossible."*

# Walter Beasley

## I Feel You

the debut single from the forthcoming Shanachie release *For Your Pleasure*.

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-Steve Williams, KSSJ/Sacramento, CA

"Gabriela's voice is sweet, sophisticated and sexy... all at once! It leaves me wanting more!"

-Kelly Cole, KJZZ/San Diego, CA



# Gabriela Anders

The first single

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**Album In Stores August 25.**



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# What is a hit?

THE AIRPLAY/RESEARCH/SALES CONNECTION

ask a record executive to define a hit record, and the answer is sure to be, "One that sells." But a program director or a researcher will tell you that a radio hit is one that listeners want to hear. The following charts allow you to make your own appraisal of the interrelationship between airplay, favorable music test scores, and sales.

### R&R's Top 20 Airplay Tracks Of 1997

1. RICK BRAUN Notorious
2. GATO BARBIERI Straight Into The Sunrise
3. SPECIAL EFX Since You've Been Away
4. LEE RITENOUR Water To Drink
5. PAUL TAYLOR Pleasure Seeker
6. BONEY JAMES Nothin' But Love
7. ERIC MARIENTHAL Easy Street
8. DANCING FANTASY When Dreams Come True
9. 3RD FORCE In The Full Moonlight
10. GOTA European Comfort
11. NELSON RANGELL Turning Night Into Day
12. AVENUE BLUE Nightlife
13. WARREN HILL U R The 1
14. RICK BRAUN Missing In Venice
15. CHRIS BOTTI The Way Home
16. BRAXTON BROTHERS When Love Comes Around
17. PHILLIPE SAISSE Moanin'
18. JIM BRICKMAN You Never Know
19. STEVE WINWOOD Plenty Lovin'
20. JOYCE COOLING South Of Market

### Borders' Top-Selling NAC/Smooth Jazz CD Titles Of 1997

1. KENNY G Moments
2. KENNY G Greatest Hits
3. PETER WHITE Caravan Of Dreams
4. KEIKO MATSUI Dream Walk
5. RIPPINGTONS Black Diamond
6. BONEY JAMES Sweet Thing
7. FOURPLAY Best Of Fourplay
8. PAT METHENY GROUP *imaginary Day*
9. SPYRO GYRA 20/20
10. GROVER WASHINGTON JR. *Soulful Strut*
11. RICK BRAUN *Body & Soul*
12. EARL KLUGH *Journey*
13. DAVID BENOIT *American Landscape*
14. KENNY G *Breathless*
15. ERIC MARIENTHAL *Easy Street*
16. INCOGNITO *Beneath The Surface*
17. URBAN KNIGHTS *Urban Knights II*
18. DAVE KOZ *December Makes Me Feel This Way*
19. ACOUSTIC ALCHEMY *Arcanum*
20. CHRIS BOTTI *Midnight Without You*

### BA's Top-Testing Currents Of 1997

1. GROVER WASHINGTON JR. *Soulful Strut*
2. TONI BRAXTON *Un-break My Heart*
3. NATALIE COLE *When I Fall In Love*
4. KENNY G *Eastside Jam*
5. SLASH *Obsession Confession*
6. WHITNEY HOUSTON *I Believe In You And Me*
7. DAVID SANBORN *Rikke*
8. DANCING FANTASY *When Dreams Come True*
9. GOTA *European Comfort*
10. JIM BRICKMAN *You Never Know*
11. KENNY G *Havana*
12. BONEY JAMES *Nothin' But Love*
13. ERIC MARIENTHAL *Easy Street*
14. ART PORTER *Lake Shore Drive*
15. BABYFACE *Every Time I Close My Eyes*
16. SOUL BALLET *N.Y.C. Tripin*
17. GATO BARBIERI *Straight Into The Sunrise*
18. ALFONZO BLACKWELL *Hermina*
19. PAUL HARDCASTLE *Jokers Wild*
20. PAOLO *Paisa*

## Executive Notes

### Zebra Records President Ricky Schultz

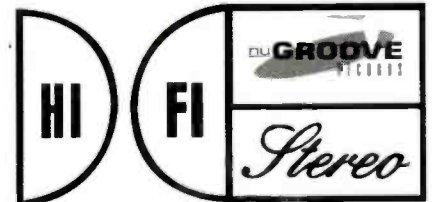


"My current challenges are a balancing act that is: operate profitably without compromising our artistic standards, keep abreast of the ever-changing techno/business environment to find efficient ways to connect with our consumers, provide inspiration and empower our team

staff and artists — to do their best work, and stay in touch with the creative side and remain unafraid to take chances."

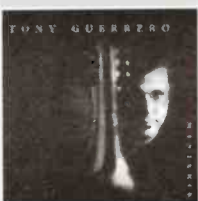
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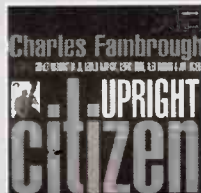
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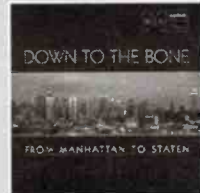
Tony Guerrero



Michael Lington



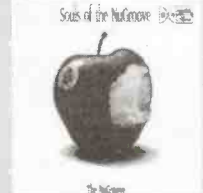
Charles Fambrough



Down To The Bone



Peace Of Mind



Souls Of The NuGroove

# Happy 10th Birthday!

## WQCD/NY celebrates its first decade

THERE'S EXCITEMENT AT EMMIS' CD101.9 AS THE STAFF LOOKS BACK ON AND ANTICIPATES THE FUTURE

**W**QCD (CD101.9)/New York became an NAC/Smooth Jazz station on Aug. 1, 1988, when WPIX flipped from a Love Songs format. In its first decade of existence, the station has been one of the format's most influential outlets, and not only because it's in the nation's largest market. WQCD pioneered a brand of sophisticated, big-city radio in a market that has a deep jazz tradition — and lots of attitude, too.

A number of PDs have passed through WQCD's portals — Bob Linden consulted briefly at sign-on, followed by former MD Wendy Leeds, Gary Peters, Chuck Crane (a dentist from Tampa), Shirley Maldonado, Fleetwood Gruver, and Steve Williams. The turnover is a sure sign that CD101.9 has gone through its share of changes over the past 10 years, but five of the station's air personalities — Pat Prescott and Ray White in morning drive, afternoon drive personality Dennis Quinn, night host Maria von Dickersohn, and weekender Steve Harris — are original cast members.

*We'd like to raise the roof on the format's appeal in the market by doing fun things that pull people in and make them feel they don't have to be a connoisseur of the music to learn and enjoy it.*

— Steve Smith

### New Vision

Emmis bought WQCD from Tribune Broadcasting in 1997, and today the station is clustered with WQHT (Hot 97) and WRKS (Kiss). In recent months, the station's current playlist was cut to a dozen songs and its library whittled to less than 400 titles. Prescott and White have been reunited in morning drive, and a new programming vision has been



Judy Ellis

instituted. I spoke with Emmis' NY radio VP/GM Judy Ellis, Emmis' VP/Prog. Steve Smith, and WQCD's current PD John Mullen about the anniversary and their plans for the future.

"We're very proud of WQCD," Ellis states. "And we have pride in the changes that we've made, because it's really been moving at a fast pace in terms of audience appreciation, which, of course, translates into ratings. Demographically, half the population are baby boomers, and we realize what potential there is for NAC music. This is the music of the baby boomers. It was the Beatles then, and it's this now. We're going to music that is soothing and makes us feel good. Music today makes us feel good in the way rock 'n' roll made us feel good then. And it's *not* background!"

Ellis is very clear on the position WQCD occupies in Emmis' New York radio scheme: "QCD's on the older end of our three.

There's Hot, which is young; there's Kiss, which is 25-54 with a strong 30-40 core; and then there's QCD, which is strong 25-54 but has a 35-45 core. Each radio station crosses over into the others just a little. If you draw three circles to represent the stations, they are like a chain-link fence. We deliver a total mass audience with just enough duplication on each of the three to give a really good frequency."

### Star Turns

"We are going to see an evolution in the form of artists becoming stars and being much bigger than they are today," Ellis continues. "The talent in this format is just overwhelming: David Sanborn, George Benson,

Continued on Page 58

## Executive Notes

Virgin Dir. Nat'l. Promotion/Field Operations  
Patty Morris



*"My greatest challenge is remembering to think like a consumer, not like a music-business person, which I believe is the key to marketing success. While we all need to have a bottom line in mind, the day I lose touch with what the real world wants is the day I shouldn't be doing this anymore."*

## OVER TEN YEARS OF TESH AT NAC!

### Thank You Radio!

- ▶ Grand Passion (1998)
- ▶ Sax All Night (1997)
- ▶ Avalon (1997)
- ▶ The Choirs Of Christmas (1996)
- ▶ Discovery (1996)
- ▶ John Tesh Live At Red Rocks (1995)
- ▶ Sax On The Beach (1995)
- ▶ A Family Christmas (1994)
- ▶ Sax By The Fire (1994)
- ▶ Monterey Nights (1993)
- ▶ Winter Song (1993)
- ▶ A Romantic Christmas (1992)
- ▶ Garden City (1989)



## "Mother I Miss You"

John Tesh featuring Dalia

NAC/Smooth Jazz Impact Date: August 13th!

The sensational vocal follow-up to  
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*"This song (Mother I Miss You) is so incredible, we couldn't even wait for the add date! John Tesh does it again! A definite NAC/Smooth Jazz hit!!"*

— Earl Taylor/WVCO-Myrtle Beach

### For more info, contact:

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KWJZ	WCCJ	WVCO	KTNT	KNIK	KMGQ	

# Happy 10th Birthday! WQCD/NY Celebrates Its First Decade

Continued from Page 56



Steve Smith

Grover Washington Jr. ... these artists are incredible! One of the problems so far has been that the big stars of the format don't have identifiable faces for the most part. If you put Billy Joel's or Elton John's face out there, everyone knows who they are, which is why TV is a good marketing tool for NAC. If you've got George Benson, you're playing 'Broadway,' and you can put his name under it. Play his product, show his face, and people will start to get it. We did our first new TV campaign in the winter, another in spring, and we are

going to do another in the fall. We have a great TV spot that pictures Kenny G. Sade, George Benson, and David Sanborn."

Ellis' confidence in NAC/Smooth Jazz runs deep. "We're using something of the formula that we've used at the other two radio stations to develop passion for the format and the radio station. We're really high-lighting artists. We're letting them talk about the format. We're trying to define 'Smooth Jazz' for the audience — so that when they hear the term, they'll know what to expect — in the same way we did 'classic soul' and 'hip-hop.' We know that there is passion for Smooth Jazz. It's a great format, and one we are really proud of. We are proud of how it sounds, our personalities, our employees, and our music stars."

Smith shares Ellis' enthusiasm for the format and CD101.9's place in the market. "It's sensational," he says. "We have been given an opportunity here to celebrate the music and the format, to get the artists very involved, and to do some great events and special features. And it's a nice excuse to freshen up the overall presentation of the radio station, and we're having fun doing that."

"We'd like to see the station become bigger and more listened-to. We'd like to raise the roof on the format's appeal in the market by doing fun things that pull peo-

ple in and make them feel they don't have to be a connoisseur of the music to learn and enjoy it.

"We showcase the music and the artists that live at our radio station. There's a lot of music that you can only hear on 'QCD and nowhere else in the market. We just need to make sure that people know that the home for smooth jazz is our radio station. I'm having a ball. I love the format, and it's fun to program a station where I'm in the target audience."

## On The Hip Tip

"Everybody at the radio station is very excited about our 10th year of Smooth Jazz in New York City," PD Mullen adds.



John Mullen

"For the 10th anniversary, we're doing some really exciting weekends that feature listeners' favorite Top 10 artists of the last 10 years, artists like George Benson, Kenny G. Sade, Luther Vandross, Joe Sample, Anita Baker, Pat Metheny, and Grover Washington Jr. We've also got the 10th Anniversary Smooth Cruises every Thursday. We embark from Pier 16 of the South

Street Seaport and have a live act, such as Chieli Minuci, Paul Taylor, or Dave Koz. We load-up the boat with about 500 people — it's always sold out — and we cruise around Manhattan and past the Statue Of Liberty while playing smooth jazz. It's so much fun to see these guys play live.

"I remember when the first TV spots hit for this station 10 years ago. I was just out of college, beginning my first job in New York City. The spot showed cartoon characters and the slogan 'CD101.9 is cool to be cool.' That was the most hip, incredible, memorable television campaign of all time on the New York airwaves. It was so memorable that, to this day, people still sing that 'CD 101.9 is cool to be cool.' It's amazing!

"We've given the radio station a personality recently. We bring artists in to play live on the morning show, which adds a sparkle and shows the audience that there are funny human beings behind the music, people with great personalities and stories to tell. We've put some fun jingles on the air. I'd love to keep growing 25-54, building cume and TSL — especially among 25-34s, because those are the future listeners of the format. If you don't keep building those new cumers, you end up with a problem down the line. You have to always invite the younger audience to participate. You have to make it soothing enough and relaxing enough for the adults, but you have to make it hip enough for younger people to say, 'You know, I really like this music.'"

*We deliver a total mass audience with just enough duplication on each of the three stations to give a really good frequency.*

— Judy Ellis

## Executive Notes

### N2KEncoded Music VP/Jazz Promotion Eulis Cathey



*"There are several challenges, but the one that comes quickly to mind is the issue of station events — such as listener parties — and the costs of satisfying an ever-increasing number of requests from stations. The challenge is in continuing to find creative ways to route performers, covering a few stations and cities in a certain area during the course of, say, a week. A station event could also be scheduled when an artist is actually on tour as well."*

## Chris Camozzi "My Dancing Heart"

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## Music, The Brain, And Ecstasy

Continued from Page 40

**FC:** I've always been attracted to the Ellington/Strayhorn arrangements — and Bill Evans' for Miles Davis — because they were very meticulously arranged, but left space for improvisation, so that they were like an Indian rug, in that there was a thread left imperfect so that it could somehow breathe and be alive.

**RJ:** I would like to think that it could be pulled off well in the kind of music that people are writing today among art composers. Obviously, jazz performers really work a lot to learn to improvise well.

**CA:** To think that Miles Davis was soundly criticized when he first started playing fusion — what became the next wave in jazz — in the late '50s.

**RJ:** Mozart is full of folk tunes, and I don't think there is a prohibition in the Western classical tradition against bringing in other kinds of music. All kinds of jazz came into the music of Stravinsky, for example, early in the century. It's just a question of whether the new devices can be successfully incorporated into the other things that are going on.

**FC:** One thing we've noticed in our research is that women clearly recognize and analyze the lyrics to songs much faster than men.

**RJ:** The biggest issue in brain differences between the sexes is the degree of lateralization — specialization — between the two parts of the brain. Each side of the brain has different functions, but it's not wholly given to those functions. Both sides do everything, for the most part, but there is a predominant function of one side or the other.

In general, men are more lateralized than women, and recent research has shown the critical factor is actually the onset of puberty. Girls develop a couple of years younger than boys, and they tend to be less lateralized. Boys who develop especially early show the same patterns as most women, and vice versa. The result of this is that women show a clear skill and superiority in verbal processing all through their lives, academically and in everyday behavior. Men seem to show a skill in abstract, mathematical reasoning that parallels women's verbal reasoning. Women are better at language, in general. They're more skilled at picking up meanings. I don't know whether they are better at perceiving and actually hearing the phonics, which is a problem in a lot of music, actually just figuring out the words.

I'd like to raise a question of what music is for, because there is a huge divide in the way people approach music. You said how it gives relief and relaxation, and certainly music can have

that role, but it's a shame if it has only that role. It's a bit like eating only to feed a hungry belly. Gourmet cooking is an entirely different mentality, a whole other world in which you don't just shove food down your throat as fast as you can. I think that there is too much "feeding" on music.

Concerning radio, there is a danger in general of dulling our musical appetites by having music pour into our ear all the time, whether we are attending to it or not. It's a bit like munching on potato chips all day long. I refer to it as "musical obesity." Neurologically, the problem is that anything that comes our brains' way all the time, our brains habituate to and cease to sense. Our brains really only sense things that are changing, that are different, in the environment. In that way, having music droning on the radio constantly assuredly does often desensitize people to music. Having

said that, it can also have the opposite role too. I know no better way to find good music than to go tuning around, listening and seeing what's out there. It's sure a lot cheaper for me than spending a zillion bucks on CDs that I don't even listen to once.

*I suspect what happens is that really good melodies have some kind of intrinsic symmetry that we can intuitively hear without any trouble but are not in the position yet to explain.*

## The Winningest PDs' Secrets For Taking A Station Stratospheric

Continued from Page 47

ing in turning a good station into a great one. "You're not going to be a major player without a major marketing campaign," Brodie emphasizes. "What I've noticed," Goldstein adds, "is that stations that have gone stratospheric have a look to their marketing that is not typical or generic. The Wave's outdoor is the perfect example. It's dynamic and compelling, not like the typical logo that's been churned out a million times. The look of the station needs to capture what's on the air."

As important as music, talent, and imaging are to achieving huge success, Brodie says it's in the rest of the radio station where everything must come together. "That means sales, traffic, and the guard in the parking lot. That synergy exists at The Wave, where sales is in one hall and programming in the other, but there's no imaginary line drawn separating the two. This is the age of consolidation, and there's a lot of new world thinking we all have to do in terms of how the station is operated. Everyone plays a role, but

believe me, the traffic department is just as important to stratospheric anything as programming."

"Everyone is involved," Goldstein continues. "It's not easy for the receptionist to make everyone who calls the station feel good, but it makes a difference. When you speak to a staff member of a well-run restaurant or hotel and they treat you like gold, that one-to-one touch really makes a difference, and it should be that way in a radio station, too.

"The real key is to have strong convictions," he continues, "but you've got to remain flexible, too. Eleven years ago, we generally believed that covers were something we shouldn't embrace in this format, but we've learned how important they are. Whatever your point of view, if you don't have strong convictions, people won't want to jump on the bandwagon."

"I echo Paul's statements," Brodie concludes. "but you have to be a student, too, and know what else is occupying people's time out there. It helps you create your vision to know where your target is. It's a

large target for this format, so it's important to act and live outside your industry role. If you can react as the person on the street would, you'll be able to understand what is emotional and compelling to them."

## Executive Notes

Windham Hill Mgr. NAC Promotion Eric Talbert



"For me, the most challenging aspect of being a record executive is successfully marrying the creative process with business. We all got into this business because of our passion for music, but sometimes that passion can skew one's business sense. It's a lot like poker: You've got to know when to fold 'em and know when to hold 'em."

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**15-12**

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-Kenny King, WJZW Washington DC



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AUGUST 7, 1998

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
7	5	1	①	STEVE COLE When I Think Of You (Bluemoon/Atlantic)	987	868	744	689	51/1
8	6	6	②	FOURPLAY Still The One (Warner Bros.)	864	725	709	651	50/1
9	9	4	③	LEE RITENOUR Ooh-Yeah (I.E./Verve)	862	797	697	643	51/0
3	2	3	4	KENNY G Baby G (Arista)	811	818	826	810	44/0
11	10	7	⑤	MARC ANTOINE Sunland (GRP)	742	692	657	572	49/0
4	4	5	6	GREGG KARUKAS Blue Touch (I.E./Verve)	721	763	766	730	42/1
1	1	2	7	KIM WATERS Nightfall (Shanachie)	720	837	954	969	44/0
5	7	9	8	GEORGE BENSON Standing Together (GRP)	643	649	707	723	48/0
12	12	10	9	CHRIS STANDRING Cool Shades (Instinct)	599	623	591	566	45/1
<b>BREAKER</b>			⑩	LUTHER VANDROSS I Know (LV/Virgin)	568	398	55	—	45/7
15	14	13	⑪	JIM BRICKMAN /DAVE KOZ Partners In Crime (Windham Hill)	567	545	521	460	46/0
6	8	12	12	FOUR 80 EAST Eastside (Cargo/MCA)	567	594	704	723	36/0
21	17	16	⑬	SOUL BALLET Blu Girl (Countdown/Unity)	561	475	431	384	48/1
16	16	15	⑭	RONAN HARDIMAN Love Song (Philips)	538	519	485	456	39/0
2	3	8	15	RICHARD ELLIOT In The Groove (Metro Blue/Blue Note)	527	663	781	839	39/0
13	13	14	16	PAUL HARDCASTLE Shelbi (JVC/JMI)	520	541	528	520	42/1
10	11	11	17	CANDY DULFER Smooth (N2K Encoded Music)	503	619	601	604	37/0
20	18	17	⑰	PEACE OF MIND Peace Of Mind (Nu Groove)	453	438	419	396	40/1
<b>BREAKER</b>			⑱	DOWN TO THE BONE Staten Island Groove (Nu Groove)	402	295	274	237	40/9
—	25	22	⑳	CHUCK LOEB Beneath The Light (Shanachie)	392	349	312	281	40/2
14	15	19	㉑	B-TRIBE Sometimes (Atlantic)	376	375	494	492	35/1
—	29	20	㉒	BONEY JAMES Innocence (Warner Bros.)	375	358	305	259	42/4
—	28	23	㉓	JOE MCBRIDE Midnight In Madrid (Heads Up)	371	337	308	272	39/0
19	19	21	㉔	RAMSEY LEWIS Fragile (GRP)	363	353	392	398	36/0
—	—	30	㉕	GEORGE BENSON Fly By Night (GRP)	335	272	172	36	40/3
26	20	24	26	AVENUE BLUE Seventh Heaven (Mesa/Bluemoon/Atlantic)	335	336	361	342	38/2
28	22	26	27	SIMPLY RED Mellow My Mind (EastWest/EEG)	320	321	339	315	25/0
—	30	28	㉖	JOYCE COOLING Imagine That (Heads Up)	319	301	304	283	35/4
22	21	25	29	BRIAN CULBERTSON On My Mind (Bluemoon/Atlantic)	298	323	343	368	30/0
24	23	27	30	BOB JAMES Love Is Where (Warner Bros.)	283	303	338	349	29/0

This chart reflects airplay from July 22-28. Songs ranked by total plays. Highlighted songs indicate Breaker.  
53 NAC reporters. 51 current playlists. © 1998, R&R Inc.

## BREAKERS®

LUTHER VANDROSS I Know (LV/Virgin)		CHART 10
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
568/170	45/7	

## DOWN TO THE BONE

Staten Island Groove (Nu Groove)		CHART 19
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	
402/107	40/9	

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
BRIAN BROMBERG Hero (Zebra)	12
DOWN TO THE BONE Staten Island Groove (Nu Groove)	9
LUTHER VANDROSS I Know (LV/Virgin)	7
OPEN DOOR The Curved Sky (Helicon)	5
JONATHAN BUTLER New Life (N2K Encoded Music)	4
JOYCE COOLING Imagine That (Heads Up)	4
BONEY JAMES Innocence (Warner Bros.)	4
KEIKO MATSUI Forever, Forever (Countdown/Unity)	4
GEORGE BENSON Fly By Night (GRP)	3
CHRISTIAN MCBRIDE Summer Soft (Verve)	3
NOVA MENCO Alligator Alley (Baja/TSR)	3

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
LUTHER VANDROSS I Know (LV/Virgin)	+170
FOURPLAY Still The One (Warner Bros.)	+139
STEVE COLE When I Think Of You (Bluemoon/Atlantic)	+119
DOWN TO THE BONE Staten Island Groove (Nu Groove)	+107
SOUL BALLET Blu Girl (Countdown/Unity)	+86
LEE RITENOUR Ooh-Yeah (I.E./Verve)	+65
GEORGE BENSON Fly By Night (GRP)	+63
BRIAN BROMBERG Hero (Zebra)	+54
MARC ANTOINE Sunland (GRP)	+50
CHUCK LOEB Beneath The Light (Shanachie)	+43

Breakers: Songs registering 400 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

## NEW & ACTIVE

**ED HAMILTON** Fly Like An Eagle (Shanachie)

Total Plays: 281, Total Stations: 30, Adds: 0

**MARILYN SCOTT** The Look Of Love (Warner Bros.)

Total Plays: 276, Total Stations: 27, Adds: 2

**BRIAN MCKNIGHT** Anytime (Motown)

Total Plays: 261, Total Stations: 21, Adds: 0

**KEIKO MATSUI** Forever, Forever (Countdown/Unity)

Total Plays: 220, Total Stations: 29, Adds: 4

**KHANI COLE** You've Made Me So Very Happy (Fahrenheit)

Total Plays: 194, Total Stations: 18, Adds: 0

**SHAKATAK** Walk In The Night (Instinct)

Total Plays: 175, Total Stations: 16, Adds: 0

**LOUIE SHELTON** Satin Dreams (Sin-Drome)

Total Plays: 141, Total Stations: 14, Adds: 0

**BRIAN BROMBERG** Hero (Zebra)

Total Plays: 135, Total Stations: 26, Adds: 12

**KIRK WHALUM** All I Need (Warner Bros.)

Total Plays: 132, Total Stations: 16, Adds: 1

**FATTBURGER** Spice (Shanachie)

Total Plays: 129, Total Stations: 18, Adds: 2

**DUNCAN MILLAR** Little Ray Of Sunshine (Instinct)

Total Plays: 121, Total Stations: 14, Adds: 1

**ALFONZO BLACKWELL** Passion (Street Life/All American)

Total Plays: 113, Total Stations: 11, Adds: 1

**BRYAN SAVAGE** Soul Temptation (Higher Octave)

Total Plays: 106, Total Stations: 11, Adds: 0

**JONATHAN BUTLER** New Life (N2K Encoded Music)

Total Plays: 104, Total Stations: 16, Adds: 4

**GINO VANNELLI** Slow Love (Verve Forecast)

Total Plays: 104, Total Stations: 12, Adds: 2

Songs ranked by total plays

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3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS
4	2	1	1	<b>GEORGE BENSON</b> Standing Together (GRP)	998	+56
7	6	2	2	<b>STEVE COLE</b> Stay Awhile (Bluemoon/Atlantic)	993	+116
8	9	5	3	<b>LEE RITENOUR</b> This Is Love (I.E./Verve)	900	+81
9	7	7	4	<b>FOURPLAY 4</b> (Warner Bros.)	872	+114
3	3	4	5	<b>KENNY G</b> Greatest Hits (Arista)	822	-6
5	4	6	6	<b>GREGG KARUKAS</b> Blue Touch (I.E./Verve)	783	-20
12	10	8	7	<b>MARC ANTOINE</b> Madrid (GRP)	745	+53
1	1	3	8	<b>KIM WATERS</b> Love's Melody (Shanachie)	720	-117
11	11	10	9	<b>CHRIS STANDRING</b> Velvet (Instinct)	609	-24
6	8	12	10	<b>FOUR 80 EAST</b> The Album (Cargo/MCA)	591	-24
16	13	13	11	<b>JIM BRICKMAN</b> Visions Of Love (Windham Hill)	578	+22
—	—	19	12	<b>LUTHER VANDROSS</b> I Know (LV/Virgin)	568	+170
2	5	9	13	<b>RICHARD ELLIOT</b> Jumpin' Off (Metro Blue/Blue Note)	567	-117
26	17	16	14	<b>SOUL BALLET</b> Trip The Night Fantastic (Countdown/Unity)	561	+86
17	16	15	15	<b>RONAN HARDIMAN</b> Solas (Philips)	538	+19
13	14	14	16	<b>PAUL HARDCASTLE</b> Cover To Cover (JVC/JMI)	524	-22
10	12	11	17	<b>CANDY DULFER</b> For The Love Of You (N2K Encoded Music)	511	-108
25	20	20	18	<b>DOWN TO THE BONE</b> From Manhattan To Staten (Nu Groove)	479	+86
22	18	17	19	<b>PEACE OF MIND</b> Journey To... (Nu Groove)	453	+15
30	25	18	20	<b>BONEY JAMES</b> Sweet Thing (Warner Bros.)	440	+22
—	27	21	21	<b>CHUCK LOEB</b> The Moon, The Stars... (Shanachie)	421	+42
—	—	25	22	<b>JOE MCBRIDE</b> Double Take (Heads Up)	398	+36
27	23	27	23	<b>AVENUE BLUE</b> Nightlife (Mesa/Bluemoon/Atlantic)	388	+39
—	28	22	24	<b>MARILYN SCOTT</b> Avenues Of Love (Warner Bros.)	386	+10
14	15	23	25	<b>B-TRIBE</b> Sensual Sensual (Atlantic)	376	+1
19	19	24	26	<b>RAMSEY LEWIS</b> Dance Of The Soul (GRP)	375	+10
23	22	26	27	<b>SIMPLY RED</b> Blue (EastWest/EEG)	346	-4
—	—	30	28	<b>JOYCE COOLING</b> Playing It Cool (Heads Up)	338	+31
24	26	28	29	<b>BRIAN CULBERTSON</b> Secrets (Bluemoon/Atlantic)	324	-18
DEBUT	—	—	30	<b>ED HAMILTON</b> Groovology (Shanachie)	301	+31

EMPHASIS TRACKS (PLAYS)	
"Standing" (643)	"Fly" (335)
"Think" (987)	"Again" (6)
"Ooh-Yeah" (862)	"Dream" (17)
"Still" (864)	"Vest" (8)
"Baby" (811)	"Send" (8)
"Blue" (721)	"Havana" (27)
"Sunland" (742)	"Saravana" (3)
"Nightfall" (720)	
"Shades" (599)	"Victoria" (10)
"Eastside" (567)	"K-Town" (13)
"Partners" (567)	"Heart" (11)
"Know" (568)	
"Groove" (527)	"Kiss" (20)
"Blu" (561)	
"Love" (538)	
"Shelbi" (520)	"Paradise" (4)
"Smooth" (503)	"You" (8)
"Staten" (402)	"Brooklyn" (77)
"Peace" (453)	
"Innocence" (375)	"Good" (32)
"Beneath" (392)	"Just" (21)
"Madrid" (371)	"Greenville" (18)
"Seventh" (335)	"Always" (31)
"Look" (276)	"Starting" (81)
"Sometimes" (376)	
"Fragile" (363)	"Sub" (8)
"Mellow" (320)	"Air" (23)
"Imagine" (319)	"South" (17)
"Mind" (298)	"Day" (12)
"Fly" (281)	"Way" (14)

## MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
<b>LUTHER VANDROSS</b> I Know (LV/Virgin)	7
<b>BRIAN BROMBERG</b> You Know That Feeling (Zebra)	5
<b>DOWN TO THE BONE</b> From Manhattan To Staten (Nu Groove)	5
<b>OPEN DOOR</b> North From Riverside (Helicon)	5
<b>JOYCE COOLING</b> Playing It Cool (Heads Up)	4
<b>BONEY JAMES</b> Sweet Thing (Warner Bros.)	3
<b>KEIKO MATSUI</b> Full Moon And The Shrine (Countdown/Unity)	3
<b>CHRISTIAN MCBRIDE</b> A Family Affair (Verve)	3
<b>NOVA MENCO</b> Flight To Paradise (Baja/TSR)	3
<b>GABRIELA ANDERS</b> Wanting (Warner Bros.)	2
<b>JONATHAN BUTLER</b> Do You Love Me? (N2K Encoded Music)	2
<b>TONY DARREN</b> Sun Song (Telarc)	2
<b>JK</b> What's The Word (Verve)	2
<b>RICKY JONES</b> Ricky Jones (Cherry/Universal)	2
<b>CHUCK LOEB</b> The Moon, The Stars... (Shanachie)	2
<b>GINO VANNELLI</b> Slow Love (Verve Forecast)	2

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>SHAKATAK</b> Shinin' On (Instinct)	+175
<b>LUTHER VANDROSS</b> I Know (LV/Virgin)	+170
<b>STEVE COLE</b> Stay Awhile (Bluemoon/Atlantic)	+116
<b>FOURPLAY 4</b> (Warner Bros.)	+114
<b>DOWN TO THE BONE</b> From Manhattan To Staten (Nu Groove)	+86
<b>SOUL BALLET</b> Trip The Night Fantastic (Countdown/Unity)	+86
<b>LEE RITENOUR</b> This Is Love (I.E./Verve)	+81
<b>GEORGE BENSON</b> Standing Together (GRP)	+56
<b>MARC ANTOINE</b> Madrid (GRP)	+53
<b>CHUCK LOEB</b> The Moon, The Stars... (Shanachie)	+42
<b>AVENUE BLUE</b> Nightlife (Mesa/Bluemoon/Atlantic)	+39
<b>JOE MCBRIDE</b> Double Take (Heads Up)	+36
<b>ALFONZO BLACKWELL</b> Passion (Street Life/All American)	+33
<b>FATBURGER</b> Sugar (Shanachie)	+33
<b>JOYCE COOLING</b> Playing It Cool (Heads Up)	+31

This chart reflects airplay from July 22-28. Albums ranked by total plays, with plays from all cuts from an album combined. 53 NAC reporters. 51 current playlists. © 1998, R&R Inc.

## NAC NOTES By Anthony Acampora

**Steve Cole** retains the top spot on this week's Tracks chart with "When I Think Of You" (Bluemoon/Atlantic). Cole is 123 plays ahead of his closest competitor. "Still The One" by **Fourplay** (Warner Bros.) vaults 6-2\* on the Tracks chart with +139 plays. "Still" looks like it may be the next No. 1. "Ooh-Yeah" by **Lee Ritenour** (I.E./Verve), which leaps 4-3\*, is just two plays behind Fourplay. Expect Rit's latest to be right there. Surging 18-10\* and noted as a Breaker is the title track from **Luther Vandross' I Know** CD. It increases 170 plays over last week (more than any other track). Don't

miss the interview with Luther in this week's NAC special. The other Breaker this week is "Staten Island Groove" by **Down To The Bone**. "Staten" floats upstream 29-19\* with an increase of 107 plays over last week -- in addition to being second Most Added with nine stations. Getting into the groove for the first time are **WJJZ/Philadelphia** (which adds it with 32 plays), **WVAE/Cincinnati**, and **KCJZ/San Antonio**. Most-added honors go to "Hero" by **Brian Bromberg** (Zebra), which picks up 12 new stations, including **KKSF/San Francisco** and **KSSJ/Sacramento**.

**George Benson's Standing Together** (GRP) tops the Album chart once again -- thanks to the continued success of the new single, "Fly By Night," which moves 30-25\* on the Tracks chart. Benson currently leads Steve Cole's *Stay Awhile* by five plays.

And if you haven't already, check out this week's NAC/Smooth Jazz special that begins on Page 1. It's our annual tribute to the format and is highlighted by a look back at 10 years of **WQCD/New York**. There are interviews with key GMs and PDs as well. Spend some time and enjoy this very special issue.

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# NAC/SMOOTH JAZZ REPORTERS

Stations and their adds by track listed alphabetically by market

<p><b>WHRL/Albany, NY</b> OM/PD: Brant Curtiss GABRIELA ANDERS "Fire" PAUL HARDCASTLE "Shelbi" AVENUE BLUE "Seventh"</p>	<p><b>WNWV/Cleveland, OH</b> PD/MD: Bernie Kimble KEIKO MATSUI "Forever"</p>	<p><b>KTWV/Los Angeles, CA</b> PD: Chris Brodie APD/MD: Ralph Stewart No Adds</p>	<p><b>WQCD/New York, NY</b> PD: John Mullen MD: Rick Laboy GREGG KARUKAS "Blue" STEVE COLE "Think"</p>	<p><b>KSSJ/Sacramento, CA</b> PD: Steve Williams APD/MD: Ken Jones MARIAH CAREY "Butterfly" BONEY JAMES "Innocence" BRIAN BROMBERG "Hero"</p>	<p><b>KWJZ/Seattle, WA</b> PD/MD: Carol Handley No Adds</p>
<p><b>KNIK/Anchorage, AK</b> GM/PO: Dean Williams MD: John Clarke FATBURGER "Spice" OPEN DOOR "Curved" MICHAEL MARTIN "Talk" ANGELIQUE KIDJO "Never"</p>	<p><b>WZJZ/Columbus, OH</b> PD/MD: Bill Harman JONATHAN BUTLER "New" LUTHER VANDROSS "Know" SONNY SOUTHWORTH "Mine"</p>	<p><b>WLVE/Miami, FL</b> PD: Bret Michael BONNIE RAITT "Belief" LUTHER VANDROSS "Know"</p>	<p><b>WJCD/Norfolk, VA</b> OM/PD: Maxine Todd MD: Larry Hollowell BONEY JAMES "Innocence" RANDY CRAWFORD "Silence" LUTHER VANDROSS "Know"</p>	<p><b>KCLZ/St. Charles, MO</b> PD: Rich Reigert MD: Chris Kurtz LISA LAUREN "Spooky" ACOUSTIC ALCHEMY "Passion" JONATHAN BUTLER "New" KIM PENNYL "Mind" GABRIELA ANDERS "Fire" SCOTT RUSSELL "Latina"</p>	<p><b>WHCO/Syracuse, NY</b> PD: Butch Charles APD/MD: Kenny Dees JOYCE COOLING "Imagine"</p>
<p><b>WJZF/Atlanta, GA</b> PD/MD: Mark Edwards LUTHER VANDROSS "Know" AVENUE BLUE "Seventh" BONEY JAMES "Innocence"</p>	<p><b>KOAI/Dallas, TX</b> PD: Michael Fischer CHRIS STANDRING "Shades"</p>	<p><b>WJZI/Milwaukee, WI</b> PD: Chris Moreau JOYCE COOLING "Imagine" GEORGE BENSON "Fly" BRIAN BROMBERG "Hero"</p>	<p><b>KTNT/Oklahoma City, OK</b> PD: Steve English MD: Stephanie Stewart BONEY JAMES "Innocence" KEIKO MATSUI "Forever" KERRY MOY "Jasmine"</p>	<p><b>KBZN/Salt Lake City, UT</b> PD: Rob Riesen JOYCE COOLING "Imagine" DOWN TO THE BONE "Staten"</p>	<p><b>WJZT/Tallahassee, FL</b> PD: Denny Alexander LUTHER VANDROSS "Know" JONATHAN BUTLER "New" JK "Seduction"</p>
<p><b>KAJZ/Austin, TX</b> PD: Ted Carson MD: Candace Andrews MARILYN SCOTT "Look" CHRISTIAN MCBRIDE "Summer" BOB MAMET "29th"</p>	<p><b>JRN/Denver, CO</b> PD: Steve Hibbard MD: Greg Allen No Adds</p>	<p><b>KMJZ/Minneapolis, MN</b> PD: Rob Moore GIL PARRIS "Lie" CHRISTIAN MCBRIDE "Summer" SPYRO GYRA "Friends" OPEN DOOR "Curved"</p>	<p><b>WJZZ/Philadelphia, PA</b> PD: Ann Gress MD: Michael Tozzi DOWN TO THE BONE "Staten"</p>	<p><b>KCJZ/San Antonio, TX</b> PD: Norm Miller MD: Bobby Duncan DOWN TO THE BONE "Staten" BRIAN BROMBERG "Hero" GINO VANNELLI "Slow"</p>	<p><b>WSJT/Tampa, FL</b> PD/MD: Ross Block No Adds</p>
<p><b>KSMJ/Bakersfield, CA</b> PD/MD: Joel Widdows No Adds</p>	<p><b>KHHH/Denver, CO</b> PD: Becky Taylor MD: Cheri Marquart No Adds</p>	<p><b>KSBR/Mission Viejo, CA</b> OM: Terry Wedel MD: Judy Davila SHAHIN &amp; SEPEHR "Cafe" DUNCAN MILLAR "Ray"</p>	<p><b>KYOT/Phoenix, AZ</b> PD/MD: Nick Francis SOUL BALLET "Blu" KIRK WHALUM "Need" PEACE OF MIND "Peace" LUTHER VANDROSS "know" RICHARD ELLIOTT "Tell"</p>	<p><b>KFIM/San Diego, CA</b> APD/MD: Kelly Cole No Adds</p>	<p><b>KOAS/Tulsa, OK</b> PD/MD: Ron Allen GINO VANNELLI "Slow" DOWN TO THE BONE "Staten" CRAIG CHAQUICO "Holding" INDIGO CITY "Altos"</p>
<p><b>WGUJ/Ft. Myers, FL</b> PD/MD: John Conrad JIMMY SOMMERS "How" TONY DARREN "Late" GEORGE BENSON "Fly" BRIAN BROMBERG "Hero"</p>	<p><b>WVMV/Detroit, MI</b> PD: Tom Steeker MD: Sandy Kovach No Adds</p>	<p><b>KRVR/Modesto, CA</b> PD: Jim Bryan MD: Doug Wulff BRIAN BROMBERG "Hero" TONY DARREN "This" JK "Seduction" NOVA MENCIO "Alligator" OPEN DOOR "Curved" KEITH ROBINSON "Peaceful"</p>	<p><b>WJZZ/Pittsburgh, PA</b> PD: Carl Anderson MD: Herschel DOWN TO THE BONE "Staten"</p>	<p><b>KBLX/San Francisco, CA</b> PD: Kevin Brown MD: Ken Glaser No Adds</p>	<p><b>WJZW/Washington, DC</b> PD: Kenny King No Adds</p>
<p><b>WCCJ/Charlotte, NC</b> PD/MD: Greg Morgan BRIAN BROMBERG "Hero"</p>	<p><b>KEZL/Fresno, CA</b> PD/MD: Mike Vasquez BRIAN BROMBERG "Hero" MARILYN SCOTT "Look"</p>	<p><b>KXDC/Monterey, CA</b> PD/MD: Scott O'Brien DOWN TO THE BONE "Staten" ALFONZO BLACKWELL "Passion" LUTHER VANDROSS "know" FATBURGER "Spice" NOVA MENCIO "Alligator" BRIAN BROMBERG "Hero" JONATHAN BUTLER "New" OPEN DOOR "Curved"</p>	<p><b>WJZZ/Jacksonville, FL</b> PD: Hank Dole MD: Craig Williams BRIAN BROMBERG "Hero" DOWN TO THE BONE "Staten"</p>	<p><b>KKSF/San Francisco, CA</b> PD: Paul Goldstein MD: Blake Lawrence B-TRIBE "Sometimes" BRIAN BROMBERG "Hero"</p>	<p><b>KWSJ/Wichita, KS</b> OM: Dennis Kinkaid MD: Dallas Scott TIM WEISBERG "Summertime" DOWN TO THE BONE "Staten" JOYCE COOLING "Imagine"</p>
<p><b>WNUA/Chicago, IL</b> VP/Prog: Paul Goldstein APD/MD: Steve Stiles No Adds</p>	<p><b>WFSJ/Jacksonville, FL</b> PD: Hank Dole MD: Craig Williams BRIAN BROMBERG "Hero" DOWN TO THE BONE "Staten"</p>	<p><b>WVCO/Myrtle Beach, SC</b> OM/PD: Earl Taylor JOHN TESH/DALIA "Mother" KEIKO MATSUI "Forever" BRIAN BROMBERG "Hero"</p>	<p><b>KKJZ/Portland, OR</b> PD: Paul Warren MD: Hal Murray No Adds</p>	<p><b>KMGQ/Santa Barbara, CA</b> APD/MD: Steve Bauer DOC POWELL "Ellie's" NOVA MENCIO "Alligator"</p>	<p><b>53 Total Reporters</b> <b>52 Current Reporters</b> <b>51 Current Playlists</b></p>
<p><b>WVAE/Cincinnati, OH</b> OM: T.J. Holland APD/MD: Steve Wiersman DOWN TO THE BONE "Staten"</p>	<p><b>KCIY/Kansas City, MO</b> PD/MD: Bob Miller FOURPLAY "Still" KEIKO MATSUI "Forever"</p>	<p><b>WSMJ/Richmond, VA</b> PD/MD: Tommy Fleming OPEN DOOR "Curved" CHRISTIAN MCBRIDE "Summer" ALPHONSE MOUZON "Made" DEBORAH FRANCO "Sunshine" RICKY JONES "Lost"</p>	<p><b>KJZY/Santa Rosa, CA</b> PD: Gordon Zlot MD: Rob Singleton RICKY JONES "Finally" GEORGE BENSON "Fly" CHUCK LOEB "Beneath" BRIAN BROMBERG "Hero"</p>	<p><b>Did Not Report,</b> Playlist Frozen (1): WLOQ/Orlando, FL</p> <p><b>Did Not Report For Three</b> Consecutive Weeks; Data Not Used (1): WEZV/Lafayette, IN</p>	

## SOME LIKE IT HOT...



### SHAKATAK

"Walk in the Night" and "Fly By Night" from their first US release in years, **SHAKATAK IS BACK!**



### DUNCAN MILLAR

"Little Ray of Sunshine" the new single on the rise from his debut release, *Dream Your Dream*



### CHRIS STANDRING

"Cool Shades" the Top 10 single from his debut release *Velvet*

**Instinct Records puts the heat in the NAC summer of '98**  
**Thanks radio for your continued support**



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## R&R TOP 20

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

LW	TW	ARTIST/TITLE (LABEL/S)	TOTAL PLAYS		TOTAL STATIONS/ADDS
			TW	LW	
1	1	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise)	1966	2019	41/0
3	2	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG)	1575	1585	39/0
4	3	<b>MATCHBOX 20</b> Real World (Lava/Atlantic)	1562	1581	40/0
2	4	<b>FASTBALL</b> The Way (Hollywood)	1523	1594	38/0
6	5	<b>SEMISONIC</b> Closing Time (MCA)	1478	1401	39/0
5	6	<b>ALANIS MORISSETTE</b> Uninvited (Warner Sunset/Reprise)	1416	1458	37/0
9	7	<b>BARENAKED LADIES</b> One Week (Reprise)	1332	1247	40/0
10	8	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG)	1244	1174	37/0
8	9	<b>NATALIE IMBRUGLIA</b> Torn (RCA)	1231	1263	33/0
7	10	<b>SARAH MCLACHLAN</b> Adia (Arista)	1230	1319	33/0
11	11	<b>EDWIN MCCAIN</b> I'll Be (Lava/Atlantic)	1143	1115	32/1
13	12	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA)	1039	963	38/0
12	13	<b>EVERCLEAR</b> I Will Buy You A New Life (Capitol)	1025	1043	31/0
14	14	<b>NATALIE IMBRUGLIA</b> Wishing I Was There (RCA)	959	880	38/1
15	15	<b>GREEN DAY</b> Time Of Your Life (Good...) (Reprise)	850	853	23/0
17	16	<b>EVERYTHING</b> Hooch (Blackbird/Sire)	765	664	33/1
-	17	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope)	724	543	33/4
16	18	<b>MARCY PLAYGROUND</b> Sex And Candy (Capitol)	649	744	24/0
-	19	<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	616	418	22/3
-	20	<b>EAGLE-EYE CHERRY</b> Save Tonight (Work)	594	481	29/1

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Contributing stations combine from the Custom Chart function on R&R ONLINE. © 1998, R&R Inc.

## PERSPECTIVE

BY

Mike O'Brian



Most Pop/Alternatives are playing some great music, because there's obviously a lot of terrific product out there right now. This variety is helping to make Pop/Alternative stranger than ever. For a while, we had the same artists, like Matchbox 20, Tonic, and Hootie & The Blowfish. We've seen that it's okay to play songs like Shania Twain's "You're Still The One" because it's a hit. This can't be a "cookie-cutter" format.

But what will separate Pop/Alternatives from the rest of the pack — and what will continue to make the format grow — will be great morning shows and personality radio. What will really matter after the music will be what falls between the records.

Star/San Diego [KFMB-FM] is a perfect example of that. It's a station that's right on target musically, yet is able to incorporate so much personality throughout the day. Whenever someone tunes in, they know they'll be hit with great music and great personality.

At least for us, the Pop/Alternative talent pool has been exceptional. We've been able to attract some great people. Our ratings success has been one reason for that, and our signal is another.

We have the largest FM signal in the country — 105,000 watts at 2980 feet. We're one of a handful of stations in the country that can cover four different Arbitron markets — and cover them well. In addition to Santa Barbara, we can be heard in Santa Maria, San Luis Obispo, and Oxnard-Ventura. It's been a red flag for stations in these markets to possibly enter Pop/Alternative.

Mike O'Brian is PD of Pop/Alternative KRUZ/Santa Barbara, CA.

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



## New & Active

**ANGGUN** Snow On The Sahara (Epic)  
Total Plays: 539, Total Stations: 23, Adds: 1

**FOO FIGHTERS** Walking... (Elektra/Roswell/Capitol)  
Total Plays: 477, Total Stations: 22, Adds: 4

**ATHENAEUM** What I Didn't Know (Atlantic)  
Total Plays: 455, Total Stations: 17, Adds: 0

**SAVAGE GARDEN** To The Moon And Back (Columbia)  
Total Plays: 401, Total Stations: 17, Adds: 1

**HARVEY DANGER** Flagpole Sitta (Slash/London/Island)  
Total Plays: 399, Total Stations: 21, Adds: 3

**HEATHER NOVA** London Rain... (Big Cat/Work)  
Total Plays: 395, Total Stations: 21, Adds: 3

**SMASHING PUMPKINS** Perfect (Virgin)  
Total Plays: 393, Total Stations: 18, Adds: 4

**GRANT LEE BUFFALO** Truly, Truly (Slash/WB)  
Total Plays: 309, Total Stations: 15, Adds: 1

**EVE 6** Inside Out (RCA)  
Total Plays: 257, Total Stations: 15, Adds: 3

**FUEL** Shimmer (550 Music)  
Total Plays: 195, Total Stations: 10, Adds: 1

Songs ranked by total plays

## Contributing Stations

KPEK/Albuquerque, NM (HAC)  
KAMX/Austin, TX (HAC)  
KLLY/Bakersfield, CA (HAC)  
WBWX/Boston, MA (HAC)  
WLCE/Buffalo, NY (HAC)  
WLNK/Charlotte, NC (HAC)  
WTMX/Chicago, IL (HAC)  
WXEG/Dayton, OH (Alt)  
KALC/Denver, CO (HAC)  
KXPK/Denver, CO (HAC)  
WPLT/Detroit, MI (Alt)  
KYSR/Fresno, CA (HAC)  
WKSJ/Greensboro, NC (HAC)  
WKZL/Greensboro, NC (HAC)  
K02N/Kansas City, MO (HAC)

KMVB/Las Vegas, NV (HAC)  
KLAL/Little Rock, AR (HAC)  
KYSR/Los Angeles, CA (HAC)  
WPNT/Milwaukee, WI (HAC)  
KOSO/Moderlo, CA (HAC)  
KCDU/Monterey-Salinas, CA (HAC)  
WPTE/Norfolk, VA (HAC)  
KYIS/Oklahoma City, OK (HAC)  
WSHE/Oriando, FL (HAC)  
WPLY/Philadelphia, PA (Alt)  
KZON/Phoenix, AZ (Alt)  
KZZP/Phoenix, AZ (HAC)  
WDRV/Pittsburgh, PA (HAC)  
KBBT/Portland, OR (HAC)  
WDCG/Raleigh, NC (CHR/P)

WZNE/Rochester, NY (HAC)  
KZZD/Sacramento, CA (HAC)  
WVVR/Salt Lake City, UT (AA)  
KENZ/Salt Lake City, UT (AA)  
KFMB/San Diego, CA (HAC)  
KLLC/San Francisco, CA (HAC)  
KRUZ/Santa Barbara, CA (HAC)  
WHPT/Tampa, FL (AA)  
WSSR/Tampa, FL (HAC)  
KZPT/Tucson, AZ (HAC)  
WMBX/West Palm Beach, FL (HAC)  
WXLD/Worcester, MA (HAC)

42 Total Stations

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

# SIXPENCE NONE THE RICHER



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"Sixpence is a perfect summer record, phones every time we play it!"  
- Louis Kaplan, KLLC (23 spins last week!)

"This record is perfect for my radio station. I love this song and this band."  
- Garrett Michaels, WPLT

"If you haven't listened yet, you're an idiot! If you haven't put it in rotation yet, what are you waiting for?"  
- Mike Halloran, XHRM

"Kiss me"

Radio remix by Ben Grosse www.squinterland.com





# CALLOUT AMERICA®

## EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES AUGUST 7, 1998

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of July 13-19.

### CHR/POP

ARTIST TITLE LABEL(S)	TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)				TOTAL% FAMILIARITY	TOTAL% BURN
	TW	LW	2W	3W		
AEROSMITH I Don't Want To Miss A Thing (Columbia)	4.07	4.09	3.78	3.91	80.2%	15.3%
GOO GOO DOLLS Iris (Warner Sunset/Reprise)	4.05	4.11	4.03	4.13	87.1%	20.0%
PRAS MICHEL f/ODB & MYA Ghetto Supastar... (Interscope)	3.95	3.80	3.80	3.84	72.8%	16.8%
BRANDY & MONICA The Boy Is Mine (Atlantic)	3.90	3.99	3.84	3.89	79.7%	23.5%
EDWIN MCCAIN I'll Be (Lava/Atlantic)	3.89	3.89	3.64	3.79	74.5%	15.6%
NEXT Too Close (Arista)	3.82	3.78	3.81	3.76	65.3%	19.8%
FAITH HILL This Kiss (Warner Bros.)	3.79	3.68	3.77	3.71	48.0%	11.1%
MATCHBOX 20 Real World (Lava/Atlantic)	3.77	3.64	3.56	3.64	79.0%	19.8%
FASTBALL The Way (Hollywood)	3.73	3.54	3.61	3.59	85.1%	27.5%
BACKSTREET BOYS I'll Never Break Your Heart (Jive)	3.70	3.76	—	—	54.0%	9.2%
HARVEY DANGER Flagpole Sitta (Slash/London/Island)	3.70	3.55	3.53	3.53	40.6%	8.2%
WILL SMITH Just The Two Of Us (Columbia)	3.70	3.72	3.58	3.71	85.1%	25.7%
VOICES OF THEORY Dimelo (Say It) (H.O.L.A./Red Ant)	3.68	—	—	—	35.9%	7.7%
SEMISONIC Closing Time (MCA)	3.65	3.74	3.73	3.73	78.5%	21.5%
EVERCLEAR I Will Buy You A New Life (Capitol)	3.60	3.68	3.61	3.49	54.5%	13.6%
CELINE DION To Love You More (550 Music)	3.59	3.43	3.40	3.58	73.5%	20.5%
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)	3.58	—	—	—	32.4%	8.7%
ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	3.57	3.60	3.56	3.57	83.2%	31.4%
SARAH MCLACHLAN Adia (Arista)	3.57	3.62	3.46	3.60	78.0%	27.0%
ALL SAINTS Never Ever (London/Island)	3.49	3.53	3.43	3.48	54.2%	12.1%
CREED My Own Prison (Wind-up)	3.48	3.68	3.58	3.56	34.2%	7.4%
JENNIFER PAIGE Crush (Edel America/Hollywood)	3.48	3.34	2.96	3.22	48.0%	13.1%
SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	3.45	3.42	3.21	3.32	67.8%	17.3%
FIVE When The Lights Go Out (Arista)	3.40	3.31	3.45	3.28	52.0%	11.9%
'N SYNC Tearin' Up My Heart (RCA)	3.38	3.52	3.29	—	52.0%	13.9%
SAVAGE GARDEN To The Moon And Back (Columbia)	3.36	3.45	3.17	3.15	67.3%	18.3%
NATALIE MERCHANT Kind & Generous (Elektra/EEG)	3.23	3.24	3.11	3.36	80.4%	32.4%
ACE OF BASE Cruel Summer (Arista)	3.22	3.23	3.06	3.17	61.1%	14.4%
MADONNA Ray Of Light (Maverick/WB)	2.99	3.15	3.03	3.15	72.5%	29.2%
SWIRL 360 Hey Now Now (Mercury)	2.95	—	—	—	20.0%	5.0%

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

### CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Movie music grabs this week's top three positions on Callout America — R&R's exclusive survey of 400 women aged 12-34.

Twenty-two years after their first top 10 hit, "Dream On," Aerosmith tops Callout America for the first time with "I Don't Want To Miss A Thing," (Columbia), from the movie *Armageddon*. "Don't" posts a 4.07 total favorability score, while ranking second in teens (4.31) and 18-24s (4.01), and fourth 25-34 (3.83).

"Iris" by Goo Goo Dolls (Warner Sunset/Reprise), from the multi-platinum soundtrack to *City Of Angels*, is second overall with a 4.05. "Iris" is tops among 18-24s (4.11) and 25-34s (3.93).

"Ghetto Supastar (That Is What You Are)" by Pras Michel f/ODB & Mya (Interscope), from the movie *Bulworth*, leaps to third overall with a 3.95. "Supastar" is tops among teens (4.32) and third with women 18-24 (4.00).

"This Kiss" by Faith Hill (Warner Bros.) is testing across the board. "Kiss" is seventh overall (3.79), eighth 12-17 (3.92), 10th 18-24 (3.66), and fifth 25-34 (3.81).

"Flagpole Sitta" by Harvey Danger (Slash/London/Island) is raised 3.55-3.70 overall (tied for 10th), while ranking sixth 18-34 (3.85), and second in the South (4.00).

An important component in callout research is to constantly review your hooks. This week, after hearing success stories at key stations that used an alternate hook, the Callout America hook for "To Love You More" by Celine Dion (550 Music) was revised. The track went 3.43-3.59 overall and made the top 10 25-34.

"Dimelo (Say It)" by Voices Of Theory (H.O.L.A./Red Ant) and "Intergalactic" by the Beastie Boys (Grand Royal/Capitol) both debut with quality first-week scores (3.68 and 3.58, respectively). Both titles are already top 10 18-24.

"Crush" by Jennifer Paige (Edel America/Hollywood) continues to grow along with its familiarity, trending 2.96-3.34-3.48 in total favorability.

# FAITH HILL "THIS KISS"



**R&R #7 Rank Overall**      **3.79 Mean Score**  
**Callout #8 Rank 12 - 17 Female**      **3.92 Mean Score**  
**America #10 Rank 18 - 24 Female**      **3.66 Mean Score**  
**#5 Rank 25 - 34 Female**      **3.81 Mean Score**

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

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

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

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

**R&R CHR/POP 36-34**  
**Top 40 Mainstream Monitor Debut 36\***  
**Billboard Hot 100 28\* - 25\***





TONY NOVIA

## The Key To Our Future

### GM and programmers discuss investing in and training talent

So much has been said about talent and, in many cases, the perceived lack of talent in radio at the present time. This was a hot issue at this year's Conclave, a convention widely respected for its dedication to training people to become better programmers and talent. In part two of our follow-up to the CHR session, KDWB, KTCZ & WRQC /Minneapolis VP/GM **Marc Kalman**; KDWB PD **Rob Morris**; WDCG, WRDU, WRFN & WTRG/Raleigh OM **Brian Burns**; and WSNX/Grand Rapids PD **John Thomas** discuss their hands-on experience with talent at their winning radio stations. The session was moderated by KRBE/Houston PD **John Peake**.

**Peake:** Let's discuss training. There are a lot of young people searching for mentors and looking to move up in our business. I believe we can agree that there is a serious lack of training in the radio industry. To the best of my knowledge, there is no PD school and no major university that offers courses in anything remotely similar to what my job is. Most of you who have gone to school know there is not a class in college that teaches you how to deal with the record industry. Do you feel our industry needs a training program for personalities and programmers?

**Morris:** Three days prior to this year's R&R Convention, Chancellor Media conducted their first group programming meeting. Steve Rivers scheduled it, and it was great. Steve brought in speakers from research companies, Arbitron, and other media-related companies. It was a great meeting and learning experience for everyone. John is right when he says much of what we do cannot be taught in college. The best place to learn is on the job. I was fortunate to move up to an Assistant PD position where I saw myself as training to someday be a PD. I believe companies like Chancellor,

by holding these types of meetings and making such a commitment to talent, are on the right track to helping people learn and providing them with the opportunity to expand their duties. I can tell you, during the presentations I found myself writing everything down. While I wanted to absorb it at that moment, I also wanted to

forget that, everything else will take care of itself. I don't think we will forget our roots.

**Peake:** Is there advice that each of you can offer to young people who want to get into radio as a DJ or even a PD? What can they do to get your attention and get a job at your radio station?

**Thomas:** I get disturbed when I hear that there is a lack of talent. There are hundreds of young and talented people out there, but sometimes, as PDs, we get so busy in our own day-to-day situations that we don't go out there and find them. We also have to be willing to work with them through the process. Unfortunately, the talent pool does not seem to be as hungry as it was when I came up through the system. I would work a full-time job, and the PD would call me at 7:00 and tell me he

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**At my first job, I remember asking questions like, 'Why do you cart up the music? Why do you play that song there and follow it with this song?' This is how I began my learning process.**

— Rob Morris



Marc Kalman



Rob Morris



Brian Burns



John Thomas



John Peake

have as much as possible in writing to put away and go back to at some time for a point of reference.

What drove me to be a PD is a deep passion to be in this business; I want to do this job. If this description fits you, then I advise you to learn everything about this job that you can when you get yourself into a station. At my first job, I remember asking questions like, "Why do you cart up the music? Why do you play that song there and follow it with this song?" This is how I began my learning process.

**Peake:** All of you love radio, and you probably swept the floors, cleaned the bathroom, did weekends, drove the van, wrecked the van — anything at all to get your foot in the door and the opportunity to work at a radio station. Today, the talent pool, for whatever reason, does not seem as hungry, and we have technology like Virtual Radio breathing down our necks and taking away radio jobs. Where's it all going?

**Burns:** We can never forget that we are still a people business. Machinery will never take our place, because we are entertainers. Entertaining and creating that relationship with the listener are what this business is all about. If we don't

needed me to do overnights, and I was there.

That type of stuff does not happen much anymore, but we still have to invest in talent. If we don't, we are not going to recycle, and the great radio stations are going to go away. The key for programmers when it comes to talent is, yes, we are busy and we get tons of calls, but we have to take the time to teach and work with talent. My definition of a talent is someone who is hungry, passionate, and driven. If they have those qualities, they are teachable. While colleges and broadcasting schools help provide the basics, when they come out of those schools, they are handed a piece of paper that sometimes does not mean anything.

Young talent also has to get involved with talented programmers like Brian [Burns] and Rob [Morris], who can help shape and guide their careers. There are many programmers who took care of me for three or four years before I ever met them in person. [Consultant and former KDWB PD] Mark Bolke picked up the phone every week to talk to me for two years until I finally met him a year ago. Brian Kelly in Chicago did same thing. We have to take it upon our-

selves to give back to the people who are sitting out there trying to make it. Let's help them cut their teeth and become the great talent and PDs of the future. If we don't, we are in big trouble.

**Burns:** We tend, in this business, to hire skills. Well, you can help people develop skills, but what you can't help people develop is character. My recommendation is to find people who have the work ethic and character and help them develop their skills. If you hire skills and they don't have that character and work ethic, there is nothing you can do to change that.

**Peake:** What advice can you offer about getting that opportunity? What do people need to do to get your attention?

**Kalman:** There is nobody that we won't talk to. Every day before I go home, I return every call that is on my desk, and I don't leave until I return all the calls. Everyone is welcome to come see us at KDWB. If we have a young programmer, Rob [Morris] will see them, and that goes for whoever it might be. Mark Bolke can tell you about a young kid from Fairmont, Minnesota. Quite a few years ago, he wrote us a letter explaining how his dream was to one day work at KDWB. I called him and spoke with his father, and when the kid was a senior in high school, we invited him to come and spend a day with our programming people. He took us up on the offer, and while he was at the station, I encouraged him to go to the university and get an education. Now he is on the air in New York. We all have to remember that we were all helped somewhere along the line.

**Peake:** Mark, when you are interviewing PDs, what do you look for? What skills are important to you?

**Kalman:** People skills and programming skills are obvious requirements for the job. You need the programming skills and you need to know the basics, but even beyond the basics, how do you keep the family together? For example, at KDWB we've had our talent on the air a long time, and we don't need a genius to come in and disrupt it. We don't need to hire a new morning show or new night person. What you need to know is how to keep the continuity and how to appreciate the history of the station, what we built and how we built it. It's your job to continue on, evolve, and grow the radio station to new heights and new levels without being disruptive. Therefore, the heart and soul of the person are almost the

key. Programming skills are also vital, but you have to be a good soul to get to the other part of the acquisition.

**Peake:** John, you are in a smaller market. How do you find young talent, and when do you give them their shot?

**Thomas:** I don't put anyone on the air who is not ready. What I try to do is find someone who has the ability, the passion and the drive, then I try to work with them. I brought in an afternoon guy who worked overnights at WKBQ in St. Louis. Everyone said, "Don't hire him; he's too much work." Those are the type of guys I want. I want someone who is going to go out there and push the envelope a little bit. I'd rather bring them back than have to push them.

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**There are hundreds of young and talented people out there, but sometimes, as PDs, we get so busy in our own day-to-day situations that we don't go out there and find them.**

— John Thomas

The game is won in the trenches with your people. If you are not explaining to them what the goal of the radio station is, you are going to fail. So I'd rather take someone who has a lot of raw talent and ambition. When they are passionate, they will deliver the numbers. My guys walk around like they own that building, and I'd rather have it that way.

**Peake:** How much time do you spend with your talent?

**Thomas:** I meet with my morning show every day. I might do this differently, but I don't sit down and critique a tape every day. That is a waste of time. I try to teach them what we are trying to do. I work with my midday girl every week, because she needs that. I work with my afternoon guy once every six weeks, and my night guy once every couple of months. I think the key is not to overmanage them, because they are creative people. When you sit across the desk from a talent and you talk to them about something they did on the air or something that they are not doing on the air, they are defensive. You have to win them over and almost partner with them.

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**Entertaining and creating that relationship with the listener are what this business is all about. If we don't forget that, everything else will take care of itself.**

— Brian Burns

ff

# 98°

JUST BECAUSE.....

BECAUSE THEIR FIRST SINGLE *Invisible Man* WAS CERTIFIED GOLD IN THE U.S.

BECAUSE THEIR DEBUT ALBUM 98° WAS CERTIFIED GOLD IN CANADA

BECAUSE THEIR DEBUT ALBUM 98° WAS TOP 10 IN ASIA...

*because of you* THE FIRST SINGLE FROM THE ALBUM, 98° *And Rising*.







# HARVEY DANGER

**Callout America #6**



## “Flagpole Sitta”

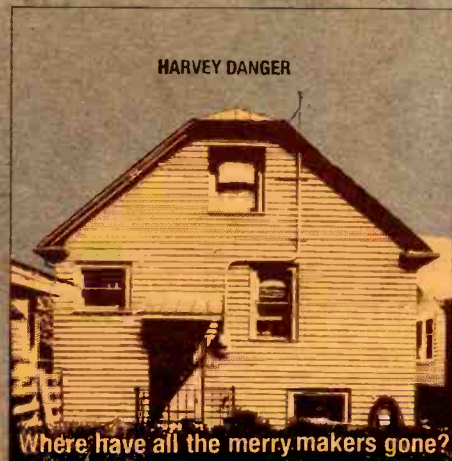
**Over 25,000  
Albums Scanned  
This Week!**

R&R CHR/Pop 40  
R&R Alternative 3  
R&R Rock 46-39  
9 New Adds This Week!  
New Majors Include:  
WFLZ  
KZZO

### Early Phones At!

KBKS	KZZO
KZHT	WQSL
WABB	WKRZ
WKFR	WAYV
WHZZ	WSTW
KC101	WMRV
KBFM	WXYV
KYSR	WJMX
KIIS	and many more!

*Mike Preston, PD/KBKS Seattle*  
"Very very good early callout,  
this one looks like it could be huge!"



Managed by AAM

Produced by John Goodmanson and Harvey Danger

the arena rock recording company

email: takinaride@aol.com



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## NEW &amp; ACTIVE

**BIG PUNISHER** FJOE Still Not A Player (*Loud*)  
Total Plays: 473, Total Stations: 26, Adds: 3

**4 THE CAUSE** Stand By Me (*RCA*)  
Total Plays: 441, Total Stations: 22, Adds: 0

**PURE SUGAR** Delicious (*Geffen*)  
Total Plays: 413, Total Stations: 34, Adds: 5

**AALIYAH** Are You That Somebody? (*Atlantic*)  
Total Plays: 358, Total Stations: 14, Adds: 4

**CLEOPATRA** Cleopatra's Theme (*Maverick/WB*)  
Total Plays: 336, Total Stations: 26, Adds: 2

**EVERYTHING** Hooch (*Blackbird/Sire*)  
Total Plays: 280, Total Stations: 63, Adds: 51

**EVE 6** Inside Out (*RCA*)  
Total Plays: 228, Total Stations: 37, Adds: 17

**DEBORAH COX** Things Just Ain't The Same (*Arista*)  
Total Plays: 211, Total Stations: 23, Adds: 6

**TATYANA ALI** Daydreamin' (*MJ/Work*)  
Total Plays: 175, Total Stations: 11, Adds: 2

**NICOLE** Make It Hot (*EastWest/EEG*)  
Total Plays: 140, Total Stations: 16, Adds: 5

**ANGGUN** Snow On The Sahara (*Epic*)  
Total Plays: 137, Total Stations: 25, Adds: 16

**FUEL** Shimmer (*550 Music*)  
Total Plays: 137, Total Stations: 13, Adds: 2

**SMASHING PUMPKINS** Perfect (*Virgin*)  
Total Plays: 128, Total Stations: 19, Adds: 6

**FOO FIGHTERS** Walking After You (*Elektra/Roswell/Capitol*)  
Total Plays: 86, Total Stations: 11, Adds: 7

**KELLY PRICE** Friend Of Mine (*T-Neck/Island*)  
Total Plays: 82, Total Stations: 11, Adds: 2

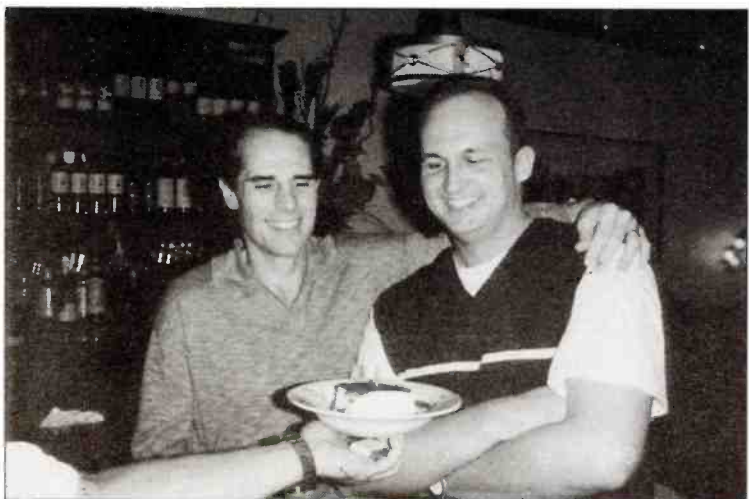
**SISTER HAZEL** Concede (*Universal*)  
Total Plays: 63, Total Stations: 11, Adds: 7

**CHRISTINA AGUILERA** Reflection (*Walt Disney*)  
Total Plays: 47, Total Stations: 10, Adds: 2

Songs ranked by total plays



**EIGHT IS ENOUGH ...** — especially with this group. Planning mischief and mayhem are (l-r) Arista's Tom Maffei, Motown's Davey D., Jeff McClusky's Rick Cooper, Jeff McClusky, WBBM/Chicago PD Todd Cavanah, R&R's Tony Novia, Columbia's Lee Leipsner, and WBBM/Chicago MD Erik Bradley.



**BIRTHDAY BUDDIES** — One candle for these two egos, you've got to be kidding. Seen here sharing the same birthday cake are WBBM/Chicago MD Erik Bradley and Jeff McClusky.

## NEW RELEASES

ADDS AUGUST 11

**CHERRY POPPIN' DADDIES** Brown Derby Jump (*Mojo/Universal*)

**CULTURE CLUB** I Just Wanna Be Loved (*Virgin*)

**KENNY LATTIMORE** Days Like This (*Columbia*)

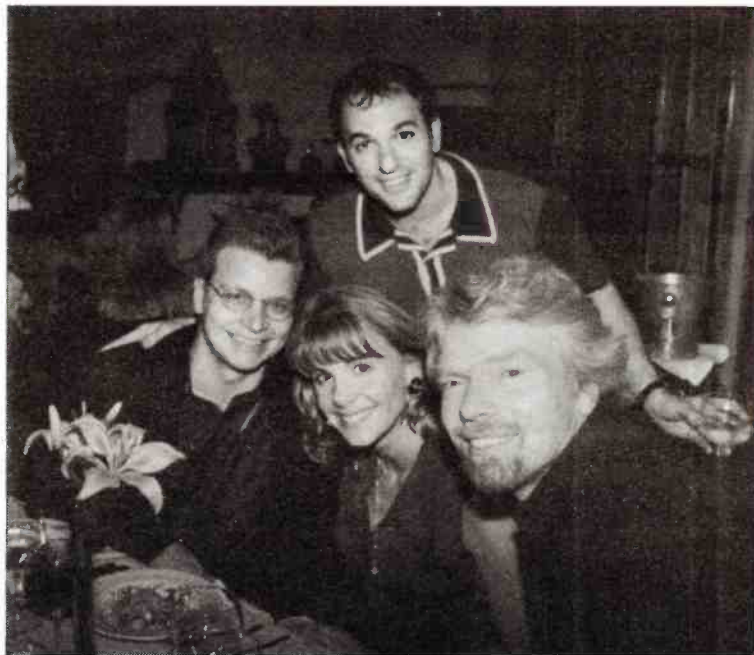
**MONIFAH** Touch It (*Uptown/Universal*)

**98 DEGREES** Because Of You (*Motown*)

**QUEEN f/WYCLEF JEAN** Another One... (*DreamWorks/Geffen*)

**SISTER SOLIEL** Torch (*Universal*)

**WILD ORCHID** Be Mine (*RCA*)



**PARTY PARTNERS** — During a recent event, these fine people wanted to take a balloon ride across the world. However, they decided to stay grounded. Happy to be on solid ground are (standing) V2 Head/Promotion Matt Pollack; (sitting, l-r) MTV VP/Programming Ken Benson, wife Lori, and Richard Branson.



**TELL ME ...** — what a diva Universal artist Billie Myers is. After performing at KMXV/Kansas City's Red, White, and Blue concert, Myers (c) does some post-concert posing with Universal's Jodi Ryan Bland and KMXV PD Jon Zellner.

## Stations and their adds listed alphabetically by market

<p><b>WFLY/Albany, NY</b>                      DM: Michael Morgan                      PD: Rob Dawes                      MD: Ron Williams                      VOICES OF THEORY "Dimelo"                      EVERYTHING "Hoop"</p>	<p><b>WSSX/Charleston, SC</b>                      PD: Billy Surf                      MD: Christine Cross                      EYE 6 "Hoop"                      9 BACKSTREET BOYS "Everybody"                      10</p>	<p><b>KMCK/Fayetteville, AR</b>                      PD: Scott Johnson                      MD: Mike Chase                      100 FIGHTERS "Waking"                      EVERYTHING "Hoop"                      DAKOTA MOON "Another"</p>	<p><b>WZYP/Huntsville, AL</b>                      PD: Bill West                      MD: Chris Callaway                      No Adds</p>	<p><b>KIIS/Los Angeles, CA</b>                      PD: Dan Kieley                      APD/MD: Tracy Austin                      12 LAURYN HILL "Carly"                      12 BARENAKED LADIES "Week"                      12 SARAH MCCLEAN "Ada"</p>	<p><b>WKCI/New Haven, CT</b>                      PD: Kelly Nash                      EVERYTHING "Hoop"                      EDEN "Enemy"</p>	<p><b>WRPO/Providence, RI</b>                      PD: Tony Bristol                      MD: Dave Morris                      No Adds</p>	<p><b>KRUF/Shreveport, LA</b>                      PD/MD: Gary Robinson                      EYE 6 "Hoop"                      EVERYTHING "Hoop"                      ANGGUN "Sabara"</p>	<p><b>WWWZ/Tupelo, MS</b>                      PD/MD: Rick Stevens                      EYE 6 "Hoop"                      EVERYTHING "Hoop"</p>
<p><b>KQID/Alexandria, LA</b>                      PD: Kahuna                      APD/MD: Jay Stevens                      DONNA LEWIS "From"                      NICOLE "Maki"                      ANGGUN "Sabara"                      EVERYTHING "Hoop"                      AURORA &amp; ALAYNA "Earl"</p>	<p><b>WWSR/Charleston, WV</b>                      PD: Mark Summer                      16 EAGLE-EYE CHERRY "Save"</p>	<p><b>WWCK/Fiint, MI</b>                      PD: Scott Seiple                      MD: Nathan Reed                      10 INDI "Time"                      3 SMASHING PUMPKINS "Perfect"                      5 EVERYTHING "Hoop"                      DEBORAH COX "Things"</p>	<p><b>WZPL/Indianapolis, IN</b>                      PD: Tom Gjerdrum                      MD: Dave Decker                      No Adds</p>	<p><b>WOJX/Louisville, KY</b>                      DM/MD: C.C. Matthews                      APD/MD: Rod Phillips                      PM DAWN "Bright"                      EVERYTHING "Hoop"                      EDWIN MCCAIN "Earl"</p>	<p><b>WOGN/New London, CT</b>                      DM: Franco                      PD: Jim Reitz                      APD: Brent McKay                      VOICES OF THEORY "Dimelo"                      JANET "Deep"</p>	<p><b>WHTS/Quad Cities, IA-IL</b>                      DM: Tony Waitekus                      MD: Brian Scott                      FAITH HILL "Kiss"                      EVERYTHING "Hoop"</p>	<p><b>WNDO/South Bend, IN</b>                      PD/MD: Casey Daniels                      HARVEY DANGER "Faggote"                      FAITH HILL "Kiss"                      JANET "Deep"                      BRIAN SETZER ORCH "Jump"                      4</p>	<p><b>KISX/Tyler, TX</b>                      Interim PD: Larry Kent                      MD: Mick Fulgham                      JANET "Deep"                      EVERYTHING "Hoop"                      BEASTIE BOYS "Inter"</p>
<p><b>WNKS/Charlotte, NC</b>                      PD: Brian Bridgman                      MD: Danny Wright                      BEASTIE BOYS "Inter"                      WILL SMITH "Fly"                      EVERYTHING "Hoop"</p>	<p><b>WJMX/Florence, SC</b>                      OM/MD: Keith Mitchell                      APD/MD: Kyle                      EVERYTHING "Hoop"                      FAR TOO GOOD "Good"                      SISTER HAZEL "Concede"                      BEASTIE BOYS "Inter"</p>	<p><b>WJWB/Ft. Myers, FL</b>                      PD: Chris Cue                      MD: Randy Sherwyn                      FAITH HILL "Kiss"                      BARENAKED LADIES "Weeks"</p>	<p><b>WY0Y/Jackson, MS</b>                      GM/MD: Dick D'Neil                      APD/MD: Kevin Vaughan                      EYE 6 "Hoop"                      8</p>	<p><b>KZII/Lubbock, TX</b>                      PD: Jay Shannon                      MD: Steve Logan                      MATCHBOX 20 "Real"                      BEASTIE BOYS "Inter"                      CLEOPATRA "Theme"</p>	<p><b>KUMX/New Orleans, LA</b>                      DM: Dave Stewart                      PD/MD: Kandy Klutch                      AALIYAH "Somebody"</p>	<p><b>WCCG/Raleigh, NC</b>                      DM: Kip Taylor                      PD: Chris Edge                      ANGGUN "Sabara"                      ACROSMITH "Bless"                      JUMP LITTLE CHILDREN "Clean"</p>	<p><b>KZZU/Spokane, WA</b>                      DM: Ken Hopkins                      MD: John Conner                      4 BACKSTREET BOYS "Break"                      4</p>	<p><b>WSKS/Utica, NY</b>                      PD: Stew Schantz                      APD/MD: Gina Jones                      EVERYTHING "Hoop"                      MACKLA "First"                      SMASHING PUMPKINS "Perfect"</p>
<p><b>WAEB/Allentown, PA</b>                      PD: Brian Check                      MD: Chuck McGee                      ALL SAINTS "Never"                      BRIAN SETZER ORCH "Jump"</p>	<p><b>KLRS/Chico, CA</b>                      PD/MD: Christopher Cair                      3 EYE 6 "Hoop"                      1 EVERYTHING "Hoop"</p>	<p><b>WKBK/Ft. Myers, FL</b>                      PD: Chris Cue                      MD: Randy Sherwyn                      FAITH HILL "Kiss"                      BARENAKED LADIES "Weeks"</p>	<p><b>WAPE/Jacksonville, FL</b>                      DM/MD: Cal Thomas                      APD/MD: Tony Mann                      BARENAKED LADIES "Week"</p>	<p><b>WZEB/New Orleans, LA</b>                      Dir./Dps: Nick Ferrara                      PD: Rob Wagnan                      GROUP PD: James Gregory                      NOU "Time"                      32 OFFER DAY "Real"                      28 XS-CAPE "Arms"                      10 PUBLIC ANNOUNCEMENT "Body"                      6 EAGLE-EYE CHERRY "Save"                      5 THIRD EYE BLIND "Juniper"</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Ray Michaels                      BEASTIE BOYS "Inter"                      EVERYTHING "Hoop"                      EYE 6 "Hoop"                      ANGGUN "Sabara"</p>	<p><b>WRFY/Reading, PA</b>                      PD: Al Burke                      MD: Scott Parks                      BRIAN SETZER ORCH "Jump"                      SISTER HAZEL "Concede"                      EVERYTHING "Hoop"</p>	<p><b>KHTO/Springfield, MO</b>                      DM: Dave Alexander                      PD: Ray Michaels                      BEASTIE BOYS "Inter"                      EVERYTHING "Hoop"                      EYE 6 "Hoop"                      ANGGUN "Sabara"</p>	<p><b>WWZZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>
<p><b>KQIZ/Amarillo, TX</b>                      Interim PD: Cisco Kidd                      INDI "Time"                      16 JAMIE "Deep"                      EVERYTHING "Hoop"</p>	<p><b>WKRO/Cincinnati, OH</b>                      DM: Mike Marino                      PD: Bill Klaproth                      MD: Jim Kelly                      3 NEXT "Close"</p>	<p><b>WGLW/Johnstown, PA</b>                      PD: Rich Adams                      MD: Mitch Edwards                      7 EVERYTHING "Hoop"                      HARVEY DANGER "Faggote"                      FAITH HILL "Kiss"</p>	<p><b>WZEE/Madison, WI</b>                      PD: Jimmy Steele                      MD: Tommy Bodean                      12 BEASTIE BOYS "Inter"                      2 BEASTIE BOYS "Inter"                      DAKOTA MOON "Another"                      PURE SUGAR "Delicious"                      PURE SUGAR "Delicious"</p>	<p><b>WHYZ/New York, NY</b>                      PD: Tom Poleman                      APD: Kid Kelly                      MD: Cubby Bryant                      No Adds</p>	<p><b>WVVO/Richmond, VA</b>                      Interim MD: Travis Dylan                      No Adds</p>	<p><b>WRVQ/Richmond, VA</b>                      Interim MD: Travis Dylan                      No Adds</p>	<p><b>WNTQ/Syracuse, NY</b>                      PD: Tom Mitchell                      MD: Jimmy Dison                      SISTER HAZEL "Concede"                      ANGGUN "Sabara"                      EVERYTHING "Hoop"                      FOO FIGHTERS "Waking"</p>	<p><b>WIFC/Wausau, WI</b>                      PD: Paul Kraimer                      MD: Jeff Murray                      7 MERIL BAINEBRIDGE "Lonely"</p>
<p><b>KGOT/Anchorage, AK</b>                      DM: Mark Murphy                      PD: Paul Walker                      INDI "Time"</p>	<p><b>WZJM/Cleveland, OH</b>                      PD: Dave Eubanks                      MD: Action Jackson                      DREAMHOUSE "Stay"</p>	<p><b>WKFR/Kalamazoo, MI</b>                      PD: Dave Michaels                      MD: Craig Russell                      BEASTIE BOYS "Inter"                      EYE 6 "Hoop"</p>	<p><b>KBFM/McAllen-Brownsville, TX</b>                      DM: Billy Santiago                      APD/MD: Jeff DeWitt                      13 SHAGGY FIJARET "Luv"                      12 GLORIA ESTEFAN "Say"                      5 PURE SUGAR "Delicious"                      BEASTIE BOYS "Inter"                      DEBORAH COX "Things"</p>	<p><b>WVNZ/Norfolk, VA</b>                      PD: Don London                      MD: Jay West                      15 SWIRL "360"                      2 TAYLOR ALI "Dreamtime"</p>	<p><b>WVWX/Spokane, WA</b>                      PD: Lisa McKay                      Interim MD: Travis Dylan                      No Adds</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>	<p><b>WKRO/Wichita, KS</b>                      PD: Jack Oliver                      MD: Craig Hubbard                      EVERYTHING "Hoop"                      BEASTIE BOYS "Inter"                      DAKOTA MOON "Another"                      INDI "Time"</p>	
<p><b>WSTR/Atlanta, GA</b>                      PD: Dan Bowen                      MD: J.R. Ammons                      EYE 6 "Hoop"</p>	<p><b>KKMG/Colorado Springs, CO</b>                      APD: Paul Johnson                      MD: Rob Ryan                      EYE 6 "Hoop"                      EVERYTHING "Hoop"</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>	<p><b>WVWX/Spokane, WA</b>                      PD: Lisa McKay                      Interim MD: Travis Dylan                      No Adds</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>	<p><b>WPXY/Rochester, NY</b>                      DM/MD: Clarke Ingram                      MD: Mike Danger                      BARENAKED LADIES "Week"                      BIG PUNISHER FLIDE "Shit"</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>	<p><b>WVWZ/Washington, DC</b>                      PD: Dale O'Brian                      APD/MD: Ron Ross                      3 BARENAKED LADIES "Week"                      BEASTIE BOYS "Inter"                      MASTER JONES "Destiny"</p>

140 Total Reporters  
 139 Current Reporters  
 136 Current Playlists

Reported Frozen Playlist (3):  
 WAY/Atlantic City, NJ  
 KZMG/Boise, ID  
 WSTO/Evansville, KY

Did Not Report For Two Consecutive Weeks; Data Not Used (1):  
 WERZ/Portsmouth, NH















**LAKIESHA BERRI**  
**THE FREAKY THINGS**

FROM THE MOTION PICTURE SOUNDTRACK

**SNAKE EYES**

**GOING FOR CHR/RHYTHMIC ADDS**  
**AUGUST 10**

Produced by Emosia  
Management: Mark Liggett Legend Entertainment

Motion Picture artwork © 1998 Parade Pictures © 1998 Hollywood Records

**Hollywood**  
RECORDS

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

# CHR/RHYTHMIC PLAYLISTS

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

**MARKET #1**  
**WKTU/New York**  
(201) 420-3700  
Blue/Shane

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
46	64	72	71	HANNA/You Only Have To...
52	54	59	69	ROCKWELL/A Dream
64	74	57	66	DEBORAH COOK/Things Just Ain't...
45	53	53	53	BRANDY & MONICA/The Boy Is Mine
55	43	48	53	SHANIA TWAIN/You're Still The One
26	29	34	34	WILL SMITH/Just The Two Of Us
53	54	58	46	BRIAN MCKNIGHT/Anytime
55	50	45	45	AMBER/One More Night
29	35	36	36	LA BOUGH/You Whom Forget Me
9	27	44	36	QUEEN BOMBO/Love You More
35	46	39	34	ROCKWELL/FULLAGE/Cant We Try
53	34	24	33	NATALIE IMBRUGLIA/Tom
62	53	37	32	K-CI & JOJO/My Life
17	25	32	32	BACKSTREET BOYS/It Never Breaks...
28	26	29	30	PRAS MICHEL FOOB.../Ghetto Supastar...
24	28	24	29	'N SYNC/Lean Up My Heart
10	16	16	16	ACE OF BASE/One Summer
12	16	16	16	LAURYN HILL/Cant Take My...
8	15	24	24	INQU/Time After Time
26	25	22	22	ALL SAINTS/Never Ever
23	18	15	18	JANET/Go Deep
25	19	17	17	ULTRA NATE/Free
32	16	24	21	NEXT/Too Close
13	13	10	15	TAMPERER/FMAH/Free II
16	16	14	15	VOICES OF THEORY/Dimelo (Say It)
7	14	14	14	GLORIA ESTEFAN/Oye
20	22	14	14	VOICES OF THEORY/Dimelo (Say It)
11	11	11	13	DREAMHOUSE/Stay
15	12	12	12	WILL SMITH/Just The Two Of Us
12	9	7	11	SAVAGE GARDEN/Truly Madly Deeply
8	11	10	11	PURE SUGAR/Delicious
12	7	10	9	SELENA/Dumping Of You
5	6	7	5	MONICA/The First Night
5	6	7	5	SPARKLE/Be Careful
11	15	14	5	BILLIE MYERS/Kiss The Rain

**MARKET #1**  
**HOT 97.3**  
WJHT/New York  
(212) 229-9797  
Clobery

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
42	42	44	43	BIG PUNISHER FUDGE/Sil Not A Player
42	44	43	43	JANET/Get Lonely
42	43	43	43	NEXT/Too Close
42	41	45	42	CAMRON F/MAH/Horse & Carriage
19	42	44	42	DMX/Stoo Bang Greedy
42	42	45	41	PRAS MICHEL FOOB.../Ghetto Supastar...
29	29	29	41	JERMAINE DUPRI/JAZZ/Money Ain't A Thing
36	37	39	41	ALIYAH/Are You That...
21	36	37	38	MARY J. BLIGE/Missing You
21	36	37	38	MONICA/The First Night
43	40	40	33	DMX/Ruff Ryders Anthem
43	40	40	33	BRANDY & MONICA/The Boy Is Mine
42	32	31	33	SPARKLE/Be Careful
32	41	40	33	BRIAN MCKNIGHT/The Only One For Me
32	30	31	31	QUEEN BOMBO/Party Ain't A Party
32	29	31	31	BRIAN MCKNIGHT/Anytime
33	30	30	31	DMX/Get At Me Dog
40	29	29	29	PUFF DADDY F/MAH/Been Around (Again)
18	21	21	23	NICOLE/Make It Hot
18	21	20	23	BRANDY F/MAH/Top Of The World
18	21	20	23	NUTTA BUTTA/Freak Out
37	23	23	23	JANET/Go Deep
11	22	22	22	MONTELL JORDAN/Can Do That
36	22	21	20	BIG PUNISHER FUDGE/Sil Not A Player
18	20	20	19	LAURYN HILL/Lost Ones
16	16	18	19	MEMPHIS BLEEK/JAZZ/It's Alright
19	17	17	17	SILK THE SHOCKER/Am I My Fault
17	17	15	17	DEF SQUAD/Full Cooperation
16	16	16	16	RIPWIDE SQUAD/Everybody Do...
16	16	16	16	NOREAGA/Superman
17	17	16	15	ONLY/Reax
16	14	13	14	MASE F/PUFF DADDY/Lookin' At Me
16	14	12	12	CHICO DEBARGE/No Guarantee
32	14	12	12	TAMIA/Imagination
11	15	14	5	WYCLEF JEAN/Chickenhead

**MARKET #2**  
**POWER 106.7 FM**  
KPWR/Los Angeles  
(818) 953-4200  
Smith/Young

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
72	67	67	72	NEXT/Too Close
38	44	45	51	JERMAINE DUPRI/JAZZ/Money Ain't A Thing
37	62	51	51	SPARKLE/Be Careful
25	13	50	51	ALIYAH/Are You That...
67	71	60	48	JAYO FELONY/Whatcha Gonna Do
19	33	55	47	MASE F/PUFF DADDY/Lookin' At Me
21	46	43	43	CAMRON F/MAH/Horse & Carriage
71	48	41	42	PRAS MICHEL FOOB.../Ghetto Supastar...
36	39	42	42	SHAQUILLE O'NEAL.../The Way Itz...
56	31	35	42	WC F/ACE CUBE/Cheddar
36	42	37	37	BRANDY F/MAH/Top Of The World
62	37	26	37	ICE CUBE/My Way
38	33	32	32	BIG PUNISHER FUDGE/Sil Not A Player
14	30	30	30	TQ/Westside
22	24	28	28	E-40/Hope I Don't Go Back
33	64	35	27	LAURYN HILL/Cant Take My...
30	50	44	24	QUEEN & WYCLEF JEAN/Another One Bites...
37	22	23	21	2PAC/FERIC WILLIAMS/Do For Love
26	16	14	21	MASE F/PUFF DADDY/Lookin' At Me
27	69	34	14	JON B./They Don't Know
27	16	14	14	JANET/Go Deep
27	16	14	7	MONICA/The First Night

**MARKET #3**  
**B96 CHICAGO**  
WBBM/Chicago  
(312) 944-6000  
Cavanah/Bradley

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
76	78	77	78	WILL SMITH/Just The Two Of Us
78	75	79	77	PRAS MICHEL FOOB.../Ghetto Supastar...
27	75	75	75	BRIAN MCKNIGHT/The Only One For Me
79	77	74	66	NEXT/Too Close
70	65	66	66	USHER/My Way
72	72	74	60	VOICES OF THEORY/Dimelo (Say It)
20	49	59	59	ALIYAH/Are You That...
77	80	69	57	BRANDY & MONICA/The Boy Is Mine
39	41	47	42	JANET/Go Deep
17	41	41	41	SHAGGY F/ANET/Luv Me, Luv Me
48	48	43	39	BRANDY F/MAH/Top Of The World
43	39	42	37	DESTINY'S CHILD/No No
42	35	23	36	MONTELL JORDAN/Lets Ride
38	35	28	35	SPARKLE/Be Careful
27	40	38	34	ALANIS MORISSETTE/Uninvited
27	40	38	34	DESTINY'S CHILD F/UD/With Me Part 1
24	25	31	31	'N SYNC/Lean Up My Heart
12	16	17	17	MASE F/PUFF DADDY/Lookin' At Me
20	18	14	27	GOD GOOD DOLLIES
19	24	24	24	BIG PUNISHER FUDGE/Sil Not A Player
13	16	28	19	'N SYNC/Want You Back
13	11	13	13	ALL SAINTS/Never Ever
31	21	15	18	SAVAGE GARDEN/Top Of The Moon And Back
6	22	8	16	INQU/Time After Time
13	17	12	5	FIVE/When The Lights...
5	17	12	5	NICOLE/Make It Hot

**MARKET #4**  
**KMEL/JAMS**  
KMEL/San Francisco  
(415) 538-1061  
Arbagey/Aure

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
33	29	46	45	E-40/Hope I Don't Go Back
51	58	62	60	ALIYAH/Are You That...
67	66	63	60	LINQ/Whatcha Gonna Do?
49	56	58	59	NICOLE/Make It Hot
61	46	48	58	BIG PUNISHER FUDGE/Sil Not A Player
50	43	45	57	DESTINY'S CHILD F/UD/With Me Part 1
54	33	50	55	JON B./They Don't Know
51	53	50	51	JERMAINE DUPRI/JAZZ/Money Ain't A Thing
49	35	50	59	MYA F/SLIKK.../Move/On
39	50	44	46	BRANDY F/MAH/Top Of The World
25	54	45	45	CAMRON F/MAH/Horse & Carriage
39	28	38	41	MO THUGS FAMILIAR/Good
50	40	12	37	TATYANA ALI/Daydreamin'
55	37	41	37	NEXT/Too Close
6	20	31	31	NEXT/Sil Love You
54	56	51	51	MARY J. BLIGE/Cant Take My...
51	52	51	52	BRANDY & MONICA/The Boy Is Mine
16	14	14	14	JD & MARIAN CAREY/Sweetheart
16	14	14	14	JAYO FELONY/Whatcha Gonna Do
30	28	20	23	TAMIA/So Into You
29	22	21	20	MONICA/The First Night
6	12	11	18	JANET/Go Deep
5	6	5	18	MONTELL JORDAN/Can Do That
5	5	5	5	USHER/My Way
20	21	17	15	MASE F/PUFF DADDY/Lookin' At Me
6	22	8	14	VS/Gate Like Honey
7	12	24	13	SHRO F/MC LYTE/I Like
15	10	5	12	BEASTIE BOYS/Intergalactic
15	10	5	5	KELLY PRICE/Friend Of Mine
5	5	5	5	MONTELL JORDAN/Can Do That
5	5	5	5	MAKED MUSEY/NYCI I Fall
5	5	5	5	GERALD LEVERT/Thinkin' Bout It
5	5	5	5	GINUWINE/Same Of G
5	5	5	5	BLACK-EYED PEAS/Joins And Jams
5	5	5	5	DMX F/FRITH EVANS/How's It Goin' Down?
5	5	5	5	TQ/Westside

**MARKET #4**  
**WILD 94.9**  
KYLD/San Francisco  
(415) 358-9949  
Martin/Archer

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
45	58	71	72	MO THUGS FAMILIAR/Good
26	59	70	70	NICOLE/Make It Hot
49	52	62	70	TATYANA ALI/Daydreamin'
49	64	70	69	ALIYAH/Are You That...
68	59	70	68	INQU/Time After Time
65	66	67	68	BIG PUNISHER FUDGE/Sil Not A Player
58	44	51	53	VOICES OF THEORY/Dimelo (Say It)
65	70	67	45	BRANDY & MONICA/The Boy Is Mine
9	15	32	42	MYA F/SLIKK.../Move/On
11	37	36	36	JON B./They Don't Know
64	49	35	35	LAURYN HILL/Cant Take My...
64	48	34	34	NEXT/Too Close
66	62	46	32	PRAS MICHEL FOOB.../Ghetto Supastar...
18	15	20	32	CAMRON F/MAH/Horse & Carriage
19	24	27	27	BRANDY F/MAH/Top Of The World
7	7	12	27	MASE F/PUFF DADDY/Lookin' At Me
8	12	15	21	ROCKWELL/FULLAGE/Cant We Try
8	12	15	21	E-40/Hope I Don't Go Back
18	18	18	18	BEASTIE BOYS/Intergalactic
18	18	18	18	TQ/Westside
9	9	20	14	GLORIA ESTEFAN/Oye
13	13	13	13	SHAGGY F/ANET/Luv Me, Luv Me
5	6	12	12	GINUWINE/Same Of G
27	32	16	12	WILL SMITH/Just The Two Of Us
24	10	12	12	'N SYNC/Lean Up My Heart
6	9	7	7	NATE DOGG F/WARREN G/Nobody Does It...
5	5	7	7	JAGGED EDGE/Gotta Be
5	10	10	10	DESTINY'S CHILD F/UD/With Me Part 1
12	11	7	6	MONICA/The First Night
5	6	9	6	NEXT/Sil Love You
5	5	5	5	BACKSTREET BOYS/It Never Breaks...
5	5	5	5	TYRESE/Nobody Else
5	5	5	5	XSCAPE/My Little Secret
5	6	9	5	K-CI & JOJO/Don't Rush (Take...)
5	5	5	5	QUEEN LATIFAH/Paper
5	5	5	5	KELLY PRICE/Friend Of Mine

**MARKET #7**  
**WDRQ 93.1 FM**  
WDRQ/Detroit  
(313) 354-9300  
Tear/Jam

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
65	66	67	66	WILL SMITH/Just The Two Of Us
36	36	61	65	MYA F/SLIKK.../Move/On
66	65	66	65	SHANIA TWAIN/You're Still The One
66	65	66	64	NEXT/Too Close
66	65	67	64	K-CI & JOJO/My Life
66	65	67	64	BRIAN MCKNIGHT/Anytime
17	33	37	39	BACKSTREET BOYS/It Never Breaks...
65	65	66	39	BRANDY & MONICA/The Boy Is Mine
23	33	38	38	USHER/My Way
36	36	37	37	ACE OF BASE/One Summer
19	34	36	36	JANET/Go Deep
37	35	36	36	BACKSTREET BOYS/Everybody...
36	35	35	36	MADONNA/Ray Of Light
30	36	35	36	'N SYNC/Lean Up My Heart
26	35	35	35	SHE MOVES/It's Your Love
64	66	39	35	ALL SAINTS/Never Ever
35	35	35	35	SHE MOVES/It's Your Love
37	34	36	34	SAVAGE GARDEN/Top Of The Moon And Back
37	34	33	33	NU FLAVOR/Heaven
31	28	37	33	PURE SUGAR/Delicious
21	33	34	32	SPARKLE/Be Careful
32	26	25	25	FIVE/When The Lights...
21	19	25	25	NICOLE/Make It Hot
25	26	25	24	VOICES OF THEORY/Dimelo (Say It)
25	26	25	24	BRANDY F/MAH/Top Of The World
25	26	25	24	MONIFA/Touch It
25	25	23	23	PRAS MICHEL FOOB.../Ghetto Supastar...
19	27	21	21	JENNIFER PAIGE/Crush
17	12	9	19	BRIAN MCKNIGHT/The Only One For Me
17	12	9	19	SHAGGY F/ANET/Luv Me, Luv Me
13	13	11	14	K-CI & JOJO/Don't Rush (Take...)
13	13	11	14	ALIYAH/Are You That...
13	13	11	14	GINUWINE/Same Of G

**MARKET #8**  
**WPGC Jams 93.5 FM**  
WPGC/Washington  
(301) 441-3500  
Stevens/DeVoe

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
55	59	52	59	JON B./They Don't Know
55	50	57	59	BRANDY & MONICA/The Boy Is Mine
60	52	59	58	ALIYAH/Are You That...
52	47	49	57	JAGGED EDGE/Gotta Be
51	47	54	56	LAURYN HILL/Cant Take My...
28	46	45	44	MYA F/SLIKK.../Move/On
36	35	43	44	CAMRON F/MAH/Horse & Carriage
37	32	33	43	PRAS MICHEL FOOB.../Ghetto Supastar...
52	47	34	40	USHER/My Way
24	37	34	40	XSCAPE/My Little Secret
27	31	34	34	NEXT/Too Close
29	36	34	32	GINUWINE/Same Of G
29				

# URBAN PLAYLISTS

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

**MARKET #2**  
**KKBK/Los Angeles**  
(213) 634-1830  
Santolusso/Fuller

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
58	12	12	12	JERMAINE DUPRI/JAZZMoney Ain't A Thing
46	43	47	47	BRANDY & MONICA/The Boy Is Mine
17	20	41	45	JAYO FELONY/Whatcha Gonna Do
45	42	44	44	NEXT/Too Close
45	43	43	43	BIG PUNISHER FUDE/SI! Not A Player
45	42	42	42	AALIYAH/Are You That...
9	19	30	36	CAMRON FM/ASE/Horse & Carriage
12	20	26	35	TAMIA/So Into You
67	53	45	30	JON B./They Don't Know
17	22	30	30	E-40/Hope I Don't Go Back
26	24	26	30	WC FUDGE/Cheerleader
45	36	37	42	AALIYAH/Are You That...
26	25	25	25	TATYANA ALI/Dreamin'
14	18	24	24	KELLY PRICE/Friend Of Mine
21	16	21	21	NICOLE/Make It Hot
11	11	21	21	TQ/Westside
12	14	18	18	MVA F/SILK.../Movin' On
11	15	19	19	MONICA/The First Night
8	9	16	16	MONTELL JORDAN/Can Do That
30	34	20	14	SPARKLE/Be Careful
21	29	12	12	BRIAN MCKNIGHT/The Only One For Me
14	18	24	24	PRAS MICHEL F/DOB.../Ghetto Supastar...
32	17	16	16	CHICO DEBARGE/No Guarantee
-	10	13	13	DMX F/FAITH EVANS/How's It Goin' Down?
-	10	13	13	XSCAPE/My Little Secret
-	10	13	13	XZIBIT/What U See...
11	13	13	13	NICOLE/Make It Hot
8	8	10	10	LUTHER VANDROSS/Nights In Harlem
8	8	9	9	JANET/Go Deep

**MARKET #3**  
**WGCI/Chicago**  
(312) 427-4800  
Smith/Alan

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
39	32	28	34	KELLY PRICE/Friend Of Mine
39	44	44	48	AALIYAH/Are You That...
22	35	40	47	MAXWELL/Luxury Cococure
39	44	40	43	BRANDY & MONICA/The Boy Is Mine
-	10	30	31	LARRYN HILL/Can't Take My...
16	33	40	40	TRIN-I-TY/Free 5.7/Don't Stop
19	22	20	20	BIG PUNISHER FUDE/SI! Not A Player
40	39	40	39	WILL SMITH/Just The Two Of Us
23	36	39	34	BRANDY FM/ASE/Top Of The World
29	35	37	31	JON B./They Don't Know
16	21	28	28	BOYZ II MEN/Don't Just Fine
25	36	27	27	PRAS MICHEL F/DOB.../Ghetto Supastar...
14	30	26	26	SPARKLE/Move To Move On
31	30	25	25	NEXT/Too Close
28	33	34	25	MICHAEL JACKSON/On The Line
-	-	5	22	DIVINE/Lately
-	-	21	21	JON B./They Don't Know
16	21	20	20	CHICO DEBARGE/No Guarantee
16	21	19	19	BRIAN MCKNIGHT/Anytime
30	24	20	19	SPARKLE/Be Careful
21	22	21	21	USHER/My Way
6	18	18	18	BRIAN MCKNIGHT/The Only One For Me
19	25	18	18	NEW POWER GENERATION/The One
11	14	17	17	NICOLE/Make It Hot
10	14	16	17	SILK THE SHOCKER/Ant My Fault
22	24	19	16	PUBLIC ANNOUNCEMENT/It's About Time
-	-	7	16	ALEXANDER D/NEAL/Overs Again
-	-	7	16	XSCAPE/My Little Secret
10	19	15	15	TAMI DAVIS/How Do I Say I'm...
9	12	15	15	MONICA/The First Night

**MARKET #5**  
**WPHI/Philadelphia**  
(215) 884-9400  
Micofox

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
48	47	52	52	BRIAN MCKNIGHT/The Only One For Me
43	47	49	50	AALIYAH/Are You That...
49	47	49	47	JAGGED EDGE/Gotta Be
29	48	48	49	JERMAINE DUPRI/JAZZMoney Ain't A Thing
44	34	41	41	LARRYN HILL/Can't Take My...
48	50	48	50	BRANDY & MONICA/The Boy Is Mine
47	43	49	49	JON B./They Don't Know
20	48	33	33	DMX/Stop Being Greedy
-	17	28	32	DMX F/FAITH EVANS/How's It Goin' Down?
-	30	31	31	MVA F/SILK.../Movin' On
6	9	23	23	GERALD LEVERT/Thinkin' Bout It
32	24	29	29	BRANDY FM/ASE/Top Of The World
30	25	31	31	WILL SMITH/Just The Two Of Us
31	30	28	28	GINUWINE/Same O'G
24	47	39	27	NICOLE/Make It Hot
29	38	31	27	KELLY PRICE/Friend Of Mine
30	30	25	25	JON B./They Don't Know
31	29	25	25	WILL SMITH/Just The Two Of Us
29	32	23	23	MVA F/SILK.../Movin' On
-	5	20	20	XSCAPE/My Little Secret
14	25	21	21	PUBLIC ANNOUNCEMENT/It's About Time
5	19	19	19	TAMIA/So Into You
5	13	17	17	NORFOLK/Just Fine
21	20	17	17	NEXTA SIB/Love You
8	8	16	16	TATYANA ALI/Dreamin'
5	5	15	15	MONTELL JORDAN/Can Do That
5	5	14	14	ADINA HOWARD/Just The Two Of Us
8	11	13	13	NORFOLK/Just Fine
33	27	11	11	CHICO DEBARGE/No Guarantee
6	6	9	9	GANG STARR/Mikka

**MARKET #5**  
**POWER 99.1**  
**WUSL/Philadelphia**  
(215) 483-8900  
Little/Cooper

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
48	44	44	44	JAGGED EDGE/Gotta Be
8	10	10	10	MAXWELL/Luxury Cococure
40	50	45	45	CAMRON FM/ASE/Horse & Carriage
6	20	43	43	AALIYAH/Are You That...
4	40	43	43	BRANDY FM/ASE/Top Of The World
6	10	26	43	BOYZ II MEN/Don't Just Fine
35	46	25	25	BRIAN MCKNIGHT/The Only One For Me
35	35	40	40	NICOLE/Make It Hot
45	43	50	40	JON B./They Don't Know
-	33	37	37	MVA F/SILK.../Movin' On
35	30	30	30	BRANDY & MONICA/The Boy Is Mine
5	7	12	12	TAMI DAVIS/How Do I Say I'm...
-	13	15	15	MEMPHIS BLEEK/JAZZ-2/It's Alright
38	32	31	31	BIG PUNISHER FUDE/SI! Not A Player
5	6	13	13	XSCAPE/My Little Secret
30	32	26	26	JERMAINE DUPRI/JAZZMoney Ain't A Thing
34	37	28	28	MONICA/The First Night
27	30	28	28	KELLY PRICE/Friend Of Mine
18	20	15	15	JESSE POWELL/Wasn't With It
30	30	23	23	GINUWINE/Same O'G
30	30	23	23	PLAY/Cheers 2 U
26	35	23	23	GERALD LEVERT/Thinkin' Bout It
38	27	22	22	MONTELL JORDAN/Can Do That
12	25	9	9	JANET/Go Deep
6	7	9	9	K-CI & JUDD/Don't Rush (Take...)
32	29	14	14	NEXT/Too Close
9	9	14	14	LARRYN HILL/Can't Take My...
24	24	24	24	MONTELL JORDAN/Can Do That
27	30	28	28	KELLY PRICE/Friend Of Mine
6	6	11	11	DMX F/FAITH EVANS/How's It Goin' Down?
5	6	10	10	LUTHER VANDROSS/Nights In Harlem

**MARKET #6**  
**KIO4/Dallas**  
(972) 263-9911  
Cheatham

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
10	10	10	10	PRESSHA/Spackaville
45	37	53	53	KELLY PRICE/Friend Of Mine
65	60	63	63	AALIYAH/Are You That...
-	-	55	52	MVA F/SILK.../Movin' On
59	48	62	62	MASE I/PUFF DADDY/Lookin' At Me
53	53	59	59	NICOLE/Make It Hot
10	10	10	10	BRIAN MCKNIGHT/The Only One For Me
58	59	59	59	BRANDY & MONICA/The Boy Is Mine
5	5	5	5	GINUWINE/Same O'G
54	50	57	57	MONICA/The First Night
62	62	52	52	BRANDY FM/ASE/Top Of The World
45	45	50	50	USHER/My Way
44	45	55	55	SON B./They Don't Know
45	45	50	50	PRAS MICHEL F/DOB.../Ghetto Supastar...
14	14	45	45	GERALD LEVERT/Thinkin' Bout It
42	42	48	48	JANET/Go Deep
53	53	50	50	CAMRON FM/ASE/Horse & Carriage
51	51	51	51	JERMAINE DUPRI/JAZZMoney Ain't A Thing
37	37	19	19	MAXWELL/Luxury Cococure
40	40	50	50	MO THUGS FAMILY/Good
40	40	50	50	K-CI & JUDD/Don't Rush (Take...)
37	37	30	30	SILK THE SHOCKER/Ant My Fault
-	-	28	28	E-40/Hope I Don't Go Back
10	10	25	25	MONTELL JORDAN/Can Do That
28	28	18	18	TATYANA ALI/Dreamin'
8	8	18	18	NATE DOGG F/WARREN G/Nobody Does It...
5	5	18	18	DMX F/FAITH EVANS/How's It Goin' Down?
16	16	18	18	PUBLIC ANNOUNCEMENT/It's About Time
5	5	15	15	XSCAPE/My Little Secret
14	14	14	14	MASTER P/Thinkin' Bout U

**MARKET #7**  
**WCHB/Detroit**  
(313) 871-0580  
Alexander/Preston

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
62	58	65	65	AALIYAH/Are You That...
36	36	56	56	BRANDY FM/ASE/Top Of The World
59	57	57	57	PRAS MICHEL F/DOB.../Ghetto Supastar...
59	57	52	52	BRANDY & MONICA/The Boy Is Mine
63	61	57	56	NICOLE/Make It Hot
49	52	57	56	JON B./They Don't Know
45	45	52	52	USHER/My Way
29	29	28	28	JERMAINE DUPRI/JAZZMoney Ain't A Thing
12	25	38	41	KELLY PRICE/Friend Of Mine
7	25	31	31	GINUWINE/Same O'G
25	32	30	30	NEXTA SIB/Love You
8	28	35	35	XSCAPE/My Little Secret
29	29	28	28	JERMAINE DUPRI/JAZZMoney Ain't A Thing
11	15	17	17	MVA F/SILK.../Movin' On
18	14	19	19	MONTELL JORDAN/Can Do That
28	14	19	19	MAXWELL/Luxury Cococure
20	20	25	25	GERALD LEVERT/Thinkin' Bout It
24	26	21	21	WASHINGTON & MOORE/Love You
14	14	15	15	E-40/Hope I Don't Go Back
-	-	16	16	WILL SMITH/Just The Two Of Us
-	-	16	16	SILK THE SHOCKER/Ant My Fault
-	-	6	6	DMX F/FAITH EVANS/How's It Goin' Down?
-	-	5	5	MONI/FA/Touch It

**MARKET #7**  
**WLB/Detroit**  
(313) 965-2000  
Saunders/G

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
20	20	30	30	CHICO DEBARGE/No Guarantee
39	40	42	42	NICOLE/Make It Hot
6	13	13	13	AALIYAH/Are You That...
39	40	42	42	MILE/Do Your Thing
38	40	42	42	BRANDY & MONICA/The Boy Is Mine
31	31	34	34	GERALD LEVERT/Thinkin' Bout It
40	40	40	40	BRIAN MCKNIGHT/The Only One For Me
29	26	36	36	USHER/My Way
35	35	35	35	KELLY PRICE/Friend Of Mine
30	32	35	35	MYRON/Destiny
22	28	31	31	K-CI & JUDD/Don't Rush (Take...)
28	30	32	32	MONICA/The First Night
25	28	31	31	JON B./They Don't Know
15	27	31	31	GINUWINE/Same O'G
23	25	28	28	PUBLIC ANNOUNCEMENT/It's About Time
34	31	37	37	PRAS MICHEL F/DOB.../Ghetto Supastar...
42	36	27	27	BIG PUNISHER FUDE/SI! Not A Player
31	37	36	36	CHANGING FACES/Same Tempo
19	26	27	27	TRIN-I-TY/Free 5.7/Don't Stop
21	23	25	25	MISSY ELLIOTT/Em' We Da Hee
11	16	23	23	MVA F/SILK.../Movin' On
30	26	24	24	XSCAPE/Lets Do It Again
18	18	23	23	MECHALIE JAMISON/Keep It Real
18	18	24	24	MONTELL JORDAN/Can Do That
23	25	25	25	NEIGHALIVE/JAMISON/Keep It Real
15	20	24	24	BRANDY FM/ASE/Top Of The World
23	25	24	24	JANET/Go Deep
20	20	22	22	MASE I/PUFF DADDY/Lookin' At Me
25	27	26	26	MVA F/SILK.../Movin' On
23	21	18	18	ZPAC F/ERIC WILLIAMS/Do For Love

**MARKET #8**  
**WKYS/Washington**  
(301) 306-1111  
Lisa

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
33	45	48	51	JAGGED EDGE/Gotta Be
45	48	51	51	LARRYN HILL/Can't Take My...
8	7	10	10	MASE I/PUFF DADDY/Lookin' At Me
43	39	46	46	AALIYAH/Are You That...
44	41	42	42	BRANDY & MONICA/The Boy Is Mine
47	47	45	45	BRANDY & MONICA/The Boy Is Mine
47	48	44	44	BRIAN MCKNIGHT/The Only One For Me
45	34	38	38	NEXT/Too Close
15	26	38	38	GINUWINE/Same O'G
34	27	34	34	WASHINGTON & MOORE/Love You
26	16	30	31	NICOLE/Make It Hot
-	23	30	30	MVA F/SILK.../Movin' On
31	30	28	28	CAMRON FM/ASE/Horse & Carriage
31	30	28	28	KELLY PRICE/Friend Of Mine
14	15	15	15	USHER/My Way
15	15	15	15	GERALD LEVERT/Thinkin' Bout It
5	5	13	13	MAXWELL/Luxury Cococure
-	19	20	20	RARE ESSENCE/Overnight Scenario
-	17	17	17	XSCAPE/My Little Secret
14	26	27	27	MONICA/The First Night
14	17	22	22	JERMAINE DUPRI/JAZZMoney Ain't A Thing
-	5	12	12	PUBLIC ANNOUNCEMENT/It's About Time
-	7	10	10	EN VOICE/No No No More
-	7	10	10	MASE I/PUFF DADDY/Lookin' At Me
-	5	6	6	DMX F/FAITH EVANS/How's It Goin' Down?
5	5	5	5	MR. KLEEN/Give It To Me Now
5	10	17	17	MARY J. BLIGE/Missing You
19	17	13	13	NEXTA SIB/Love You
5	5	14	14	MVA F/SILK.../Movin' On
5	5	5	5	TATYANA ALI/Dreamin'

**MARKET #10**  
**WILD/Boston**  
(617) 427-2222  
Anderson/Gousby

**PLAYS**

3W	2W	1W	TW	ARTIST/TITLE
26	26	26	26	MAXWELL/Luxury Cococure
15	15	25	25	BRANDY FM/ASE/Top Of The World
39	39	39	39	For O' Mine
26	26	25	25	NICOLE/Make It Hot
16	16	23	23	MONICA/The First Night
14	14	24	24	JANET/Go Deep
24	24	24	24	CAMRON FM/ASE/Horse & Carriage
24	24	24	24	GINUWINE/Same O'G
25</				



WALT LOVE

## Personality Originality Will Take You To The Top

■ WGCI's 'Crazy' Howard McGee learned to be himself, the Boodah Brothers forged a close bond with listeners, and the results have taken them all to No. 1

This week, R&R focuses on talent in all of the formats we write about. I decided to showcase WGCI-FM/Chicago morning man Howard McGee, affectionately known as "Crazy" Howard McGee. Not only is he winning big in every demo, but he has an interesting story. Second are the Boodah Brothers, who make their home in Norfolk and do their thing on WOWI (102 JAMZ) each evening from 6-10pm.

McGee has been in the commercial broadcasting business for approximately seven years, and prior to that he did some college radio. He's been at 'GCI for a little over six years. I first ask McGee to talk about his start at the station. "I started working part-time on Saturdays from 2-6pm, and then I got the opportunity to move up to *Ole School Sunday*, which was a show that was created about five years ago.

"Next, I got an offer to do part of the midday show when management split it into two shifts. Shannon Del did the first half from 9-11am, and then I did it from 11am-2pm. Subsequent to that, I hosted afternoon drive when Doug Banks left, and then I took over the 5:30-9am slot." Not bad for a local guy looking for a shot in the No. 3-ranked market in the country!

### Be Yourself

What is McGee's philosophy of what it takes to be a personality, and why does he think he's so popular in the city of Chicago? "I think it's just about being yourself. You know, I used to try and



Howard McGee



Big B &amp; DJ Law

be this DJ, where I would get on the radio and sound real hyped, because I thought that was the way to go. I thought you had to try and do that and the hype would pump people up.

"Years later, I found out that the way to win was just to be me. I like to say this when I speak at schools and other events. I'm like the guy next door. I do have a charismatic, loud personality, and it's in your face. But couple that with the guy who would come next door and say, 'Hey, man, I need half a cup of sugar and some butter, dog.' I'm also the guy next door who would allow you to lay your head on my shoulder and cry if something was wrong, and I would try and comfort you. I'm like your best friend. That's my approach and why I feel people here in Chicago can relate to me in a positive way."

When I ask McGee how he gets people to respond to him, he explains, "I think the personality has to understand the audience that they have and they have to know their market. I get to them by relating to them. My audience doesn't really want to talk about politics unless there's something in the news that's really intriguing or some sad political news. Instead, they want to talk about money, job security, jobs in general, and 'ole skool' things.

"I have a thing we do at 6am, at the top of the show, that we call 'Whatever Happened To?' I call myself 'The King Of Whatever Happened To?' and in Chicago, that's big. The listener's job is to call in to the show and try to de-

throne me, because I know everything there is to know about Chicago. Like, if I ask, 'Whatever happened to Funtown?' you have to rattle off so many things, and if you stop, we move on to the next caller. It's a fun thing to do, and it's really hot with our listeners. We just try and incorporate those things on the show that we believe are interesting to our core, and that's the key to my success in terms of how people relate."

In the latest Spring '98 Arbitron ratings, McGee's morning show was up 5.2-6.0, ranking him No. 2 in the market. He's also ranked No. 2 overall 18-34 with a 10.2 share — up from a 9.3 share in the winter book. The mornings are tied for No. 1 with a 5.9 share persons 25-54 with Urban AC sister WVAZ.

☐

**I believe that most of our overall success has come from our ability to relate to the people in respect to giving them what they want to hear and what they like.**

— Big B

☐

McGee ended by expressing what he thinks is important for others interested in doing what he does to know. When it comes to WGCI-FM, one would need to simply work on his or her communication skills. Oftentimes, we think you have to be this most articulate person, but the key is to be able to articulate your thoughts to your audience in a way that they'll understand. First, know your market, then know how to communicate with the listeners. Know what they want, know how to give it to them, and be charismatic for at least a morning drive shift."

### Boodah Brothers In The House

The Boodah Brothers are Lawrence Brown (a.k.a. DJ Law) and Chris Belcher (a.k.a. Big B), and these two gentlemen became a team after DJ Law's previous partner moved on to other things.



**DOIN' JUST FINE ...** — with the ratio of 2:3 that is! Two of the ladies of R&R managed to sneak past security to steal a pose with three of the members of Motown recording artists Boyz II Men. Pictured from l-r are: Nathan Morris (looking bored), asst. NAC/AC editor Renée Bell (with a permanent smile), Shawn Stockman (looking like "please just take the picture"), asst. Urban editor Tanya O'Quinn (unaware that after the photo, the 'relationship' is over) and Mike McCary (still trying to figure out how Bell and O'Quinn managed to sneak backstage.)

The choice of Big B was obviously a smart one. The duo is No. 1 in three key demos: 12+ (20.6), persons 18-34 (a jump from 29.3 to 32.6), and 25-54 (13.4). So what's the secret of Law — a former AC jock who joined the Urban format in 1988 — and Big B? Big B suggests, "I believe that most of our overall success has come from our ability to relate to the people in respect to giving them what they want to hear and what they like. We came up deejaying in the local clubs in this area. Through the clubs, we got a chance to be on the radio. Because we had a strong following in the clubs and on the street, once we got into radio itself, people who related to us just stuck with us even more."

### Positive Influences

Law acknowledges the jocks he admires. "I was heavily influenced over the years by New York City radio, everything from the rap shows with Mr. Magic to Red Alert and on to people like Vaughn Harper and Frankie Crocker. I always liked their style and their flair, and I always imagined what it would be like to bring that same New York style to the airwaves here. So this was the formula I rolled with here, and, thankfully, I had a PD at the time who had faith in me and gave me the freedom to experiment. All I can say is we took the idea and ran with it, and it paid off big-time!"

I ask the guys for their thoughts about the importance of live local personalities in our high-tech world of satellite broadcasting and computer-generated programming. "One of the things that makes our show exciting is its spontaneity and the spur-of-the-moment things that happen as we interact with callers," Law says. "The shout-out is the big thing. Everybody wants to shout-out and hear their name on the radio and say the names of their friends and loved ones. If you are prerecorded or, God forbid, you didn't have any air personalities at all, that excitement would not be there."

### Keepin' It Real

Big B continues, "Because of our popularity in the clubs and on the radio, we get the opportunity to interact with people on a personal level, whether it's a personal appearance or a remote or a station promotion. That makes the people feel like they are a part of your family and you're part of theirs."

Law adds, "That makes people feel like they are a part of what's going on, and they want to feel like that. And trust me, with automation, you just can't get that feel!"

As for those up-and-comers wanting to get in the business, Law advises, "Persistence is what it's going to take first and foremost. This is a very competitive field, and if you do well, it's very rewarding. But I also think the art of observation — knowing when to just sit back and listen and watch — is very important. Learn the business so you know what you're doing. This is a tough business, and nobody feels sorry for you. If this is what you want to do, set up a game plan, get your goals in mind, and go for it — don't let anything deter you!"

☐

**I do have a charismatic, loud personality, and it's in your face. I'm also the guy next door who would allow you to lay your head on my shoulder and cry if something was wrong, and I would try and comfort you.**

— Howard McGee

☐

☐

**Oftentimes, we think you have to be this most articulate person, but the key is to be able to articulate your thoughts to your audience in a way that they'll understand.**

— Howard McGee

☐

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WILD  
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co-produced: Will and Pete for Urban Vibe Entertainment  
management: Gaman Management

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AUGUST 7, 1998

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	2	2	1	<b>KELLY PRICE</b> Friend Of Mine (T-Neck/Island)	3283	3433	3405	3263	83/0
4	3	1	2	<b>NICOLE</b> Make It Hot (EastWest/EEG)	3167	3681	3207	2996	84/0
5	4	4	3	<b>JANET</b> Go Deep (Virgin)	3132	2921	2814	2596	81/0
12	5	5	4	<b>BRANDY I/MASE</b> Top Of The World (Atlantic)	2857	2760	2427	1854	81/0
1	1	3	5	<b>AALIYAH</b> Are You That Somebody? (Atlantic)	2743	3379	3551	3458	74/0
10	8	6	6	<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	2701	2563	2248	1900	82/2
6	7	7	7	<b>MAXWELL</b> Luxury: Cococure (Columbia)	2620	2505	2348	2225	80/0
42	16	8	8	<b>MONICA</b> The First Night (Arista)	2605	2284	1834	1033	85/0
17	10	9	9	<b>PUBLIC ANNOUNCEMENT</b> It's About Time (A&M)	2368	2207	2071	1791	77/0
11	11	10	10	<b>K-CI &amp; JOJO</b> Don't Rush (Take Love Slowly) (MCA)	2241	2194	2049	1857	77/0
14	12	11	11	<b>WILL SMITH</b> Just The Two Of Us (Columbia)	2064	2053	1948	1837	75/2
19	14	13	12	<b>MO THUGS FAMILY</b> All Good (Relativity)	1998	1980	1927	1755	69/0
33	24	18	13	<b>TAMIA</b> So Into You (Qwest/WB)	1948	1778	1527	1281	78/0
18	15	15	14	<b>SILKK THE SHOCKER</b> It Ain't My Fault (No Limit/Priority)	1875	1971	1864	1761	73/2
—	—	37	15	<b>MYA I/SILKK THE SHOCKER</b> Movin' On (University/Interscope)	1866	1299	205	145	82/6
26	19	16	16	<b>MECHALIE JAMISON</b> Keep It Real (Red Eye/Priority)	1849	1845	1697	1501	70/0
35	29	21	17	<b>MONTELL JORDAN</b> I Can Do That (Def Jam/RAL/Mercury)	1807	1681	1491	1251	82/0
31	20	19	18	<b>NEXT I</b> Still Love You (Arista)	1800	1738	1615	1364	81/1
32	27	22	19	<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	1752	1676	1498	1285	78/0
34	25	23	20	<b>JERMAINE DUPRI I/JAY-Z</b> Money Ain't A Thang (So So Def/Columbia)	1740	1659	1520	1262	79/2
40	32	26	21	<b>CAM'RON I/MASE</b> Horse & Carriage (Entertainment/Epic)	1719	1587	1333	1146	78/4
27	28	24	22	<b>TAMI DAVIS</b> How Do I Say I'm Sorry (Red Ant)	1687	1632	1498	1461	70/0
—	47	36	23	<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	1623	1333	921	326	79/1
43	33	28	24	<b>TATYANA ALI</b> Daydreamin' (MJJ/Work)	1615	1501	1308	1028	74/0
37	31	27	25	<b>MASE I/PUFF DADDY</b> Lookin' At Me (Bad Boy/Arista)	1591	1524	1368	1190	76/2
50	41	32	26	<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	1555	1447	1177	838	73/0
49	37	35	27	<b>MARY J. BLIGE</b> Missing You (MCA)	1522	1374	1220	839	73/1
15	13	12	28	<b>ARETHA FRANKLIN</b> Here We Go Again (Arista)	1506	2000	1945	1825	54/0
45	40	34	29	<b>PRESSHA</b> Splackavellie (Tony Mercedes/LaFace/Arista)	1503	1392	1178	988	63/1
2	6	17	30	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	1426	1806	2391	3293	48/1
39	34	33	31	<b>KEITH WASHINGTON/CHANTE' MOORE</b> I Love You (Silas/MCA)	1413	1408	1291	1154	68/1
—	—	43	32	<b>GINUWINE</b> Same Ol' G (Atlantic)	1411	1114	813	281	75/3
20	21	31	33	<b>JON B.</b> They Don't Know (Yab Yum/550 Music)	1402	1475	1582	1675	41/0
8	18	25	34	<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)	1372	1597	1710	1987	44/0
29	30	30	35	<b>NATE DOGG I/WARREN G</b> Nobody Does It... (Dogg Foundation/Breakaway)	1345	1487	1474	1380	66/0
48	42	40	36	<b>JESSE POWELL</b> I Wasn't With It (Silas/MCA)	1305	1181	1059	871	71/1
—	48	42	37	<b>TYRESE</b> Nobody Else (RCA)	1287	1169	891	420	76/0
38	35	38	38	<b>MASTER P</b> Thinkin' Bout U (No Limit/Priority)	1251	1275	1264	1163	60/0
—	44	44	39	<b>69 BOYZ</b> Wool Wool (Quadra Sound/Big Beat/Atlantic)	1055	1037	954	825	60/1
47	45	45	40	<b>RAY-J</b> Why I Lie (Atlantic)	1043	1031	952	888	56/1
9	9	14	41	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	1034	1974	2072	1980	47/1
<b>BREAKER</b>			42	<b>MICHEL'LE</b> Hang Tyme (Death Row/Priority)	1026	959	890	708	56/0
—	—	50	43	<b>DMX I/FAITH EVANS</b> How's It Goin' Down? (Def Jam/Mercury)	998	866	644	251	74/1
<b>DEBUT</b>			44	<b>TRIN-I-TEE 5:7</b> God's Grace (B-Rite/Interscope)	902	725	378	61	57/3
—	50	49	45	<b>LORD TARIQ &amp; PETER GUNZ</b> We Will Ball (Codeine/Columbia)	863	874	869	785	55/2
16	17	20	46	<b>LINK</b> Whatcha Gone Do? (Relativity)	861	1708	1804	1793	40/0
7	23	39	47	<b>USHER</b> My Way (LaFace/Arista)	859	1182	1545	2061	33/0
23	39	48	48	<b>BIG PUNISHER I/JOE</b> Still Not A Player (Loud)	818	943	1187	1580	32/0
<b>DEBUT</b>			49	<b>NUTTA BUTTA</b> Freak Out (Lil' Man/Interscope)	749	682	544	198	55/0
<b>DEBUT</b>			50	<b>E-40</b> Hope I Don't Go Back (Sick Wid' It/Jive)	743	573	189	17	71/5

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker. 86 Urban reporters. 83 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent. © 1998, R&R Inc.

NEW & ACTIVE

**MC LYTE** I Can't Make A Mistake (EastWest/EEG)  
Total Plays: 742, Total Stations: 63, Adds: 2

**BENITO** Shake 'N Bake (Fully Loaded)  
Total Plays: 740, Total Stations: 41, Adds: 1

**LIL' MO I/MISSY ELLIOTT** 5 Minutes (Gold Mind/EastWest/EEG)  
Total Plays: 674, Total Stations: 43, Adds: 0

**MONIFAH** Touch It (Uptown/Universal)  
Total Plays: 669, Total Stations: 66, Adds: 8

**MELANIE B I/MISSY ELLIOTT** I Want You Back (Virgin)  
Total Plays: 629, Total Stations: 62, Adds: 1

**GOODIE MOB** Beautiful Skin (LaFace/Arista)  
Total Plays: 624, Total Stations: 60, Adds: 3

**BONE THUGS I/ROLLINS...** War (DreamWorks/Geffen)  
Total Plays: 578, Total Stations: 46, Adds: 1

**SONS OF FUNK** Sons Reasons (No Limit/Priority)  
Total Plays: 574, Total Stations: 47, Adds: 0

**AMARI** Callin' (Tommy Boy)  
Total Plays: 570, Total Stations: 42, Adds: 0

**SOLO** Touch Me (Perspective/A&M)  
Total Plays: 568, Total Stations: 57, Adds: 8

**EIGHTBALL** My Homeboy's Girlfriend (Suave House/Universal)  
Total Plays: 560, Total Stations: 55, Adds: 3

**BOYZ II MEN** Your Home Is In My Heart (Flyte Tyme/MCA)  
Total Plays: 560, Total Stations: 55, Adds: 9

**ANGEL GRANT** Knockin' (Flyte Tyme/Universal)  
Total Plays: 474, Total Stations: 38, Adds: 0

**JAGGED EDGE** Gotta Be (So So Def/Columbia)  
Total Plays: 446, Total Stations: 16, Adds: 1

**DEBELAH MORGAN** Yesterday (Motown)  
Total Plays: 430, Total Stations: 59, Adds: 10

Songs ranked by total plays.

BREAKERS

<b>MICHEL'LE</b>		
<b>Hang Tyme (Death Row/Priority)</b>		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1026/67	56/0	42

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>SHAGGY I/JANET</b> Luv Me, Luv Me (Flyte Tyme/MCA)	62
<b>EN VOGUE</b> No Fool No More (EastWest/EEG)	58
<b>KURUPT</b> We Can Freak It (Antra/A&M)	42
<b>TQ</b> Westside (ClockWork/Epic)	36
<b>J'SON I</b> Should Cheat On You (Hollywood)	13
<b>DEBELAH MORGAN</b> Yesterday (Motown)	10
<b>BOYZ II MEN</b> Your Home Is In My Heart (Flyte Tyme/MCA)	9
<b>MONIFAH</b> Touch It (Uptown/Universal)	8
<b>SOLO</b> Touch Me (Perspective/A&M)	8
<b>KHADEJIA I/PRODUCT</b> Here We Go (Franchise/Loud)	6
<b>MYA I/SILKK THE SHOCKER</b> Movin'... (University/Interscope)	6
<b>QUEEN LATIFAH</b> Paper (Flavor Unit/Motown)	6

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>MYA I/SILKK THE SHOCKER</b> Movin'... (University/Interscope)	+567
<b>MONIFAH</b> Touch It (Uptown/Universal)	+473
<b>SOLO</b> Touch Me (Perspective/A&M)	+422
<b>BOYZ II MEN</b> Your Home Is In My Heart (Flyte Tyme/MCA)	+383
<b>MONICA</b> The First Night (Arista)	+321
<b>DEBELAH MORGAN</b> Yesterday (Motown)	+299
<b>GINUWINE</b> Same Ol' G (Atlantic)	+297
<b>XSCAPE</b> My Little Secret (So So Def/Columbia)	+290
<b>SHAGGY I/JANET</b> Luv Me, Luv Me (Flyte Tyme/MCA)	+269
<b>KHADEJIA I/PRODUCT</b> Here We Go (Franchise/Loud)	+215

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>MYRON</b> Destiny (Island)
<b>PRAS MICHEL I/ODB &amp; MYA</b> Ghetto Supastar... (Interscope)
<b>NEXT</b> Too Close (Arista)
<b>MYA I/SISQO OF DRU HILL</b> It's All... (University/Interscope)
<b>DREA I/BLACK ROB</b> Got Ya Back (Spoiled Rotten/WB)
<b>SPARKLE</b> Be Careful (Rock Land/Interscope)
<b>CHICO DEBARGE</b> No Guarantee (Kedar/Universal)
<b>DESTINY'S CHILD I/JD</b> With Me Part 1 (Grass Roots/Columbia)
<b>JANET I</b> Get Lonely (Virgin)
<b>MONTELL JORDAN</b> Let's Ride (Def Jam/RAL/Mercury)

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



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WTLZ	KRRQ	WJFX	KRVV	WNOV	WYOK	WCKX	WEMX
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Video in rotation at BET and The Box

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Executive Producer: David Esterson and Minetta Gammage for It's About Tyme Productions

# ARTIST BREAKDOWN

ARTIST: **DEBELAH MORGAN**  
 LABEL: **VAZ ENTERTAINMENT/  
 MOTOWN**

I fell in love with this song the first time I heard it!! **Debelah Morgan's** single, "Yesterday," made such a good impression on me (not to mention landing the fourth Most Added slot on the mainstream Urban chart and tying for the second Most Added on the Urban AC chart last week), I think I'm going to "break her down."

*It's Not Over* is the debut album by the singer/songwriter, with Morgan either writing or co-writing seven of the album's 15 tracks — proving sista girl is not just a beautiful voice. She composes, plays keyboards, and co-arranges on this album. Born in Detroit, Morgan moved to Los Angeles when she was 3 years old. Soon after taking piano classes in kindergarten, she was playing in church during Sunday school.

By age 8, she had composed her first song. By age 15, she was teaching gospel



choir at the University Of Arizona. With a major in vocal performance in high school, Morgan learned to sing in six different languages: Latin, German, Italian, French, Hindi, and Portuguese. After relocating to Los Angeles and capturing the Silver medal in the NAACP international music competition, word of Morgan's talents reached the music industry and producer Vassal Benford won the bid.

Written by Benford and Morgan, "Yesterday" is about an ended relationship that Morgan can't seem to shake (try penicillin). "Who's gonna love me, baby, who's gonna hold me now?" Debelah ponders these questions since dude left her. (I'd be more worried about who's going to pay the rent!) As thoughts of him linger in her mind, she lives on the memories of yesterday, when "he made her body scream." (I think I met him last night at a club.) Still in love with him and apparently addicted to the past, Morgan can't seem to go on. She can find no love that compares to his. (Have you tried the personals?)

Always dreaming about him, always thinking about him, Debelah is nowhere near "healed." (I have an extra prescription for Prozac if you need it.)

With a five-octave range, this vocalist sings from the heart. Her beautiful voice combined with this slammin' track is a hit waiting to happen. Peace.

— Tanya O'Quinn  
 Asst. Urban Editor

Artist Breakdown highlights artists with strong chart momentum.

# IN MY OPINION

Troop  
 Mayday  
 Warrior

with **Magic**

MD, WJTT/Chattanooga

Programmers, don't sleep on Troop!

Even though it's been almost seven years since they dropped their last hit, Troop is back with all of the original members and their own record label. Their latest project is guaranteed to please current Troop fans and acquire a vast new audience for their more mature sound.

Their new CD, *Mayday*, holds several potential hits, including the current single, "The Way I Parlay." Look for the next single, "Audacity," to follow suit, and every *Quiet Storm* deserves good ballads like "Let Your Light Shine" and "Over The Moon" (which could easily become the love song of the year).

Troop recently performed here in Chattanooga at "Magic's Phat Tuesday Cabaret" at the Bessie Smith Hall and drew a sellout crowd of die-hard Troop fans who didn't seem to realize that the group had been away for so long. Thanks to Andy Anderson of Peck and Anderson Marketing for making it possible, and thanks to the group for a great performance.

Troop is back and better than ever! Mayday! This album deserves a chance.

# ADVANCE NOTICE

Giving you fair warning: These are the singles that are going for adds on Monday (8/10) and Tuesday (8/11).

4KAST I Tried (RCA)

ABSOLUTE f/ KELLY PRICE Heat (Yab Yum/550 Music)

CANIBUS I-Honor-U (Group Home/Universal)

DEBORAH COX September (Arista)

DIVINE Lately (Pendulum/Red Ant)

FAT JOE Don Cartagena (Big Beat/Atlantic)

FLIPMODE Everybody On The Line (Outside) (EastWest/EEG)

ARETHA FRANKLIN In Case You Forgot (Arista)

JANITA Getting Over You (550 Music)

KENNY LATTIMORE Days Like This (Columbia)

QUEEN LATIFAH Paper (Flavor Unit/Motown)

SNOOP DOGG Still A G Thang (No Limit/Priority)

VESTA Somebody For Me (Verve/Motown)

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off their debut album ANY WEATHER.

**IMPACTING**  
**8/10**

Executive Producer: Harve Pierre. A&R Direction: Harve Pierre. Management: Carol Kirkendall for CD Enterprises, Inc., Falls Church, VA.

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MARKET #41 93.7 WJBL/Buffalo (716) 852-9393 Dillard

MARKET #42 WNEZ/Hartford (860) 524-0001 Dennis

MARKET #12 KISS 104.7 WALR/Atlanta (404) 688-0068 Kennedy

MARKET #17 MAJIC 107 KNJK/Phoenix (602) 265-2442 Jackson/Higgs

MARKET #18 100.3 KISS FM KATZ/SLS/Louis (314) 692-5108 Atkins

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# REPORTERS

Stations and their ads listed alphabetically by market

## URBAN

<b>KBCE/Alexandria, LA</b> PD/M: Michael St. John ENVOGUE "Foot" KURUPT "Freak" TO "Westside" DAWKINS & DAWKINS "Need" SHAGGY FUJANET "Luv"	<b>WBKL/Buffalo, NY</b> DEBELAH MORGAN "Yesterday" KURUPT "Freak" ENVOGUE "Foot" TRIN-I-TEE 5.7 "Grace" MYA FUSLUK "Movin'" KENNY LATTIMORE "Days" GIN WINE "Same" SHAGGY FUJANET "Luv"	<b>WCKX/Columbus, OH</b> VP/Prog.: Tony Fields PD: Paul Strong SHAGGY FUJANET "Luv" ENVOGUE "Foot" TO "Westside" JASON "Should" QUEEN & WYCLEF JEAN "Another" DIVINE "Lately" ENVOGUE "Foot" KURUPT "Freak"	<b>WTMG/Gainesville, FL</b> OM: Don Cody APD: Jo Jo ENVOGUE "Foot" PHYLLIS HYMAN "Groove" SHAGGY FUJANET "Luv" WENDELL "Wrong" KURUPT "Freak" TO "Westside" KHADAJA FPRODUCT "Here"	<b>KZWA/Lake Charles, LA</b> PD: Frank Tray MD: James Williams 17 WASHINGTON & MOORE "Love" PA "Luv" TO "Westside" ENVOGUE "Foot" SHAGGY FUJANET "Luv" KURUPT "Freak" CODE 6 Lets ALFONZO BLACKWELL "Sex"	<b>KXHT/Memphis, TN</b> DM: Chris Taylor PD: Michelle Price 45 BLACKSTREET "Mind"	<b>WQOK/Nashville, TN</b> DM: Jim Kennedy CAMRON FEMASE "Horse" TEMPTATIONS "Say" ENVOGUE "Foot"	<b>WPLZ/Richmond, VA</b> PD/M: Phil Daniel BOB JAMES FRASHEEDA "Again" ENVOGUE "Foot" SHAGGY FUJANET "Luv"	<b>KMJM/St. Louis, MO</b> OM/PO: Chuck Atkins APD/MO: Eric Mychaels 37 MYA FUSLUK "Movin'" 38 GERALD LEVERT "Thinkin'" 15 JASON "Should" MONIFAH "Touch" MASE FURFF DADDY "Lookin'"
<b>WHTA/Atlanta, GA</b> DM: Don Alias PD: Sean Taylor No Ads	<b>WPAL/Charleston, SC</b> PD: Jae Jackson 10 ENVOGUE "Foot" 10 SHAGGY FUJANET "Luv" 5 TO "Westside" 5 YANKEE B "Feeling" KURUPT "Freak" DIANNE WARWICK "World"	<b>KKDA/Dallas, TX</b> PD/MO: Skip Cheatham 5 EIGHTBALL "Girfriend" 5 GOODIE MOB "Beautiful" 5 SHAGGY FUJANET "Luv" 5 ENVOGUE "Foot" 5 BOYZ II MEN "Home"	<b>WJMJ/Greenville, SC</b> PD: Marvin Hawkins MD: Kelly Berry MONIFAH "Touch" DEBELAH MORGAN "Yesterday"	<b>WQHH/Lansing, MI</b> PD/MO: Glenn Ullmer 7 ENVOGUE "Foot" 7 TO "Westside" 7 SHAGGY FUJANET "Luv" 5 KURUPT "Freak"	<b>WHRK/Memphis, TN</b> PD/MO: Bobby O'Jay APD: Eileen Nathaniel KURUPT "Freak" TO "Westside" ENVOGUE "Foot" KHADAJA FPRODUCT "Here"	<b>WQOE/New Orleans, LA</b> PD/MO: Genod Stevens 31 SHAGGY FUJANET "Luv" GOODIE MOB "Beautiful" CAMRON FEMASE "Horse" PRESSHA "Spakka" EIGHTBALL "Girfriend" MC LYTE "Make"	<b>WSOJ/Richmond, VA</b> PD/MO: Kevin Kofax 20 XZIBIT "See" 20 SHAGGY FUJANET "Luv" 13 DEVIN "Want" 5 KURUPT "Freak" ENVOGUE "Foot"	<b>WTMP/Tampa, FL</b> PD: Larry Steele MD: Don Carlos 11 MYA FUSLUK "Movin'" 7 BOYZ II MEN "Home" 5 SHAGGY FUJANET "Luv" 5 ENVOGUE "Foot" JASON "Should" TO "Westside"
<b>WVEE/Atlanta, GA</b> PD: Tony Brown MD: Rajeevah Shabazz 5 JESSE POWELL "Wash"	<b>WWWZ/Charleston, SC</b> PD/MO: Terry Base 5 E-40 "Hope" 5 SHAGGY FUJANET "Luv" DAWKINS & DAWKINS "Need" MONIFAH "Touch" ENVOGUE "Foot" KURUPT "Freak" DEBELAH MORGAN "Yesterday"	<b>WROU/Dayton, OH</b> PD: Marco Simmons MD: Ready Action ENVOGUE "Foot" MELANIE B. "Back" LORD TARIQ "Ball"	<b>WNEZ/Hartford, CT</b> PD/MO: Mark Dennis 17 BOYZ II MEN "Home" 17 ENVOGUE "Foot" 17 SHAGGY FUJANET "Luv"	<b>WJMG/Laurel, MS</b> PD/MO: LaDonna Jones 5 ENVOGUE "Foot" SHAGGY FUJANET "Luv" SOLO "Touch" KURUPT "Freak" QUEEN LATIFAH "Paper"	<b>WEDR/Miami, FL</b> DM: James Thomas PD/MO: Cedric Holywood 12 SHADOLLE O'NEAL "Way" MYA FUSLUK "Movin'" TO "Westside" NOREAGA "N.O.R.E."	<b>WOWI/Norfolk, VA</b> DM: Michael Mauzone MD: Michael Mauzone SHAGGY FUJANET "Luv" ENVOGUE "Foot" DAWKINS & DAWKINS "Need" KURUPT "Freak"	<b>WTLZ/Saginaw, MI</b> PD: Kermit Crockett MD: Tony Lamptey KHADAJA FPRODUCT "Here" 5 ENVOGUE "Foot" 5 DEREK RUSSEL "Nobody" KURUPT "Freak" TO "Westside" SHAGGY FUJANET "Luv" PHYLLIS HYMAN "Groove" QUEEN LATIFAH "Paper"	<b>WJUC/Toledo, OH</b> PD: Charlie Mack 10 NICOLE RENEE "Strawberry" SHAGGY FUJANET "Luv" 5 EIGHTBALL "Girfriend" ENVOGUE "Foot" 5 DEVIN "Want" 5 JASON "Should"
<b>WVFX/Augusta, GA</b> PD: Tim Shell MD: Roben Taylor AMO: Gena Lavigne 5 DAVE FRATH EVANS "Hops" 5 DEBELAH MORGAN "Yesterday" 5 ENVOGUE "Foot" 5 KURUPT "Freak" 5 TO "Westside" 5 SHAGGY FUJANET "Luv"	<b>WJTT/Chattanooga, TN</b> PD: Keith Landecker MD: Magic 10 SHAGGY FUJANET "Luv" 5 ENVOGUE "Foot" 5 TO "Westside" 5 YANKEE B "Feeling" 5 CELLY OEL "Crackin'" 5 KHADAJA FPRODUCT "Here" KURUPT "Freak"	<b>WCHB/Detroit, MI</b> PD: James Alexander APD/MO: Vickie Preston 16 WILL SMITH "Two" 14 SULK THE SHOCKER "Fault"	<b>WTLC/Indianapolis, IN</b> PD: Brian Wallace 25 MARY J BLIGE "Missing" 25 LAURYN HILL "Can't" 10 MYA FUSLUK "Movin'" KSAPPE "Luv"	<b>WJMG/Laurel, MS</b> PD/MO: LaDonna Jones 5 ENVOGUE "Foot" SHAGGY FUJANET "Luv" SOLO "Touch" KURUPT "Freak" QUEEN LATIFAH "Paper"	<b>WEUP/Huntsville, AL</b> PD/MO: Steve Murray 5 BONE THUGS "War" SHAGGY FUJANET "Luv"	<b>WJHM/Oriando, FL</b> PD: Russ Allen Interim MD: Al Fiola 24 SHAGGY FUJANET "Luv" 17 MASE FURFF DADDY "Lookin'" 8 DELINQUENT HABITS "Western"	<b>KSJL/San Antonio, TX</b> PD: Michael Andrews APD: D Street KURUPT "Freak" SHAGGY FUJANET "Luv" SOLO "Touch" ENVOGUE "Foot" MONIFAH "Touch" DEBELAH MORGAN "Yesterday" JASON "Should" SLEEPY'S THEME "Ski"	<b>KJMM/Tulsa, OK</b> PD: Terry Monday MD: Maurice Prince TO "Westside" KURUPT "Freak" SHAGGY FUJANET "Luv" ENVOGUE "Foot" BOYZ II MEN "Home"
<b>KTBT/Baton Rouge, LA</b> PD: Chris Clay MD: Lou Bennett SHAGGY FUJANET "Luv" ENVOGUE "Foot" KURUPT "Freak" TO "Westside" QUEEN LATIFAH "Paper" TOOT "Zoning"	<b>WJLB/Detroit, MI</b> PD: Michael Saunders APD/MO: Janet G. 5 SHAGGY FUJANET "Luv" 5 CAMRON FEMASE "Horse" KURUPT "Freak"	<b>WJMJ/Jackson, MS</b> PD/MO: Stan Branson 5 DEBELAH MORGAN "Yesterday" 5 DIVINE "Lately" 5 KURUPT "Freak" 5 ENVOGUE "Foot" 5 KENNY LATTIMORE "Days" 5 SHAGGY FUJANET "Luv"	<b>WJLM/Lima, OH</b> PD/MO: Desari Downs 12 QUEEN LATIFAH "Paper" 10 JASON "Should" 10 ENVOGUE "Foot" 10 SHAGGY FUJANET "Luv" 8 TO "Westside" 5 "40 "Hope" 5 ENVOGUE "Foot" 5 LEMMY KRAWITZ "Thinking"	<b>WBLX/Mobile, AL</b> PD: Niccy Davis APD: Jimmy Mack 15 JERMAINE DUPRI/JAY-Z "Thing" 5 BOYZ II MEN "Home" 5 ENVOGUE "Foot" 5 TO "Westside" 5 SKULL DUGGERY "Dollars"	<b>WJHM/Oriando, FL</b> PD: Russ Allen Interim MD: Al Fiola 24 SHAGGY FUJANET "Luv" 17 MASE FURFF DADDY "Lookin'" 8 DELINQUENT HABITS "Western"	<b>WYOK/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WJPH/Philadelphia, PA</b> PD: Micoz No Ads	<b>WJZZ/Flint, MI</b> PD/MO: Chris Reynolds TEMPTATIONS "Say" SHAGGY FUJANET "Luv"
<b>WEMX/Baton Rouge, LA</b> PD: Al Jay Wallace MD: Teena Kelly 5 SKULL DUGGERY "Dollars" KURUPT "Freak" JASON "Should" KHADAJA FPRODUCT "Here" TO "Westside" TRIN-I-TEE 5.7 "Grace" SHAGGY FUJANET "Luv" ENVOGUE "Foot"	<b>WJZO/Biloxi, MS</b> PD: Rob Neal MD: Tabari Daniels 20 TO "Westside" 18 ENVOGUE "Foot" 5 KURUPT "Freak" 5 SHAGGY FUJANET "Luv"	<b>WJMN/Dothan, AL</b> PD: Regina Dawkins MD: Tony Black 5 SHAGGY FUJANET "Luv" 5 KURUPT "Freak" ENVOGUE "Foot" TO "Westside" PHYLLIS HYMAN "Groove"	<b>KIPR/Little Rock, AR</b> PD/MO: Joe Booker 15 SHAGGY FUJANET "Luv" TO "Westside" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>WJMN/Dothan, AL</b> PD: Regina Dawkins MD: Tony Black 5 SHAGGY FUJANET "Luv" 5 KURUPT "Freak" ENVOGUE "Foot" TO "Westside" PHYLLIS HYMAN "Groove"	<b>KPRR/Kansas City, MO</b> PD: Sam Weaver MD: Myron Fears ENVOGUE "Foot" SHAGGY FUJANET "Luv"	<b>KRUV/Monroe, LA</b> PD: Chris Collins MD: Vic Mathis TO "Westside" SHAGGY FUJANET "Luv" KURUPT "Freak" JASON "Should" ENVOGUE "Foot"
<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>WZAK/Cleveland, OH</b> PD: Phillip D. March MD: Langford Stephens 10 RAKI "Luv" 10 ENVOGUE "Foot" 10 MONIFAH "Touch" 10 KURUPT "Freak" 10 TO "Westside" 10 DEBELAH MORGAN "Yesterday" 10 KILLASMOOVE "Rollin'"	<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>KRBT/Los Angeles, CA</b> PD: Michelle Santosuosso MD: Dorsey Fuller 18 SHADOLLE O'NEAL "Way" GIN WINE "Same" 5 GERALD LEVERT "Thinkin'"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>KRBT/Los Angeles, CA</b> PD: Michelle Santosuosso MD: Dorsey Fuller 18 SHADOLLE O'NEAL "Way" GIN WINE "Same" 5 GERALD LEVERT "Thinkin'"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"
<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>WZAK/Cleveland, OH</b> PD: Phillip D. March MD: Langford Stephens 10 RAKI "Luv" 10 ENVOGUE "Foot" 10 MONIFAH "Touch" 10 KURUPT "Freak" 10 TO "Westside" 10 DEBELAH MORGAN "Yesterday" 10 KILLASMOOVE "Rollin'"	<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>KRBT/Los Angeles, CA</b> PD: Michelle Santosuosso MD: Dorsey Fuller 18 SHADOLLE O'NEAL "Way" GIN WINE "Same" 5 GERALD LEVERT "Thinkin'"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WJXX/Charleston, SC</b> PD: Rick Anderson MD: Steve Gousby SHAGGY FUJANET "Luv" E-40 "Hope"	<b>KRBT/Los Angeles, CA</b> PD: Michelle Santosuosso MD: Dorsey Fuller 18 SHADOLLE O'NEAL "Way" GIN WINE "Same" 5 GERALD LEVERT "Thinkin'"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"

86 Total Reporters  
 85 Current Reporters  
 83 Current Playlists

Did Not Report Playlist Frozen (2):  
 WPEG/Charlotte, NC  
 WBLS/New York, NY

Did Not Report For Two Consecutive Weeks; Data Not Used (1):  
 WJXX/Laurel, MS

## URBAN AC

<b>WALR/Atlanta, GA</b> Int. PD: Jim Kennedy BOYZ II MEN "Home" AAPPIN HALL "Places"	<b>PALA-Ae Charleston, SC</b> PD/MO: Jae Jackson 14 ENVOGUE "Foot"	<b>WMXD/Detroit, MI</b> PD: Monica Starr MD: Tony Rankin No Ads	<b>KMJH/Houston, TX</b> PD: Carl Conner MD: Carla Boanier No Ads	<b>KJLH/Los Angeles, CA</b> PD/MO: Cliff Winston JK "Good" ENVOGUE "Foot"	<b>WMCS/Milwaukee, WI</b> PD/MO: Tyrene Jackson PUBLIC ANNOUNCEMENT "Time" SOLO "Touch"	<b>WCFB/Oriando, FL</b> PD: Steve Holbrook PHYLLIS HYMAN "Funny"	<b>KQBR/Sacramento, CA</b> PD: Clifford Brown, Jr. APD/MO: Ed Lee 22 USHER "Way" 14 MONTELL JORDAN "Can" 8 ENVOGUE "Foot" 8 SPARKLE "Luv"	<b>WTUG/Tuscaloosa, AL</b> PD/MO: Steve Sloan 8 TEMPTATIONS "Say" 8 BOYZ II MEN "Home" 8 SHAGGY FUJANET "Luv"
<b>WWIN/Baltimore, MD</b> PD: Kathy Brown Int. MD: Natalie Case 15 TEMPTATIONS "Say" GERALD LEVERT "Thinkin'" PEABO BRIVSON "Heart"	<b>WUVA/Charlottesville, VA</b> PD/MO: Tony Love 5 BOYZ II MEN "Home"	<b>WFLM/Ft. Pierce, FL</b> WENDELL "Wrong" CHLOE JACKSON "Walk" SOLO "Touch" ENVOGUE "Foot" FOURPLAY/DEBARGE "Sexual" PHYLLIS HYMAN "Groove"	<b>WXKI/Jackson, MS</b> PD/MO: Stan Branson ENVOGUE "Foot" PHIL PERRY "Mind" KENNY LATTIMORE "Days"	<b>WMJM/Louisville, KY</b> PD: Tony Fields 25 MAXWELL "Luv" JK "Good"	<b>WDLT/Mobile, AL</b> PD/MO: Mark Dylan APD/MO: Daisy Davis 9 ENVOGUE "Foot" LEMMY KRAWITZ "Thinking"	<b>WDAS/Philadelphia, PA</b> PD: Joe Tamburo APD/MO: Daisy Davis 5 XSCAPE "Luv" 5 TRIN-I-TEE 5.7 "Grace" 5 MC LYTE "Make"	<b>KATZ/St. Louis, MO</b> PD: Chuck Atkins GEORGE BENSON "Standing" JK "Good" BOYZ II MEN "Home"	<b>WMMJ/Washington, DC</b> PD: Doug Gilmore 10 JON B. "They"
<b>KQXL/Baton Rouge, LA</b> PD: Al Jay Wallace ENVOGUE "Foot"	<b>WVXZ/Chicago, IL</b> DM/PO: Max Mirk APD/MO: Jamillah Muhammad 5 PEABO BRIVSON "Heart"	<b>WNFO/Gainesville, FL</b> MD: J. Martin 5 SOLO "Touch" 5 SONS OF FUNK "Sons" JK "Good"	<b>WSDJ/Jacksonville, FL</b> PD: Dave Wyrnter MD: K.J. 25 BRIAN MCKENIGHT "Anytime" 10 BONEY JAMES "Get" ENVOGUE "Foot"	<b>WRB/Macon, GA</b> PD: Kevin Fox 5 PHYLLIS HYMAN "Groove" 5 ENVOGUE "Foot" 5 SOLO "Touch" 5 JK "Good"	<b>WDAI/Myrle Beach, SC</b> PD: Emie Dee 5 XSCAPE "Luv" 5 TRIN-I-TEE 5.7 "Grace" 5 MC LYTE "Make"	<b>KMJK/Phoenix, AZ</b> PD: Art Jackson MD: Tim Higgs 12 KENNY LATTIMORE "Days" 7 PHYLLIS HYMAN "Funny" 7 ENVOGUE "Foot" 5 SOLO "Touch"	<b>WMMJ/Washington, DC</b> PD: Doug Gilmore 10 JON B. "They"	<b>WAAW/Wilmington, NC</b> PD: Ken Johnson No Ads
<b>WBKH/Birmingham, AL</b> PD: Mike Abrams 11 TAMIA "So" 10 BOB JAMES FRASHEEDA "Again" 10 BOYZ II MEN "Home" PHYLLIS HYMAN "Fine" TRIN-I-TEE 5.7 "Grace"	<b>KRBV/Dallas, TX</b> PD: Thomas Bacote 21 USHER "Way" 18 WILL SMITH "Two" 11 TEMPTATIONS "Say" 11 KENNY LATTIMORE "Days"	<b>WQMG/Greensboro, NC</b> PD: Al Payne MD: Bryan Maxwell 6 TEMPTATIONS "Say"	<b>KNEK/Lafayette, LA</b> PD: Dre Richards ENVOGUE "Foot"	<b>WHQT/Midland, FL</b> PD: Tony Kidd APD/MO: Phil Michaels 7 JANET "Deep" 7 TEMPTATIONS "Say" BOYZ II MEN "Home"	<b>WYLD/New Orleans, LA</b> PD/MO: LeBron Joseph 5 ENVOGUE "Foot" 5 SOLO "Touch"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WVFX/Raleigh, NC</b> PD: Chris Connors MD: Cy Young 5 MECHALE JAMISON "Keep"	<b>WRKS/New York, NY</b> PD: Tony Beasley APD: Lenny Greene MD: Wayne Mayo 20 ERICAH RADU "Ye" 12 KENNY LATTIMORE "Days"
<b>WVXZ/Chicago, IL</b> DM/PO: Max Mirk APD/MO: Jamillah Muhammad 5 PEABO BRIVSON "Heart"	<b>KOKO/Denver, CO</b> PD/MO: Rick Walker 12 TYRESE "Nobody" ENVOGUE "Foot" SOLO "Touch" BOYZ II MEN "Home" ENVOGUE "Foot"	<b>WIKS/Greenville, NC</b> PD: B.K. Kirkland MD: Dennis Lee No Ads	<b>KXZZ/Lake Charles, LA</b> PD/MO: Brian Robinson 5 ENVOGUE "Foot" 5 SOLO "Touch" 5 MECHALE JAMISON "Keep" 5 ALFONZO BLACKWELL "Sex"	<b>WHQT/Midland, FL</b> PD: Tony Kidd APD/MO: Phil Michaels 7 JANET "Deep" 7 TEMPTATIONS "Say" BOYZ II MEN "Home"	<b>WYLD/New Orleans, LA</b> PD/MO: LeBron Joseph 5 ENVOGUE "Foot" 5 SOLO "Touch"	<b>WYOB/Mobile, AL</b> PD/MO: Jammin' Jimmy Avant SHAGGY FUJANET "Luv" KURUPT "Freak" ENVOGUE "Foot" TO "Westside"	<b>WVFX/Raleigh, NC</b> PD: Chris Connors MD: Cy Young 5 MECHALE JAMISON "Keep"	<b>WRKS/New York, NY</b> PD: Tony Beasley APD: Lenny Greene MD: Wayne Mayo 20 ERICAH RADU "Ye" 12 KENNY LATTIMORE "Days"

featuring Snoop Dogg

# COME GET WIT ME KEITH SWEAT

The first single and video from **STILL IN THE GAME**

The follow-up to his four million selling self-titled album  
and his first outing since the double platinum success of LSG

**IN STORES SEPTEMBER 22**

Executive Producer: Keith Sweat

**Impact Date:  
August 17th**

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS			TOTAL STATIONS/ADDS	
					TW	LW	2W		
			<b>1</b>	<b>MAXWELL</b> Luxury: Cococure (Columbia)	1033	955	963	907	38/1
2	2	2	<b>2</b>	<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	953	884	781	646	42/0
10	5	3	<b>3</b>	<b>BRIAN MCKNIGHT</b> The Only One For Me (Motown)	938	958	1093	1102	38/0
1	1	1	<b>4</b>	<b>GERALD LEVERT</b> Thinkin' Bout It (EastWest/EEG)	899	867	767	676	40/1
9	6	4	<b>5</b>	<b>GEORGE BENSON</b> Standing Together (GRP)	865	843	801	743	37/1
7	4	6	<b>6</b>	<b>KEITH WASHINGTON/CHANTÉ MOORE</b> I Love You (Silas/MCA)	827	741	695	639	36/0
11	10	7	<b>7</b>	<b>KELLY PRICE</b> Friend Of Mine (T-Neck/Island)	824	864	873	814	33/0
4	3	5	<b>8</b>	<b>ARETHA FRANKLIN</b> Here We Go Again (Arista)	697	735	700	678	29/0
8	9	8	<b>9</b>	<b>TEMPTATIONS</b> Stay (Motown)	696	565	330	137	39/6
—	27	14	<b>10</b>	<b>TAMI DAVIS</b> How Do I Say I'm Sorry (Red Ant)	677	628	590	544	30/0
16	14	12	<b>11</b>	<b>NEW POWER GENERATION</b> The One (New Power Soul)	671	726	681	612	31/0
12	11	9	<b>12</b>	<b>JANET</b> Go Deep (Virgin)	669	665	643	596	34/1
13	13	11	<b>13</b>	<b>JON B.</b> They Don't Know (Yab Yum/550 Music)	662	676	759	787	29/1
5	7	10	<b>14</b>	<b>PEABO BRYSON</b> My Heart Belongs To You (Windham Hill)	548	487	400	329	32/2
28	20	16	<b>15</b>	<b>SPARKLE</b> Be Careful (Rock Land/Interscope)	508	620	758	825	29/0
3	8	13	<b>16</b>	<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	476	396	290	186	28/3
—	—	22	<b>17</b>	<b>BOB JAMES I/RASHEEDA</b> Do It Again (Warner Bros.)	459	434	350	301	27/1
—	25	19	<b>18</b>	<b>TAMIA</b> So Into You (Qwest/WB)	448	442	418	343	23/1
25	19	17	<b>19</b>	<b>PUBLIC ANNOUNCEMENT</b> It's About Time (A&M)	417	409	352	314	18/1
30	24	20	<b>20</b>	<b>MARY J. BLIGE</b> Missing You (MCA)	402	357	253	178	22/0
—	—	27	<b>21</b>	<b>REGINA BELLE</b> Don't Let Go (MCA)	388	503	647	762	24/0
6	12	15	<b>22</b>	<b>CECÉ WINANS</b> What About You (PMG/Atlantic)	382	387	322	270	20/0
—	29	23	<b>23</b>	<b>K-CI &amp; JOJO</b> Don't Rush (Take Love Slowly) (MCA)	371	361	330	312	17/0
—	28	26	<b>24</b>	<b>ANGEL GRANT</b> Knockin' (Flyte Tyme/Universal)	318	259	171	66	25/0
<b>DEBUT</b>	14	18	29	<b>LSG</b> Door #1 (EastWest/EEG)	314	341	424	558	17/0
<b>DEBUT</b>	18	21	30	<b>PHIL PERRY</b> Mind Blowah (Peak/Private/Windham Hill)	299	239	72	22	27/1
18	21	30	<b>27</b>	<b>K-CI &amp; JOJO</b> All My Life (MCA)	289	334	387	491	17/0
23	22	25	<b>28</b>	<b>VOICES OF THEORY</b> Dimelo (Say It) (H.O.L.A./Red Ant)	284	364	369	362	15/0
19	15	18	<b>29</b>	<b>N'DEA DAVENPORT</b> Bring It On (V2)	269	436	493	465	14/0
—	—	—	<b>30</b>	<b>JAMES GREAR &amp; CO.</b> Don't Give Up (Born Again)	258	289	253	243	17/0

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker. 43 Urban AC reporters. 42 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

### NEW & ACTIVE

**XSCAPE** My Little Secret (So So Def/Columbia)  
Total Plays: 253, Total Stations: 14, Adds: 1

**PHYLLIS HYMAN** Funny How Love... (Philadelphia International)  
Total Plays: 225, Total Stations: 24, Adds: 4

**MECHALIE JAMISON** Keep It Real (Red Eye/Priority)  
Total Plays: 214, Total Stations: 13, Adds: 2

**BRANDY I/MASE** Top Of The World (Atlantic)  
Total Plays: 202, Total Stations: 9, Adds: 0

**SOLO** Touch Me (Perspective/A&M)  
Total Plays: 181, Total Stations: 19, Adds: 9

**MONICA** The First Night (Arista)  
Total Plays: 173, Total Stations: 8, Adds: 0

**TRIN-I-TEE 5:7** God's Grace (B-Rite/Interscope)  
Total Plays: 167, Total Stations: 16, Adds: 3

**NEXT** Too Close (Arista)  
Total Plays: 150, Total Stations: 9, Adds: 0

**JESSE POWELL** I Wasn't With It (Silas/MCA)  
Total Plays: 149, Total Stations: 7, Adds: 0

**ALFONZO BLACKWELL** A Little Bit Of Sax (Street Life/All American)  
Total Plays: 146, Total Stations: 12, Adds: 2

Songs ranked by total plays

### BREAKERS

No Songs Qualified For Breaker Status This Week

### MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>EN VOGUE</b> No Fool No More (EastWest/EEG)	19
<b>SOLO</b> Touch Me (Perspective/A&M)	9
<b>JK Ain't It Good To Know</b> (Verve/Motown)	6
<b>TEMPTATIONS</b> Stay (Motown)	6
<b>BOYZ II MEN</b> Your Home Is In My Heart (Flyte Tyme/MCA)	5
<b>PHYLLIS HYMAN</b> Funny How... (Philadelphia International)	4
<b>KENNY LATTIMORE</b> Days Like This (Columbia)	4
<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	3
<b>PHYLLIS HYMAN</b> Groove With You (Roadshow)	3
<b>SHAGGY I/JANET</b> Luv Me, Luv Me (Flyte Tyme/MCA)	3
<b>TRIN-I-TEE 5:7</b> God's Grace (B-Rite/Interscope)	3

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>TEMPTATIONS</b> Stay (Motown)	+131
<b>SOLO</b> Touch Me (Perspective/A&M)	+104
<b>JK Ain't It Good To Know</b> (Verve/Motown)	+101
<b>BOYZ II MEN</b> Your Home Is In My Heart (Flyte Tyme/MCA)	+95
<b>KETH WASHINGTON/CHANTÉ MOORE</b> I Love... (Silas/MCA)	+86
<b>BOYZ II MEN</b> Doin' Just Fine (Motown)	+80
<b>MAXWELL</b> Luxury: Cococure (Columbia)	+78
<b>DEBELAH MORGAN</b> Yesterday (Motown)	+76
<b>EN VOGUE</b> No Fool No More (EastWest/EEG)	+70
<b>LUTHER VANDROSS</b> Nights In Harlem (LV/Virgin)	+69

### HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>BRANDY &amp; MONICA</b> The Boy Is Mine (Atlantic)
<b>BRIAN MCKNIGHT</b> Anytime (Motown)
<b>RANDY CRAWFORD</b> Silence (Bluemoon/Atlantic)
<b>JANET</b> I Get Lonely (Virgin)
<b>LEVI LITTLE</b> Pick Up The Phone (White Lable)
<b>MISSJONES</b> 2 Way Street (Motown)
<b>ARETHA FRANKLIN</b> A Rose Is Still A Rose (Arista)
<b>MARIAH CAREY</b> My All (Columbia)
<b>XSCAPE</b> The Arms Of The One Who Loves... (So So Def/Columbia)
<b>WILL DOWNING</b> If She Knew (Motown)

Breakers: Songs registering 350 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



When was the last time you had your mind blown?  
**phil perry**  
"Mind Blowah"

Debut **26** Urban AC Chart

Blowing minds on these stations:

- KJLH KMJQ KXOK KQBR WYLD WKJS WPAL WKXI WLTV  
WVAZ KMJK WWIN WMCS KJMS KQXL KNEK WFLM KXZZ  
WDAS KATZ KDKO WMXG WMJM WDLT WNFQ WRBV WUVA



Congratulations  
Marc Benesch

from your

PRIORITY FAMILY

Megan Leigh

8 lbs, 6 oz.

7 \* 25 \* 98

PRIORITY  
RECORDS



LON HELTON

## Make Money With Your Mouth

□ Jim Reyland offers advice on getting into voice-overs for fun and profit

So, you're on the air four or five hours a day and already making boatloads of money as a jock. But you want to branch out and make some extra cash using the dulcet tones you've been cultivating.

Making extra money as a voice-over talent should be a natural, right? After all, you already use your voice to make a living. But, as with most things, it's not quite that simple. Offering tips to air talent on making it in the voice-over business is the President of Nashville-based Audio Productions, **Jim Reyland**, himself a voice talent who does national and local spots.



Jim Reyland

### ISDN Opens Outside Avenues

Oddly enough, Reyland's first observation is that being on the air a few hours every day can actually be a detriment to your voice-over career — at least within the market where you work. He explains, "When looking to hire a voice-over talent, agencies and producers are usually looking for someone fresh. Especially when they're paying talent, they want a fresh sound for a spot and may shy away from people on the air locally.

"They may think local air talent is overexposed within that marketplace — especially if the jock does a lot of spots for the station he or she is on. The exception to that, of course, is if the talent is a really big name in town and clients want to have their store or product associated with the name and the celebrity of the jock."

Reyland's quick to point out, however, that all is not lost on the VO front if you're not a household name in your city. In fact, technology — ISDN links such as Zephyr, 3D2, etc. — has opened up a myriad of possibilities.

"Sometimes one's own backyard isn't the most fruitful place to ply the trade as a voice talent. A lot of the stuff we do runs outside of this market — someone on-air here is fresh in Charlotte, and vice versa. Many agencies and producers are reaching out to find voices in other markets. Many of our producers aren't even in the same state with the voice talent when they cut the spot. ISDN is what makes it all possible."

### Show 'Em What You Do

In order to get work locally or in other markets, you have to get your voice in front of the right people.

Reyland suggests you send a demo tape to agencies and studios in your town. "It's better than any printed resumé you could send or any meeting you could ever have. It should be an audio cassette, usually no longer than two minutes, that highlights your abilities as an announcer and contains any characters or voices you do."

From there, if the studio owner likes your work, they may put it on the reel the studio sends to clients and ad agencies. Audio Productions' current CD contains the work of 65 voice talents.

Reyland emphasizes the importance of letting studios know what voices you do. He tells the story of hearing a spot for a new Opryland Hotel Cajun restaurant on WSM-FM/Nashville. He called the station and found out it was morning personality Bill Cody doing the Cajun dialect. Reyland filed that away, knowing previous clients had asked for such a talent. As luck would have it, a producer looking for a good Cajun voice called, and Reyland played him Cody's tape. Cody has now done over 30 regional spots for that major advertiser. None of that would have happened had Reyland not heard Cody doing the voice. Cody, who previously hadn't done any work for Reyland, is now on the demo reel and keeping quite busy.

Another reason to keep studios and producers apprised of the voices and characters you do is that the creative process is a two-way street. Says Reyland, "Clients and voices don't always hook up just because an agency is looking for a particular kind of voice for a spot or a campaign they have in mind. Many times a producer or agency will hear a voice or a character they like and write a spot or create a commercial — or a whole campaign — around that voice or character, especially if it's a sound they've never heard before.

"This is a really fertile area for radio personalities, many of whom have created characters for their shows. There are a lot of things people are doing on their shows right now — a character or shtick — that might be commercially marketable. It can be exploited by taking the demo reel to production studios, ad agencies, even the station's own sales department. Jocks should take their characters to a salesperson to have them pitched to a client. Instead of just burning out tons of free spots for station clients, maybe a jock could negotiate a fee for the tal-

ent — and even station clients are often willing to pay for something that's special."

Of course, most jocks cut tons of free spots for clients. Indeed, advertisers often expect to have their spots cut without paying a talent fee when they buy a schedule on a station. While that's often part of the deal, Reyland suggests working with your AE in trying to negotiate a talent fee if those spots also air on competing stations in the marketplace.

### Audition-Tape Tips

On the subject of demo tapes, Reyland offers some tips to the budding Mason Adams among you. He says, "Speak as naturally as you possibly can. Sound so real that people feel you're talking to them — not through or around them, but directly to them. The No. 1 thing that slows down the voice-over careers of a lot of jocks is that they speak with that affected 'disc jockey' voice. Producers and agencies are looking for the most natural, real sound they can get, and they literal-

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**Jocks should take their characters to a salesperson to have them pitched to a client. Instead of just burning out tons of free spots for station clients, maybe a jock could negotiate a fee for the talent.**

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ly cringe when they hear that 'DJ voice.' If I get an audition tape that sounds like a big, affected DJ voice delivering time and temp, it goes in the discard bin. An affected voice may work on the air, but it's not going to work for commercials.

"I advise all talent that the first spot on the reel should be their natural voice — a realistic representation of you as a person and a voice talent. I like to hear exactly what the talent sounds like for the first 10 to 15 seconds. If the tape starts with characters or an oddball voice — and then another and another — it's hard to know what you're dealing with. You find yourself 90 seconds into the tape before you get a feeling for what the person really sounds like. Hearing the natural voice first gives you a better idea of



SUZY SEES L.A. — Capitol's Suzy Bogguss recently sat in with KZLA/Los Angeles morning personality Shawn Parr (r) on the air, and PD Bill Fink joined them in the studio for this shot.

the range and quality of the voices the talent can do."

Reyland also advises that the tape represent you — and only you. "Don't use long bits of someone else's voice on your reel. It confuses the person listening, especially if you do a number of different voices. Don't include stuff on the tape the producer or studio doesn't need, like long music intros. You only have two minutes. Don't waste the producers' time. Plus, that's time you could be using to showcase your talent.

"Make sure the tape is tightly constructed. Jocks usually put a lot of extra stuff on reels that doesn't mean anything to anybody. [Editor's note: Reyland's starting to sound like a PD, isn't he?] Don't put an entire 30-second spot you've done on the reel. That's too much. The producer just wants to know what you sound like in the presentation of the character you're doing. A 90-second demo tape should contain samples of 12 to 15 different spots representing different characters and feels. Make it ebb and flow. Start 'real.' Get more 'real.' but with a harder sell. Vary the tempo. Show as much range as possible. Take the producer on a ride.

"But never put anything on the reel that doesn't quite get it. Let others — especially those who will be honest with you — listen to it. You may think you do the best Jack Nicholson imitation in the world. If others don't agree with you, leave it off the tape. There's an art to putting together a reel. Keep out everything that's unnecessary and keep only the best stuff."

### Take Advantage Of Advantages

Reyland says that while even great air talent may not always make good voice-over people, they do have a major advantage over others trying to break into the business. "The key for anybody is working on delivery and practicing voices and characters," says Reyland. "Radio people are way ahead, because they have a place to practice and listen to themselves on a regular basis. Plus, they can listen to what's on the air right now. They hear all the local and national commercials being produced from around America. Jocks should use those spots as the barometer to measure what they're doing.

"Jocks should listen to these oth-

er spots to find out what producers are doing, what sounds they're looking for, what kind of voices they're hiring. Right now, for instance, the big thing is the higher, lighter, driving, yuppie, 'too-cool-for-the-room' voice. Another hot voice is the 'gravelly' sound — what people in the business call the 'sick' voice. It sounds like the guy is ready to croak — kind of breathy.

"Ad agencies are looking for that different sound, a voice with an edge to it. If you have a unique voice, that may be all you need to get into commercial work. Everybody thinks you need to have a big, driving voice. That may be good for some spots, but there are lots of things you can't get close to with a booming voice. It's very important that a jock is resigned to the fact that there are certain things they can do with their voice and certain things they can't. Their forte might be a wacky or a teen voice. They need to know where their strengths are and do some soul-searching to figure out what they have and be realistic about where it fits in and what the potential market for it is. They can save themselves a lot of trouble by not going after stuff they know they're not right for."

Offering a final word of advice, Reyland urges, "Be aggressive. Don't just sit around thinking that, because you're on the air four hours a day, people will find you. Sell yourself a little. Do some creative thinking with other people to make things happen for you in your market. Do good work, and it will expand from there. Producers and clients go looking for talented people."

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**The No. 1 thing that slows down voice-over careers is that affected 'disc jockey' voice. If I get an audition tape that sounds like a big, affected DJ voice delivering time and temp, it goes in the discard bin.**

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# Matt King

## "FIVE O'CLOCK HERO"

the new single from the  
Atlantic album #82981  
**FIVE O'CLOCK HERO**

*"Whether saluting blue-collar workers or his own Appalachian roots, King's tunes brim with unflagging honesty."*

Randy Vest, People Magazine

*"King's vocals embrace the roots of country music... He also proves he can deliver when it comes to conveying the message of the songs he sings and writes... King has the goods to find that special musical niche."*

Vernell Hackett,  
American Songwriter Magazine

*"One of the Top 10 Stars to Watch in '98."*

Neil Pond,  
Country America

*"Atlantic Records introduced singer-songwriter Matt King and we all walked away feeling like we'd seen a star being born."*

Robert K. Oermann,  
Music Row Magazine

*"King delivers fresh, uncluttered music, and he can write a fine song."*

David Zimmerman,  
USA Today

*"Well, if taking risks means eye-opening talent, genuine insight and shunning the tired formulas, then Matt King is Evie Knievel."*

Chuck Aly,  
Music Row Magazine

*"We've only just begun to hear what this shooting star is capable of. With King's talent, the sky's the limit."*

Danny Proctor,  
Music City News

# IMPACT DATE AUGUST 10th

TRUST THE MUSIC



# Artists, Athletes Huddle In Studio

□ Nashville acts, football stars team up for an album of country duets

The Tennessee Oilers, who will eventually be renamed to reflect something more appropriate for their new home, are gearing up for their first season in Nashville. It should come as no surprise that Music City loves professional football and has established another connection to the sport.

An all-star cast of country artists has teamed up with several football greats to create *NFL Country*, an album set for an October 6 release. Guided by Hamstein Productions, a new division of powerhouse Hamstein Publishing, the release has a remarkable lineup. Whether the NFL players can actually sing remains to be heard, but initial reports indicate that the athletes do an admirable job on the vocals. In light of the caliber of the country artists participating, though, it's easy to imagine who carried the ball — so to speak — during the recording sessions.

At least one more song may be delivered, but here's the starting lineup:

• **Jo Dee Messina & Brett Favre** (Green Bay Packers), "I'm A Survivor"

• **Bryan White & Esera Tuaolo** (Atlanta Falcons), "Do Right By Me"

• **Randy Travis & Michael Strahan** (New York Giants), "Brinks Truck"

• **Michael Peterson & Howard Cross** (New York Giants), "All It Takes Is All You've Got"

• **Steve Wariner & Scott Galbraith** (Dallas Cowboys), "She's In Dallas"

• **Kevin Sharp & Ryan Leaf** (San Diego Chargers), "Look Of A Woman In Love"

• **Mark Wills & Rick Tuten** (St. Louis Rams), "I Can't Live With Myself"

• **Mark Nesler & Chad Cas-cadden** (New York Jets), "She Don't Know Nothing"

• **Kenny Chesney & Peyton Manning** (Indianapolis Colts), "Whatever It Takes"

Wills and Chesney are also featured with **Daryle Singletary, Michelle Wright, Mila Mason,** and **Take 6** in an all-star cast singing "We're All In This Together."

In other sports news, the Nashville Predators — the city's new NHL team — are introducing a new season-ticket package that will place artists and music industry executives in a designated area of Nashville Arena. This isolation isn't because nobody wants to sit in a section with the music industry crowd; rather, it is designed to keep well-meaning fans from pestering the artists during the games. Of course, Reba McEntire's Starstruck Entertainment has its own private suite in the arena, just in case she wants to see the puck skidding across the ice.

Artists will be allowed to display their gold and platinum al-

## COUNTRY FLASHBACK

### 1 YEAR AGO

• No. 1: "I Left Something Turned On At Home" — Trace Adkins

### 5 YEARS AGO

• No. 1: "It Sure Is Monday" — Mark Chesnutt

### 10 YEARS AGO

• No. 1: "(Do You Love Me) Just Say Yes" — Highway 101

### 15 YEARS AGO

• No. 1: "He's A Heartache..." — Janie Fricke (second week)

### 20 YEARS AGO

• No. 1: "You Don't Love Me Anymore" — Eddie Rabbitt

bums in the area. The Predators' Music Box package provides a reserved seat and admittance to a private suite that includes a hospitality area. Complimentary seats have already been provided to artists who have assisted in the Predators' ticket sales campaign. That list includes Garth Brooks, Martina McBride, and Amy Grant.

### No Fences, No Limits

When it comes to the biggest-selling album of the '90s, Garth Brooks and Alanis Morissette are now in a three-way tie with Whitney Houston's soundtrack for the film *The Bodyguard*. The RIAA announced last week that Brooks' *No Fences* and Alanis' *Jagged Little Pill* have each now reached the 16 million sales level, catching up with Houston's success.

Brooks' sales were boosted by *The Limited Series*, a boxed set that includes previously issued albums. While *The Limited Series* was sold as a collection, its sales contribute to the totals for Brooks' previous releases.

*No Fences* remains the biggest-selling country album ever. At sales of 13 million and counting, Brooks' *Ropin' The Wind* happens to be the second best-selling country album of all time. In fact, Brooks recorded four of the six country albums that have topped the 9 million mark. The two other artists are **Shania Twain** (with *The*

*Woman In Me* at 10 million) and **Billy Ray Cyrus** (whose *Some Gave All* has sold 9 million).

In the latest certifications, Brooks' 1989 self-titled debut album hit the 9 million level, with the other multiplatinum certifications. *In Pieces* and *The Chase*, both at 8 million. *Fresh Horses* — which Capitol/Nashville chief Pat Quigley has previously cited as Brooks' greatest commercial disappointment — has now sold 6 million copies.

Brooks didn't corner all of the RIAA's latest multiplatinum certifications, however. **Deana Carter's** *Did I Shave My Legs For This?* has now sold 4 million copies, and **Tim McGraw's** *Anywhere* is now triple platinum. Hitting the platinum mark for 1 million in sales are recent releases from **Brooks & Dunn** (*If You See Her*) and **LeAnn Rimes** (*Sittin' On Top Of The World*).

In other Garth news, his HBO special, *Garth Live From Central Park*, has earned six prime-time Emmy Award nominations, tying the total nominations for *Chicago Hope* and *Mad About You* and outnumbering the five nominations received by *Seinfeld*. Additionally, the NBC-TV special *Garth Brooks: Ireland And Back* received a nomination for Multi-Camera Picture Editing for a Miniseries, Movie, or Special.

### Strait Dominates Nominations

With five nominations this year, **George Strait** surpasses **Merle Haggard** as most-nominated artist in the history of the CMA Awards. Strait led the field when **Deana Carter, Neal McCoy,** and **Jo Dee Messina** announced the nominations Tuesday (August 4) in Nashville. Strait's career total of 47 career nominations pushed him past Haggard, who had held the record with 43.

**Entertainer of the Year:** Brooks & Dunn, Garth Brooks, Vince Gill, Tim McGraw, George Strait

**Male Vocalist:** Garth Brooks, Vince Gill, Tim McGraw, Collin Raye, George Strait

**Female Vocalist:** Faith Hill, Patty Loveless, Martina McBride, Lee Ann Womack, Trisha Yearwood

**Vocal Group:** Alabama, Diamond Rio, Dixie Chicks, the Mavericks, Sawyer Brown

**Vocal Duo:** Bellamy Brothers, Brooks & Dunn, the Kinleys, the Lynns, Thrasher Shiver

**Horizon Award:** Trace Adkins, Dixie Chicks, Jo Dee Messina, Michael Peterson, Lee Ann Womack

**Album:** *Come On Over*, Shania Twain (Mercury); *Anywhere*, Tim McGraw (Curb); *Long Stretch Of Lonesome*, Patty Loveless (Epic); *One Step At A Time*, George Strait (MCA); *Sevens*, Garth Brooks (Capitol)



**WARRENS EXPLORE NEW SOUND** — The Warren Brothers are usually particular about inviting guest musicians to join them onstage. However, that obviously wasn't the case recently when BNA's new act performed at the Bunganut Pig Club in Murfreesboro, TN. But how do you say no to the head of promotion at your label? Fortunately, BNA VP/National Promo Tom Baldrica's innovative work on the tuba is nowhere to be found on the Warren Brothers' debut single, "Guilty," which goes for adds August 24. The album, *Beautiful Day In The Cold, Cruel World*, is due in January. Pictured here are (l-r) Baldrica, Brett Warren, and Brad Warren.

**Single:** "A Broken Wing," Martina McBride (RCA); "Holes In The Floor Of Heaven," Steve Wariner (Capitol); "I Just Want To Dance With You," George Strait (MCA); "This Kiss," Faith Hill (Warner Bros.); "You Don't Seem To Miss Me," Patty Loveless with George Jones (Epic)

**Vocal Event:** "What If I Said," Anita Cochran with Steve Wariner (Warner Bros.); "If You See Him/If You See Her," Brooks & Dunn and Reba McEntire (Arista/MCA); "Just To Hear You Say That You Love Me," Faith Hill with Tim McGraw (Warner Bros.); "In Another's Eyes," Trisha Yearwood and Garth Brooks (MCA); "You Don't Seem To Miss Me," Patty Loveless with George Jones (Epic)

**Song:** "A Broken Wing," James House, Sam Hogin, and Phil Barnhardt; "Holes In The Floor Of Heaven," Billy Kirsch and Steve Wariner; "I Just Want To Dance With You," John Prine and Roger Cook; "It's Your Love," Stephony Smith.

The 32nd annual CMA Awards show, which will be broadcast live on CBS-TV, takes place September 23 at the Grand Ole Opry House.

### Great Voices And Wardrobes

**Reba McEntire** is featured in fashion designer Anne Klein's "Significant Women" ad campaign, which kicks off in the August issue of several national magazines. She's featured in the 32-page insert set to run through the fall in publications including *Allure*, *Cosmopolitan*, *Harper's Bazaar*, *In Style*, *Mirabella*, *Mode*, *New York*, and *Vogue*. Others showcased include actress Bebe Neuwirth, former Texas Gov. Ann Richards, novelist Siri Hustvedt, and Olympic gold medalist Jenny Thompson.

Additionally, Shania Twain's print ad campaign for Candies

shoes arrives in the September issues of *Cosmopolitan*, *Elle*, *Made, moiselle*, *Rolling Stone*, *Seventeen*, *Spin*, and other national magazines. Besides Twain, the ads feature Lisa Loeb, Brandy, and rapper Lil' Kim. Twain will also be featured in a 30-second TV commercial for Kmart and Gitano jeans. The spots feature a performance shot of Twain singing "Man! I Feel Like A Woman!"

### New Releases

Look for some new faces from familiar names early next year. **John Michael Montgomery** and wife **Crystal** are expecting their second child in February. Their first child, **Madison Carol**, celebrates her second birthday this month.

**Lee Ann Womack** is expecting her second child in January. The father is her longtime companion Decca Director/A&R **Frank Liddell**. Womack, whose sophomore album, *Some Things I Know*, is set for September 22 release, will perform all of her tour dates scheduled for this year.

**Tanya Tucker** has filed a \$300,000 suit against Capitol Nashville, claiming that the company has allocated a major portion of its budget to promoting "another artist." The other artist isn't identified in the lawsuit, but it's fairly obvious that Capitol has been aggressively marketing Garth Brooks' latest album, *Sevens*. After sales of Tucker's 1997 album *Complicated* failed to meet her expectations, the suit states, Tucker "concluded that this lack of effort, apparently because of Capitol's decision to devote its effort to another artist, was, at least in large part, a reason for *Complicated's* sales performance." Tanya has asked to be released from her Capitol contract.

— Calvin Gilbert



# The New Album Gallery

In Stores: August 11, 1998



## VINCE GILL

### The Key (MCA)

Vince Gill promised a hard-core country album and, boy, did he deliver it. Or, as he reportedly told producer Tony Brown, "I want to make Alan Jackson sound like the Spice Girls, I want it to be so country." In recording the album, however, Gill somehow managed to re-create the mood of the classic Nashville and Bakersfield sounds without turning it into a retro novelty. Gill says, "This time, I had a very definite idea of how I wanted the album to sound. In the past, I'd get with my fellow songwriters and just go with whatever came out. But I knew I wanted to write a very traditional record. I knew the kinds of songs that needed to be written, so I just decided to buckle down and do it."

Gill has a writer's credit on all 13 songs, but he is the sole writer on 10 of them. In addition to Gill's vocals and guitar work, part of the album's classic tone comes from session musicians Hargus "Pig" Robbins (Nashville's "A-team" session pianist during the '60s) and John Hughey (Conway Twitty's former steel guitarist, who now works in Gill's band). When it comes to getting female vocal assistance, Gill enlists veterans and newcomers, alike. *The Key* features "My Kind Of Woman/My Kind Of Man," Gill's first full-fledged duet with Patty Loveless. Other guests include Faith Hill, Lee Ann Womack, Alison Krauss, Dawn Sears, and new Lyric Street act Sonya Isaacs. *The Key* was a labor of love for Gill, and it shows. He says, "You flatter someone by trying to be like them, by being inspired by them. I hope that somewhere guys like Owen Bradley and Floyd Cramer are smiling down on this, because I sure loved their records. I learned how to do what I do from those records."



## WILKINSONS

### Nothing But Love (Giant)

It's not that far-fetched to call the Wilkinson family a country version of the Cinderella story. Father Steve was doing construction work in Canada, writing songs on the side, and singing around the kitchen table with 16-year-old daughter Amanda and 14-year-old son Tyler. With several Canadian artists cutting his songs, Steve landed a major publishing deal in Nashville and soon moved his family to Music City. Before long, the

Wilkinsons were the subject of a bidding war among no less than seven major country labels. With *Giant* winning the bidding battle, the Wilkinsons arrived this summer with the debut single, "26 Cents." In addition to soaring lead vocals and the unmistakable family ties of the trio's harmonies, Steve's writing proves to be a formidable strength when you hear the seven songs he co-wrote for their debut album, *Nothing But Love*.

Although Amanda and Tyler had been capable of performing the material, Steve wanted to make sure that their maturity was ensured before embarking on a record deal. He explains, "When the kids were growing up, they could sing the notes, their pitch was good, and they were always in the pocket. But my attitude was that they needed to be able to connect with the songs beneath the surface, too." The theory paid off, as evidenced by Tyler's work on "The Word" and Amanda's lead vocals on "26 Cents" and "Williamstown." *Giant* President Doug Johnson co-produced the album with Russ Zavitsos and Tony Haselden, whose production credits include the Kinleys' debut album.

## GOING FOR ADDS

August 10, 1998

### Brad Hawkins "Come Back To Me Blues"

**Curb/Universal:** Brad Hawkins always wanted a career in music, but his plans got sidetracked a few years back when he landed the lead role in the children's action series *V.R. Troopers*. After two seasons, he headed to Nashville to pursue his first love — country music. "Come Back To Me Blues," originally set for July 27 adds, was written by Burton Collins and Tommy Connors.

### Monty Holmes "Alone"

**BANG II:** Getting a strong introduction with "Why'd You Start Lookin' So Good," Monty Holmes returns with the second single from his debut album, *All I Ever Wanted*. Holmes puts a decidedly country stamp on "Alone," a song written by three brothers: Barry, Robin, and Maurice Gibb — of the Bee Gees.

### Noah Kelley "Take It All Out On You"

**Asylum:** While you may jump to the conclusion that this is a new male artist, Noah Kelly's gender becomes obvious with the first notes of her debut single. The San Antonio native turns in a spirited and distinctive vocal performance on the upbeat song co-written by fellow Texan Bruce Robison and Mas Polermo. The single was co-produced by Frank Rogers and former Asylum chief Kyle Lehning.

### Matt King "Five O'Clock Hero"

**Atlantic:** It's the title track from Matt King's debut album. Noting that it was the first song he sang when he began recording demos in Nashville, King says, "I wrote it the week before I quit my job back home. I saw a lot of guys just dedicated to their families. These are the people you rarely hear about, even though they're the real heroes."

### Collin Raye "Someone You Used To Know"

**Epic:** Aside from the fact that he's a great singer, one of Collin Raye's undeniable strengths is his knack for choosing great songs. That's clearly the case with "Someone You Used To Know." Written by Rory Lee and Tim Johnson, the song comes from Raye's new album, *The Walls Came Down*.

### Rick Trevino "Only Lonely Me"

**Columbia:** Rick Trevino has found a fast-driving song for the first single from his upcoming album. Songwriters Larry Boone and Don Cook provide hook after musical hook, and Don Cook weaves magic in the production.

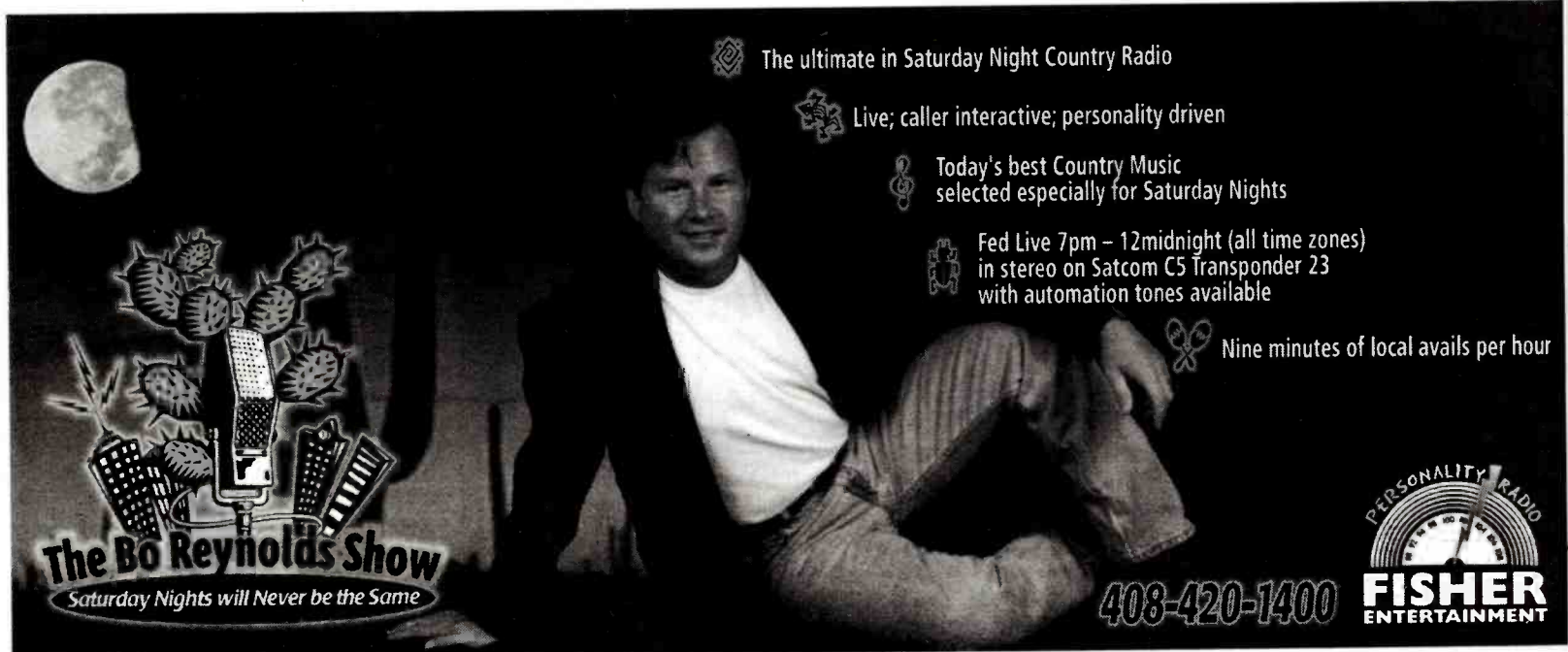
### Shania Twain "Honey, I'm Home"

**Mercury:** At this point in her career, it's hard to picture Shania Twain having a tough day at the office. However, Twain and husband Mutt Lange captured the frustration when they wrote "Honey, I'm Home." There's plenty of humor, too, between Twain's vocal performance and Lange's catchy production. After all, how many country songs have mentioned PMS?

(Paid advertisement)

### Danni Leigh, "If The Jukebox Took Teardrops," Add date 8/24

**Decca:** Tim Mercer, PD, WPZM says, "WOW ... Dwight Yoakam meets Loretta Lynn! Where did you learn to 'TONK like you do? I can't wait to introduce you to our listeners!" "My my, a whole new concept. A female country singer who sings country music. I think she's incredible," says WRKZ MD Dandelion. "Music strong enough for a man, but made by a woman."



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**FISHER**  
ENTERTAINMENT

## NEW & ACTIVE

**RICOCHET** Honky Tonk Baby (Columbia)  
Total Stations: 50, Total Points: 2127, Total Adds: 5, Including: WPOR 19, WTHI 15, WIBW 7, WMSI 7, WBYT 5  
Plays Include: KMLE 26 (26), WIOV 18 (11), WRNS 16 (16), KJUG 15 (7), WFGY 15 (15), WGTY 15 (15), WSM 15 (15), WTCM 15 (15), WWGR 15 (15), WWWW 15 (15), WKXX 14 (14), KNIX 12 (12), WKDQ 12 (12), WZZD 12 (12), KRWQ 11 (11), WWJO 11 (11), WAXX 10 (10), WGRL 10 (10), WMJC 10 (10), WMTZ 10 (10), WOVK 10 (10)

**KEVIN SHARP** If She Only Knew (143/Asylum/EEG)  
Total Stations: 58, Total Points: 2100, Total Adds: 5, Including: KNUE 13, WNOE 10, KGEE 7, WNKT 5, WSOC 5  
Plays Include: KASH 25 (25), KJUG 15 (15), WGTY 15 (15), WKHK 15 (15), WRNS 15 (15), WTCM 15 (15), KNFR 14 (14), KPLM 14 (14), WAIB 14 (14), WXCL 14 (14), WFRG 13 (13), KZSN 12 (12), WKDQ 12 (12), KKCB 11 (11), WWJO 11 (11), KBEQ 10 (10), KKNJ 10 (10), KSSN 10 (10), WAMZ 10 (10), WKKT 10 (10), WOVK 10 (10), WYYD 10 (10)

**CHAD BROCK** Evangeline (Warner Bros.)  
Total Stations: 32, Total Points: 1784, Total Adds: 7, Including: WGNB 15, WSM 15, KIKK 10, WAXX 10, WRBQ 8, KRRV 5, WKKT 5  
Plays Include: KMLE 26 (26), KXKC 21 (11), KNIX 20 (19), KEEY 18 (10), WUBE 18 (12), KJUG 15 (7), WWGR 15 (15), KYGO 13 (5), WWJO 11 (7), WAMZ 10 (10), WOVK 10 (10), WYYZ 10 (5), KVOO 8 (8), KGNC 7 (7), KSOP 7 (7), KTOM 7 (7), KUZZ 7 (7), WGTR 7 (7), WSSL 7 (7)

**LORRIE MORGAN** You'd Think He'd Know Me Better (BNA)  
Total Stations: 36, Total Points: 1593, Total Adds: 0, Including: WRNS 20 (20), WPKX 17 (17), KFMS 16 (16), WGH 16 (16), WPOC 16 (16), WVLF 16 (16), KASH 15 (15), WDEN 15 (15), WXTA 15 (15), KXDD 14 (14), WKXX 14 (14), WHWK 13 (13), WTCR 12 (6), WAXX 10 (10), WLWI 10 (10), WOVK 10 (10), KKNJ 9 (9), WUSY 9 (9), KVOO 8 (8), WBBN 8 (8), KJUG 7 (7), KNFR 7 (7), WOKQ 7 (7), WPOR 7 (5), WWGR 7 (7)

**COLLIN RAYE** Someone You Used To Know (Epic)  
Total Stations: 14, Total Points: 1108, Total Adds: 14, Including: WGAR 24, KHAK 22, KUZ 22, WMJC 21, KEEY 18, WTCM 18, WKXX 14, WMIL 14, WBYT 12, WFMB 12, WOVK 10, WNCY 9, KSOP 7, WIL 7

**GREAT DIVIDE** Pour Me A Vacation (Atlantic)  
Total Stations: 17, Total Points: 1023, Total Adds: 2, Including: KPLX 30, WRBQ 8  
Plays include: KBEQ 30 (24), WUSN 20 (20), KBUL 17 (17), KJUG 15 (15), WGTY 15 (15), KPLM 14 (14), KVOO 8 (8), KSOP 7 (7), WBEE 6 (6), WTCR 6 (6), KASH 5 (5), KFDI 5 (5), KTTS 5 (5), WBBN 5 (5), WDEN 5 (5)

**MILA MASON** This Heart (Atlantic)  
Total Stations: 21, Total Points: 811, Total Adds: 7, Including: KJUG 15, WKDQ 12, KKNJ 9, KFDI 5, KLLL 5, WBYT 5, WSOC 5  
Plays include: KASH 15 (15), WRNS 15 (15), KPLM 14 (14), WOVK 10 (10), KVOO 8 (8), WWJO 7 (7), WTCR 6 (6), KTTS 5 (5), WDEN 5 (5), WRKZ 5 (5), WTQR 5 (5), WYYZ 5 (5)

**JOHN BERRY** Better Than A Biscuit (Capitol)  
Total Stations: 21, Total Points: 807, Total Adds: 1, Including: WZZD 7  
Plays Include: WOOZ 18 (18), WRNS 18 (18), WBCT 15 (15), WXTA 15 (15), WUSY 13 (13), WKDQ 12 (12), WAMZ 10 (10), WOVK 10 (10), KNFR 7 (7), WTCR 6 (6), KFDI 5 (5), KRWQ 5 (5), KTTS 5 (5), WDEN 5 (5), WRKZ 5 (5), WVLF 5 (5), WYYZ 5 (5), WXXQ 5 (5), WYGY 5 (5)

**BR5-49** Wild One (Arista)  
Total Stations: 12, Total Points: 360, Total Adds: 10, Including: WGTY 13, WTCR 12, WOVK 10, KVOO 8, KJUG 7, KKJG 7, KNFR 7, KTOM 7, WDEN 5, WSOC 5  
Plays Include: KZXX 10 (10), WYYZ 5 (5)

**KEN MELLONS** Ladies Night (Curb)  
Total Stations: 11, Total Points: 353, Total Adds: 0, Including: WKHK 15 (15), KXKC 12 (11), WOVK 10 (10), KVOO 8 (8), WTCR 6 (6), KFDI 5 (5), KTTS 5 (5), WBCT 5 (5), WDEN 5 (5), WESC 5 (5), WSOC 5 (5)

## NATIONAL RADIO FORMATS

**ABC RADIO NETWORKS**  
**Coast-To-Coast**  
Mark Edwards • (972) 991-9200  
Adds:  
ALABAMA How Do You Fall In Love  
SHANIA TWAIN Honey, I'm Home  
Hottest:  
ALAN JACKSON I'll Go On Loving You  
WILKINSONS 26 Cents

**Real Country**  
Dave Nicholson • (602) 966-6236  
Adds:  
No New Adds  
Hottest:  
VINCE GILL If You Ever Have Forever In Mind  
RANDY TRAVIS The Hole  
JOHN MICHAEL MONTGOMERY Cover You In Kisses  
PATTY LOVELESS High On Love  
TRACY BYRD I Wanna Feel That Way Again

**AFTER MIDNITE ENTERTAINMENT**  
Larry Santiago • (818) 461-5435  
Adds:  
SAMMY KERSHAW Honky Tonk America  
NEAL MCCOY Love Happens Like That  
Hottest:  
TRISHA YEARWOOD There Goes My Baby  
GARTH BROOKS To Make You Feel My Love  
MARTINA MCBRIDE Happy Girl  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
JO DEE MESSINA I'm Alright  
DIXIE CHICKS There's Your Trouble  
JOE DIFFIE Texas Size Heartache

**ALTERNATIVE PROGRAMMING**  
Steve Knoll • (800) 231-2818  
Gary Knoll  
Adds:  
TRACY LAWRENCE While You Sleep  
KEVIN SHARP If She Only Knew  
DARYLE SINGLETARY My Baby's Lovin'  
AARON TIPPIN For You I Will  
BRYAN WHITE Tree Of Hearts  
LEE ANN WOMACK A Little Past Little Rock  
Hottest:  
NEAL MCCOY Love Happens Like That  
TIM MCGRAW Where The Green Grass Grows

**BROADCAST PROGRAMMING**  
Walter Powers • (800) 426-9082  
**Super Country/Pure Country**  
Ken Moultrie  
Adds:  
CLINT BLACK Loosen Up My Strings  
TIM MCGRAW Where The Green Grass Grows  
Hottest:  
ALAN JACKSON I'll Go On Loving You  
DIXIE CHICKS There's Your Trouble  
TRISHA YEARWOOD There Goes My Baby  
KENNY CHESNEY That's Why I'm Here  
GARTH BROOKS To Make You Feel My Love

**Digital Country**  
L.J. Smith  
Adds:  
TRACY LAWRENCE While You Sleep  
SHANIA TWAIN Honey, I'm Home  
Hottest:  
TRISHA YEARWOOD There Goes My Baby  
DIXIE CHICKS There's Your Trouble  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
JO DEE MESSINA I'm Alright  
MARTINA MCBRIDE Happy Girl

**New Country**  
L.J. Smith  
Adds:  
TRACY LAWRENCE While You Sleep  
SHANIA TWAIN Honey, I'm Home  
Hottest:  
JO DEE MESSINA I'm Alright  
DIXIE CHICKS There's Your Trouble  
TRISHA YEARWOOD There Goes My Baby  
MARTINA MCBRIDE Happy Girl  
BROOKS & DUNN How Long Gone

**JONES RADIO NETWORK**  
Jim Murphy • (303) 784-8700  
**U.S. Country**  
Penny Mitchell  
Adds:  
CLINT BLACK Loosen Up My Strings  
TRACY BYRD I Wanna Feel That Way Again  
TIM MCGRAW Where The Green Grass Grows  
LEANN RIMES Nothin' New Under The Moon  
LEE ANN WOMACK A Little Past Little Rock  
Hottest:  
DIXIE CHICKS There's Your Trouble  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
JO DEE MESSINA I'm Alright  
GEORGE STRAIT True  
TRISHA YEARWOOD There Goes My Baby

**CD Country**  
John Hendricks  
Adds:  
CLINT BLACK Loosen Up My Strings  
SHANIA TWAIN Honey, I'm Home  
Hottest:  
WILKINSONS 26 Cents  
JO DEE MESSINA I'm Alright  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
VINCE GILL If You Ever Have Forever In Mind  
DIXIE CHICKS There's Your Trouble

**RADIO ONE COUNTRY PLAYLIST**  
Jim Barbee • (970) 949-3339  
Adds:  
CLINT BLACK Loosen Up My Strings  
BILLY RAY CYRUS Time For Letting Go  
DARYLE SINGLETARY My Baby's Lovin'  
BRYAN WHITE Tree Of Hearts  
Hottest:  
JOE DIFFIE Texas Size Heartache  
JO DEE MESSINA I'm Alright  
SHANIA TWAIN w/BRYAN WHITE From This Moment On  
JOHN MICHAEL MONTGOMERY Cover You In Kisses  
DWIGHT YOAKAM Things Change

**WESTWOOD ONE RADIO NETWORKS**  
Charlie Cook • (805) 294-9000  
Tracy Thompson  
**Mainstream Country**  
David Felker  
Adds:  
CLINT BLACK Loosen Up My Strings  
TRACY BYRD I Wanna Feel That Way Again  
SAMMY KERSHAW Honky Tonk America  
Hottest:  
DIXIE CHICKS There's Your Trouble  
TRISHA YEARWOOD There Goes My Baby  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
JO DEE MESSINA I'm Alright  
GEORGE STRAIT True

**Hot Country**  
David Felker  
Adds:  
TRACY LAWRENCE While You Sleep  
SHANIA TWAIN Honey, I'm Home  
Hottest:  
MARTINA MCBRIDE Happy Girl  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me  
TRISHA YEARWOOD There Goes My Baby  
JO DEE MESSINA I'm Alright  
GEORGE STRAIT True

**COUNTRY VIDEO**  
ADD  
TERRI CLARK You're Easy On The Eyes  
NOAH KELLY Take It All Out On You  
MATT KING Five O'Clock Hero  
REBA MCENTIRE Forever Love

**ELITE**  
JO DEE MESSINA I'm Alright  
DWIGHT YOAKAM Things Change  
DIXIE CHICKS There's Your Trouble  
WILKINSONS 26 Cents  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me

## TNN THE NASHVILLE NETWORK

60.2 million households  
Traci Todd,  
Manager/Video Programming

### ADDS

LINDA DAVIS I Wanna Remember This (DreamWorks)  
ALAN JACKSON I'll Go On Loving You (Arista)

### TOP 10

BROOKS & DUNN How Long Gone (Arista)  
GARTH BROOKS To Make You Feel My Love (Capitol)  
LINDA DAVIS I Wanna Remember This (DreamWorks)  
DIAMOND RIO You're Gone (Arista)  
JOE DIFFIE Texas Size Heartache (Epic)  
ALAN JACKSON I'll Go On Loving You (Arista)  
JO DEE MESSINA I'm Alright (Curb)  
PAM TILLIS I Said A Prayer (Arista)  
TRISHA YEARWOOD There Goes My Baby (MCA)  
DWIGHT YOAKAM Things Change (Reprise)

Information current as of August 3.

## CMT COUNTRY MUSIC TELEVISION

42 million households  
Chris Parr, Director/Programming  
Paul Habata, VP/GM

### ADDS

REBA MCENTIRE Forever Love (MCA)  
LEE ANN WOMACK A Little Past Little Rock (Decca)

### TOP 10

GARTH BROOKS To Make You Feel My Love (Capitol)  
DIXIE CHICKS There's Your Trouble (Monument)  
TRISHA YEARWOOD There Goes My Baby (MCA)  
TY HERNDON A Man Holid'n On (Epic)  
JOE DIFFIE Texas Size Heartache (Epic)  
COLLIN RAYE I Can Still Feel You (Epic)  
PAM TILLIS I Said A Prayer (Arista)  
RANDY TRAVIS The Hole (DreamWorks)  
JO DEE MESSINA I'm Alright (Curb)  
DWIGHT YOAKAM Things Change (Reprise)

### HEAVY

BROOKS & DUNN How Long Gone (Arista)  
JOE DIFFIE Texas Size Heartache (Epic)  
DIXIE CHICKS There's Your Trouble (Monument)  
VINCE GILL If You Ever Have Forever In Your Mind (MCA)  
FAITH HILL w/TIM MCGRAW Just To Hear You Say That You Love Me (Warner Bros.)  
JO DEE MESSINA I'm Alright (Curb)  
COLLIN RAYE I Can Still Feel You (Epic)  
PAM TILLIS I Said A Prayer (Arista)  
RANDY TRAVIS The Hole (DreamWorks)  
WILKINSONS 26 Cents (Giant)  
TRISHA YEARWOOD There Goes My Baby (MCA)  
DWIGHT YOAKAM Things Change (Reprise)

### HOT SHOTS

ALABAMA How Do You Fall In Love (RCA)  
BR5-49 Wild One (Arista)  
JOHN BERRY Better Than A Biscuit (Capitol)  
TERRI CLARK You're Easy On The Eyes (Mercury)  
CLINT DANIELS A Fool's Progress (Arista)  
BILLY DEAN Real Man (Capitol)  
ALAN JACKSON I'll Go On Loving You (Arista)  
LONESTAR Everythings Changed (BNA)  
TRACY LAWRENCE While You Sleep (Atlantic)  
ALLISON MODDER Set You Free (MCA)  
BRYAN WHITE Tree Of Hearts (Asylum/EEG)  
MARK WILLIS Don't Laugh At Me (Mercury)

Heavy rotation songs receive 28 plays per week.  
Hot Shots receive 21 plays per week.

Information current as of August 5.

### Songs Ranked By Total Points











## A

**ALABAMA** How Do You Fall In Love (*RCA 65518*)  
Prod: Don Cook, Alabama Wr: Randy Owen, Teddy Gentry, Greg Fowler Pub: Maypop Music (A Division of Wildcountry, Inc.) Mgr: Dale Morris & Associates

**GARY ALLAN** No Man In His Wrong Heart (*Decca 72059*)  
Prod: Mark Wright, Byron Hill Wr: Ronnie Rogers, Trey Bruce Pub: Maypop Music/Route Six Music (BMI)/WB Music Corp./Big Tractor Music (ASCAP) Mgr: Lytle Management

**SHERRIE' AUSTIN** Innocent Man (*Arista*)  
Prod: Ed Seay, Will Rameaux Wr: Kent Agee, Will Rameaux Pub: These Morals Music (ASCAP)/Reynson Publishing Corp., Bayou Boy Music (BMI) Mgr: Fitzgerald-Hartley

## B

**JOHN BERRY** Better Than A Biscuit (*Capitol 12360*)  
Prod: John Hiatt, Davey Faragher, Chuck Howard Wr: Gene Cook Pub: Gene Cook Music (ASCAP)/Famous Music Corporation (ASCAP) Mgr: Corlew-O'Grady Management

**CLINT BLACK** Loosen Up My Strings (*RCA 65527*)  
Prod: Clint Black, James Stroud Wr: Clint Black, Hayden Nicholas Pub: Blackened Music Publishing (BMI) Mgr: Fitzgerald-Hartley

**BR5-49** Wild One (*Arista*)  
Prod: Jozef Nuyens, Mike Janas Wr: Johnny O'Keefe, Johnny Greenan, Dave Owens Pub: Wren Music Co. Mgr: Top Ten Management

**CHAD BROCK** Evangeline (*Warner Bros. 9387*)  
Prod: Norro Wilson, Buddy Cannon Wr: Bob McDill, Carson Chamberlain Pub: PolyGram International Publishing, Inc./Ranger Bob Music (ASCAP)/Songs Of PolyGram International, Inc./Cott-N-Twins Music (BMI)

**LISA BROKOP** How Do I Let Go (*Columbia 78871*)  
Prod: Paul Worley, Dan Huff Wr: Karen Taylor-Good, Lisa Brokop Pub: W.B.M. Music Corporation (SESAC), K.T. Good Music (SESAC), WB Music Corp. (ASCAP)

**BROOKS & DUNN** How Long Gone (*Arista 3128*)  
Prod: Don Cook, Kix Brooks, Ronnie Dunn Wr: Shawn Camp, John Scott Sherrill Pub: Shawn Camp Music, Foreshadow Songs, Inc. (Adm. by CMI)/Little Big Town Music, Nothing But The Wolf Music (BMI) Mgr: Tittle/Spalding

**TRACY BYRD** I Wanna Feel That Way Again (*MCA 70016*)  
Prod: Tony Brown Wr: Jeff Stevens, Steve Bogard, Danni Leigh Pub: Jeff Stevens Music/Warner-Tamerlane Publishing Corp./Rancho Belita Music (BMI)/WB Music Corp. (ASCAP) Pub: Ritter Carter Management

## C

**JEFF CARSON** Shine On (*MCG/Curb 1456*)  
Prod: Max T. Barnes Wr: Jim Daddario, Tony Marty Pub: Congregation Songs/Monkinds Music (SESAC)/Sony/ATV Songs LLC dba Tree Publishing Co. (BMI)

**KENNY CHESNEY** I Will Stand (*BNA 65519*)  
Prod: Buddy Cannon, Norro Wilson Wr: Mark Casmina, Casey Beathard Pub: Scarlett's Sister/Still Working For The Woman Music, Inc. (ASCAP)/Suite Two O Five Music (a division of Frankly Scarlett Productions, Inc.)/First And Goal Music (all rights administered by Suite Two O Five Music (BMI) Mgr: Dale Morris & Associates

**BILLY RAY CYRUS** Time For Letting Go (*Mercury 212*)  
Prod: Keith Stegall, John Keiton Wr: Jude Cole Pub: EMI Blackwood Music, Inc./Columbia Music (BMI)

## D

**LINDA DAVIS** I Wanna Remember This (*DreamWorks 5069*)  
Prod: Wally Wilson Wr: Jennifer Kimbell Pub: EMI Blackwood Music, Inc., Garden Angel Music (BMI), Almo Music Corp., ANWA Music (ASCAP)

**BILLY DEAN** Real Man (*Capitol 12354*)  
Prod: David Gates, Billy Dean Wr: Billy Dean Pub: Haneil Music (BMI)

**DIAMOND RIO** You're Gone (*Arista 3127*)  
Prod: Michael D. Clute, Diamond Rio Wr: John Vezner, Paul Williams Pub: Warner-Tamerlane Publishing Corp., Minnesota Man Music (BMI)/WB Music Corp., Hillabeans (ASCAP) Mgr: Ten Ten Management

**JOE DIFFIE** Texas Size Heartache (*Epic 78873*)  
Prod: Don Cook Wr: Zack Turner, Lonnie Wilson Pub: Sony/ATV Songs LLC dba Tree Publishing Co. (BMI)/Sony/ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP) Mgr: 3rd Rock Entertainment

## G

**VINCE GILL** If You Ever Have Forever In Mind (*MCA 72055*)  
Prod: Tony Brown Wr: Vince Gill, Troy Seals Pub: Benefit Music/Irving Music, Inc./Baby Dumplin' Music (BMI) Mgr: Fitzgerald-Hartley Company

**GREAT DIVIDE** Pour Me A Vacation (*Atlantic 8600*)  
Prod: Lloyd Maines Wr: McClure, Taylor Pub: Cowboys & Sailors Publishing, BMI

## H

**KEITH HARLING** Coming Back For You (*MCA*)  
Prod: Wally Wilson Wr: John D. Rich, Chris Waters, Tom Shapiro Pub: Sony/ATV Songs LLC dba Tree Publishing Co./Chris Waters Music/Hamstein Cumberland Music/Tom Shapiro Music (BMI) Mgr: McClintock/Harris

## H

**TY HERNDON** It Must Be Love (*Epic 78983*)  
Prod: Doug Johnson Wr: Craig Bickhardt, Jack Sundrunn Pub: Almo Music Corp. (ASCAP)/Craig Bickhardt (ASCAP)/Magnason Music Publishing (BMI)/Red Quill Music (BMI) Mgr: Dana Miller Entertainment

**FAITH HILL** w/TIM MCGRAW Just To Hear You Say... (*Warner Bros. 9297*)  
Prod: Dann Huff, Faith Hill Wr: Diane Warren Pub: Realsongs (ASCAP) Mgr: Borman Entertainment

## J

**ALAN JACKSON** I'll Go On Loving You (*Arista 3135*)  
Prod: Keith Stegall Wr: Kieran Kane Pub: Spur 66 Music, A Division Of Moraine Music Group/Little Duck Music (SESAC) Mgr: Chip Peay Entertainment

## K

**TOBY KEITH** Double Wide Paradise (*Mercury 204*)  
Prod: James Stroud, Toby Keith Wr: Paul Thorn, Billy Maddox Pub: Bugle Publishing Group/Yo Man Music, adm. by Illegal Songs, Inc./Fame Publishing Co., Inc. (BMI) Mgr: TKO Artist Management

**DAVID KERSH** Wonderful Tonight (*Curb 1451*)  
Prod: Pat McMackin Wr: Eric Clapton Pub: Eric Palmer Clapton (PRS) Mgr: Mark Hybert

**SAMMY KERSHAW** Honky Tonk America (*Mercury 195*)  
Prod: Keith Stegall Wr: Bob McDill Pub: PolyGram Int'l Pub. Co., Inc./Ranger Bob Music (ASCAP) Mgr: Go Tell Management

**KINLEYS** You Make It Seem So Easy (*Epic 41338*)  
Prod: Russ Zvinton, Tony Haselden, Pete Greene Wr: Heather Kinley, Jon McElroy, Jennifer Kinley Mgr: Fitzgerald-Hartley Co.

## L

**TRACY LAWRENCE** While You Sleep (*Atlantic 8628*)  
Prod: Flip Anderson, Tracy Lawrence Wr: Larry Boone, Paul Nelson, Tracy Lawrence Pub: Sony/ATV Tunes LLC dba Cross Keys Publishing Co., ASCAP/Sony/ATV Songs LLC dba Tree Publishing Co./Terilee Music/Tracy Lawrence Enterprises, BMI Mgr: TLC Management, Inc.

**CHRIS LEDOUX** Runaway Love (*Capitol 12347*)  
Prod: Trey Bruce Wr: Michael Caruso, Dennis Matkosky, Tamara Champlin Pub: Chrysalis Songs/Heaven's River Music (BMI)/Baldy Baldy Music/Tabby Chabby Music/Torquemus Music (ASCAP)

**LONESTAR** Everything's Changed (*BNA 65513*)  
Prod: Don Cook, Wally Wilson Wr: Riche McDonald, Paul Nelson, Larry Boone Pub: Five Cowboy Songs/Sony/ATV LLC dba Tree Publishing Co./Terilee Music (BMI)/Sony ATV Tunes LLC dba Cross Keys Publishing Co. (ASCAP)/Sony ATV Tunes LLC admin. Sony/ATV Music Publishing, 8 Music Mgr: Carter Career Management

**PATTY LOVELESS** High On Love (*Epic 78920*)  
Prod: Emory Gordy, Jr. Wr: Kostas, Jeff Hanna Pub: Polygram International Inc. (BMI)/Seven Angels Music (BMI)/Jeff Diggs Music (BMI)/Adm. By Bug (BMI) Mgr: Fitzgerald-Hartley Co.

## M

**MILA MASON** This Heart (*Atlantic 8645*)  
Prod: Blake Mevis Wr: Al Anderson, Robert Ellis Orrall Pub: Al Andersons/Mighty Nice Music, BMI (adm. by Bluewater Music Corporation)/EMI April Music Inc./Jkids (ASCAP) Mgr: Lapis Management

**MARTINA MCBRIDE** Happy Girl (*RCA 65455*)  
Prod: Martina McBride, Paul Worley Wr: Annie Roboff, Beth Nielsen Chapman Pub: Almo Music Corp./Anwa Music/BNC Songs (ASCAP) Mgr: Bruce Allen Management

**NEAL MCCOY** Love Happens Like That (*Atlantic 8588*)  
Prod: Kyle Lehning Wr: Anthony Smith, Aaron Barker, Ron Harbin Pub: Notes To Music, Maverick Music, WB Music Corp. (ASCAP)/O Tex Music, Blind Sparrow (BMI)/Sony/ATV Songs LLC dba Cross Keys Publishing Co. Inc., Kim Williams Songs, Inc. (ASCAP) Mgr: Warner Avalon

**REBA MCBENTIRE** Forever Love (*MCA*)  
Prod: David Malloy, Reba McEntire Wr: Liz Hengber, Deanna Bryant, Sunny Russ Pub: Starstruck Writers Group, Inc./Glen Nikid Music (ASCAP)/Starstruck Angel Music, Inc./Missoula Music (BMI) Mgr: Starstruck Entertainment

**TIM MCGRAW** Where The Green Grass Grows (*Curb*)  
Prod: Byron Gallimore, James Stroud, Tim McGraw Wr: Jess Leary, Craig Wiseman Pub: Ensign Music Corporation/Famous Music Corp. (ASCAP)/Almo Music Corp./Daddy Rabbit Music (ASCAP) Mgr: RPM Management

**KEN MELLONS** Ladies Night (*Curb 1443*)  
Prod: Jerry Cupit Wr: Ken Mellons, Randy Roberts, Jerry Cupit Pub: Curb Songs (ASCAP)/Cupit Memories (ASCAP), Cupit Music (BMI)

**JO DEE MESSINA** I'm Alright (*Curb 1452*)  
Prod: Tim McGraw, Byron Gallimore Wr: Phil Vassar Pub: EMI April Music Inc./Phil Vassar Music (ASCAP) Mgr: Refugee Management International

**JOHN MICHAEL MONTGOMERY** Cover You In Kisses (*Atlantic 8574*)  
Prod: Csaba Petocz, John Michael Montgomery Wr: Jerry Kilgore, Brett Jones, Jess Brown Pub: Ensign Music Corporation/Famous Music Corporation/Almo Music Corp./Twin Creeks Music, Inc./Jess Brown Music (ASCAP) Mgr: Hallmark Direction

**ALLISON MOORER** A Soft Place To Fall (*MCA 72030*)  
Prod: Kenny Greenberg Wr: Allison Moorer, Gwil Owen Pub: Longitude Music Co./Louise Red Songs/Turgid Tunes (BMI) Admin. by Bug Mgr: TKO Management

## M

**LORRIE MORGAN** You'd Think He'd Know Better (*BNA 65520*)  
Prod: Richard Landis Wr: Bobbie Cryer Pub: Ensign Music Corporation/Lonesome Dove Music (BMI) Mgr: Susan Nadler Management

## R

**COLLIN RAYE** Someone You Used To Know (*Epic 41368*)  
Prod: Colin Raye, Paul Worley, Billy Joe Walker Jr. Wr: Rory Lee, Tim Johnson Pub: Melanie Howard Music, Inc. (ASCAP)/Big Giant Music (BMI) adm. by Warner-Tamerlane Publishing Co. (BMI) Mgr: Scott Dean Management

**RICOCHET** Honky Tonk Baby (*Columbia 78945*)  
Prod: Ron Chancey, Blake Chancey Wr: Melba Montgomery, Billy Yates Pub: Caroljac Music/So Bizzy Music/Hillbilly Music (BMI) Mgr: William Morris

**LEANN RIMES** Nothing New Under The Moon (*MCG/Curb 1467*)  
Prod: Wilbur C. Rimes Wr: Rick Bowles, Tom Shapiro, Josh Leo Pub: Hamstein Cumberland Music (BMI)/Tom Shapiro Music (BMI)/Maypop Music (a division of Wildcountry, Inc.)/Mike Curb Music (BMI)/Warner-Tamerlane Publishing Corp./Heilmayn Music (BMI) Mgr: Wilbur Rimes

## S

**BRADY SEALS** I Fell (*Warner Bros. 9346*)  
Prod: Brady Seals, Rodney Crowell Wr: Tommy Barnes Pub: Taguchi Music Corp. (ASCAP) Mgr: Gold Mountain Entertainment (Burt Stein)

**KEVIN SHARP** If She Only Knew (*143/Asylum/EEG 1145*)  
Prod: Chris Farren Wr: Chris Farren, Gordon Chambers Pub: Full Keel Music/In The Fairway Music/Hico South/October 12th Music (ASCAP) Mgr: Sound & Serenity Management

**DARYLE SINGLETARY** My Baby's Lovin' (*Ginat 9367*)  
Prod: Doug Johnson, John Hobbs Wr: Michael Lunn, Delbert McClinton Pub: WB Music Corp. (ASCAP)/Delbert McClinton Music (adm. by MRBI) BMI Mgr: Lib Hatcher Agency

**SHANE STOCKTON** Gonna Have To Fall (*Decca 72060*)  
Prod: Mark Wright Wr: Shane Stockton Pub: We Don't Rent Pigs Music/Warner-Tamerlane Music Publishing Corp. (BMI) Mgr: Susan Burns Management

**DOUG STONE** Gone Out Of My Mind (*Columbia 78827*)  
Prod: Jerry Kennedy, John Guess Wr: Gene Dobbins, Michael Huffman, Bob Morrison Pub: Key Of B Music (ASCAP)/Someplace Else Music (ASCAP)/Love This Town Music (ASCAP)/Green Room Music (ASCAP)

**GEORGE STRAIT** True (*MCA 72063*)  
Prod: Tony Brown, George Strait Wr: Mary Green, Jeff Stevens Pub: Warner-Tamerlane, Jeff Stevens Music, GoldenWheat Music (BMI) Mgr: Erv Woolsey

## T

**PAM TILLIS** I Said A Prayer (*Arista 3125*)  
Prod: Billy Joe Walker, Jr., Pam Tillis Wr: Leslie Satcher Pub: EMI Blackwood Music Inc./Song Island Publishing (BMI) Mgr: Mores Nanas Management

**RANDY TRAVIS** The Hole (*DreamWorks 5064*)  
Prod: James Stroud, Byron Gallimore, Randy Travis Wr: Skip Ewing, James Dean Hicks Pub: Acuff-Rose Music, Inc./On The Mantel (BMG) Mgr: Elizabeth Travis Management

**SHANIA TWAIN** Honey I'm Home (*Mercury 192*)  
Prod: Robert John "Mutt" Lange Wr: Shania Twain, Robert John "Mutt" Lange Pub: Songs Of PolyGram Int'l, Inc./Loon Echo Inc. (BMI), Zomba Enterprises Inc. (ASCAP) Mgr: Jon Landau Management

## W

**STEVE WARINER & GARTH BROOKS** Burnin' The Roadhouse Down (*Capitol*)  
Prod: Steve Wariner Wr: Rick Carnes, Steve Wariner Pub: Songs Of Peer, Ltd. (ASCAP)/Steve Wariner Music, Inc. (BMI) Mgr: Renaissance Management (Clark Beavon)

**BRYAN WHITE** Tree Of Hearts (*Asylum/EEG 1151*)  
Prod: Billy Joe Walker, Jr., Kyle Lehning Wr: Skip Ewing, Don Sampson Pub: Acuff-Rose Music, Inc. (BMI)/Milene Music, Inc. (ASCAP) Mgr: GC Management

**LARI WHITE** Stepping Stone (*Lyric Street 10804*)  
Prod: Dann Huff Wr: Lari White, Craig Wiseman, David Kent Pub: LaSongs Publishing adm. by Almo Music Corp. (ASCAP)/Daddy Rabbit Music (ASCAP)/Irving Music, Inc. (BMI) Mgr: Bill Carter

**WILKINSONS** 26 Cents (*Giant 9322*)  
Prod: Tony Haselden, Russ Zvinton, Doug Johnson Wr: Steve Wilkinson, William Wallace Pub: Golden Phoenix Music Corporation/Kaysons Music Publishing SOCAN

**MARK WILLIS** Don't Laugh At Me (*Mercury 205*)  
Prod: Carson Chamberlain Wr: Allen Shamblin, Steve Sessin Pub: Built On Rock Music, David Aaron Music/Love This Town Music (ASCAP) Mgr: Wynonna, Inc.

**LEE ANN WOMACK** A Little Past Little Rock (*Decca 72068*)  
Prod: Mark Wright Wr: Jess Brown, Tony Lane, Brett Jones Pub: Almo Music Corp./Twin Creeks Music, Inc./Jess Brown Music/Famous Music Corporation (ASCAP) Mgr: Erv Woolsey Agency

## Y

**TRISHA YEARWOOD** There Goes My Baby (*MCA 72048*)  
Prod: Tony Brown, Trisha Yearwood Wr: Annie Roboff, Arnie Roman Pub: Almo Music Corp./Anwa Music/Romanesque Music/Annotation Music (ASCAP) Mgr: Ken Kragen



MIKE KINOSHIAN

## Philly's New Morning Star Smooth As Glass

WXYR taps a top TV talent to host its new morning show

A classic question in our business is, "Where's the great morning talent coming from?" For some, the answer might be television. While Jay Thomas made a successful jump from radio to TV (*Mork & Mindy*, *Cheers*, *Murphy Brown*, *Love And War*), *American Journal* host Nancy Glass is doing the reverse.

Since June 1, she and sidekick Mike Ross have been holding down morning drive duties at Hot AC WXYR (Star 104.5)/Philadelphia. The nationally known Glass — a native of the City of Brotherly Love — has been active in the community the past 16 years and possesses six Emmys — five for writing/producing and one as a host. She's also been in front of the camera on TV's *Attitudes* and filled in for Gil Gross on CBS Radio, and you may have seen her as last year's interviewer on *The Miss America Pageant*.

We talked with Star 104.5 PD Kurt Johnson and Glass about her transition from the tube to morning drive.

**R&R:** How did you find each other?

**NG:** It was in a restaurant. [GM] Jeff Spector introduced himself and said he was interested in talking to me about doing something at the station. He and Kurt took me to lunch a few weeks later. I used to do humor years ago. At first, they wanted me to do entertainment reports, but later asked if I would fill in for the morning show. I did it for a week and had so much fun, because I love talking with people. It was a chance to really laugh and have a wonderful time. It was a real blast; I had no idea how much fun it would be.

**We wanted someone in morning drive who would connect with 30-something women. The situation with Nancy looked like it was really meant to be. It was apparent that we would love working together.**

— Kurt Johnson



Kurt Johnson



Nancy Glass

**R&R:** What created *Star's* morning drive opening?

**KJ:** Gary Bryan was doing mornings, but left to return to Seattle [2/1]. Big Ron O'Brien was doing a great job, but we really wanted to keep him in his afternoon slot. We wanted someone in morning drive who would connect with 30-something women. Many talented people were interviewed from all around the country, but the situation with Nancy looked like it was really meant to be. It was apparent that we would love working together. When Nancy expressed some interest in doing the morning show, we jumped at the opportunity.

**R&R:** Entertainment reports were mentioned earlier. Did they ever materialize?

**KJ:** Yes. We received so much positive response to them during March and April that, as the morning show search went on, Jeff and I approached Nancy about doing mornings. We were delighted when she said she would.

**R&R:** How has Nancy been to work with?

**KJ:** From the very beginning, I could tell Nancy wanted to do great radio and know how the whole place ticks. I haven't come in contact with anyone that eager in quite a long time. Music radio was a new thing to her, and she wanted to tear it apart. She isn't distracted by anything and comes in just to have the pure fun that we all got into radio for. That's all helped to make a great vibe in the studio. It's been one of the best experiences I've had in radio.

**NG:** While I've done OK in television, that doesn't give me any right to be given any slack in radio. Those television credentials don't count. I didn't deserve this kind of break, and I've been giv-

en an incredible opportunity. It's now up to me to work it. It's important that the fun we have on the air is inclusive, so we always include listeners.

**R&R:** What have the aircheck sessions been like?

**NG:** There are two things that make broadcasters successful — a sense of humor and a sense of human. You have to understand who you're talking to and how to talk to them. My greatest quality is my self-loathing. I think every show has been terrible, so I'm ready for Kurt's criticism. I know this is a work in progress, and I have a lot to learn. We sit through the sessions, and I'm there to learn. Kurt's very explicit and is a great teacher.

**KJ:** After each show, Nancy walks into my office, sits down, looks me dead in the eye, and asks how she did. We go over what worked, what didn't, and

**There are two things that make broadcasters successful — a sense of humor and a sense of human. You have to understand who you're talking to and how to talk to them.**

— Nancy Glass

start working on the next one. She can't wait to get on to creating the next day's show.

**R&R:** What special qualities does she bring?

**KJ:** At one moment, Nancy can talk with Hollywood stars or the mayor and five minutes later be on the line with Betsy from Norristown. Philadelphians like their own and are proud that Nancy's one of their stars. The reaction from our audience is that it's a fun show to listen to.

**R&R:** Was there any reluctance to hire a female to lead *Star's* morning drive show?

**KJ:** None.

**R&R:** Considering that Hot AC — and mainstream AC — targets women, it's interesting that very few women front morning



LISA LISA GREETSTHE BROTHERS JOHNSON — Getting together at the Midwest Conclave are (l-r) this week's featured PD, Hot AC WXYR/Philadelphia's Kurt Johnson (see above); Pop/Alternative WPNT/Milwaukee MD Lisa Greene; and Adult Alternative WMMM/Madison, WI afternoon drive personality Ed Johnson.

shows. Why is that?

**KJ:** Guys have paid their dues and honed their craft, but I do think you'll see more women in the morning. It's considered different and, in some cases, even bold. It's not a great leap of logic to have someone behind the microphone who can relate to females better than a guy.

**R&R:** Nancy's national presence would seem to give her a huge boost in terms of making personal appearances.

**KJ:** Star has always been involved in many community events. It's wonderful that Nancy can go out and represent the station at these events, because she's so instantly known. It's a great opportunity for us.

**NG:** I work very hard and get along with people and love what I do. I can't wait to get up and go to work every day. For me, being in the community is fun and something that I've always liked.

**R&R:** How does the daily routine and grind of doing *American Journal* compare to being a morning radio personality?

**NG:** Even when I was doing nationally syndicated shows, I always lived in Philadelphia, and the commute took five hours a day. Now I'm up at 4am and have to be super-focused and very aware of what the community is talking about.

In television, I was always in the nation's finest correctional facilities and trailer parks, covering murders and fires. I'd wake up and ask my husband if what I was wearing was OK for prison. Today, I go to work to laugh — and that's nice. But radio's unquestionably harder than television.

**R&R:** Why's that?

**NG:** There's a million things happening at once, and you can't say, "Take two." It's a very hard job, and you're responsible for everything.

**KJ:** There's a format and structure in radio, but things aren't scripted. When you take a phone call, for example, you're not sure what will happen.

**R&R:** How much music do you play in the morning?

**KJ:** Five or six songs an hour.

**R&R:** Does it matter to you, Nancy, what kind of music *Star* plays?

**NG:** The only problem I have is that I'm constantly dancing in the studio. I'm very comfortable with the music. The funny thing is, this is the station I really do listen to.

**Radio's unquestionably harder than television. There's a million things happening at once, and you can't say, 'Take two.' It's a very hard job, and you're responsible for everything.**

— Nancy Glass

**R&R:** What would you say to those who might wonder if this is a novelty hiring or short-term stunt?

**NG:** It wouldn't be right to take this job and use it for a chance to get something else. You don't take a risk like this on either side without thinking it's for keeps. This is something I never dreamed of doing, but from the second I got here, it's felt right.

**KJ:** Stunts are for weekends, mornings are for keeps. You have to build a franchise in morning drive, and we've signed Nancy to a contract. When it was time to get down to brass tacks, we talked very long-term.

### TALK BACK TO R&R!

Do you have questions, comments, or feedback regarding this column or other issues? Call me at (310) 788-1664 or e-mail: mkinosox@rronline.com

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	<b>CELINE DION</b> To Love You More (550 Music)	2608	2694	2620	2556	112/0
2	2	2	2	<b>SHANIA TWAIN</b> You're Still The One (Mercury)	2403	2469	2445	2471	105/0
5	4	4	3	<b>ROD STEWART</b> Ooh La La (Warner Bros.)	2169	2106	2045	1955	105/2
3	3	3	4	<b>SARAH MCLACHLAN</b> Adia (Arista)	2087	2160	2167	2190	100/0
6	6	5	5	<b>NATALIE IMBRUGLIA</b> Torn (RCA)	1992	1867	1812	1745	91/4
10	9	8	6	<b>LIONEL RICHIE</b> Time (Mercury)	1743	1580	1501	1362	100/2
4	5	6	7	<b>LEANN RIMES</b> Looking Through Your Eyes (Curb/Atlantic)	1652	1775	1939	2038	86/0
8	8	7	8	<b>SAVAGE GARDEN</b> Truly Madly Deeply (Columbia)	1649	1649	1656	1702	89/1
7	7	9	9	<b>ERIC CLAPTON</b> My Father's Eyes (Duck/Reprise)	1495	1556	1677	1714	85/0
9	10	10	10	<b>GLORIA ESTEFAN</b> Heaven's What I Feel (Epic)	1323	1452	1488	1418	72/0
15	14	12	11	<b>CHICAGO</b> All Roads Lead To You (Reprise)	1077	1026	988	964	73/3
21	18	16	12	<b>GARTH BROOKS</b> To Make You Feel My Love (Capitol)	1067	896	784	598	85/3
12	12	11	13	<b>BACKSTREET BOYS</b> As Long As You Love Me (Jive)	1019	1046	1120	1233	63/0
17	15	14	14	<b>BRIAN WILSON</b> Your Imagination (Giant/WB)	1008	983	949	886	74/0
13	13	13	15	<b>JOHN TESH / JAMES INGRAM</b> Give Me Forever (I Do) (GTSP/Mercury)	974	1016	1105	1114	66/0
<b>BREAKER</b>			16	<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	945	703	433	271	90/10
<b>BREAKER</b>			17	<b>ANNE COCHRAN AND JIM BRICKMAN</b> After All These... (Windham Hill)	910	832	738	678	75/1
22	21	19	18	<b>CHRISTINA AGUILERA</b> Reflection (Walt Disney)	800	729	619	507	76/2
20	22	21	19	<b>MARILYN SCOTT</b> Starting To Fall (Warner Bros.)	723	680	618	628	65/0
18	19	18	20	<b>BOB SEGER &amp; MARTINA MCBRIDE</b> Chances Are (Capitol)	697	757	774	711	53/1
11	11	15	21	<b>BONNIE RAITT</b> One Belief Away (Capitol)	663	955	1278	1303	44/0
30	29	24	22	<b>FAITH HILL</b> This Kiss (Warner Bros.)	531	442	315	226	54/16
26	25	23	23	<b>GEORGE BENSON</b> Standing Together (GRP)	505	454	389	331	55/5
—	28	26	24	<b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)	439	399	349	212	37/7
—	—	29	25	<b>ACE OF BASE</b> Cruel Summer (Arista)	418	335	259	228	43/7
23	23	25	26	<b>K-CI &amp; JOJO</b> All My Life (MCA)	414	423	477	483	26/0
24	26	27	27	<b>DARYL HALL &amp; JOHN OATES</b> Throw The Roses Away (Push)	374	395	388	347	32/0
<b>DEBUT</b>			28	<b>DAKOTA MOON</b> Another Day Goes By (Elektra/EEG)	358	277	161	79	44/9
14	16	22	29	<b>OLIVIA NEWTON-JOHN</b> I Honestly Love You (MCA/Universal)	324	606	949	1103	29/0
<b>DEBUT</b>			30	<b>AEROSMITH</b> I Don't Want To Miss A Thing (Columbia)	296	256	210	181	16/3

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker 113 AC reporters. 106 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

### NEW & ACTIVE

**NATALIE MERCHANT** Kind & Generous (Elektra/EEG)  
Total Stations: 16, Adds: 0, Plays: 279, including WMAS 15 (15), WHUD 8 (11), WGSY 14 (14), WTCB 14 (14), WLRO 19 (18), WRMF 6 (5), WOOF 14 (14), WLTS 37 (33), WHBC 37 (37), WMGN 21 (21), WNSN 18 (12), WKBN 12 (10), KRBB 5, KYMG 23 (24), KZST 14 (12).

**AMY GRANT** I Will Be Your Friend (A&M)  
Total Stations: 28, Adds: 8, Plays: 201, including WRCH 5 (3), WWLI 5, WTCB 13 (4), WLRO 17 (18), WTVR 6 (3), WDEF 7 (7), WOOF 15 (13), WAHR 5 (7), WGLM 6 (6), WMGN 16 (16), WLTO 5 (3), WSWT 9, WRWC 12 (5), WRVF 19 (15), KUOL 5, WLTE 5, KELD 12 (12), KWAV 10 (3).

**MARC ANTHONY & TINA ARENA** I Want To Spend My Lifetime Loving You (Sony Classical/Columbia)  
Total Stations: 28, Adds: 6, Plays: 192, including WRCH 5 (4), WWLI 5 (5), WTCB 12 (12), WTVR 11 (12), WDEF 14 (15), KMGL 3, WLIT 9 (1), WDOK 7 (7), WGLM 5 (5), WLTO 2 (1), WSWT 8 (8), WRWC 8 (5), WOLR 2, WLTE 8 (5), KELO 5 (1), KSNE 4, KRNO 2 (3), KWAV 3 (3), KKCW 15 (12), KGBY 19 (17), KSBL 21, KZST 13 (2).

**RINGO STARR** La De Da (Mercury)  
Total Stations: 23, Adds: 1, Plays: 158, including WVAF 16 (15), WLZW 10 (9), WKWK 5 (5), WARM 7 (7), WBBO 12 (12), WTCB 5 (5), WMGF 13 (13), WRMF 5 (7), WOOF 9 (9), WAHR 5 (5), WTFM 6 (12), WVEZ 5 (5), KMXZ 9 (7), WSNY 8 (7), WCRZ 5 (8), WTPJ 3 (8), WLTO 3 (3), KGBX 6 (8), KOSI 5 (5), KGBY 1.

**RICHIE SAMBORA** In It For Love (Mercury)  
Total Stations: 28, Adds: 6, Plays: 140, including WWLI 5 (5), WKWK 5 (5), WARM 5, WGSY 8 (7), WTCB 5 (5), WLRO 7 (6), WTVR 2, WEAT 5, WDEF 9 (9), WOOF 9 (9), WAHR 5 (5), WTFM 7 (8), KHLA 5 (5), KVLV 6, WFMK 10 (10), WGLM 4 (4), WLTO 3 (1), WRWC 8 (5), WOLR 4 (3), WAZY 15 (17), WLTE 5 (5), KCLI 5 (3), KWAV 3 (3).

**NA LEO** The Rest Of Your Life (NLP)  
Total Stations: 18, Adds: 3, Plays: 140, including WRCH 6 (5), WWLI 15 (15), WKWK 40 (40), WTVR 4 (3), WTFM 5 (10), WGLM 7 (7), WRWC 8 (5), KCLI 5 (5), KSSK 10 (10), KJSN 5, KWAV 10 (15), KKCW 3 (3), KSBL 9 (7), KISC 10 (9).

**MICHAEL W. SMITH** Matter Of Time (Reunion/Jive)  
Total Stations: 26, Adds: 9, Plays: 140, including WWLI 7 (5), WVAF 16, WKWK 5, WTCB 6, WTVR 5 (3), WDEF 4 (4), KHLA 5, KVLV 7, KMGL 3, WHBC 18, WLIT 9 (1), WRRM 3, WAJI 5 (5), WGLM 6 (6), WLTO 3 (1), WSWT 8, WLTE 5, KELO 5 (2), KGBX 10 (8), KCLI 5, KRNO 2, KWAV 3 (3).

**LIGHTHOUSE FAMILY** High (Island)  
Total Stations: 16, Adds: 5, Plays: 86, including WLTV 5, WWLI 5 (5), WGSY 7, WINK 5, WTVR 4, WDEF 8 (4), WTFM 5 (7), KVIL 7, WLIT 11 (4), WFMK 10, WGLM 6 (6), KWAV 8 (3).

**JOHN TESH / DALIA** Mother I Miss You (GTSP/Mercury)  
Total Stations: 29, Adds: 29, Plays: 57, including WRCH 2, WWLI 5, WTVR 4, WDEF 10, WOOF 1, WHBC 18, WLIT 3, WAJI 5, WGLM 2, KELO 2, KGBX 2, KWAV 3.

**MAX CARL AND BIG DANCE** One More River (Mission)  
Total Stations: 13, Adds: 3, Plays: 56, including WWLI 5 (5), WKWK 10 (12), WDEF 3 (3), WTFM 4 (7), WFMK 10 (10), WRWC 8 (8), WOLR 3, KELO 5 (2), KCLI 5 (5), KWAV 3 (3).

Songs ranked by total plays.  
Station call letters followed by number of plays.

### BREAKERS

#### BACKSTREET BOYS

##### I'll Never Break Your Heart (Jive)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
945/242	90/10	16

#### ANNE COCHRAN AND JIM BRICKMAN

##### After All These Years (Windham Hill)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
910/78	75/1	17

### MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
<b>JOHN TESH / DALIA</b> Mother I Miss You (GTSP/Mercury)	29
<b>FAITH HILL</b> This Kiss (Warner Bros.)	16
<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	10
<b>DAKOTA MOON</b> Another Day Goes By (Elektra/EEG)	9
<b>MICHAEL W. SMITH</b> Matter Of Time (Reunion/Jive)	9
<b>AMY GRANT</b> I Will Be Your Friend (A&M)	8
<b>ACE OF BASE</b> Cruel Summer (Arista)	7
<b>SAVAGE GARDEN</b> To The Moon And Back (Columbia)	7
<b>ANTHONY &amp; ARENA</b> I Want To... (Sony Classical/Columbia)	6
<b>RICHIE SAMBORA</b> In It For Love (Mercury)	6

### MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
<b>BACKSTREET BOYS</b> I'll Never Break Your Heart (Jive)	+242
<b>GARTH BROOKS</b> To Make You Feel My Love (Capitol)	+171
<b>LIONEL RICHIE</b> Time (Mercury)	+163
<b>NATALIE IMBRUGLIA</b> Torn (RCA)	+125
<b>MICHAEL W. SMITH</b> Matter Of Time (Reunion/Jive)	+102
<b>FAITH HILL</b> This Kiss (Warner Bros.)	+89
<b>ACE OF BASE</b> Cruel Summer (Arista)	+83
<b>DAKOTA MOON</b> Another Day Goes By (Elektra/EEG)	+81
<b>ANNE COCHRAN AND JIM BRICKMAN</b> After All... (Windham Hill)	+78
<b>CHRISTINA AGUILERA</b> Reflection (Walt Disney)	+71

### HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
<b>ELTON JOHN</b> Recover Your Soul (Rocket/Island)
<b>PAULA COLE</b> I Don't Want To Wait (Imago/WB)
<b>LEANN RIMES</b> How Do I Live (Curb)
<b>CELINE DION</b> My Heart Will Go On (550 Music)
<b>ELTON JOHN</b> Something About The Way You... (Rocket/Island)
<b>MADONNA</b> Frozen (Maverick/WB)
<b>RICHARD MARX &amp; DONNA LEWIS</b> At The Beginning (Atlantic)
<b>BACKSTREET BOYS</b> Quit Playing Games (With My Heart) (Jive)
<b>FLEETWOOD MAC</b> Landslide (Reprise)
<b>AMY GRANT</b> Like I Love You (A&M)

Breakers: Songs registering 875 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.



# Lighthouse Family

New :  
**KVLI WLTE WLTQ**  
**KIMN WTVR WRWC**

Already On :  
**WLTW WLIF WLIT**  
**WWLI WINK WDEF**  
**WTFM WGSY WFMK**  
**WGLM KTDY KWAV**

The new single  
**High**

From the album  
 Postcards From Heaven  
 in stores August 11



Produced by Mike Peden for Zomba Recording Services Ltd.  
 Mixed by Phil Bodger for Pacheco Management and Mike Peden  
 for Zomba Recording Services Ltd. ©1997 Polydor Ltd. UK

# AC PLAYLISTS

August 7, 1998 R&R • 107

FIND COMPLETE PLAYLISTS FOR ALL AC REPORTERS ON R&R ONLINE

**106.7 WLTW**  
New York  
(212) 258-7000  
Ryan

PLAYS	3W	2W	1W	ARTIST/TITLE
16	13	14	16	SAVAGE GARDEN/Truly Madly Deeply
14	16	15	15	SHANIA TWAIN/You're Still The One
14	16	15	14	CELINE DION/To Love You More
13	13	13	13	BRIAN WILSON/Your Imagination
13	13	13	13	NATALIE IMBRUGLIA/Torn
12	12	12	13	BACKSTREET BOYS/It Never Breaks
12	13	12	12	LEANN RIMES/Looking Through
12	12	12	12	ROD STEWART/Oh La La
12	12	12	12	LIONEL RICHI/Time
11	11	11	11	SARAH McLACHLAN/Ada
11	11	11	11	GEORGE BENSON/Standing Together
6	11	11	11	AEROSMITH/Don't Want To...
4	11	11	11	FAITH HILL/This Kiss
13	10	10	10	GLORIA ESTEFAN/Heaven's What I Feel
9	10	10	10	CELINE DION/My Heart Will Go On
8	9	9	9	SEGER & McBRIDE/Chances Are
5	9	9	9	GARTH BROOKS/To Make You Feel...
8	8	8	8	K-CI & JOJO/My Life
10	8	8	8	ELTON JOHN/Recover Your Soul
12	12	12	9	LEANN RIMES/Your Imagination
12	8	8	8	OLIVIA NEWTON-JOHNS/Honestly Love You
9	8	8	8	ERIC CLAPTON/My Father's Eyes
6	6	6	6	BRIAN WILSON/Your Imagination
6	6	6	6	LIGHTHOUSE FAMILY/High

**KBIG 104**  
Los Angeles  
(818) 546-1043  
Street/Coles

PLAYS	3W	2W	1W	ARTIST/TITLE
25	22	26	29	SAVAGE GARDEN/Truly Madly Deeply
26	23	28	28	SHANIA TWAIN/You're Still The One
29	24	27	27	NATALIE IMBRUGLIA/Torn
29	23	26	26	SARAH McLACHLAN/Ada
25	26	23	25	ROD STEWART/Oh La La
18	27	26	24	FAITH HILL/This Kiss
29	24	28	24	LEANN RIMES/Looking Through
20	25	26	24	CELINE DION/To Love You More
26	29	23	23	CHRISTINA AGUILERA/Reflection
16	21	22	22	FLEETWOOD MAC/Landslide
13	15	15	15	SARAH McLACHLAN/Ada
13	15	15	15	BACKSTREET BOYS/It Never Breaks
13	15	15	15	MATCHBOX 20/3am

**KOST 103.5FM**  
Los Angeles  
(213) 427-1035  
Kaye/Chiang

PLAYS	3W	2W	1W	ARTIST/TITLE
16	17	17	16	SARAH McLACHLAN/Ada
16	17	17	16	SAVAGE GARDEN/Truly Madly Deeply
16	17	17	16	LEANN RIMES/Looking Through
16	17	17	16	BACKSTREET BOYS/It Never Breaks
16	16	16	16	MADONNA/Frozen
16	16	16	16	ELTON JOHN/Recover Your Soul
16	16	16	16	SHANIA TWAIN/You're Still The One
16	16	16	16	CELINE DION/To Love You More
12	11	13	12	NATALIE IMBRUGLIA/Torn
10	10	10	10	JANET/Together Again
5	6	5	6	TESH FINGRAM/Give Me Forever
5	6	5	6	LEANN RIMES/Looking Through
5	6	5	6	SAVAGE GARDEN/To The Moon And Back
5	4	5	3	K-CI & JOJO/My Life

**WLTW Chicago**  
(312) 329-9002  
Edwards

PLAYS	3W	2W	1W	ARTIST/TITLE
20	16	18	18	SARAH McLACHLAN/Ada
20	16	18	18	GLORIA ESTEFAN/Heaven's What I Feel
21	18	18	18	CELINE DION/To Love You More
10	10	10	10	BACKSTREET BOYS/It Never Breaks
11	15	17	18	CHRISTINA AGUILERA/Reflection
20	18	18	18	LEANN RIMES/Looking Through
20	18	18	18	ROD STEWART/Oh La La
21	18	18	18	BONNIE RAITT/One Belief Away
18	18	18	18	BRIAN WILSON/Your Imagination
18	18	18	18	LIONEL RICHI/Time
10	11	11	11	JANET/Together Again
10	11	11	11	GEORGE BENSON/Standing Together
8	9	9	9	TESH FINGRAM/Give Me Forever
8	9	9	9	MICHAEL W. SMITH/Matter Of Time
10	9	9	9	MARILYN SCOTT/Starting To Fall
9	9	9	9	ANTHONY & ARENIA/What To Spend...
9	9	9	9	LEANN RIMES/How Do I Live
9	9	9	9	HALL & OATES/Promise Ain't Enough
10	8	8	8	SPICE GIRLS/Be Come 1
10	8	8	8	SAVAGE GARDEN/Truly Madly Deeply
12	6	6	6	COCHRAN AND BRICKMAN/After All These...
10	8	8	8	JOHN TESH FIDALIA/Mother I Miss You

**KIOI 101.3 FM**  
San Francisco  
(415) 538-1013  
Hamilton/Carlson

PLAYS	3W	2W	1W	ARTIST/TITLE
35	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
29	35	35	35	SHANIA TWAIN/You're Still The One
31	28	28	28	BACKSTREET BOYS/It Never Breaks
31	28	28	28	ERIC CLAPTON/My Father's Eyes
34	34	34	34	PAULA COLLEA/Don't Want To Wait
17	17	17	17	CELINE DION/To Love You More
22	19	22	22	ROD STEWART/Oh La La
29	20	20	20	FLEETWOOD MAC/Landslide
26	28	28	28	SARAH McLACHLAN/Ada
30	31	29	24	NATALIE IMBRUGLIA/Torn
28	12	12	12	JANET/Together Again
28	12	12	12	AEROSMITH/Don't Want To...
18	11	17	17	FAITH HILL/This Kiss
13	11	17	17	BACKSTREET BOYS/It Never Breaks
19	19	19	19	KENNY LOGGINS/For The First Time
19	19	19	19	LEANN RIMES/How Do I Live
18	17	16	16	SOPHIE B. HAWKINS/Say Me Down
17	17	17	17	ERIC CLAPTON/Change The World

**E 101.1**  
Philadelphia  
(610) 667-8400  
Conley/Rowland

PLAYS	3W	2W	1W	ARTIST/TITLE
13	24	25	25	SHANIA TWAIN/You're Still The One
12	23	23	23	ERIC CLAPTON/My Father's Eyes
12	23	23	23	MADONNA/Frozen
25	26	22	22	SAVAGE GARDEN/Truly Madly Deeply
20	15	20	20	CELINE DION/To Love You More
10	15	20	20	ROD STEWART/Oh La La
8	13	13	13	SARAH McLACHLAN/Ada
7	12	10	10	ROD STEWART/Oh La La
4	8	8	8	CHRISTINA AGUILERA/Reflection
6	7	7	7	MARILYN SCOTT/Starting To Fall
17	15	14	14	LIONEL RICHI/Time
9	9	7	7	CHICAGO/If Roads Lead To...
8	6	6	6	GLORIA ESTEFAN/Heaven's What I Feel
6	7	4	4	DAKOTA MOON/Another Day Goes By
6	7	4	4	BACKSTREET BOYS/It Never Breaks
6	8	3	3	GEORGE BENSON/Standing Together

**KVIL 103.7fm**  
Dallas  
(214) 691-1037  
Curtis/O'Neal

PLAYS	3W	2W	1W	ARTIST/TITLE
29	30	30	30	CELINE DION/To Love You More
30	30	30	30	SAVAGE GARDEN/Truly Madly Deeply
30	30	30	30	BACKSTREET BOYS/It Never Breaks
18	18	18	18	PAULA COLLEA/Don't Want To Wait
18	18	18	18	KENNY LOGGINS/You've Got A Way To Go
29	29	29	29	CELINE DION/To Love You More
29	29	29	29	VANESSA WILLIAMS/Oh How The Years...
30	19	19	19	SHANIA TWAIN/You're Still The One
19	19	19	19	ROD STEWART/Oh La La
19	19	19	19	ERIC CLAPTON/My Father's Eyes
19	19	19	19	K-CI & JOJO/My Life
19	19	19	19	ALLURE/Can't Cried Out
18	18	18	18	MATCHBOX 20/3am
29	19	18	18	PETER DINKELBAUM/Doesn't Need...
7	7	7	7	LIONEL RICHI/Time
7	7	7	7	BRIAN WILSON/Your Imagination
7	7	7	7	GARTH BROOKS/To Make You Feel...
7	7	7	7	BACKSTREET BOYS/It Never Breaks
7	7	7	7	MARILYN SCOTT/Starting To Fall
7	7	7	7	GEORGE BENSON/Standing Together
7	7	7	7	DAKOTA MOON/Another Day Goes By
7	7	7	7	LIGHTHOUSE FAMILY/High
5	5	5	5	CELINE DION/My Heart Will Go On
5	5	5	5	BACKSTREET BOYS/It Never Breaks
29	29	29	29	ROBYN/Show Me Love
5	5	5	5	BRYAN ADAMS/Let's Make A...
5	5	5	5	ELTON JOHN/Something About...

**Soft Rock 97.1 WASH-FM**  
Washington  
(301) 770-9710  
Davis/Martin

PLAYS	3W	2W	1W	ARTIST/TITLE
35	35	35	35	SHANIA TWAIN/You're Still The One
28	28	28	28	ERIC CLAPTON/My Father's Eyes
10	10	10	10	JIM BRICKMAN/...The Gift
35	28	28	28	SAVAGE GARDEN/Truly Madly Deeply
28	28	28	28	ROD STEWART/Oh La La
28	28	28	28	FAITH HILL/This Kiss
35	28	28	28	ERIC CLAPTON/My Father's Eyes
3	28	28	28	VONDA SHEPARD/Searchin' My Soul
10	10	10	10	LEANN RIMES/How Do I Live
35	35	14	14	ELTON JOHN/Something About...
28	28	14	14	FLEETWOOD MAC/Landslide
28	28	14	14	PAULA COLLEA/Don't Want To Wait
10	10	10	10	BACKSTREET BOYS/It Never Breaks
10	10	10	10	MARK & LEWIS/At The Beginning
10	10	10	10	CELINE DION/My Heart Will Go On
10	10	10	10	CELINE DION/To Love You More
10	10	10	10	BACKSTREET BOYS/It Never Breaks
10	7	7	7	CHRISTINA AGUILERA/Reflection
10	7	7	7	LIONEL RICHI/Time

**MAGIC 106.7**  
Boston  
(617) 542-0241  
Kelley/Laurence

PLAYS	3W	2W	1W	ARTIST/TITLE
26	26	26	26	BACKSTREET BOYS/It Never Breaks
26	26	26	26	ERIC CLAPTON/My Father's Eyes
26	26	26	26	SARAH McLACHLAN/Ada
26	26	26	26	SAVAGE GARDEN/Truly Madly Deeply
26	26	26	26	SHANIA TWAIN/You're Still The One
20	21	21	21	NATALIE IMBRUGLIA/Torn
12	12	12	12	CELINE DION/To Love You More
12	12	12	12	BACKSTREET BOYS/It Never Breaks
11	12	12	12	ELTON JOHN/Recover Your Soul
12	12	12	12	BONNIE RAITT/One Belief Away
12	12	12	12	LEANN RIMES/Looking Through
12	12	12	12	ROD STEWART/Oh La La
12	12	12	12	FLEETWOOD MAC/Landslide
11	11	11	11	LEANN RIMES/How Do I Live
12	11	11	11	SPICE GIRLS/Be Come 1
11	11	11	11	GARTH BROOKS/To Make You Feel...
11	11	11	11	PAULA COLLEA/Don't Want To Wait
10	11	10	10	JEWEL/Foolish Games
12	8	8	8	ELTON JOHN/Something About...
8	8	7	7	TESH FINGRAM/Give Me Forever
6	2	2	2	CHICAGO/If Roads Lead To...

**peach 94.9**  
Atlanta  
(404) 367-9949  
Dillard/Goss/Joy

PLAYS	3W	2W	1W	ARTIST/TITLE
11	11	10	10	BACKSTREET BOYS/It Never Breaks
8	11	10	10	LIONEL RICHI/Time
13	13	13	13	SHANIA TWAIN/You're Still The One
9	7	10	14	CHRISTINA AGUILERA/Reflection
13	16	14	14	CELINE DION/To Love You More
12	13	13	13	SAVAGE GARDEN/Truly Madly Deeply
12	13	13	13	ROD STEWART/Oh La La
14	10	12	12	LEANN RIMES/Looking Through
14	10	12	12	ERIC CLAPTON/My Father's Eyes
17	11	11	11	SARAH McLACHLAN/Ada
17	11	11	11	BRIAN WILSON/Your Imagination
16	12	11	11	SEGER & McBRIDE/Chances Are
16	12	11	11	TESH FINGRAM/Give Me Forever
5	3	8	8	COCHRAN AND BRICKMAN/After All These...
11	7	11	11	GLORIA ESTEFAN/Heaven's What I Feel
10	14	10	10	GARTH BROOKS/To Make You Feel...
9	8	9	9	OLIVIA NEWTON-JOHNS/Honestly Love You
9	8	9	9	ELTON JOHN/Recover Your Soul
10	9	9	9	DAKOTA MOON/Promise I Make
12	8	9	9	SHAWN COLVIN/Sunny Came Home
12	8	9	9	BONNIE RAITT/One Belief Away
9	7	6	6	NATALIE IMBRUGLIA/Torn
9	7	6	6	CHICAGO/If Roads Lead To...
9	7	6	6	MARILYN SCOTT/Starting To Fall
2	5	4	4	DAKOTA MOON/Another Day Goes By
1	5	4	4	JOHN TESH FIDALIA/Mother I Miss You

**WLTE 103.5 FM**  
Minneapolis  
(612) 339-1029  
Nolan

PLAYS	3W	2W	1W	ARTIST/TITLE
11	14	16	16	CELINE DION/My Heart Will Go On
8	10	15	15	GARTH BROOKS/To Make You Feel...
17	15	15	15	LEANN RIMES/Looking Through
17	15	15	15	CELINE DION/To Love You More
17	15	15	15	SHANIA TWAIN/You're Still The One
17	15	15	15	LIONEL RICHI/Time
15	14	14	14	BRIAN WILSON/Your Imagination
15	14	14	14	SARAH McLACHLAN/Ada
14	14	14	14	ROD STEWART/Oh La La
14	14	14	14	GLORIA ESTEFAN/Heaven's What I Feel
14	14	14	14	TESH FINGRAM/Give Me Forever
13	13	13	13	CHICAGO/If Roads Lead To...
13	13	13	13	SAVAGE GARDEN/Truly Madly Deeply
15	12	12	12	OLIVIA NEWTON-JOHNS/Honestly Love You
11	11	11	11	LEANN RIMES/How Do I Live
8	10	10	10	CHRISTINA AGUILERA/Reflection
8	10	10	10	MARILYN SCOTT/Starting To Fall
8	8	8	8	COCHRAN AND BRICKMAN/After All These...
8	8	8	8	GEORGE BENSON/Standing Together
5	5	5	5	ANTHONY & ARENIA/What To Spend...
5	5	5	5	BACKSTREET BOYS/It Never Breaks
5	5	5	5	RINGO STARR/La De Da
5	5	5	5	MARILYN SCOTT/Starting To Fall
4	4	4	4	WILLIAMS & CHAYANE/You Are My Home
3	3	3	3	BRIAN WILSON/Your Imagination
3	3	3	3	HALL & OATES/Throw The Roses Away
3	3	3	3	FAITH HILL/This Kiss
3	3	3	3	JOHN TESH FIDALIA/Mother I Miss You
3	3	3	3	RICHIE SAMBORA/In It For Love

**WALK 97.5**  
Long Island  
(516) 475-5200  
Michaels/Miller/Lombardo

PLAYS	3W	2W	1W	ARTIST/TITLE
30	20	29	30	SHANIA TWAIN/You're Still The One
27	30	29	29	K-CI & JOJO/My Life
27	30	29	29	SARAH McLACHLAN/Ada
29	28	28	28	CELINE DION/To Love You More
28	30	28	28	NATALIE IMBRUGLIA/Torn
30	29	28	28	TESH FINGRAM/Give Me Forever
9	10	10	10	ROD STEWART/Oh La La
28	20	25	25	GLORIA ESTEFAN/Heaven's What I Feel
11	11	11	11	SA

# REPORTERS

Stations and their adds listed alphabetically by market

## AC

**WYJB/Albany, NY**  
OM: Michael Morgan  
MD: Pat Ryan  
NALED '85  
SAVAGE GARDEN 'Moon'  
VONDA SHERARD 'Hooded'

**KYMG/Anchorage, AK**  
OM: Mark Murphy  
PD: Devan Mitchell  
24 GARTH BROOKS 'Tea'

**WRDE/Appleton, WI**  
OM: Chuck Lakefield  
3 BACKSTREET BOYS 'Tea'

**WPCW/Atlanta, GA**  
OM/PO: Vance Gilliland  
ASD: Steve Cook  
MD: David Joy  
JOHN TESH/DALIA 'Mother'

**WFPG/Atlanta City, NJ**  
OM/PO: Dick Fenwick  
MD: Marlene Aaga  
3 BACKSTREET BOYS 'Tea'  
FAITH HILL 'Yes'

**WBBD/Augusta, GA**  
OM/PO: John Patrick  
CHICAGO 'Roads'  
BACKSTREET BOYS 'Tea'

**KKMJ/Austin, TX**  
OM: Stan Hahn  
PD: Nolan Cruise  
AP/MD: Mike Austin  
No Adds

**WMLJ/Birmingham, AL**  
OM: John Jenkins  
PD/MD: John Stuart  
CHICAGO 'Roads'

**WJX/Boston, MA**  
PD: Don Kelley  
MD: Mark Laurence  
No Adds

**WEZN/Bridgeport, CT**  
PD: Steve Marcus  
12 JOHNNY 'Honor'  
12 SPICE GIRLS 'Beacon'  
2 LOREL ROSE 'Tina'  
15 ROD STEWART 'Dot'

**WJXX/Buttalo, NY**  
OM: Sue O'Neil  
PD: Rob Lucas  
MD: Roger Christian  
7 MATCHBOX 20 'Tea'  
7 JENNIFER PAGE 'Cush'

**WBHC/Canton, OH**  
PD: Terry Simmons  
MD: Kayleigh Kriss  
18 JOHN TESH/DALIA 'Mother'  
18 MICHELLE WILSON 'Mother'

**KDAT/Cedar Rapids, IA**  
PD: Richard W. Stauden  
MD: Tom Cook  
SAVAGE GARDEN 'Moon'  
ACE OF BASE 'Crash'

**WVAF/Charleston, WV**  
PD: Rick Johnson  
MD: Annie Nutter  
16 MICHELLE WILSON 'Mother'

**WDEF/Chattanooga, TN**  
OM: T.J. Holland  
APD: Ted Monro  
10 JOHN TESH/DALIA 'Mother'  
10 SEGER & MCGUIRE 'Chances'  
4 SIMPLY RED 'Mellow'

**WLIT/Chicago, IL**  
VP/Prog: Mark Edwards  
3 JOHN TESH/DALIA 'Mother'

**WRRM/Cincinnati, OH**  
OM: T.J. Holland  
APD: Ted Monro  
3 BACKSTREET BOYS 'Tea'  
3 MICHELLE WILSON 'Mother'

**WOOK/Cleveland, OH**  
PD: Sue Wilson  
MD: Scott Miller  
No Adds

**KKLI/Colorado Springs, CO**  
PO/MD: Steve Larson  
3 SAVAGE GARDEN 'Moon'  
5 MICHELLE WILSON 'Mother'

**WTCB/Columbia, SC**  
OM: Alan Duin  
1 JENNIFER PAGE 'Cush'

**WGSY/Columbus, GA**  
OM: Alan Duin  
CHRISTINA AGUILERA 'Reflection'  
MAX CARL AND BIG 'River'

**WSNY/Columbus, OH**  
PD: Chuck Knight  
3 BACKSTREET BOYS 'Tea'

**KVIL/Dallas, TX**  
PD: Bill Curtis  
MD: Alex O'Neal  
7 LIGHTHOUSE FAMILY 'High'

**KOSI/Denver, CO**  
MD: Scott Taylor  
PD: Steve Hamilton  
JOHN TESH/DALIA 'Mother'  
RICHE SAMBORA 'In'

**WDOF/Douhan, AL**  
GM/PO: Leigh Simpson  
OM/MD: Mike Holderfield  
2 DAKOTA MOON 'Another'  
1 JOHN TESH/DALIA 'Mother'

**KATP/Dubuque, IA**  
PD: Tim Dillon  
CHRISTINA AGUILERA 'Reflection'  
RICHE SAMBORA 'In'  
ANTHONY & ARENA 'Spand'

**WXKC/Erie, PA**  
PD: Ron Arlen  
MD: Paul Dennis  
1 FAITH HILL 'Yes'  
WIKY/Evanville, IN  
OM: Mark Baker  
No Adds

**KEZA/Fayetteville, AR**  
OM/MD: Chip Redwine  
AP/MD: Crystal Hudson  
2 LOREL ROSE 'Tina'  
15 ROD STEWART 'Dot'

**WCZR/Flint, MI**  
OM/MD: J. Patrick  
MD: George McIntyre  
SAVAGE GARDEN 'Moon'

**WINK/Ft. Myers, FL**  
OM: Bob Greninger  
ACE OF BASE 'Crash'  
FAITH HILL 'Yes'

**WAJF/Wayne, IN**  
OM: Lee Tobin  
PD: Bob Richards  
5 JOHN TESH/DALIA 'Mother'

**WLHT/Grand Rapids, MI**  
PD: Bill Bailey  
AP/MD: Mary Turner  
5 SAVAGE GARDEN 'Moon'  
5 FAITH HILL 'Yes'

**WOOD/Grand Rapids, MI**  
PD: Steve Dikman  
APD: Robb Westaby  
MD: Michael Sittland  
7 GEORGE BENSON 'Standing'  
7 DAKOTA MOON 'Another'

**WMAG/Greensboro, NC**  
OM: Nick Allen  
5 GARTH BROOKS 'Tea'

**WMTY/Greenville, SC**  
PD: Gary Jackson  
MD: Chris Scott  
NALELE IBERUGLIA 'Tom'

**WSPA/Greenville, SC**  
OM: Jim Kirkland  
PD: Greg McKinley  
BACKSTREET BOYS 'Tea'  
3 MICHELLE WILSON 'Mother'

**WRCH/Hartford, CT**  
PD: Alan Camp  
MD: Joe Hahn  
2 JOHN TESH/DALIA 'Mother'  
2 DAKOTA MOON 'Another'

**KSSK/Honolulu, HI**  
PD: Jeff Silvers  
DAKOTA MOON 'Another'  
BACKSTREET BOYS 'Tea'  
GARTH BROOKS 'Tea'

**WAHR/Huntsville, AL**  
PD: John Malone  
MD: Abby Kay  
JOHN TESH/DALIA 'Mother'  
SAVAGE GARDEN 'Moon'

**WTP/Indianapolis, IN**  
PD: Gary Haines  
MD: Steve Cooper  
6 LUTHER ANDROSS 'Now'  
4 FAITH HILL 'Yes'

**WTFM/Johnson City, TN**  
OM: Mark E. McKinney  
ANY GRANT 'Friend'  
DONNA LEWIS 'Tom'

**WKYE/Johnstown, PA**  
PD: Jack Michaels  
MD: Brian Wolfe  
5 DAKOTA MOON 'Another'

**WQLR/Lake Mead, MI**  
OM: Ken Langford  
PD: Brian Wertz  
2 ANTHONY & ARENA 'Spand'  
ANY GRANT 'Friend'  
JOHN TESH/DALIA 'Mother'

**KUDL/Kansas City, MO**  
PD: Robert John  
MD: Thom Walsh  
5 ANY GRANT 'Friend'

**WAZY/Lafayette, IN**  
Corp. PD/MD: Michael Stone  
NALED '85'

**WGLM/Lafayette, IN**  
AP/MD: Dan Mackay  
2 FAITH HILL 'Yes'  
2 SIMPLY RED 'Mellow'  
2 JOHN TESH/DALIA 'Mother'

**KHLA/Lake Charles, LA**  
OM/PO: Don Rivers  
ANY GRANT 'Friend'

**WFMK/Lansing, MI**  
OM: Ray Marshall  
PD: Danny Stewart  
JOHN TESH/DALIA 'Mother'  
ANTHONY & ARENA 'Spand'  
MICHELLE WILSON 'Mother'

**KSNE/Las Vegas, NV**  
PD: Tom Chase  
MD: John Barry  
No Adds

**WALK/Long Island, NY**  
VP/Prog: Gene Michaels  
APD: Rob Miller  
MD: Charlie Lombardo  
No Adds

**KBIG/Los Angeles, CA**  
VP/Prog: Steve Strait  
AP/MD: Tony Coles  
MATCHBOX 20 'Tea'

**KOST/Los Angeles, CA**  
SA Mgr/PO: Johnny Hayes  
AP/MD: Johnny Chiang  
No Adds

**WVEZ/Louisville, KY**  
OM: C. Matthews  
PD/MD: Joe Fedele  
21 BRIAN AUGUSTIN 'Anytime'  
FAITH HILL 'Yes'  
ACE OF BASE 'Crash'

**WPEZ/Macon, GA**  
Ops Dir: Oscar Leverette  
Group Dir: James Gregory  
JOHN TESH/DALIA 'Mother'

**WMCN/Madison, WI**  
VP/Prog: Pat O'Neill  
MD: Kim Fletcher  
ACE OF BASE 'Crash'

**KVLY/McAllen, TX**  
PD: Dave Collins  
MD: Jane Olsay  
MAX CARL AND BIG 'River'  
ANY GRANT 'Friend'

**WLRO/Melbourne, FL**  
OM: Karen Kay  
DAKOTA MOON 'Another'  
JOHN TESH/DALIA 'Mother'  
MICHELLE WILSON 'Mother'

**WVRV/Memphis, TN**  
OM/PO: Joel Burke  
MD: Kay Manley  
FAITH HILL 'Yes'  
ANY GRANT 'Friend'

**WLTO/Milwaukee, WI**  
OM: Stan Atkinson  
LIGHTHOUSE FAMILY 'High'  
JOHN TESH/DALIA 'Mother'

**WLTE/Minneapolis, MN**  
OM/PO: Gary Nolan  
JOHN TESH/DALIA 'Mother'  
ACE OF BASE 'Crash'  
LIGHTHOUSE FAMILY 'High'

**KJSN/Modesto, CA**  
PD/MD: Gary Michaels  
MICHELLE WILSON 'Mother'

**KWAV/Monterey, CA**  
PD/MD: Bernie Moody  
3 JOHN TESH/DALIA 'Mother'  
3 FAITH HILL 'Yes'  
3 SIMPLY RED 'Mellow'

**WHUD/Newburgh, NY**  
PD: Brian Krzyz  
MD: Tom Furei  
25 SAVAGE GARDEN 'Moon'  
1 ACE OF BASE 'Crash'  
GOO GOO DOLLS 'Tea'

**WLMG/New Orleans, LA**  
Dir/Op: Nick Ferrara  
PD: Steve Suter  
AP/MD: Johnny Scott  
15 CHICAGO 'Roads'

**WHSN/New Orleans, LA**  
Dir/Op: Nick Ferrara  
PD: John Larson  
AP/MD: Jim Hanzo  
NALELE IBERUGLIA 'Tom'  
BRANDY & MONICA 'Boy'

**WLTW/New York, NY**  
PD: Jim Ryan  
No Adds

**KMCL/Oklahoma City, OK**  
PD: Kathy Yeager  
MD: Steve O'Brien  
3 MICHELLE WILSON 'Mother'  
3 ANTHONY & ARENA 'Spand'

**KEFM/Omaha, NE**  
PD/MD: Steve Albertson  
NALED '85'

**WGMF/Orlando, FL**  
AP/MD: Dean Musico  
NALELE IBERUGLIA 'Tom'  
JOHN TESH/DALIA 'Mother'

**WSWT/Peoria, IL**  
PD/MD: Randy Rundle  
1 FAITH HILL 'Yes'  
1 RICHE SAMBORA 'In'  
JOHN TESH/DALIA 'Mother'  
HEART 'Strong'

**WBEB/Philadelphia, PA**  
PD: Phil Conrad  
MD: Donna Rowland  
No Adds

**KMXZ/Phoenix, AZ**  
PD: Mike Di Razzo  
MD: Genevieve Shanahan  
GEORGE BENSON 'Standing'

**WSHH/Pittsburgh, PA**  
AP/MD: Ron Ansh  
JOHN TESH/DALIA 'Mother'  
JOHN TESH/DALIA 'Mother'  
LIGHTHOUSE FAMILY 'High'

**KKCW/Portland, OR**  
PD/MD: Bill Minkler  
7 PETER, PAUL & MARY 'Wave'  
RICHE SAMBORA 'In'  
COOHAN AND SHOKAAN 'Aer'

**WWLI/Providence, RI**  
PD: Tom Holt  
MD: Bob Bolavert  
5 ANY GRANT 'Friend'  
5 JOHN TESH/DALIA 'Mother'  
5 SIMPLY RED 'Mellow'

**KRNO/Reno, NV**  
PD/MD: Alan Cook  
JOHN TESH/DALIA 'Mother'

**WTVR/Richmond, VA**  
PD/MD: Tony Fiorentino  
4 JOHN TESH/DALIA 'Mother'  
4 LIGHTHOUSE FAMILY 'High'  
2 RICHE SAMBORA 'In'

**WSLQ/Roanoke, VA**  
PD: Don Morrison  
MD: Dick Daniels  
4 BACKSTREET BOYS 'Tea'

**WRWC/Rockford, IL**  
PD/MD: Jim Mackey  
JOHN TESH/DALIA 'Mother'  
MICHELLE WILSON 'Mother'  
DONNA LEWIS 'Tom'

**KGBY/Sacramento, CA**  
PD/MD: Steve Kelly  
12 AEROSMITH 'Yes'  
1 RINGO STARR 'La'  
FAITH HILL 'Yes'  
NALED '85'

**KEZK/St. Louis, MO**  
APD: Bob London  
MD: Jim Doyle  
GEORGE BENSON 'Standing'  
FAITH HILL 'Yes'

**KSFI/Salt Lake City, UT**  
PD: Dan Craig  
MD: Lyle Morris  
NALELE IBERUGLIA 'Tom'

**KIOI/San Francisco, CA**  
PD: Bob Hamilton  
AP/MD: Mark Carlson  
No Adds

**KBAY/San Jose, CA**  
PD/MD: Bob Kohtz  
5 LOREL ROSE 'Tina'

**KSBL/Santa Barbara, CA**  
PD/MD: Peter Bie  
21 ANTHONY & ARENA 'Spand'

**KZST/Santa Rosa, CA**  
PD: Brent Ferris  
MD: Pat Schaffer  
5 BACKSTREET BOYS 'Tea'

**KELO/Sioux Falls, SD**  
OM: Reid Holten  
APD: Nancy Carlson  
2 JOHN TESH/DALIA 'Mother'  
RICHE SAMBORA 'In'

**WNSW/South Bend, IN**  
PD: Phil Britton  
MD: Jim Roberts  
26 NALELE IBERUGLIA 'Tom'  
AEROSMITH 'Yes'  
BRANSETZER ORCH 'Jump'

**KISC/Spokane, WA**  
PD: Rob Harder  
MD: Dawn Marcal  
FAITH HILL 'Yes'  
ACE OF BASE 'Crash'  
DAKOTA MOON 'Another'  
MAX CARL AND BIG 'River'

**WMAA/Springfield, MA**  
PD: Paul Cannon  
AP/MD: Keith Stephens  
ANY GRANT 'Friend'

**KGBX/Springfield, MO**  
PD: Bill Michaels  
MD: Jim Griffin  
RIEL 'Shimmer'  
MERLE BARBERIDGE 'Lonely'

**KMAJ/Topeka, KS**  
PD: Dave Watts  
MD: Rose Dieth  
14 FAITH HILL 'Yes'

**WRFV/Toledo, OH**  
PD: Bill Michaels  
MD: Kim Patrick  
1 DESTREE 'Lil'

**KMXZ/Tucson, AZ**  
PD/MD: Bobby Rich  
BACKSTREET BOYS 'Tea'

**WLWZ/Utica, NY**  
PD/MD: Randy Jay  
No Adds

**WASH/Washington, DC**  
PD: Darren Davis  
MD: Rendi Martin  
No Adds

**WEAT/West Palm Beach, FL**  
OM/PO: Les Howard Jacoby  
AP/MD: Chad Perry  
JOHN TESH/DALIA 'Mother'

**WRWF/West Palm Beach, FL**  
PD/MD: Stan Phillips  
APD: Lindy Rowe  
MD: Brad Jeffries  
1 SAVAGE GARDEN 'Moon'

**WKWK/Wheeling, WV**  
PD/MD: Doug Daniels  
ANTHONY & ARENA 'Spand'

**KRBB/Wichita, KS**  
PD: Larry London  
MD: Patrick Murphy  
JOHN TESH/DALIA 'Mother'

**WMGS/Wilkes Barre, PA**  
PD/MD: Mike Farrow  
MD: Craig Thomas  
DESREE 'Lil'  
5 GEORGE BENSON 'Standing'

**WJBR/Wilmington, DE**  
PD: Michael White  
MD: Dave Banks  
DAKOTA MOON 'Another'

**WGNJ/Wilmington, NC**  
PD/MD: Stan Phillips  
APD: Lindy Rowe  
MD: Brad Jeffries  
1 SAVAGE GARDEN 'Moon'

**WARM/York, PA**  
PD: Kelly West  
MD: Rick Sten  
DAKOTA MOON 'Another'  
FAITH HILL 'Yes'

**WKBN/Youngstown, OH**  
OM/PO: Mark French  
11 CREEK MOONBOW 'Mummers'  
ROD STEWART 'Dot'

## HOT AC

**WKDD/Akron, OH**  
PD: Chuck Collins  
MD: Lynn Kelly  
15 MYSM 'Tea'  
15 DAKOTA MOON 'Another'  
15 HEATHER NOVA 'London'

**WKL/Albany, NY**  
PD: Paul Bendat  
No Adds

**KKOB/Albuquerque, NM**  
OM: Brad Barrett  
MD: Roger Scott  
3 DESREE 'Lil'  
2 EDWIN MACAN 'TT'

**KPEK/Albuquerque, NM**  
OM: Frank Jaxon  
PD: Bill Trost  
MD: Mike Parsons  
APD: Jamie Barreras  
MD: Stephanie Buchicchio  
DAG 'Low'

**KMXS/Anchorage, AK**  
PD/MD: Rosy Lannos  
24 SHAWN DOWNS 'Sunny'

**KAMX/Austin, TX**  
PD: Dusty Hayes  
AP/MD: Jack Stevens  
12 THRU EYE BLIND 'Now'  
12 SHANNA TWAIN/WHITE MOMENT  
7 PROPLEHEADS 'Waking'  
7 FOO FIGHTERS 'Hobby'  
7 EVE 6 'Tea'

**KLYF/Des Moines, IA**  
PD: Jeff Baierstone  
MD: Ken McMillan  
AP/MD: Greg Chance  
8 ALAN DAVIS 'Crazy'  
GREEN DAY 'Time'

**KSTZ/Des Moines, IA**  
PD: Jim Schaefer  
MD: Carol Vonn  
No Adds

**WKQI/Detroit, MI**  
PD: Rick Gulete  
MD: Laura Buchalter  
AM/MD: Susan Cruise  
BARENKAT LADIES 'Weak'

**KSII/El Paso, TX**  
OM: Courtney Nelson  
PD: Eli Molano  
No Adds

**KVSR/Fresno, CA**  
PD: Mike Vespro  
MD: Julie Logan  
4 AEROSMITH 'Yes'

**WKSJ/Greensboro, NC**  
PD: Michael Hayes  
MD: Jeff Cushman  
No Adds

**WKZL/Greensboro, NC**  
PD: Jeff McHugh  
AP/MD: Doug McKnight  
HEATHER NOVA 'London'

**WLNK/Charlotte, NC**  
OM: Tom Jackson  
MD: Mike Edwards  
HEATHER NOVA 'London'

**WQMC/Charlottesville, VA**  
PD/MD: Angie Logan  
15 SISTER HAZEL 'Concede'  
15 DAKOTA MOON 'Another'

**WTMX/Chicago, IL**  
PD: Barry James  
AP/MD: James Karkai  
SISTER SOULEL 'Bitterly'  
7 ROBYN 'Star'  
7 SHANNA TWAIN/WHITE MOMENT  
7 BARENKAT LADIES 'Weak'

**WVWX/Cincinnati, OH**  
PD/MD: Brian Ellis  
4 JENNIFER PAGE 'Cush'  
EVERYTHING 'Hobby'  
BARENKAT LADIES 'Weak'

**WKEE/Huntington, WV**  
PD: Jim Davis  
MD: Gary Miller  
BARENKAT LADIES 'Weak'

**WENS/Indianapolis, IN**  
OM/PO: Greg Dunham  
MD: Jim Corone  
No Adds

**KOZN/Kansas City, MO**  
PD: Larry E. Hughes  
MD: Slacker  
No Adds

**KZPP/Phoenix, AZ**  
PD: Dan Pershing  
AP/MD: Dave Cooper  
22 BRIAN AUGUSTIN 'Anytime'

**WYXR/Philadelphia, PA**  
PD: Kurt Johnson  
AP/MD: Kim Ashley  
10 SWIRL '300 Year'

**WDRV/Pittsburgh, PA**  
PD: Chris Sheel  
AP/MD: Scott Alexander  
No Adds

**WMC/Memphis, TN**  
PD: Angela Parelli  
MD: Bruce Wayne  
21 ETON JOHN 'Something'  
21 SAVAGE GARDEN 'Moon'  
21 DREAMHOUSE 'Stay'  
1 JENNIFER PAGE 'Cush'  
EAGLE EYE CHERRY 'Saw'

**WMMX/Dayton, OH**  
PD: Jeff Baierstone  
MD: Dean Taylor  
No Adds

**KALC/Denver, CO**  
PD: Gregg Cassidy  
Interim MD: Kelly Michaels  
12 SHANNA TWAIN/WHITE MOMENT  
7 PROPLEHEADS 'Waking'  
7 FOO FIGHTERS 'Hobby'  
7 EVE 6 'Tea'

**WPLI/Miami, FL**  
PD: Rob Roberts  
APD: Robert Archer  
MD: Dieder Poyner  
7 SAVAGE GARDEN 'Moon'  
7 VONDA SHERARD 'Hooded'

**WITI/Milwaukee, WI**  
PD: Danny Curtis  
AP/MD: Leonard Peace  
27 GOO GOO DOLLS 'Tea'  
5 MATCHBOX 20 'Tea'

**WPNT/Milwaukee, WI**  
PD: Justin Case  
10 PATTY GRIFIN 'Big'

**KOSD/Modesto, CA**  
PD: Max Miller  
MD: Donna Miller  
2 FOO FIGHTERS 'Hobby'  
2 HARVEY DANER 'Flagpole'

**WALK/Monmouth-Ocean, NJ**  
PD: Mike Kaplan  
MD: Laura Pressley  
EVERYTHING 'Hobby'  
SWIRL '300 Year'

**KCDU/Monterey-Salinas, CA**  
PD: Chris White  
MD: Shi Ann  
EAGLE EYE CHERRY 'Saw'  
MERLE BARBERIDGE 'Lonely'

**KZSO/Modesto, CA**  
PD: Mike Vespro  
MD: Julie Logan  
4 AEROSMITH 'Yes'

**WBIX/New York, NY**  
PD: Jeff Scott  
MD: Andy West  
JENNIFER PAGE 'Cush'  
FAITH HILL 'Yes'  
SAVAGE GARDEN 'Moon'

**WIDG/Saginaw, MI**  
PD: Mike MacDonald  
MD: Keith Kelly  
BARENKAT LADIES 'Weak'  
BACKSTREET BOYS 'Tea'

**WPLI/New York, NY**  
VP/Prog: Tom Cuddy  
PD: Scott Shannon  
MD: Tony Mascaro  
No Adds

**WPTE/Norfolk, VA**  
PD: Mark Bradley  
MD: F. Devon Thomson  
NALELE IBERUGLIA 'Tom'

**WDOE/Norfolk, VA**  
OM/PO: Don Vandana  
APD: Jeff Mornau  
No Adds

**KYSI/Oklahoma City, OK**  
OM: Chris Baker  
PD/MD: Ray Kallau  
24 AEROSMITH 'Yes'  
FASTBALL 'Fire'  
ERIC CLAPTON 'Pilgrim'

**KSRZ/Omaha, NE**  
OM: Doug Sorenson  
PD: Kurt Owens  
MD: Erik Johnson  
EAGLE EYE CHERRY 'Saw'

**WSHE/Orlando, FL**  
PD: Katherine Brown  
MD: Shark  
EVE 6 'Tea'  
FOO FIGHTERS 'Hobby'  
BRANSETZER ORCH 'Jump'

**WLX/Parkersburg, WV**  
MD: Jack Horton  
No Adds

**KSMG/San Antonio, TX**  
OM: Virgi Thompson  
PD: Andy Holt  
MD: Tom Lazar  
No Adds

**KFMB/San Diego, CA**  
OM/PO: Tracy Johnson  
APD: Michael Steele  
MD: Greg Simms  
12 SMASHING PUMPKINS 'Tea'  
7 GETAWAY PEOPLE 'Party'

**KLLC/San Francisco, CA**  
PD: Louis Kaplan  
AP/MD: Julie Stoeckel  
22 EDWIN MACAN 'TT'  
15 SMASHING PUMPKINS 'Party'

**KRUZ/Santa Barbara, CA**  
PD: Mike O'Brian  
No Adds

**WAEV/Savannah, GA**  
OM/PO: Scotty Snipes  
MD: Suzanne Joy  
DAKOTA MOON 'Another'  
BARENKAT LADIES 'Weak'  
NALELE IBERUGLIA 'Tom'

**KPLZ/Seattle, WA**  
PD: Kent Phillips  
DELIN 'Don't Stop'  
THRU EYE BLIND 'Jump'

**KMXC/Sioux Falls, SD**  
PD: Scott Maguire  
AP/MD: Scott Alan  
10 DAKOTA MOON 'Another'  
10 MERLE BARBERIDGE 'Lonely'

**WAKS/Tampa, FL**  
PD: Mason Dixon  
MD: Rico Bianco  
5 EVERYTHING 'Hobby'

**WSSR/Tampa, FL**  
PD: Chuck Morgan  
MD: Frank Brinsley  
12 BRIAN AUGUSTIN 'Anytime'  
7 GRANT LEE BUFFALO 'Play'  
7 EVE 6 'Tea'  
7 CHANTAL KREVAZUK 'Piano'

**WWWI/Toledo, OH**  
PD: Ron Finn  
MIDELLE LEWIS 'Nowhere'  
CHANTAL KREVAZUK 'Piano'

**KZPT/Tucson, AZ**  
PD: Drew Michaels  
MD: Dana Thomas  
EVERYTHING 'Hobby'

**KRAV/Tulsa, OK**  
PD: Steve Hunter  
AP/MD: Chris Kelly  
AEROSMITH 'Yes'  
FAITH HILL 'Yes'

**WROX/Washington, DC**  
PD: Steve Washburn  
MD: Carol Parker  
No Adds

**WMBX/West Palm Beach, FL**  
PD: Kevin Callahan  
AP/MD: Jeff Carter  
3 PATTY GRIFIN 'Big'

**WVWH/Wheeling, WV**  
PD/MD: Johnny 'D'  
14 BARENKAT LADIES 'Weak'  
11 PATTY GRIFIN 'Big'  
7 MIDDLE LEWIS 'Nowhere'  
5 ANGLIN 'Sunny'  
5 EVERYTHING 'Hobby'

**WXLO/Worcester, MA**  
PD/MD: Steve Gallagher  
MD: Rob Poulton  
5 SAVAGE GARDEN 'Moon'

113 Total Reporters  
113 Current Reporters  
106 Current Playlists

Reported Frozen Playlist (2):  
WMJY/Biloxi, MS  
KLTA/Fargo, ND

Did Not Report, Playlist Frozen (5):  
WLIF/Baltimore, MD  
WLQT/Dayton, OH  
WAFY/Frederick, MD  
WJXB/Knoxville, TN  
WSRS/Worcester, MA

96 Total Reporters  
86 Current Reporters  
86 Current Playlists

Reported Frozen Playlist (3):  
WMYX/Milwaukee, WI  
WZNE/Rochester, NY  
KEYW/Tri-Cities, WA

Did Not Report, Playlist Frozen (7):  
WBMX/Boston, MA  
WLCE/Buttalo, NY  
WQSM/Fayetteville, NC  
KMXB/Las Vegas, NV  
WMLX/Lexington, KY  
KSTP-FM/Minneapolis, MN  
WOMX/Orlando, FL

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# HOT AC TOP 30

AUGUST 7, 1998

3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	<b>1</b> GOO GOO DOLLS Iris (Warner Sunset/Reprise)	3868	3814	3705	3537	93/2
2	2	2	2	FASTBALL The Way (Hollywood)	3333	3454	3483	3599	87/0
1	3	3	3	NATALIE IMBRUGLIA Torn (RCA)	3089	3244	3440	3606	85/1
5	4	4	4	<b>4</b> NATALIE MERCHANT Kind & Generous (Elektra/EEG)	3074	3057	3026	2935	88/0
7	5	5	5	<b>5</b> MATCHBOX 20 Real World (Lava/Atlantic)	2904	2880	2767	2610	81/1
4	6	6	6	ALANIS MORISSETTE Uninvited (Warner Sunset/Reprise)	2596	2782	2916	2969	73/0
9	9	9	7	<b>7</b> EDWIN MCCAIN I'll Be (Lava/Atlantic)	2528	2480	2342	2253	77/2
6	7	7	8	SHANIA TWAIN You're Still The One (Mercury)	2512	2628	2670	2696	65/0
8	8	8	9	SARAH MCLACHLAN Adia (Arista)	2357	2513	2621	2601	75/0
11	10	10	10	<b>10</b> SEMISONIC Closing Time (MCA)	2297	2186	2043	1953	68/1
20	13	13	11	<b>11</b> AEROSMITH I Don't Want To Miss A Thing (Columbia)	2144	1742	1356	1048	78/4
12	12	11	12	<b>12</b> SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	1963	1847	1678	1491	71/0
10	11	12	13	<b>13</b> MATCHBOX 20 3am (Lava/Atlantic)	1790	1785	1797	1984	68/1
21	19	15	14	<b>14</b> NATALIE IMBRUGLIA Wishing I Was There (RCA)	1605	1384	1143	989	73/6
16	15	14	15	<b>15</b> GREEN DAY Time Of Your Life (Good Riddance) (Reprise)	1519	1506	1275	1187	47/1
27	22	16	16	<b>16</b> BARENAKED LADIES One Week (Reprise)	1457	1271	1034	757	58/9
<b>BREAKER</b>	<b>17</b>			<b>17</b> SAVAGE GARDEN To The Moon And Back (Columbia)	1331	1169	1107	931	60/5
22	23	21	18	<b>18</b> DAVE MATTHEWS BAND Stay (Wasting Time) (RCA)	1150	1084	965	952	52/1
18	18	20	19	CELINE DION To Love You More (550 Music)	1132	1143	1167	1084	47/1
13	14	17	20	SAVAGE GARDEN Truly Madly Deeply (Columbia)	1121	1205	1310	1378	46/1
15	17	19	21	EVERCLEAR I Will Buy You A New Life (Capitol)	1109	1145	1182	1230	35/0
14	16	22	22	MARCY PLAYGROUND Sex And Candy (Capitol)	944	1058	1254	1373	38/1
29	26	25	23	<b>23</b> ANGGUN Snow On The Sahara (Epic)	876	765	688	559	40/1
—	—	28	24	<b>24</b> BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	866	628	463	359	43/5
—	29	26	25	<b>25</b> JENNIFER PAIGE Crush' (Edel America/Hollywood)	850	705	495	352	42/8
19	21	23	26	BILLIE MYERS Tell Me (Universal)	770	983	1064	1075	40/0
23	24	27	27	ALANA DAVIS Crazy (Elektra/EEG)	715	897	964	941	33/1
—	30	29	28	<b>28</b> EVERYTHING HOCH (Blackbird/Sire)	693	595	495	373	36/5
<b>DEBUT</b>	<b>29</b>			<b>29</b> EAGLE-EYE CHERRY Save Tonight (Work)	584	447	340	212	31/3
28	28	30	30	K-CI & JOJO All My Life (MCA)	527	557	527	570	20/1

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker.

96 Hot AC reporters. 86 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1998, R&R Inc.

## NEW & ACTIVE

**FAITH HILL** This Kiss (Warner Bros.)  
Total Stations: 32, Adds: 4, Plays: 507, including WDAQ 32 (27), WSNF 7 (6), WKIZ 14 (14), WKEE 21 (24), WJLK 26 (28), WPLJ 27 (28), WOMP 17 (14), WYDE 12 (10), WAHY 26 (25), WAKS 5 (5), KURB 7 (7), KROB 6 (7), KKNY 10 (8), KKY 29 (17), KHMX 46 (49), KSMG 7, WQAL 23 (23), KMXX 23 (23), KMXX 12 (10), KKYK 10, KVVU 17, KALC 7 (9), KBEE 13 (12), KMKS 32 (33), KRUZ 7, KPLZ 32 (32).

**ACE OF BASE** Cruel Summer (Arista)  
Total Stations: 25, Adds: 1, Plays: 494, including WDAQ 30 (32), WSNF 27 (7), WKEE 28 (28), WJLK 20 (14), WOMP 29 (29), WQAZ 17 (17), WCGO 17 (15), WXIL 26 (24), WAHY 32 (23), WSSR 13 (13), KURB 8, KROB 16 (13), KKNY 8 (9), KKY 31 (34), WKOD 16 (16), WYWM 25 (25), KMXX 19 (17), KCIX 18 (22), KNEV 15 (15), KISN 20 (20), KMXX 5 (5), KPLZ 35 (38).

**HEATHER NOVA** London Rain (Nothing Heals Me Like You Do) (Big Cat/Work)  
Total Stations: 25, Adds: 4, Plays: 487, including WDAQ 12 (12), WKLI 10 (11), WOMP 13 (12), WPTF 14 (13), WSHE 18 (19), WMBX 24 (21), WSSR 30 (30), KLAL 7 (5), KAMX 11, WKOD 15, WTMX 27 (27), WPTI 22 (25), KOZN 24 (18), KSRZ 47 (47), KLY 21 (16), KYSR 10 (10), KOSO 38 (15), KBBT 19 (19), KZZO 32 (38), KFMB 43 (47), KLLC 10 (7), KRUZ 20 (14).

**FOO FIGHTERS** Walking After You (Elektra/Roswell/Capitol)  
Total Stations: 22, Adds: 4, Plays: 382, including WKLI 15 (11), WOMP 5 (5), WSSR 20 (19), WPTF 21, WSSR 14 (13), WMBX 8, KLAL 3, KPEK 49 (43), KKY 35 (35), WTMX 38 (31), WPTI 28 (23), WYWM 10 (5), KOZN 29 (29), KALC 7, KLY 9 (8), KOSO 2, KFMB 42 (32), KLLC 24 (20).

**SWIRL 360** Hey Now Now (Mercury)  
Total Stations: 22, Adds: 2, Plays: 370, including WDAQ 8 (8), WKEE 27 (27), WYXR 10, WDRV 18 (28), WOMP 18 (16), WCGO 11 (11), WPTF 11, WSHE 21 (21), WAKS 29 (20), WSSR 18 (18), KLAL 34 (16), KKNY 9 (11), KKY 18 (18), KDMX 15, WYWM 25 (22), KCIX 18 (19), KVVU 30 (29), KMXX 5 (5), KODU 5 (4).

**HARVEY DANGER** Flaggpole Sitta (London/Slash/Island)  
Total Stations: 19, Adds: 2, Plays: 345, including WKLI 21 (16), WOMP 19 (17), WPTF 2 (9), WSSR 15 (15), KZZP 22 (22), WTMX 26 (24), WPTI 20 (20), KOZN 14 (17), KSRZ 24 (35), KALC 9 (10), KLY 8 (9), KYSR 18 (17), KOSO 2, KCDU 27 (27), KZZO 18, KFMB 42 (40), KLLC 32 (21), KPLZ 14 (14).

**ATHENAUM** What I Didn't Know (Atlantic)  
Total Stations: 12, Adds: 0, Plays: 331, WBMX 7 (7), WOMP 10 (17), WKSI 55 (60), WKZL 61 (37), WPTF 38 (38), KPEK 23 (21), KAMX 39 (39), KDMX 25 (24), KZZP 35 (35), KOZN 15 (19), KALC 14 (9), KLY 9 (3).

**BACKSTREET BOYS** I'll Never Break Your Heart (Jive)  
Total Stations: 23, Adds: 2, Plays: 310, including WDAQ 15, WSNF 5 (5), WKEE 19 (15), WYXR 16 (15), WOMP 16 (15), WXIL 24 (23), WAKS 18 (26), KURB 15 (14), KKNY 8 (9), KKY 15 (6), KSH 38 (23), KMXX 13 (13), KSMG 5, WYWM 5 (3), WKOF 11 (11), WMT 6 (6), KLYE 2 (5), KMXX 20 (18), KKYK 19 (29), KISN 25.

**DAKOTA MOON** Another Day Goes By (Elektra/EEG)  
Total Stations: 27, Adds: 7, Plays: 299, including WDAQ 5 (4), WSNF 6, WKEE 17 (14), WJLK 22, WQAZ 15, WPTF 7, WAKS 22 (14), WSSR 7 (7), WMBX 13 (10), KURB 17, KKNY 9, KKY 21 (20), WKOD 15, WYWM 5 (5), WQAL 12 (9), WYWM 10 (10), WMT 5, KSTZ 19 (19), KMXX 10, KODU 5 (4), KFMB 19 (8), KLLC 9 (10), KPLZ 14.

**MURMURS** La Di Da (MCA)  
Total Stations: 14, Adds: 0, Plays: 240, including WOMP 5 (7), WCGO 18 (12), WKSI 10 (10), WSHE 30 (25), WSSR 14 (12), KKNY 10 (10), KKY 32 (33), WTMX 43 (31), WYWM 12 (12), KLY 9 (5), KYSR 22 (19), KLLC 7 (10).

**SMASHING PUMPKINS** Perfect (Virgin)  
Total Stations: 10, Adds: 4, Plays: 238, including KYS 35 (38), WTMX 53 (52), WPTI 32 (6), KOZN 26 (28), KALC 12, KLY 8 (2), KBBT 15 (11), KZZO 30, KFMB 12, KLLC 15.

**PATTY GRIFFIN** One Big Love (A&M)  
Total Stations: 16, Adds: 3, Plays: 173, including WBMX 7 (7), WMGX 23 (22), WKLI 10 (8), WOMP 11, WSSR 7 (7), WMBX 3, KURB 8 (7), WQAL 12 (8), WPTI 10, WYWM 20 (20), KYSR 20 (23), KOSO 15 (15), KLLC 14 (7), KRUZ 5 (6).

**MERRIL BAINBRIDGE** Lonely (Universal)  
Total Stations: 16, Adds: 0, Plays: 143, including WKLI 15 (10), WOMP 10 (10), WQAZ 17 (18), WXIL 14 (6), WMBX 17, WYWM 4 (3), WYWM 10 (8), WMT 5 (5), KLY 7, KMXX 10, KCIX 14, KBEE 6 (7), KYSR 14 (3).

**COWBOY JUNKIES** Miles From Our Home (Geffen)  
Total Stations: 10, Adds: 0, Plays: 137, including WDAQ 15 (16), WOMP 13 (12), WPTF 25 (16), KLAL 8 (5), KURB 7 (7), KKNY 11 (11), KLY 10 (5), KLLC 23 (20).

**FAR TOO JONES** As Good As You (Mammoth)  
Total Stations: 11, Adds: 0, Plays: 116, including WKLI 7 (5), WOMP 7 (7), WKSI 24 (26), WSSR 7 (7), KKNY 10 (8), KKY 5, KOZN 17 (19), KSRZ 15 (13), KMXX 5 (5), KLY 9 (3).

**EVE 6** Inside Out (RCA)  
Total Stations: 10, Adds: 3, Plays: 91, including WKLI 9 (5), WOMP 5 (5), WSSR 7, KLAL 14 (7), KAMX 14 (2), KALC 7, KLY 7 (2), KYSR 24 (11), KODU 4.

Songs ranked by total plays. Station call letters followed by number of plays.

## BREAKERS

SAVAGE GARDEN		
To The Moon And Back (Columbia)		
TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
1331/162	60/5	17

## MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BARENAKED LADIES One Week (Reprise)	9
JENNIFER PAIGE Crush (Edel America/Hollywood)	8
DAKOTA MOON Another Day Goes By (Elektra/EEG)	7
NATALIE IMBRUGLIA Wishing I Was There (RCA)	6
BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	5
EVERYTHING HOCH (Blackbird/Sire)	5
SAVAGE GARDEN To The Moon And Back (Columbia)	5
AEROSMITH I Don't Want To Miss A Thing (Columbia)	4
MERRIL BAINBRIDGE Lonely (Universal)	4
FOO FIGHTERS Walking After You (Elektra/Roswell/Capitol)	4
FAITH HILL This Kiss (Warner Bros.)	4
HEATHER NOVA London Rain (Nothing...) (Big Cat/Work)	4
SMASHING PUMPKINS Perfect (Virgin)	4

## MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
AEROSMITH I Don't Want To Miss A Thing (Columbia)	+402
BRIAN SETZER ORCHESTRA Jump Jive An' Wail (Interscope)	+238
NATALIE IMBRUGLIA Wishing I Was There (RCA)	+221
BARENAKED LADIES One Week (Reprise)	+186
SAVAGE GARDEN To The Moon And Back (Columbia)	+162
JENNIFER PAIGE Crush (Edel America/Hollywood)	+145
DAKOTA MOON Another Day Goes By (Elektra/EEG)	+143
EAGLE-EYE CHERRY Save Tonight (Work)	+137
SMASH MOUTH Can't Get Enough Of You Baby (Elektra/EEG)	+116
ANGGUN Snow On The Sahara (Epic)	+111
SEMISONIC Closing Time (MCA)	+111

## HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BACKSTREET BOYS As Long As You Love Me (Jive)
THIRD EYE BLIND How's It Going To Be? (Elektra/EEG)
VONDA SHEPARD Searchin' My Soul (550 Music)
SMASH MOUTH Walkin' On The Sun (Interscope)
SISTER 7 Know What You Mean (Arista Austin/Arista)
CHERRY POPPIN' DADDIES Zoot Suit Riot (Mojo/Universal)
ERIC CLAPTON My Father's Eyes (Duck/Reprise)
SISTER HAZEL All For You (Universal)
PAULA COLE I Don't Want To Wait (Imago/WB)
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)

Breakers: Songs registering 1200 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.

KURR•WSSL•WKKT•WBYR•WKHT•WNEW•WMMR•WRZQ•KRZZ•WAPL•WCBC•WFMX•WXRX•KIKI•WJRR•

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# HOT AC PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL HOT AC REPORTERS ON R&R ONLINE

**Big 105.5** MARKET #1  
WBXJ/New York (212) 704-1051 Scott

PLAYS	3W	2W	1W	ARTIST/TITLE
40	41	41	41	SHANIA TWAIN/You're Still The One
38	39	40	41	NATALIE IMBRUGLIA/Torn
40	40	40	40	SAVAGE GARDEN/Truly Madly Deeply
13	37	40	40	LEARN RIMES/Show Do I Live
27	24	32	32	AEROSMITH/Don't Want To
24	28	31	31	NATALIE IMBRUGLIA/Kind & Generous
16	24	31	31	GOO GOO DOLLS/Ins
-	-	-	-	29 GREEN DAY/Time Of Your Life...
26	30	26	26	FASTBALL/The Way
24	21	26	26	VONDA SHEPARD/Searchin' My Soul
15	27	27	27	K-CI & J-LO/Juicy My Life
18	29	27	27	BRIAN MCKENNA/Anytime
28	25	27	27	JANET/Together Again
27	24	26	26	ALANIS MORISSETTE/Uninvited
25	21	27	27	CELINE DION/To Love You More
23	22	23	23	SWIRL 360/Hey Now Now
19	21	21	21	CHUMBAWAMBA/Tubthumping
22	22	22	22	BILLIE MYERS/Feel Me
22	22	22	22	SISTER HAZEL/All For You
22	20	21	21	WALLFLOWERS/One Headlight
22	19	20	20	BACKSTREET BOYS/Don't Playin'
9	13	17	17	SHAWN COLVIN/Sunny Came Home
19	20	19	19	MATCHBOX 20/3am
22	21	19	19	BACKSTREET BOYS/Long As You...
11	11	11	11	PAULA COLE/Don't Want To Wait
15	20	19	19	SUGAR RAVY/You're My Only One
19	20	19	19	THIRD EYE BLIND/Semi-Charmed Life
42	22	18	18	FASTBALL/The Way
18	19	18	18	DIANA KING/Say A Little...
13	19	18	18	MADONNA/Frozen

**95.5 WPLJ** MARKET #1  
WPLJ/New York (212) 613-8900 Duddy/Shannon/Mascolo

PLAYS	3W	2W	1W	ARTIST/TITLE
51	54	51	52	GOO GOO DOLLS/Ins
50	51	50	49	NATALIE IMBRUGLIA/Kind & Generous
35	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
50	50	50	50	GREEN DAY/Time Of Your Life...
52	51	50	48	FASTBALL/The Way
52	54	50	47	NATALIE IMBRUGLIA/Torn
37	32	34	34	SHANIA TWAIN/You're Still The One
37	35	35	35	SMASH MOUTH/Can't Get Enough...
37	35	34	34	EDWIN MCCAIN/It's Be
34	31	34	34	SEMISONIC/Closing Time
33	37	34	33	MATCHBOX 20/Real World
36	35	33	33	SARAH MCLACHLAN/Ada
31	35	33	33	MATCHBOX 20/3am
48	46	49	49	FASTBALL/The Way
39	47	31	31	ALANIS MORISSETTE/Uninvited
34	32	26	26	CELINE DION/To Love You More
34	32	26	26	SAVAGE GARDEN/Truly Madly Deeply
-	-	-	-	25 28 27 FAITH HILL/This Kiss
-	-	-	-	24 27 JENNIFER PAGE/Crush
-	-	-	-	16 18 23 BARENAKED LADIES/One Week
-	-	-	-	17 21 21 BRIAN SETZER ORCH/Jump Jive An' Wal
-	-	-	-	18 11 11 NATALIE IMBRUGLIA/Wishing I Was There
15	10	16	15	SAVAGE GARDEN/Truly Madly Deeply
22	10	16	16	FLEETWOOD MAC/Landslide
22	10	16	16	BILLIE MYERS/Feel Me
15	16	15	15	WALLFLOWERS/One Headlight
-	-	-	-	11 11 11 SUGAR RAVY
14	21	13	10	VONDA SHEPARD/Searchin' My Soul
52	39	34	10	THIRD EYE BLIND/How's It Going To Be
8	10	-	-	MEREDITH BROOKS/Bitch
13	10	9	9	PAULA COLE/Don't Want To Wait

**STAR 97.7** MARKET #2  
KYSR/Los Angeles (818) 955-7000 Perelli/Ebbott

PLAYS	3W	2W	1W	ARTIST/TITLE
64	63	58	62	NATALIE IMBRUGLIA/Torn
-	-	-	-	60 58 61 GOO GOO DOLLS/Ins
62	60	59	59	BRIAN SETZER ORCH/Time Of Your Life...
55	57	57	57	ALANIS MORISSETTE/Uninvited
39	40	37	37	SHANIA TWAIN/You're Still The One
64	61	60	48	FASTBALL/The Way
-	-	-	-	26 33 39 AEROSMITH/Don't Want To
-	-	-	-	39 38 40 MATCHBOX 20/Real World
-	-	-	-	39 39 37 SEMISONIC/Closing Time
-	-	-	-	32 39 36 EVERCLEAR/Will Buy You...
-	-	-	-	39 38 34 NATALIE IMBRUGLIA/Kind & Generous
-	-	-	-	38 36 37 EDWIN MCCAIN/It's Be
-	-	-	-	38 36 37 SARAH MCLACHLAN/Ada
-	-	-	-	31 24 35 EAGLE-EYE CHERRY/Save Tonight
-	-	-	-	32 34 34 BARENAKED LADIES/One Week
-	-	-	-	22 20 18 SMASH MOUTH/Can't Get Enough...
-	-	-	-	23 27 28 NATALIE IMBRUGLIA/Wishing I Was There
-	-	-	-	19 24 25 BRIAN SETZER ORCH/Jump Jive An' Wal
-	-	-	-	17 18 HARVEY DANGER/Fraggle Sita
5	10	10	10	HEATHER NOVA/London Rain...

**101.9 THE MIX** MARKET #3  
WTMX/Chicago (312) 946-1019 James/Kattak

PLAYS	3W	2W	1W	ARTIST/TITLE
21	52	52	52	SMASHING PUMPKINS/Perfect
50	52	52	52	GOO GOO DOLLS/Ins
30	45	45	45	CORONA Never Loved You...
41	52	44	44	SAVAGE GARDEN/Truly Madly Deeply
45	42	44	44	SMASH MOUTH/Can't Get Enough...
42	45	42	42	ARIS OF CLAY/Free Games...
52	39	41	41	EVERCLEAR/Will Buy You...
-	-	-	-	42 43 BARENAKED LADIES/One Week
25	31	31	31	MURMUR/Is It Da
43	41	43	43	SEMISONIC/Closing Time
30	32	30	30	NATALIE IMBRUGLIA/Wishing I Was There
30	42	30	30	SHAWN TWAIN/You're Still The One
32	32	31	31	FOO FIGHTERS/Walking After You
21	24	23	23	ANGUIN/Snow On The Sahara
52	21	29	29	DAVE MATTHEWS BAND/Say (Wasting Time)
-	-	-	-	23 27 27 HEATHER NOVA/London Rain...
-	-	-	-	19 24 25 HARVEY DANGER/Fraggle Sita
21	29	30	30	ALANIS MORISSETTE/Uninvited
32	32	32	32	BILLIE MYERS/Feel Me
13	17	15	15	MATCHBOX 20/Real World
40	41	18	18	FASTBALL/The Way
17	17	17	17	VONDA SHEPARD/Searchin' My Soul
15	19	14	14	MADONNA/Frozen
18	16	13	13	SARAH MCLACHLAN/Ada
43	42	43	43	SMASH MOUTH/Can't Get Enough...
13	6	11	12	SAVAGE GARDEN/Truly Madly Deeply
14	15	14	14	NATALIE IMBRUGLIA/Torn
14	15	13	13	NATALIE IMBRUGLIA/Kind & Generous
-	-	-	-	SISTER SOLEIL/Butterfly

**Alice @ 97.3** MARKET #4  
KLLC/San Francisco (415) 765-4097 Kaplan/Stoeckel

PLAYS	3W	2W	1W	ARTIST/TITLE
16	22	35	41	BRIAN SETZER ORCH/Jump Jive An' Wal
44	44	44	44	TRAIN/Meet Virginia
44	45	44	44	GOO GOO DOLLS/Ins
34	45	43	43	SEMISONIC/Closing Time
45	34	38	38	NATALIE IMBRUGLIA/Kind & Generous
35	41	45	45	FASTBALL/The Way
43	43	45	45	SARAH MCLACHLAN/Ada
44	30	24	24	DAVE MATTHEWS BAND/Don't Drink...
44	44	45	45	ALANIS MORISSETTE/Uninvited
14	21	21	21	HARVEY DANGER/Fraggle Sita
14	21	21	21	RONA APPLE/Here's A Promise
31	31	30	30	EVERCLEAR/Will Buy You...
31	30	29	29	MARCY PLAYGROUND/Sex And Candy
31	30	29	29	GREEN DAY/Time Of Your Life...
30	29	27	27	THIRD EYE BLIND/How's It Going To Be
7	13	24	24	FOO FIGHTERS/Walking After You
26	26	21	21	NATALIE IMBRUGLIA/Torn
13	22	20	20	COWBOY JUNGLES/Mies From Our Home
18	22	22	22	EVERYTHING/Hooh
-	-	-	-	22 22 22 EDWIN MCCAIN/It's Be
10	21	22	22	SMASH MOUTH/Can't Get Enough...
11	8	7	7	TORI AMOS/Spark
18	22	22	22	NAKED/Raining On The Sky
19	20	22	22	BILLIE MYERS/Feel Me
18	25	20	20	SMASH MOUTH/Can't Get Enough...
19	25	20	20	ANGUIN/Snow On The Sahara
30	28	20	20	PAULA COLE/EM
20	21	19	19	ALANA DAVIS/Crazy
16	21	15	15	NATALIE IMBRUGLIA/Wishing I Was There
19	22	17	17	MATCHBOX 20/Real World

**STAR 104.7** MARKET #5  
WYXR/Philadelphia (610) 668-0750 Johnson/Ashley

PLAYS	3W	2W	1W	ARTIST/TITLE
37	30	36	36	NATALIE IMBRUGLIA/Torn
25	25	35	35	FASTBALL/The Way
18	21	24	24	GOO GOO DOLLS/Ins
36	35	35	35	SAVAGE GARDEN/Truly Madly Deeply
36	35	35	35	SHANIA TWAIN/You're Still The One
37	27	27	27	BACKSTREET BOYS/Long As You...
10	10	10	10	GREEN DAY/Time Of Your Life...
24	24	24	24	ALANIS MORISSETTE/Uninvited
10	17	17	17	AEROSMITH/Don't Want To
10	15	15	15	CELINE DION/To Love You More
18	18	18	18	NATALIE IMBRUGLIA/Kind & Generous
10	17	17	17	JENNIFER PAGE/Crush
11	11	11	11	SARAH MCLACHLAN/Ada
26	27	16	16	FLEETWOOD MAC/Landslide
16	16	16	16	SAVAGE GARDEN/Truly Madly Deeply
16	16	16	16	BACKSTREET BOYS/Don't Playin'
-	-	-	-	10 SWIRL 360/Hey Now Now
16	14	14	14	ELTON JOHN/Something About...
17	17	17	17	MATCHBOX 20/3am
10	10	10	10	SUGAR RAVY
10	10	10	10	CELINE DION/To Love You More
10	10	10	10	PAULA COLE/Don't Want To Wait
10	10	10	10	MATCHBOX 20/3am
9	9	9	9	THIRD EYE BLIND/Semi-Charmed Life
9	9	9	9	CHUMBAWAMBA/Tubthumping
9	9	9	9	LEARN RIMES/Show Do I Live
17	15	15	15	EDWIN MCCAIN/It's Be
18	14	14	14	VONDA SHEPARD/Searchin' My Soul
9	8	8	8	BACKSTREET BOYS/Don't Playin'

**MIX 102.9** MARKET #6  
KDMX/Dallas (972) 991-1029 Steal/Thomas

PLAYS	3W	2W	1W	ARTIST/TITLE
65	67	68	68	NATALIE IMBRUGLIA/Torn
66	64	65	65	MATCHBOX 20/3am
66	66	64	64	GOO GOO DOLLS/Ins
66	64	60	61	ALANIS MORISSETTE/Uninvited
46	49	56	56	SHANIA TWAIN/You're Still The One
64	63	58	58	SHANIA TWAIN/You're Still The One
40	40	47	47	MATCHBOX 20/Real World
27	24	24	24	AEROSMITH/Don't Want To...
37	31	32	32	EDWIN MCCAIN/It's Be
24	24	28	28	NATALIE IMBRUGLIA/Kind & Generous
34	30	32	32	SARAH MCLACHLAN/Ada
5	22	25	25	JENNIFER PAGE/Crush
-	-	-	-	20 26 BRIAN SETZER ORCH/Jump Jive An' Wal
25	19	28	28	SEMISONIC/Closing Time
24	25	25	25	ATHENAUM/When I Didn't Know
20	19	22	22	THIRD EYE BLIND/Semi-Charmed Life
23	24	21	21	ANGUIN/Snow On The Sahara
-	-	-	-	19 21 21 TONIC/You Could Only...
-	-	-	-	17 18 21 BARENAKED LADIES/One Week
-	-	-	-	16 19 20 NATALIE IMBRUGLIA/Wishing I Was There
-	-	-	-	20 19 20 SUGAR RAVY
-	-	-	-	22 22 23 MARCY PLAYGROUND/Sex And Candy
-	-	-	-	26 23 24 SMASH MOUTH/Can't Get Enough...
-	-	-	-	26 23 24 SAVAGE GARDEN/Truly Madly Deeply
-	-	-	-	20 19 17 FLEETWOOD MAC/Landslide
-	-	-	-	20 19 17 SWIRL 360/Hey Now Now
-	-	-	-	12 6 9 9 CELINE DION/To Love You More

**Q95.5** MARKET #7  
WKQI/Detroit (248) 967-3750 O'Brien/Buchalter

PLAYS	3W	2W	1W	ARTIST/TITLE
56	57	57	60	GOO GOO DOLLS/Ins
55	55	57	59	NATALIE IMBRUGLIA/Torn
24	30	38	37	EDWIN MCCAIN/It's Be
56	56	56	56	BRIAN SETZER ORCH/Time Of Your Life...
56	54	54	54	ROBYN/Show Me Still The One
56	56	50	50	FASTBALL/The Way
10	24	26	26	NATALIE IMBRUGLIA/Kind & Generous
10	18	30	30	AEROSMITH/Don't Want To
56	47	37	37	JANET/Together Again
56	47	37	37	GREEN DAY/Time Of Your Life...
36	28	28	28	MATCHBOX 20/Real World
16	22	24	24	SAVAGE GARDEN/Truly Madly Deeply
34	34	34	34	SARAH MCLACHLAN/Ada
24	24	24	24	THIRD EYE BLIND/How's It Going To Be
21	18	18	18	PAULA COLE/Don't Want To Wait
21	18	18	18	TONIC/You Could Only...
18	18	18	18	SAVAGE GARDEN/Truly Madly Deeply
32	32	16	16	ALANIS MORISSETTE/Uninvited
38	28	16	16	MARCY PLAYGROUND/Sex And Candy
18	20	20	20	MATCHBOX 20/3am
16	16	16	16	SMASH MOUTH/Can't Get Enough...
12	12	16	16	SEMISONIC/Closing Time
-	-	-	-	10 10 10 JENNIFER PAGE/Crush
-	-	-	-	12 12 12 NATALIE IMBRUGLIA/Wishing I Was There
-	-	-	-	11 11 11 BACKSTREET BOYS/Don't Playin'
-	-	-	-	10 10 10 BRANDY & MONICA/The Boy Is Mine
-	-	-	-	BARENAKED LADIES/One Week

**MIX 102.3 FM** MARKET #8  
WROX/Washington (202) 686-3100 Kosbar/Parker

PLAYS	3W	2W	1W	ARTIST/TITLE
23	32	35	35	FASTBALL/The Way
32	31	32	34	GOO GOO DOLLS/Ins
31	32	34	34	MATCHBOX 20/3am
31	32	34	34	NATALIE IMBRUGLIA/Torn
33	27	30	30	SHANIA TWAIN/You're Still The One
-	-	-	-	23 27 GREEN DAY/Time Of Your Life...
24	24	26	26	THIRD EYE BLIND/How's It Going To Be
20	24	25	25	AEROSMITH/Don't Want To
-	-	-	-	22 25 SEMISONIC/Closing Time
-	-	-	-	4 25 SMASH MOUTH/Can't Get Enough...
30	31	22	22	SISTER HAZEL/All For You
20	21	20	20	EDWIN MCCAIN/It's Be
22				







CYNDEE MAXWELL

# ROCK

## Managers & Talent: Clash Of The Cultures

Amid consolidation, managers perceive DJs' jobs differently than the DJs do

Has consolidation encouraged air talent to work more or less? Perhaps there are two typical ways to handle the fear of losing your job: Allow the fear to paralyze you, or press on and learn more about radio than you ever have before. But have personalities realized they need to bring more to the table? And has consolidation bred a better employee? Here's what three industry execs have to say on the matter.

Clear Channel VP/FM Programming Gregg Steele says many personalities aren't yet on board with the notion of adding responsibilities to their routine. And the "fear that they'll be one of those left without a gig as consolidation continues to happen" is partly to blame. "I do think people are becoming better employees," he adds, "because they are understanding more about the business game plan and how we intend to operate these properties."

And while the modus operandi of the past "was get ratings, beat the other guys, and win, now it's bottom-line return on investment for shareholders. Station A wins when stations B and C each win. It's how all the pieces of the puzzle fit together. Personalities are getting a handle not just on programming, but how the company determines success as it relates to programming."

However, there is still a lot of room for improvement. Steele says that, while they get the big picture, "they're not necessarily wanting to wear 16 different hats so they can be the one who is valuable at the end of the day. They still haven't reached the point of volunteering to be 'jack of a million trades.' A handful are proactive, though it's not the majority at this point. I've got three or four people at a couple of stations coming to me constantly, asking what more they can do. We've talked candidly about it, and they realize where their value is now and what it's going to be down the line."

### The "M" Word

Personalities have not yet taken to heart the "M" word — multitasking. "They still don't think it applies to them necessarily," notes Steele. "They understand how their individual efforts affect the company, but sometimes they don't understand what their own efforts may do to affect them individually — which is unusual, because normally it's been that personalities are out for themselves. In my situation, I've seen more personalities understand the company's goals but forget about their own personal goals. There is more of a unified effort here on the individuals' part to understand and work toward the company's goals. Some

people take that and turn it into a personal benefit by multitasking, but that's not as widespread."

And yet multitasking is one of the keys for talent to be successful in the radio world of the future. Steele regards it as tremendously important to "be of great value to your company and prove your worth by becoming knowledgeable in as many different areas as possible, taking interest in the radio station and in areas you may not have had interest in previously."

Another key ingredient is mental. "Having the right frame of mind and a positive attitude is going to help an air personality and any employee down the road," he stresses. "The radio station has its goals, and the company has its goals. You have to see the big picture first, then work backward to each element and see how you fit in. Every personality needs to realize how the degree of their input in their show, station promotions, and events helps the company achieve its goals. To me, those are the important parts that make an air personality more valuable and that much more effective in their job."

### Inability To Change

Jacor/San Diego Director/FM Programming Tim Dukes' experience tells him that consolidation has not yet bred a better employee, and the reason for it is the larger issue "of the inability to accept change," which he acknowledges as a fundamental human trait. "Yes, I get more tapes and resumés today than I've ever received in my life. Part of that is probably because I'm in San Diego. Obviously it also has to do with the fact that there are fewer jobs now. Most people think they're willing to work harder, but I don't think it has bred a better radio employee. I don't think people are keeping up with the curve as quickly as they should in terms of those looking for jobs. People are conditioned to send out the tape and resumé, address it to the attention of the program director, and say, 'I'm great on appearances, I do great production, I do great phones.' But that's a given. What else can you do?"

Dukes says that today's talent should not only be a master of those basics, "but at the same time

shuffle the responsibilities of doing a great airshift in one of our bigger markets and then share their talent by doing customized shows with our smaller markets." Certainly Dukes recognizes this is a relatively new area in which few people will have proven experience, but he points out that talent must be prepared to accept that responsibility. And he says that's where people are unable to accept change and look at radio differently today than they used to.

Work ethic is a topic Dukes is passionate about. With two and a half years in Southern California, he thought the lack of work ethic he was seeing was due to the San Diego culture of "pot-smoking surfers. But very recently I've been a part of some e-mail discussions with people around the country, even in the Midwest and the South — places stereotyped for having people with the best work ethics — who are experiencing the same thing. We're not blessed with people in every single job in every single radio station in America having a tremendous amount of work ethic. I think we're suffering from a poor work ethic because people are just unable to see radio as being something different from what it used to be. We aren't blessed with lots of people who want to bust their asses."

Aware of the many qualified people searching for work who can't imagine having a career outside of radio, Dukes believes that for "every

one of them, there are two people not in radio who, quite frankly, will never have a job in radio again. Radio is not the business it used to be. It could not survive the way it used to be. Is the way we're doing it now and the way we're going to do it tomorrow the right way? A lot of smart people think so, but if it turns out to be the wrong way, then we'll have to figure out something else. Are those same people who are complaining now going to be saying, 'The business has changed again, and it's not like it used to be'? Do yourself and everyone else in radio a favor and find another line of work right now rather than complaining about it not being what it used to be."

### Perception Vs. Reality

Another aspect that concerns air talent in a radio station is the inter-office dynamic between themselves and managers. Talent consultant Dan O'Day says that such problems are primarily perceptual in na-

“

DJs are not necessarily wanting to wear 16 different hats so they can be the one who is valuable at the end of the day. They still haven't reached the point of volunteering to be 'jack of a million trades.'

— Gregg Steele

ture. At the top of his list is that "managers don't understand that all jocks want to please the manager, but that sometimes there is a conflict between their desire to please the manager and their desire to please the audience. Managers assume that if the jock does something the manager doesn't like, the jock is willfully disobeying and trying to screw up the manager and the station."

O'Day says it's an inner struggle with the talent. "Even though they want to please the PD and the manager, sometimes, when they get on the air, they have to choose between doing what they feel is best for the audience or doing what they were told by the manager. A lot of conflicts come from a jock trying to serve two masters — his boss and his audience."

Other sore spots O'Day has witnessed:

• Managers who trust people outside the station more than their own staff. "A lot of managers greatly overreact to outside criticism of the airstaff — their golfing buddy, banker, or somebody they met at a party who says something disparaging about the morning show, for example. Or a sponsor who hears something he or she doesn't like. Presumably, every manager is intelligent enough to understand that you can't please everybody all the time. But in reality, many don't recognize that there will be times when someone won't like something on your station, but that doesn't mean the station made a mistake."

• Managers need to remember that most disk jockey positions can be dead-end jobs with relatively low caps on earnings, limited progression in the company, and no job security. "For every Howard Stern with no limits on what he can earn, there are 2000 jocks who live paycheck to paycheck, and the most they can hope for is to continue to get that paycheck." O'Day advocates that, since DJs don't get profit-sharing or a percentage of sales, they should be "offset with a fun environment and lots of genuine respect and appreciation. They're not making million-dollar salaries, so make it a place where they feel it's their radio station, are proud to be there, and feel they are really appreciated by management."

• Managers don't realize a good DJ works 60-70 hours a week — not four hours a day. It's a problem when the jock doesn't want to do a free appearance on a Sunday. The manager thinks

he's not a team player instead of realizing that's the one day a week the jock can be with his family.

• Managers need to teach all of the staff about how a station operates. "Certainly they understand the station makes money from selling advertising, but they can't understand why the station won't buy a new piece of equipment. They have no concept of billing vs. expenses. That's easily correctable, but relatively few stations practice open-book management. Radio is one of the very few industries where this is virtually never done. At a station with cash flow of \$200,000 a year, the DJs think profits are \$13 million. You can get so much more out of your employees if they understand how you make money."

• Culture conflicts still exist in terms of dress code. "Management has

an idea of what a professional employee should look like, and the jocks have an idea of what they need to be comfortable to do their job. Both concepts are valid, and often there needs to be a compromise. Jocks don't understand that the best way to get along with your manager is to make your manager comfortable with you. Jocks should be using management skills on their managers. Good managers are good motivators who get the employees to want to do what he wants them to do. And that's what a jock should be doing: finding ways to get the manager to want what the jock wants so there isn't constant conflict."

• What about voicing tracks for sister stations? O'Day's reply is that the way it's structured will determine whether being a DJ is still a dead-end job. "Ideally they would do their airshift and get a fee for each station they service. Second to ideally is that instead of a fee for each station, they get a substantially higher salary. The reality falls somewhere between that and simply being told, 'Oh, by the way, we want you to voice our other stations now.'

"Clearly the latter is more productive for the company, but the problem is that employees whose job requires them to be creative are qualitatively different than line workers. You can speed up the line in Detroit and get more units per hour and make more money, but writing commercials or voicing them or producing them or doing an airshift is a very different type of job — one in which people burn out. Creative people need to stop before they collapse at the end of the day."



Gregg Steele



Tim Dukes



Dan O'Day



# FLIGHT 16

*"if all the world hated me"*

*the first track from the forthcoming album "flight 16."*  
*produced by dave jordan.*

*management: march mercurialis for sanctuary music management llc.*

**TOP 5 MOST ADDED OUT OF THE BOX WITH 23 COMMITMENTS!!!  
MANY THANKS TO:**

- |             |             |             |             |             |
|-------------|-------------|-------------|-------------|-------------|
| <b>WRCX</b> | <b>WAAF</b> | <b>KUPD</b> | <b>WLZR</b> | <b>WAZU</b> |
| <b>KTUX</b> | <b>WNCD</b> | <b>WZMT</b> | <b>KFRQ</b> | <b>WSTZ</b> |
| <b>WVRK</b> | <b>KEYJ</b> | <b>WHMH</b> | <b>WCPR</b> | <b>WRBR</b> |
| <b>KCMQ</b> | <b>KQDS</b> | <b>WRKT</b> | <b>KRQR</b> | <b>KQWB</b> |
|             | <b>KIBZ</b> | <b>WQBZ</b> | <b>WZBH</b> |             |



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epic records group



# ACTIVE ROCK TOP 50

AUGUST 7, 1998

Main Active Rock Top 50 chart table with columns for rank, week, artist, title, and total plays.

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker.

## NEW & ACTIVE

FASTBALL Fire Escape (Hollywood)
FLYS Got You (Where I Want You) (Trauma/Delicious Vinyl)
ROB ZOMBIE Dragula (Geffen)
UNWRITTEN LAW Holiday (Interscope)
ORGY Stitches (Elementree/Reprise)

VAST Touched (Elektra/EEG)
WHY STORE When You're High (Way Cool Music/MCA)
BEASTIE BOYS Intergalactic (Grand Royal/Capitol)
BARENAKED LADIES One Week (Reprise)
KID ROCK I Am The Bullgod (Lava/Antalctic)

Songs ranked by total plays

## BREAKERS

Breakers chart listing songs like Brother Cane Machete and Lenny Kravitz Fly Away.

## MOST ADDED

Most Added chart listing songs like Rob Zombie Dragula and Local H All The Kids Are Right.

Promotional text: More stations feeling 'Soft' this week: WAF KISW KUPD... Megadeth 'A Secret Place'... Everclear 'Father of Mine' BREAKER.

## MOST INCREASED PLAYS

Most Increased Plays chart listing songs like Korn Got The Life and Smashing Pumpkins Perfect.

## HOTTEST RECURRENTS

Hottest Recurrents chart listing songs like Metallica Fuel and Kenny Wayne Shepherd Blue On Black.

Breakers: Songs registering 600 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week.



# VAN HALEN "ONE I WANT"

from the new album: van halen 3

www.vanhalen3.com
©1998 warner bros. records inc.

R&R Active Rock Debut 41

R&R Rock 37-25

#1 Most Increased!



SOMETIMES IT HURTS

(so much to lose + the one you love)



STABBING  
WESTWARD

SOMETIMES IT HURTS  
THE NEW SINGLE from

“DARKEST DAY S”

COLUMBIA	PRODUCED AND MIXED BY STABBING WESTWARD AND ULRICH WILD. WORLDWIDE REPRESENTATION: Barbara Rose at AGM.
"COLUMBIA" REG. U.S. PAT. & TM. OFF. MARCA REGISTRADA. © 1998 SONY MUSIC ENTERTAINMENT INC.	

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

Stations and their adds listed alphabetically by market

ACTIVE ROCK

ROCK

Table listing radio stations and their active rock reporters across various markets. Columns include station call letters, market name, reporter name, and station details. Markets include Abilene, TX; Akron, OH; Albuquerque, NM; Allentown, PA; Amarillo, TX; Anchorage, AK; Ann Arbor, MI; Austin, TX; Bakerfield, CA; Baltimore, MD; Biloxi, MS; Binghamton, NY; Boise, ID; Boston, MA; Charlotte, NC; Chicago, IL; Cleveland, OH; Colorado Springs, CO; Columbus, OH; Corpus Christi, TX; Dallas, TX; Denver, CO; Des Moines, IA; Detroit, MI; Evansville, IN; Fargo, ND; Flint, MI; Fort Wayne, IN; Grand Rapids, MI; Harrisburg, PA; Hartford, CT; Honolulu, HI; Houston, TX; Indianapolis, IN; Jacksonville, FL; Kansas City, MO; Knoxville, TN; Lansing, MI; Lubbock, TX; Madison, WI; Miami, FL; Minneapolis, MN; Modesto, CA; Monroeville, PA; Montgomery, AL; Nashville, TN; Norfolk, VA; Oklahoma City, OK; Omaha, NE; Orangeburg, SC; Orlando, FL; Panama City, FL; Pensacola, FL; Philadelphia, PA; Phoenix, AZ; Portland, OR; Raleigh, NC; Richmond, VA; Riverside, CA; Sacramento, CA; St. Louis, MO; Tallahassee, FL; Tampa, FL; Toledo, OH; Tulsa, OK; Tyler, TX; Wichita, KS; and Youngstown, OH.

82 Total Reporters
80 Current Reporters
80 Current Playlists
Did Not Report For Two Consecutive Weeks; Data Not Used (2):
WCKW/New Orleans, LA
WAQX/Syracuse, NY
Moves From Active Rock To Rock (1):
KBAT/Odesa, TX
No Longer A Reporter (4):
KGGO/Des Moines, IA
WXYV/Jacksonville, FL
WIXV/Savannah, GA
KZZZ/Wichita, KS









# "HISTORY" AIN'T HISTORY

## PROPELLERHEADS

"History Repeating"  
featured in the smash hit film

there's  
something  
about  
**mary**

Back In Rotation Now



### RE-ADDS...AUGUST 11

"History Repeating" also appears on the album Decksanddrumsandrockandroll





AUGUST 7, 1998

Table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TOTAL PLAYS (LW, 2W, 3W), TOTAL STATIONS/ADDS. Lists 50 songs including BARENAKED LADIES, EVE 6, HARVEY DANGER, etc.

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker. 103 Alternative reporters. 101 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1998, R&R Inc.

NEW & ACTIVE

CRYSTAL METHOD Busy Child (Outpost/Geffen)

TORI AMOS Jackie's Strength (Atlantic)

LIZ PHAIR Polyester Bride (Matador/Capitol)

BETTER THAN EZRA One More Murder (Swell/Elektra/EEG)

VERVE Sonnet (Hut/Virgin)

MXPX I'm OK, You're OK (A&M)

GOAT Great Life (Ruffhouse/Columbia)

SISTER SOLEIL Torch (Universal)

CHERRY POPPIN' DADDIES Brown Derby Jump (Mojo/Universal)

SEMISONIC Singing In My Sleep (MCA)

Songs ranked by total plays

BREAKERS

FASTBALL

Fire Escape (Hollywood)

TOTAL PLAYS/INCREASE 1156/452, TOTAL STATIONS/ADDS 75/7

K'S CHOICE

Everything For Free (550 Music)

TOTAL PLAYS/INCREASE 1011/22, TOTAL STATIONS/ADDS 62/3

MOST ADDED

Table listing artists and titles: LOCAL H All The Kids Are Right (Island), DADA California Gold (MCA), EMBRACE All You Good Good People (DGC/Geffen), etc.

RAMMSTEIN "Du Hast"

New & (Very) Active

New This Week:

KNRX WRXQ KTEG

and more

Heavy

MOST INCREASED PLAYS

Table listing artists and titles: FASTBALL Fire Escape (Hollywood) +452, KORN Got The Life (Immortal/Epic) +344, etc.

HOTTEST RECURRENTS

Table listing artists and titles: EVERCLEAR I Will Buy You A New Life (Capitol), CREED My Own Prison (Wind-up), etc.

Breakers: Songs registering 1000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week...

We've got YOUR ticket to...THE HOTTEST ALTERNATIVE MUSIC



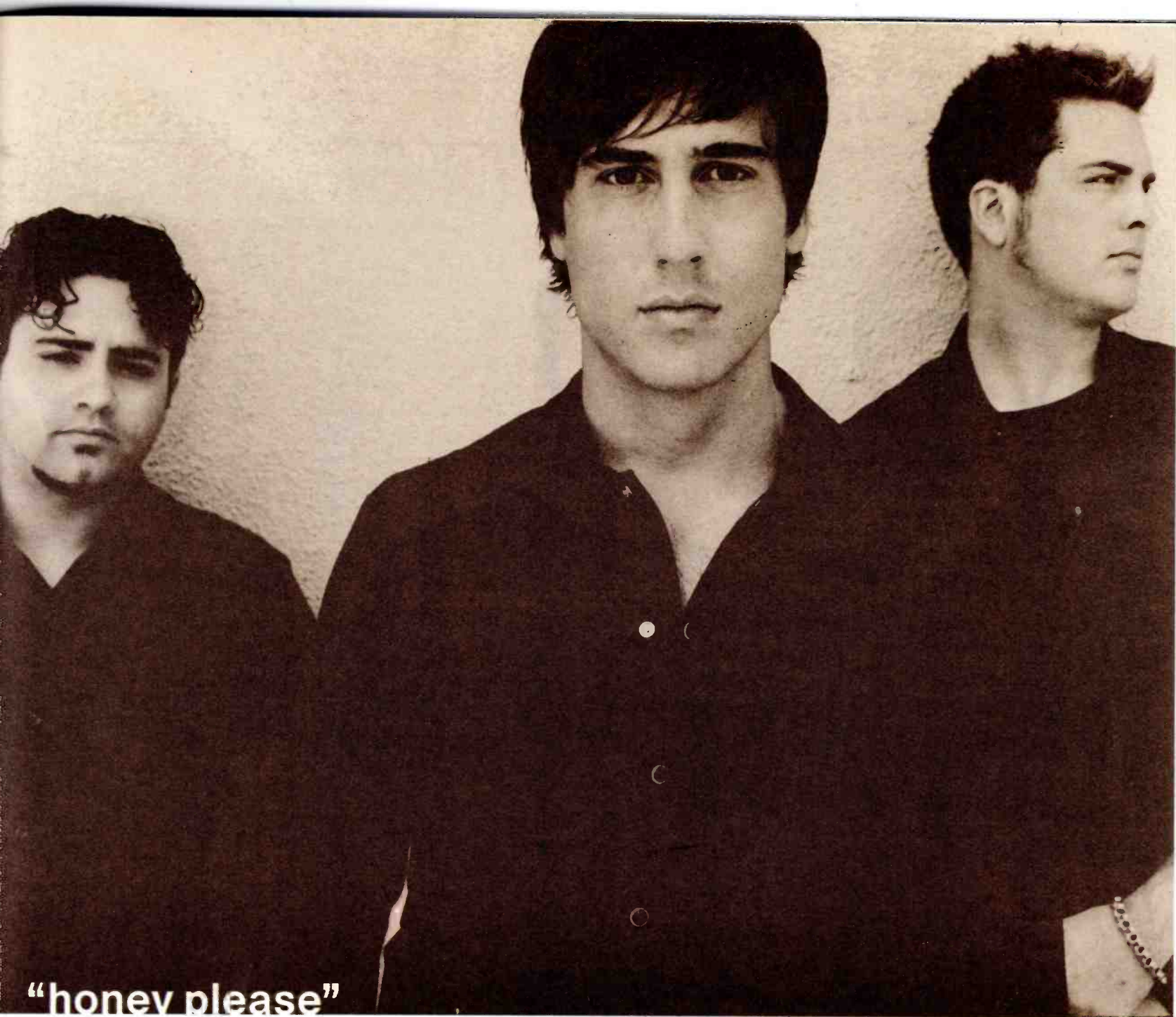
- Cut your cost without cutting quality!
• Major market talent available for your nights and over-nights!
• All the latest music news!
• Plugged into the National Alternative Music Scene!



Look for LaLaine's LIVE broadcast at the A3 Summit in Boulder August 20-21

JONES RADIO NETWORK

For market exclusivity, call Michael Henderson, Director of Affiliate Sales 303-784-8700



“honey please”

The first single from from their debut album *breathe the daylight*

# sonichrome

**GOING FOR  
ADDS 8/10!**

Produced by Rick Neigher · Mixes by Tom Lord-Alge and Jack Joseph-Puig · Album mixed by Neal Avron  
Management: Michael Goldberg for Steve Stewart Management

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# Fire Escape

*The next number one single from  
the breakthrough artist of the year...*



The follow-up to "The Way"  
#1 for 7 weeks at Modern Rock!  
From the platinum album "All The Pain Money Can Buy"

*On Tour Now - Everywhere!*

**On Over 80 Stations With  
9 New Adds Including:**

<b>91X</b>	<b>KFRR</b>	<b>WCYY</b>
<b>KZON</b>	<b>WWDX</b>	<b>WDRE</b>
<b>KNRK</b>	<b>KBZU</b>	<b>KZYR</b>

**R&R Alternative @ Breaker  
Modern Rock Monitor 32\***

# Break Through

## Artist

### THE FLYS

TRACK: "GOT YOU (WHERE I WANT YOU)"

LP: HOLIDAY MAN

PRODUCER: CHRIS GOSS

LABEL: DELICIOUS VINYL/TRAUMA

wave every day). The dual-vocalist team dried off long enough, however, to get together with Peter Perdischizzi (guitar), James Book (bass), and Nicky Lucero (drums) to form the Flys, a rock quintet that strives to be "heavy" yet "fresh, fun, and danceable." Judging from the way the single "Got You (Where I Want You)" is performing — by now, everyone knows it's on the soundtrack to the teen flick *Disturbing Behavior* — the Flys are shaping up to be "heavy" players indeed.

• **Artist POV:** Perdischizzi on an adrenaline rush (we think): "The band is very action-oriented on and off the stage. It's all about being active." (Oops ... did we fail to mention that drummer Lucero likes to jump out of planes for fun?)

—Rich Michalowski  
Asst. Alternative Editor



Breakthrough Artist highlights breaking artists with strong chart momentum.

Smashing Pumpkins  
"Perfect" (Virgin)  
Rick Jamie, MD  
WAQZ/Cincinnati

## Rick Jamie ON THE RECORD

Growing out of the "angry" early '90s, the Smashing Pumpkins have survived through what some bands self-destruct over ... success. From *Gish* to *Siamese Dream* through *Melon* and into *Adore*, this band embodies the quintessential definition of both artists and musicians. ■ The transition of presentation throughout their various projects conjures up images of R.E.M. in their early days, where every album ventured into new territory. Such is "Perfect." ■ In this day of niche programming and formats, here is a track that will not only fit nicely into various formats, but also happens to be a great song. Having strong product makes the job of listening to an overwhelming amount of music fun again ... but I didn't have to tell you that, did I?

Rob Zombie scares me — which, of course, means it will be a huge smash ... It was an amazing week for Island Records and Local H's "All The Kids Are Right," which was Most Added by a very wide margin, illustrating that when a great rock song comes along, people notice ... Two very different-sounding rock-based records fill out the Most Added list. Dada's "California Gold" is a witty and quirky number that will stand out on any playlist (30 adds), while Embrace's "All You Good Good People" may end up being a late-summer anthem (20 adds) ... MXPX pulls in some more-big markets (WBCN/Boston and 91X/San Diego) to go along with its already strong core of Alternative outlets. A&M must certainly be happy with the retail story the band is delivering at every place it is being played on the radio ... Despite requests from Columbia Records for people to wait, Shawn Mullins goes on the air in Boston (WBCN) and Dallas (KDGE), among others ... Speaking of Columbia, don't forget to check out the next *Stabbing Westward* single and make this band your own ... You have to hand it to the format — it certainly is open to giving songs a second chance if the circumstances are right. This is the case with the *Crystal Method*, which will probably chart next week with "Busy Child," and *Sevendust*, which is again starting to pick up more airplay at Alternative radio ... With all this talk of rock bands, let's not forget that Alternative radio is also all about bands like *Ozomatli*, who are building a serious story out of the West Coast ... I heard the new *Marilyn Manson* over a phone line on Tuesday, and despite the sound limitations, it still sounded great enough to be my **RECORD OF THE WEEK: Marilyn Manson** "The Dope Show."

## ON THE RADIO With Jim Kerr



## THEY MIGHT BE GIANTS

## DOCTOR WORM

The Brand New Single And Video  
From "SEVERE TIRE DAMAGE" in stores 8/11

### TOP 10 Phones at Alternative Radio

New At:

KPNT WLIR KWOD WOXY KFMZ

Already On:

Q101 KZNZ XHRM WENZ KNRX  
WWCD WEDG WHTG KLZR and more

U.S. Tour starts in September

SEVERE TIRE DAMAGE  
INCLUDES THE NEW HIT SONG "DOCTOR WORM" • LOOK OUT FOR THE VIDEO  
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3W	2W	1W	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			<b>1</b>	<b>DAVE MATTHEWS BAND</b> Stay (Wasting Time) (RCA) 757 733 729 780 37/0					
			<b>2</b>	<b>GRANT LEE BUFFALO</b> Truly, Truly (Slash/WB) 688 664 622 586 34/0					
			<b>3</b>	<b>BARENAKED LADIES</b> One Week (Reprise) 664 637 584 559 31/0					
			<b>4</b>	<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope) 555 476 372 364 33/0					
			<b>5</b>	<b>GOO GOO DOLLS</b> Iris (Warner Sunset/Reprise) 513 583 611 649 23/0					
			<b>6</b>	<b>PATTY GRIFFIN</b> One Big Love (A&M) 500 477 446 447 32/0					
			<b>7</b>	<b>EVERYTHING</b> Hooch (Blackbird/Sire) 497 489 474 490 27/0					
			<b>8</b>	<b>JOHN FOGERTY</b> Premonition (Reprise) 494 506 523 495 29/0					
			<b>9</b>	<b>COWBOY JUNKIES</b> Miles From Our Home (Geffen) 487 465 462 469 31/0					
			<b>10</b>	<b>NATALIE MERCHANT</b> Kind & Generous (Elektra/EEG) 398 461 531 663 22/0					
			<b>11</b>	<b>EAGLE-EYE CHERRY</b> Save Tonight (Work) 389 329 308 259 29/1					
			<b>12</b>	<b>NEIL FINN</b> Sinner (Work) 342 306 291 247 28/2					
			<b>13</b>	<b>AGENTS OF GOOD ROOTS</b> Upspin (RCA) 334 318 302 278 25/0					
			<b>14</b>	<b>MARC COHN</b> Lost You In The Canyon (Atlantic) 319 302 272 269 25/0					
			<b>15</b>	<b>SMASHING PUMPKINS</b> Perfect (Virgin) 318 293 264 230 25/2					
			<b>16</b>	<b>LUCINDA WILLIAMS</b> Right In Time (Mercury) 311 305 256 252 24/0					
			<b>17</b>	<b>FOO FIGHTERS</b> Walking After You (Elektra/Roswell/Capitol) 306 311 274 273 20/1					
			<b>18</b>	<b>BONNIE RAITT</b> Spit Of Love (Capitol) 291 283 251 218 24/0					
			<b>19</b>	<b>SEMISONIC</b> Closing Time (MCA) 285 291 309 373 16/0					
			<b>20</b>	<b>SCOTT THOMAS BAND</b> Black Valentine (Elektra/EEG) 264 279 278 268 24/1					
			<b>21</b>	<b>MATCHBOX 20</b> Real World (Lava/Atlantic) 254 269 277 356 11/1					
			<b>22</b>	<b>WILLIAM TOPLEY</b> Wake Up (Your Dream Sounds...) (Mercury) 244 211 171 158 20/0					
			<b>23</b>	<b>SONIA DADA</b> Zachary (Capricorn/Mercury) 241 217 196 168 26/1					
			<b>24</b>	<b>SHAWN COLVIN</b> When The Rainbow Comes (Columbia) 231 211 211 215 20/0					
			<b>25</b>	<b>STORYVILLE</b> Born Without You (Atlantic) 210 199 188 179 20/1					
			<b>26</b>	<b>WHY STORE</b> When You're High (Way Cool Music/MCA) 200 189 191 181 20/0					
			<b>27</b>	<b>FASTBALL</b> The Way (Hollywood) 199 209 247 278 10/0					
			<b>28</b>	<b>SMASH MOUTH</b> Can't Get Enough Of You Baby (Elektra/EEG) 196 189 182 170 8/0					
<b>DEBUT</b>			<b>29</b>	<b>NATALIE MERCHANT</b> Break Your Heart (Elektra/EEG) 195 141 84 44 20/2					
<b>DEBUT</b>			<b>30</b>	<b>FASTBALL</b> Fire Escape (Hollywood) 193 116 44 21 22/4					

This chart reflects airplay from July 27-August 2. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 39 current playlists. © 1998, R&R Inc.

**NEW & ACTIVE**

**BILLY BRAGG & WILCO** California Stars (Elektra/EEG)  
Total Plays: 185, Total Stations: 16, Adds: 0

**HEATHER NOVA** London Rain (Nothing Heals...) (Big Cat/Work)  
Total Plays: 163, Total Stations: 18, Adds: 2

**ERIC CLAPTON** Pilgrim (Duck/Reprise)  
Total Plays: 157, Total Stations: 13, Adds: 1

**KENNY WAYNE SHEPHERD** Somehow... (Revolution/Reprise)  
Total Plays: 149, Total Stations: 13, Adds: 0

**TRAGICALLY HIP** Poets (Sire)  
Total Plays: 124, Total Stations: 19, Adds: 3

**JEFFREY GAINES** Right My Wrong (Rykodisc)  
Total Plays: 100, Total Stations: 12, Adds: 0

**SINEAD LOHAN** No Mermaid (Grapevine/Interscope)  
Total Plays: 92, Total Stations: 13, Adds: 2

**TORI AMOS** Jackie's Strength (Atlantic)  
Total Plays: 88, Total Stations: 13, Adds: 2

**TRAIN** Free (Aware)  
Total Plays: 87, Total Stations: 14, Adds: 1

**JIMMIE VAUGHAN** Like A King (Epic)  
Total Plays: 84, Total Stations: 8, Adds: 0

Songs ranked by total plays

**BREAKERS**

No Songs Qualified For Breaker Status This Week

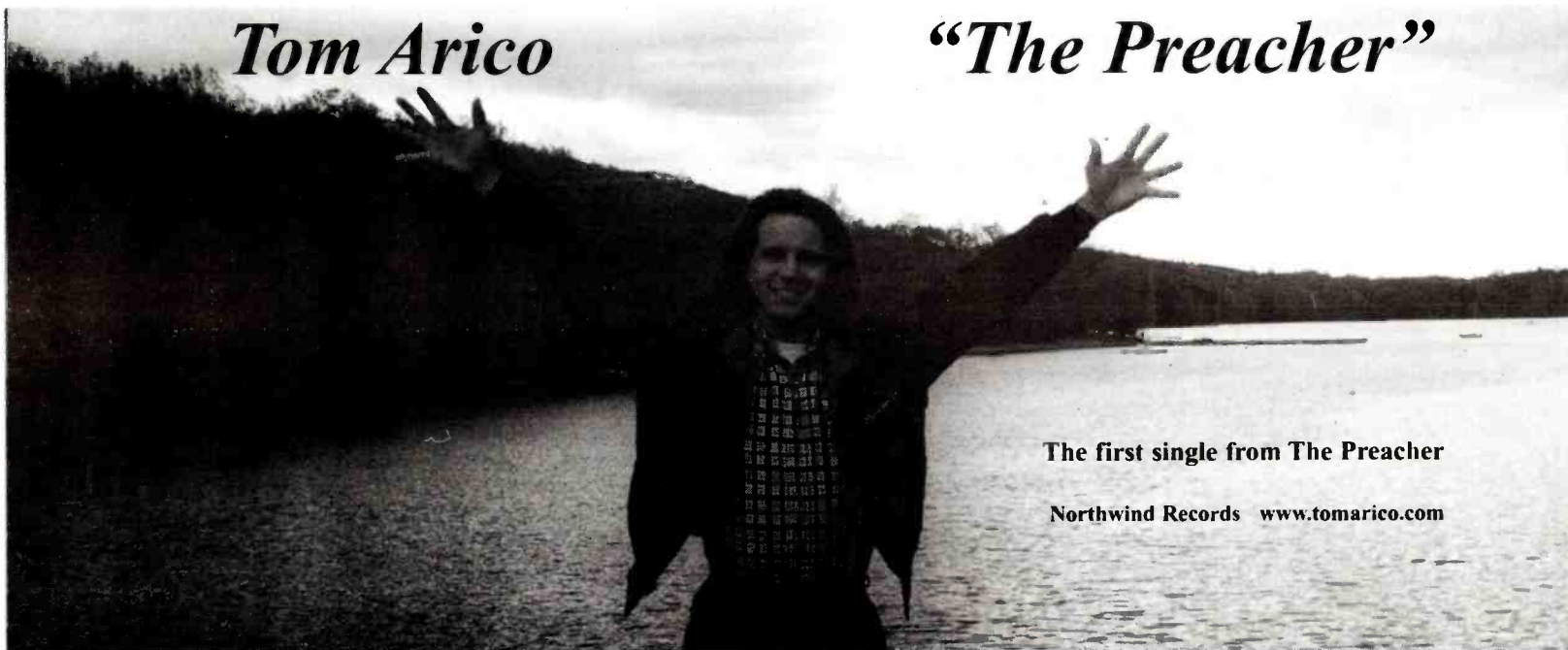
**MOST ADDED**

ARTIST TITLE LABEL(S)	ADDS
<b>KEB' MO'</b> I Was Wrong (550 Music)	13
<b>DADA</b> California Gold (MCA)	9
<b>SUSAN TEDESCHI</b> It Hurt So Bad (Tone Cool)	9
<b>RANDALL BRAMBLETT</b> Shining... (Capricorn/Mercury)	4
<b>HARVEY DANGER</b> Flaggpole Sitta (Slash/London/Island)	4
<b>FRANCIS DUNNERY</b> Riding On The Back (Razor & Tie)	4
<b>FASTBALL</b> Fire Escape (Hollywood)	4
<b>MICHELLE LEWIS</b> Nowhere And Everywhere (Giant/WB)	3
<b>LIZ PHAIR</b> Polyester Bride (Matador/Capitol)	3
<b>SQUIRREL NUT ZIPPERS</b> Suits Are Picking... (Mammoth)	3
<b>TRAGICALLY HIP</b> Poets (Sire)	3

**MOST INCREASED PLAYS**

ARTIST TITLE LABEL(S)	PLAY INCREASE TOTAL
<b>BRIAN SETZER ORCHESTRA</b> Jump Jive An' Wail (Interscope)	+79
<b>FASTBALL</b> Fire Escape (Hollywood)	+77
<b>SINEAD LOHAN</b> No Mermaid (Grapevine/Interscope)	+68
<b>KEB' MO'</b> I Was Wrong (550 Music)	+64
<b>EAGLE-EYE CHERRY</b> Save Tonight (Work)	+60
<b>NATALIE MERCHANT</b> Break Your Heart (Elektra/EEG)	+54
<b>MICHELLE LEWIS</b> Nowhere And Everywhere (Giant/WB)	+53
<b>SQUIRREL NUT ZIPPERS</b> Suits Are Picking... (Mammoth)	+48
<b>TORI AMOS</b> Jackie's Strength (Atlantic)	+43
<b>TRAGICALLY HIP</b> Poets (Sire)	+41

Breakers: Songs registering 250 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

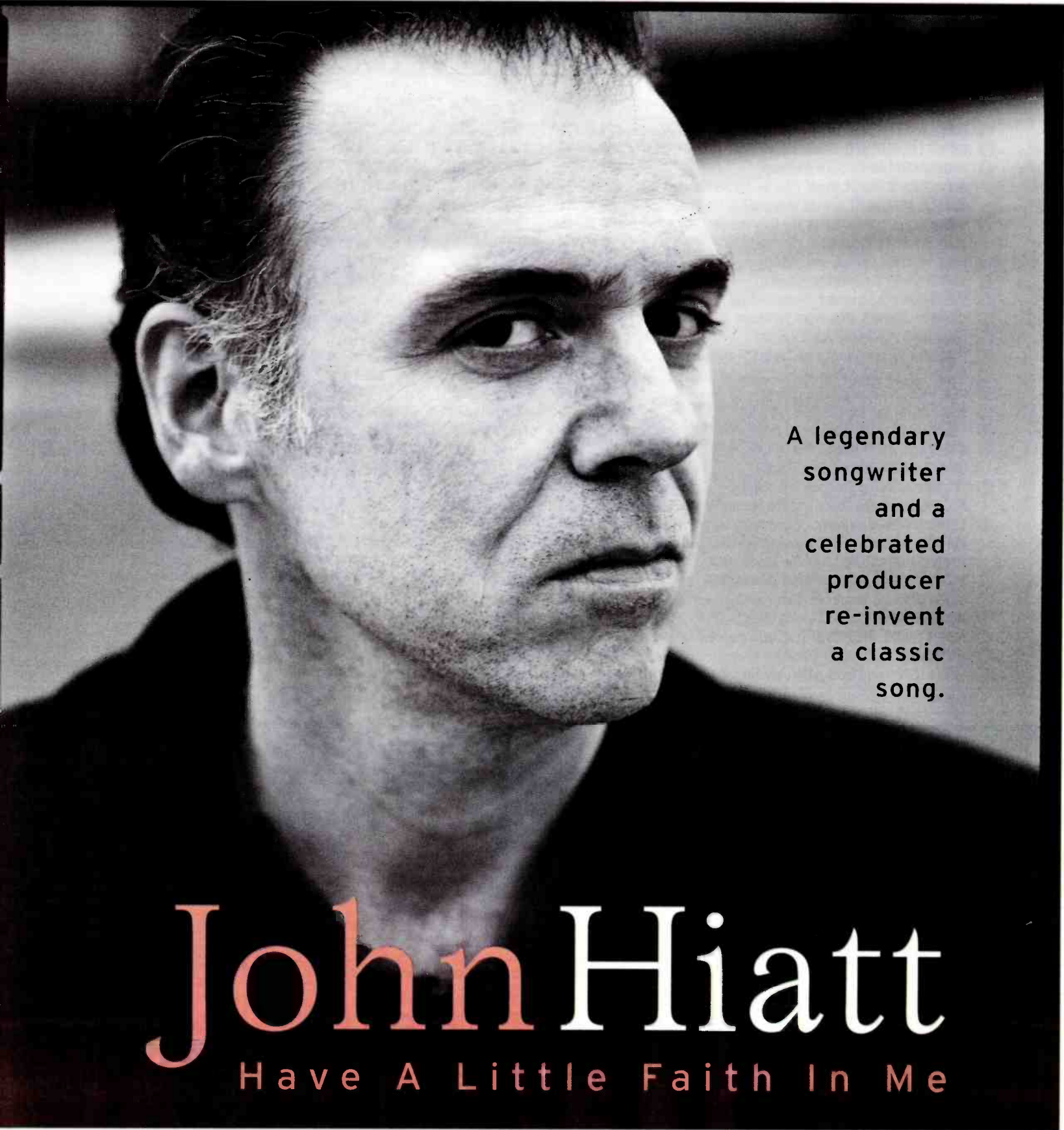


**Tom Arico**

**"The Preacher"**

The first single from The Preacher

Northwind Records [www.tomarico.com](http://www.tomarico.com)



A legendary  
songwriter  
and a  
celebrated  
producer  
re-invent  
a classic  
song.

# John Hiatt

Have A Little Faith In Me

Produced by Glen Ballard

The first single from *The Best Of John Hiatt*

Management: The Metropolitan Entertainment Group

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**ADDS AUGUST 11th**



AUGUST 7, 1998

Table with 5 main columns: Rank, Artist, Title, Label, Total Plays, +/- Plays, and Emphasis Tracks (Plays). Lists top 30 albums including Dave Matthews Band, Grant Lee Buffalo, and Barenaked Ladies.

MOST ADDED

Table listing artists and titles for the 'Most Added' section, including KEB' MO' Slow Down and DADA Dada.

MOST INCREASED PLAYS

Table listing artists and titles for the 'Most Increased Plays' section, including Brian Setzer Orchestra and Sinead Lohan.

This chart reflects airplay from July 27-August 2. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters, 39 current playlists. © 1998, R&R Inc.

REPORTERS

Stations and their adds by track listed alphabetically by market

Grid of reporter information for various markets, including station names, reporter names, and lists of album adds.

Large advertisement for Susan Tedeschi's 'It Hurt So Bad' single, featuring promotional text and station lists.

# OPPORTUNITIES

August 7, 1998 R&R • 133

## OPENINGS

## OPENINGS

## OPENINGS

## OPENINGS

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### On-Air Promotions Director



If you're a proven out-of-the-box thinker, who still thinks skateboards and tree forts are cool, can turn a simple yo-yo into an audio fantasy and have the drive to make your ideas happen, then "We're All Ears!" The fastest growing 24-hour radio network in the country is now accepting applications for On-Air Promotions Director.

Qualified candidates should have a minimum of 3 years promotions management experience and send their resumes and past promotion ideas to: Radio Disney, 13725 Montfort Drive, Dallas, TX 75240. Attn: Robin Jones/Operations Director.

### Local Production Manager

If you are a zany, yet organized, production wizard with an eye for detail and an ear for quality, the fastest growing 24-hour radio network in the nation is looking for you! You must be able to spark creativity in and direct a team of 9 who can mix, write and/or character voice radio spots for affiliates in the Top 20 markets.

Qualified candidates must have 3 years Production Manager experience. Send your production demo tape, 3 non-returnable writing samples, and your resume to: Radio Disney, 13725 Montfort Drive, Dallas, TX 75240. Attn: Mark Groves/Production Manager.

### Local Producers

Is your imagination in a kid's world? The fastest growing 24-hour radio network in the nation needs sound, flexible production people who can mix, write and/or character voice radio spots for affiliates in the Top 20 markets. You must have an eye for quality, an ear for "theater of the mind" and an organized brain.

Send a demo tape of your production work, a resume, and 3 non-returnable writing samples to: Radio Disney, 13725 Montfort Drive, Dallas, TX 75240. Attn: Mark Groves/Production Manager.

ABC RADIO NETWORKS  
BOE M/F/V/D

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### MORNING SHOW SIDEKICK

Our morning show is looking for an aggressive female who can step right in and make a difference. If you possess strong writing and organizational skills along with the basics of digital production, then you need to be here. Creativity is the key! Knowledge of the Alternative format is a huge plus. Minorities are encouraged to apply. Send T&R to: Radio & Records, 10100 Santa Monica Blvd., #642, 5th Floor, Los Angeles, CA 90067. EOE

### EAST

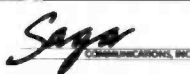
Promotion Director for Heritage Rocker, plus AM News/Talk network. T&R: Glenn Stewart, WGIR, 400 Stark Lane, Manchester, NH 03105 EOE (8/7)

News Director/Morning Side sought for CHR/Country combo. T&R: Fred Caruso, WFTN/WSCY, Box 941, Franklin, NH 03235 EOE (8/7)

WRVE - Building pool of Adult Communicators/Production talent. Excellent work environment. T&P: Randy McCarten, 1 Washington Square, Albany, NY 12205 EOE (8/7)

### MIDDAYS/APD

Market leading AC seeks midday air talent/APD. Can you relate to our 35-44 year-old female audience and maintain a 25 share? Do you have strong communication and computer skills? Are you experienced in production and personal appearances? If so, we want to hear from you! Rush your tape and resume to: Steve Peck, PD, WSR5, Box 961, West Side Station, Worcester, MA 01612. Fax 508-757-1779. EOE



### CLASSIC NIGHTS IN NEW ENGLAND

Is your night show a compelling mix of listener phones, crazy production, music driven features and off center attitude that can conquer prime time TV and Internet surfing? If you're ready to bring your show to the leading classic rock station in Springfield/Hartford, we should talk. Send your stuff to: Jon Robbins Rock 102, 45 Fisher Avenue, East Longmeadow, MA 01028. Saga Communications is an Equal Opportunity Employer dedicated to diversity.

Major Urban Broadcast Group is looking for dynamic morning show personality to take top-five urban AC to number one! Must be a team player and community involved! If you have the energy and proven track record, rush your tape and resume so we can get you on air! Top twenty market, equal opportunity employer. Radio & Records, 10100 Santa Monica Blvd., #643, 5th Floor, Los Angeles, CA 90067. EOE

### MORNING HOST

Morning drive at New England country giant. Need new leader for our heritage morning show. Work with a legendary sidekick. Must be topical, entertaining, excellent phones, production, and appearances. Two signals reach four states and parts of Canada. If you're dedicated to winning while having fun, rush T&R plus what you think makes a great morning show to: Mark Ericson, WOKQ/WPKQ, P.O. Box 576 Dover, NH 03821-0576. EOE

### WOKQ 97.5

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### MORNINGS: GOT HER... NEED HIM

She's hip, clever, funny, a hard worker, into it, friendly, and wants to win big time. Now, we need her male counterpart. Is that you? Send a resume and tape that shows your creativity and ability to get the most out of everyone in the room. Bonus points if we hear more that chit-chat and phone topics. Radio & Records, 10100 Santa Monica Blvd., #636, 5th Floor, Los Angeles, CA 90067. EOE

### SOUTH

Harrisonburg Virginia: News reporter/anchor with top rated station WSWA. T&R: Frank Wilt, WSWA, Box 752, Harrisonburg, VA 22801 EOE (8/7)

97.3 The Dawg Lafayette LA. Nightstar sought now. T&R: Dick Trickle, KMDL, Box 62630, Lafayette, LA 70506 EOE (8/7)

BCBN seeks PD's drive-time AT Classic Rock/Alternative/CHR formats. Digital experience a plus. T&R: Attn VP 88, Sanchez Ave., Ormond Beach, FL 32174 EOE (8/7)

Charlotte ADM Country station has future positions available. All shifts. T&R: Greg Ryan, WKVS, Box 1678, Lenoir, NC 28645. No Calls. EOE (8/7)

Top-50 combo seeking Production Director. This position requires experience as a production director, a strong voice, excellent writing skills, good organizational skills & have a strong knowledge of digital editing. Are you ready to take charge of our department? If so, get your production samples and resume to us immediately. Radio & Records, 10100 Santa Monica Blvd., #641, 5th Floor, Los Angeles, CA 90067. EOE

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

Looking for morning talk star. Medium market AM talk station seeks talk pro who "gets it" and can relate to a thirty-something male. T&R to Silver Broadcast Consultants, 626 Romano Ave., Orlando, FL 32807. EOE.

### STAR 94 FM ATLANTA

Now's your chance! First full-time opening in years!

Seeking overnight/swing personality — must be energetic, self-motivated, and possess a positive attitude. Join the winning team at this legendary station in America's greatest city! Send T&R to: Dan Bowen, Program director, Star 94, WSTR, 3350 Peachtree Road, NE, Suite 1800, Atlanta, GA 30326. Jefferson-Pilot Communications and WSTR-FM 94.1 Radio is an equal opportunity employer. Women and minorities are encouraged to apply.

### MIDWEST

WFJN/WKXA Findlay seeks professional news anchor. News gathering, writing, presentation skills a must. T&R: Tom Sheldon, Box 1507, Findlay, OH 45839-1507 EOE (8/7)

WQCY seeks MD/morning AT for Hot AC format. T&R: Steve Bolt, WQCY, 510 Maine St., Quincy, IL 62306 EOE (8/7)

Cincinnati Smooth Jazz seeks afternoon announcer. T&R PD. WVAE, 250 West Court Street, Ste. 300E, Cincinnati, OH 45202 EOE (8/7)

News/Talk/Country/AOR seeks News Director to lead four person News/Farm team. T&R: WGIL/WAAG/WLSR, Roger Lundeen, 154 E. Simmons St., Galesburg, IL 61401 EOE (8/7)

WKKG-FM seeks its next morning superstar. Excellent compensation package. T&R: Scott Michaels, White River Broadcasting, Box 1789, Columbus, IN 47202 EOE (8/7)

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means changes, activity, opportunities. URGENT need for PDs, news and jocks at all levels. Most openings in Country, AC, CHR and Oldies. We find jobs and have stations in need of talent now. Don't wait another day. Call us for free information.

### NETWORK

(407) 977 2900

Hot Country in Tulsa looking for mornings & nites. Must have personality, be great on the phones, and detail oriented. Send T&R to: KICK 99, Attention Brad, P.O. Box 52548, Tulsa, OK 74152. EEO.

B-Rock 94.9 Alpena & 103.3 Tawas City, Michigan. NE Michigan's Classic Rock stations looking for an experienced morning personality. Send tape and resume to: John Carroll, P.O. Box 549 Tawas City, MI 48764. EOE 517-362-3417.

Top-rated CHR smack dab in between Chicago and Rockford has an immediate opening for an afternoon AT with creative production and an adult personality. Call Ryan Gatenby at (815) 758-8686 and/or send T&R to WDEK, P.O. Box 448, DeKalb, IL 60115. EOE

# OPPORTUNITIES

## OPENINGS

### PROGRAM DIRECTOR

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### OVERNIGHT ANNOUNCER

(JOB #33-100): We're looking for our next star. Overnights on Central Ohio's premier Oldies station. Looking for fun, upbeat individual with a great "can do" attitude. Willing to do appearances and make great radio? We want to hear your tape. Qualified candidates should send their resumes to: RadioOhio, Human Resources, Job #33-100, 770 Twin Rivers Drive, Columbus, OH 43215. Qualified minorities and women are encouraged to apply. EEO. We are a smoke and drug free workplace.

### MORNING SHOW QUARTERBACK

Can you work with an all-star team? WIL-FM, St. Louis seeks a co-host/producer to join top-rated morning show. Ideal candidate is "hip" humorous & hungry with a take-charge attitude. If you're creative, energetic and passionate about country... let's talk!

#### ENTERTAINERS

WIL-FM, St. Louis, seeks experienced, fun, upbeat, positive team players for possible future full-time openings. Ability to work phones, be "bigger than life" at appearances and a passion for country a plus!

T&Rs and profiles to: Bob Barnett, WIL-FM 8081 Manchester Rd., St. Louis, MO 63144. EOE, women and minorities encouraged to apply!

### EXECUTIVE PRODUCER

(Job#100F): Assist in overseeing the Producer staff coordinating scheduling, guests and topics. Work closely with the Program Director in creating and maintaining an intern program, contacts with media outlets regarding our programming and creating monthly program schedules. Work with Program Director in coordination coverage of Ohio State sports. Coordinate assignment of our reporters. Produce a daily show and fill in as show host/reporter as needed. One to three years of producing experience. Some college preferred. Must be willing to work flexible, long hours, plus weekends and travel. Qualified candidates should send resume to: RadioOhio, Human Resources, Job #100F, 770 Twin Rivers Drive, Columbus, OH 43215. Qualified minorities and women are encouraged to apply. EEO. We are a smoke and drug free workplace.

## OPENINGS

### WEST

Sought: AT for KBLI-FM, Hot Country, production duties included. T&R: Mike Kandilas, KBLI-FM, 1400 11th Ave., Helena, MT 59601 EOE (8/7)

Country giant seeks afternoon talent yesterday. Send T&R: KLAD. Rob Siems, Box 339, Klamath Falls, OR 97601 EOE (8/7)

### PROGRAM DIRECTOR

Do you think you know the Urban audience in the San Francisco Bay area better than anyone else on the planet? If so, then KDIA (Urban Gold) and KDYA (gospel) has the opportunity of a lifetime for you. Experience in production, promotions and RCS needed. Rush T&R to: Ron Jordan, BayBridge Communications, 7677 Oakport St. #105, Oakland, CA 94621. EOE

If your career goal is to program a major market NAC station and you're still a step or two away, come join Chancellor Media in Phoenix and KYOT-FM. We're seeking articulate and savvy Music Dir./Asst. PD w/solid on-air credentials. Music software skills a must and automation software skills a +. NAC exp. preferred but will consider AC people and those who've got lots of smooth jazz CDs at home. When you're on-air, you're a smooth, relaxed, and natural adult communicator who could talk about plumbing supplies and make it sound compelling. 3 years full-time radio exp. required w/ some of that in programming. You'll be joining the Chancellor family which has the best brain trust in the format. Please-no beginners, no phone calls. Send tape, resume and short cover letter describing why you want this job to: Nick Francis, PD, KYOT-FM, 840 N. Central Ave., Phoenix, AZ 85004. EOE

### CHR PROGRAM DIRECTOR

Rhythmic CHR KWNZ, Reno needs a new PD. You must have great people skills, know the music, and be able to make the station jump off the dial. T&R to: Mike Bushey, Americom Broadcasting, 255 W. Moana Lane, #208, Reno, NV 89509. No Phone Calls. EOE



Citadel Communications Corporation

### PROGRAM DIRECTOR

#### Reno/Citadel KNEV Hot AC

is looking for a program director to lead a great staff to the next level. If you have strong imaging and management skills and can create and package a product that is fun and exciting for today's Hot AC listener, we want to talk to you. Send your resume and samples of your station mornings, afternoons and station promos and imaging to: Scott Mahalick, Department R, Citadel Communications, 434 Bearcat Drive, Salt Lake City, UT 84115. EOE

## OPENINGS

Colorado Public Radio seeks Morning Edition host/interviewer. We give hosts professional coaching and time for show prep to develop strong on-air presence. Hosts also conduct news/feature interviews. 3-5 years experience in hosting, journalism; prefer public radio background. Send tape, resume, three references: Kelley Griffin, News Director, 2249 S. Josephine St., Denver, CO 80210. Deadline: Aug 21. EOE/AA

Future openings for CHR PD also News Director-Co-host. Jocks needed for Rock/CHR/Oldies/Country. Experience a must. Radio & Records, 10100 Santa Monica Blvd., #640, 5th Floor, Los Angeles, CA 90067. EOE

Soft Rock 98.9 KSOJ in Fresno is looking for a midday person. Tapes and resumes to: Angie Handa, 4991 E. McKinley Ave., Suite 124, Fresno, CA 93727. EOE

### EXCITING OPPORTUNITY IN A RATED MARKET WITH AN ESTABLISHED WINNING COMPANY

Mountain States Radio is hiring additional staff for our newly acquired 3 FM combo in Casper, WY. Openings for all on-air positions, news, production and sales. Positions will be filled in early September. Rush resume and tapes to: 7901 Stoneridge Drive, Cheyenne, WY 82009. EOE

Not since David O. Selznick looked for the perfect Scarlett O' Hara has there been such an intense hunt for a female talent. Nationally syndicated Mancow Muller is looking for a sidekick for his fast-paced Chicago based radio show. Must be thick skinned. Minorities encouraged. T&R to: Robert Eatman Enterprises, Inc. 860 Via de la Paz, Ste. D2, Pacific Palisades, CA 90272. EOE

### 103.7 KKSF

#### AIR TALENT

We're now accepting tapes and resumes from exceptional on-air performers for future openings. Be passionate about Smooth Jazz and know how to creatively communicate that enthusiasm to an audience that feels the same way. Send T&R to: Paul Goldstein, VP/Programming, KKSF, 340 Townsend, 4th Floor, San Francisco, CA 94107.

## OPENINGS

Full-time radio marketing project manager needed. BA or BS required. Job requires strong computer skills and communication skills. Good music knowledge and/or radio experience preferred. M-F 8:30a-5:30p; Benefits/401k. Please contact Bekkie at: 818-887-2673. EOE

## POSITIONS SOUGHT

Small market? No problem! Experienced AT seeks CHR/HAC/Hot Country. SCOTT CLEVELAND: (716) 565-0646 or AJET95C@prodigy.com (8/7)

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Rates are per week (maximum 35 word per inch including heading). Includes generic border. If logo, custom border or larger heading are required, add 1/2 inch (\$60 for 1x, \$50 for 2x). In addition, all ads appear on R&R's web site. ([www.rronline.com](http://www.rronline.com)).

Blind Box: add \$50

The R&R address and your box number adds 12 words to your ad. Regular Opportunities rates apply to Blind Box ads, but a \$50 service charge is added for shipping and handling.

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Individuals seeking employment may run ads in the Positions Sought section at the special rate of \$50/inch.

### Payable In Advance

Opportunities Advertising orders must be typewritten on company/station letterhead and accompanied by advance payment. Ads are accepted by fax: (310-203-8727) or mail. Visa, MC, AmEx or Discover card accepted. Include card number, name as it appears on credit card, expiration date and phone number. Blind box responses are sent to advertisers every Friday by first-class mail.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PDT)** eight days prior to issue date. Address all ads to: R&R Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

## R&R Opportunities Free Advertising

Radio & Records provides free (20 words maximum) listings to radio stations ON A SPACE AVAILABLE BASIS in Opportunities. Free listings of the same length are also available to individuals seeking work in the industry under Positions Sought.

### Deadline

To appear in the following week's issue, your ad must be received by **Thursday noon (PST)**, eight days prior to issue date. Free Opportunities listings should be typewritten or printed on 8 1/2" X 11" company/station letterhead and are accepted only by mail or fax: 310-203-8727. Only free positions sought ads are accepted by email: [kmumaw@rronline.com](mailto:kmumaw@rronline.com). Address all 20-word ads to R&R Free Opportunities, 10100 Santa Monica Blvd., Fifth Floor, Los Angeles, CA 90067.

## RADIO & RECORDS

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### CHR/POP

LW	TW	ARTIST	SON	LABEL
1	1	<b>GOO GOO DOLLS</b>	Iris (Warner Sunset/Reprise)	
2	2	<b>AEROSMITH</b>	I Don't Want To Miss A Thing (Columbia)	
3	3	<b>BRANDY &amp; MONICA</b>	The Boy Is Mine (Atlantic)	
4	4	<b>MATCHBOX 20</b>	Real World (Lava/Atlantic)	
5	5	<b>ALANIS MORISSETTE</b>	Uninvited (Warner Sunset/Reprise)	
7	6	<b>NEXT</b>	Too Close (Arista)	
10	7	<b>JENNIFER PAIGE</b>	Crush (Edel America/Hollywood)	
6	8	<b>FASTBALL</b>	The Way (Hollywood)	
12	9	<b>WILL SMITH</b>	Just The Two Of Us (Columbia)	
11	10	<b>SEMISONIC</b>	Closing Time (MCA)	
8	11	<b>SHANIA TWAIN</b>	You're Still The One (Mercury)	
9	12	<b>NATALIE IMBRUGLIA</b>	Torn (RCA)	
13	13	<b>ALL SAINTS</b>	Never Ever (London/Island)	
17	14	<b>'N SYNC</b>	Tearin' Up My Heart (RCA)	
16	15	<b>SAVAGE GARDEN</b>	To The Moon And Back (Columbia)	
20	16	<b>BACKSTREET BOYS</b>	I'll Never Break Your Heart (Jive)	
15	17	<b>K-CI &amp; JOJO</b>	All My Life (MCA)	
18	18	<b>SMASH MOUTH</b>	Can't Get Enough Of You Baby (Elektra/EEG)	
19	19	<b>FIVE</b>	When The Lights Go Out (Arista)	
21	20	<b>ACE OF BASE</b>	Cruel Summer (Arista)	
23	21	<b>EDWIN MCCAIN</b>	I'll Be (Lava/Atlantic)	
14	22	<b>NATALIE MERCHANT</b>	Kind & Generous (Elektra/EEG)	
28	23	<b>NATALIE IMBRUGLIA</b>	Wishing I Was There (RCA)	
26	24	<b>PRAS MICHEL / ODB &amp; MYA</b>	Ghetto Supastar... (Interscope)	
24	25	<b>BRIAN MCKNIGHT</b>	Anytime (Motown)	
22	26	<b>SARAH MCLACHLAN</b>	Adia (Arista)	
29	27	<b>SWIRL 360</b>	Hey Now Now (Mercury)	
27	28	<b>CELINE DION</b>	To Love You More (550 Music)	
32	29	<b>BARNAKED LADIES</b>	One Week (Reprise)	
25	30	<b>MARCY PLAYGROUND</b>	Sex And Candy (Capitol)	

CHR begins on Page 68.

### CHR/RHYTHMIC

LW	TW	ARTIST	SON	LABEL
1	1	<b>AALIYAH</b>	Are You That Somebody? (Atlantic)	
2	2	<b>BRANDY &amp; MONICA</b>	The Boy Is Mine (Atlantic)	
3	3	<b>WILL SMITH</b>	Just The Two Of Us (Columbia)	
4	4	<b>PRAS MICHEL / ODB &amp; MYA</b>	Ghetto Supastar... (Interscope)	
5	5	<b>NEXT</b>	Too Close (Arista)	
7	6	<b>BIG PUNISHER / JOE</b>	Still Not A Player (Loud)	
8	7	<b>LAURYN HILL</b>	Can't Take My Eyes Off You (Ruffhouse/Columbia)	
6	8	<b>USHER</b>	My Way (LaFace/Arista)	
9	9	<b>NICOLE</b>	Make It Hot (EastWest/EEG)	
10	10	<b>JANET</b>	Go Deep (Virgin)	
11	11	<b>JON B.</b>	They Don't Know (Yab Yum/550 Music)	
14	12	<b>TATYANA ALI</b>	Daydreamin' (MJJ/Work)	
13	13	<b>BRANDY / MASE</b>	Top Of The World (Atlantic)	
12	14	<b>VOICES OF THEORY</b>	Dimelo (Say It) (H.O.L.A./Red Ant)	
15	15	<b>INOJ</b>	Time After Time (Columbia)	
17	16	<b>MONICA</b>	The First Night (Arista)	
18	17	<b>BACKSTREET BOYS</b>	I'll Never Break Your Heart (Jive)	
21	18	<b>CAM'RON / MASE</b>	Horse & Carriage (Unentertainment/Epic)	
32	19	<b>MYA / SILKK THE SHOCKER</b>	Movin' On (University/Interscope)	
19	20	<b>BRIAN MCKNIGHT</b>	The Only One For Me (Motown)	
28	21	<b>GINUWINE</b>	Same Ol' G (Atlantic)	
16	22	<b>MYA / SISQO OF DRU HILL</b>	It's All About Me (University/Interscope)	
26	23	<b>KELLY PRICE</b>	Friend Of Mine (T-Neck/Island)	
25	24	<b>MO THUGS FAMILY</b>	All Good (Relativity)	
24	25	<b>K-CI &amp; JOJO</b>	Don't Rush (Take Love Slowly) (MCA)	
20	26	<b>SPARKLE</b>	Be Careful (Rock Land/Interscope)	
41	27	<b>SHAGGY / JANET Luv Me, Luv Me</b>	(Flyte Tyme/MCA)	
36	28	<b>JERMAINE DUPRI / JAY-Z</b>	Money Ain't... (So So Def/Columbia)	
29	29	<b>SHANIA TWAIN</b>	You're Still The One (Mercury)	
45	30	<b>MUNIFAH</b>	Touch It (Uptown/Universal)	

CHR begins on Page 68.

### URBAN

LW	TW	ARTIST	SON	LABEL
2	1	<b>KELLY PRICE</b>	Friend Of Mine (T-Neck/Island)	
1	2	<b>NICOLE</b>	Make It Hot (EastWest/EEG)	
4	3	<b>JANET</b>	Go Deep (Virgin)	
5	4	<b>BRANDY / MASE</b>	Top Of The World (Atlantic)	
3	5	<b>AALIYAH</b>	Are You That Somebody? (Atlantic)	
6	6	<b>GERALD LEVERT</b>	Thinkin' Bout It (EastWest/EEG)	
7	7	<b>MAXWELL</b>	Luxury: Cococure (Columbia)	
8	8	<b>MONICA</b>	The First Night (Arista)	
9	9	<b>PUBLIC ANNOUNCEMENT</b>	It's About Time (A&M)	
10	10	<b>K-CI &amp; JOJO</b>	Don't Rush (Take Love Slowly) (MCA)	
11	11	<b>WILL SMITH</b>	Just The Two Of Us (Columbia)	
13	12	<b>MO THUGS FAMILY</b>	All Good (Relativity)	
18	13	<b>TAMIA</b>	So Into You (Qwest/WB)	
15	14	<b>SILKK THE SHOCKER</b>	It Ain't My Fault (No Limit/Priority)	
37	15	<b>MYA / SILKK THE SHOCKER</b>	Movin' On (University/Interscope)	
16	16	<b>MECHALIE JAMISON</b>	Keep It Real (Red Eye/Priority)	
21	17	<b>MONTELL JORDAN</b>	I Can Do That (Def Jam/RAL/Mercury)	
19	18	<b>NEXT</b>	Still Love You (Arista)	
22	19	<b>LUTHER VANDROSS</b>	Nights In Harlem (LV/Virgin)	
23	20	<b>JERMAINE DUPRI / JAY-Z</b>	Money Ain't... (So So Def/Columbia)	
26	21	<b>CAM'RON / MASE</b>	Horse & Carriage (Unentertainment/Epic)	
24	22	<b>TAMI DAVIS</b>	How Do I Say I'm Sorry (Red Ant)	
34	23	<b>XSCAPE</b>	My Little Secret (So So Def/Columbia)	
28	24	<b>TATYANA ALI</b>	Daydreamin' (MJJ/Work)	
27	25	<b>MASE / PUFF DADDY</b>	Lookin' At Me (Bad Boy/Arista)	
32	26	<b>BOYZ II MEN</b>	Doin' Just Fine (Motown)	
35	27	<b>MARY J. BLIGE</b>	Missing You (MCA)	
12	28	<b>ARETHA FRANKLIN</b>	Here We Go Again (Arista)	
34	29	<b>PRESSHA</b>	Splackavellie (Tony Mercedes/LaFace/Arista)	
17	30	<b>BRIAN MCKNIGHT</b>	The Only One For Me (Motown)	

47 **MICHEL'LE** Hang Tyme (Death Row/Priority)

URBAN begins on Page 81.

### HOT AC

LW	TW	ARTIST	SON	LABEL
1	1	<b>GOO GOO DOLLS</b>	Iris (Warner Sunset/Reprise)	
2	2	<b>FASTBALL</b>	The Way (Hollywood)	
3	3	<b>NATALIE IMBRUGLIA</b>	Torn (RCA)	
4	4	<b>NATALIE MERCHANT</b>	Kind & Generous (Elektra/EEG)	
5	5	<b>MATCHBOX 20</b>	Real World (Lava/Atlantic)	
6	6	<b>ALANIS MORISSETTE</b>	Uninvited (Warner Sunset/Reprise)	
7	7	<b>EDWIN MCCAIN</b>	I'll Be (Lava/Atlantic)	
9	8	<b>SHANIA TWAIN</b>	You're Still The One (Mercury)	
8	9	<b>SARAH MCLACHLAN</b>	Adia (Arista)	
10	10	<b>SEMISONIC</b>	Closing Time (MCA)	
13	11	<b>AEROSMITH</b>	I Don't Want To Miss A Thing (Columbia)	
11	12	<b>SMASH MOUTH</b>	Can't Get Enough Of You Baby (Elektra/EEG)	
12	13	<b>MATCHBOX 20</b>	3am (Lava/Atlantic)	
15	14	<b>NATALIE IMBRUGLIA</b>	Wishing I Was There (RCA)	
14	15	<b>GREEN DAY</b>	Time Of Your Life (Good...) (Reprise)	
16	16	<b>BARNAKED LADIES</b>	One Week (Reprise)	
18	17	<b>SAVAGE GARDEN</b>	To The Moon And Back (Columbia)	
21	18	<b>DAVE MATTHEWS BAND</b>	Stay (Wasting Time) (RCA)	
20	19	<b>CELINE DION</b>	To Love You More (550 Music)	
17	20	<b>SAVAGE GARDEN</b>	Truly Madly Deeply (Columbia)	
19	21	<b>EVERCLEAR</b>	I Will Buy You A New Life (Capitol)	
22	22	<b>MARCY PLAYGROUND</b>	Sex And Candy (Capitol)	
25	23	<b>ANGGUN</b>	Snow On The Sahara (Epic)	
28	24	<b>BRIAN SETZER ORCHESTRA</b>	Jump Jive An' Wail (Interscope)	
26	25	<b>JENNIFER PAIGE</b>	Crush (Edel America/Hollywood)	
23	26	<b>BILLIE MYERS</b>	Tell Me (Universal)	
24	27	<b>ALANA DAVIS</b>	Crazy (Elektra/EEG)	
29	28	<b>EVERYTHING HOOSH</b>	Hooch (Blackbird/Sire)	
—	29	<b>EAGLE-EYE CHERRY</b>	Save Tonight (Work)	
30	30	<b>K-CI &amp; JOJO</b>	All My Life (MCA)	

AC begins on Page 105.

### AC

LW	TW	ARTIST	SON	LABEL
1	1	<b>CELINE DION</b>	To Love You More (550 Music)	
2	2	<b>SHANIA TWAIN</b>	You're Still The One (Mercury)	
4	3	<b>ROD STEWART</b>	Ooh La La (Warner Bros.)	
3	4	<b>SARAH MCLACHLAN</b>	Adia (Arista)	
5	5	<b>NATALIE IMBRUGLIA</b>	Torn (RCA)	
8	6	<b>LIONEL RICHIE</b>	Time (Mercury)	
6	7	<b>LEANN RIMES</b>	Looking Through Your Eyes (Curb/Atlantic)	
7	8	<b>SAVAGE GARDEN</b>	Truly Madly Deeply (Columbia)	
9	9	<b>ERIC CLAPTON</b>	My Father's Eyes (Duck/Reprise)	
10	10	<b>GLORIA ESTEFAN</b>	Heaven's What I Feel (Epic)	
12	11	<b>CHICAGO</b>	All Roads Lead To You (Reprise)	
16	12	<b>GARTH BROOKS</b>	To Make You Feel My Love (Capitol)	
11	13	<b>BACKSTREET BOYS</b>	As Long As You Love Me (Jive)	
14	14	<b>BRIAN WILSON</b>	Your Imagination (Giant/WB)	
13	15	<b>JOHN TESH / JAMES INGRAM</b>	Give Me Forever... (GTSP/Mercury)	
20	16	<b>BACKSTREET BOYS</b>	I'll Never Break Your Heart (Jive)	
17	17	<b>ANNE COCHRAN AND JIM BRICKMAN</b>	After All... (Windham Hill)	
19	18	<b>CHRISTINA AGUILERA</b>	Reflection (Walt Disney)	
21	19	<b>MARILYN SCOTT</b>	Starting To Fall (Warner Bros.)	
18	20	<b>BOB SEGER &amp; MARTINA MCBRIDE</b>	Chances Are (Capitol)	
15	21	<b>BONNIE RAITT</b>	One Belief Away (Capitol)	
24	22	<b>FAITH HILL</b>	This Kiss (Warner Bros.)	
23	23	<b>GEORGE BENSON</b>	Standing Together (GRP)	
26	24	<b>SAVAGE GARDEN</b>	To The Moon And Back (Columbia)	
29	25	<b>ACE OF BASE</b>	Cruel Summer (Arista)	
25	26	<b>K-CI &amp; JOJO</b>	All My Life (MCA)	
27	27	<b>DARYL HALL &amp; JOHN OATES</b>	Throw The Roses Away (Push)	
—	28	<b>DAKOTA MOON</b>	Another Day Goes By (Elektra/EEG)	
22	29	<b>OLIVIA NEWTON-JOHN</b>	I Honestly Love You (MCA/Universal)	
—	30	<b>AEROSMITH</b>	I Don't Want To Miss A Thing (Columbia)	

AC begins on Page 105.

### ACTIVE ROCK

LW	TW	ARTIST	SON	LABEL
2	1	<b>MONSTER MAGNET</b>	Space Lord (A&M)	
1	2	<b>DAYS OF THE NEW</b>	The Down Town (Outpost/Geffen)	
4	3	<b>CREED</b>	What's This Life For (Wind-up)	
3	4	<b>CANDLEBOX</b>	It's Alright (Maverick/WB)	
5	5	<b>JERRY CANTRELL</b>	My Song (Columbia)	
5	6	<b>STABBING WESTWARD</b>	Save Yourself (Columbia)	
7	7	<b>FUEL</b>	Shimmer (550 Music)	
9	8	<b>SEVEN MARY THREE</b>	Over Your Shoulder (Mammoth/Atlantic)	
13	9	<b>METALLICA</b>	Better Than You (Elektra/EEG)	
11	10	<b>MEGADETH</b>	A Secret Place (Capitol)	
19	11	<b>AEROSMITH</b>	What Kind Of Love Are You On (Columbia)	
15	12	<b>RAMMSTEIN</b>	Du Hast (Slash/London/Island)	
8	13	<b>SMASHING PUMPKINS</b>	Ava Adore (Virgin)	
10	14	<b>CREED</b>	Torn (Wind-up)	
20	15	<b>EVE 6</b>	Inside Out (RCA)	
17	16	<b>KENNY WAYNE SHEPHERD</b>	Somehow... (Revolution/Reprise)	
12	17	<b>AEROSMITH</b>	I Don't Want To Miss A Thing (Columbia)	
22	18	<b>DRAIN S.T.H.</b>	Crack The Liars Smile (Mercury)	
16	19	<b>GIRLS AGAINST BOYS</b>	Park Avenue (DGC/Geffen)	
25	20	<b>DISHWALLA</b>	Once In A While (A&M)	
18	21	<b>GOO GOO DOLLS</b>	Iris (Warner Sunset/Reprise)	
26	22	<b>PEARL JAM</b>	In Hiding (Epic)	
14	23	<b>ADDICT</b>	Monsterside (Big Cat/V2)	
33	24	<b>BROTHER CANE</b>	Machete (Virgin)	
23	25	<b>JIMMY PAGE/ROBERT PLANT</b>	Shining In The Light (Atlantic)	
30	26	<b>LENNY KRAVITZ</b>	Fly Away (Virgin)	
29	27	<b>FEEDER</b>	High (Echo/Elektra/EEG)	
35	28	<b>EVERCLEAR</b>	Father Of Mine (Capitol)	
27	29	<b>SEMISONIC</b>	Closing Time (MCA)	
28	30	<b>BROTHER CANE</b>	I Lie In The Bed I Make (Virgin)	

ROCK begins on Page 111.



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# THE BACK PAGES.

## NATIONAL AIRPLAY OVERVIEW AUGUST 7, 1998

Breakers In Blue

### URBAN AC

LW	TW	Artist	Track	Label	
2	1	MAXWELL	Luxury: Cococure	(Columbia)	
3	2	LUTHER VANDROSS	Nights In Harlem	(LV/Virgin)	
1	3	BRIAN MCKNIGHT	The Only One For Me	(Motown)	
4	4	GERALD LEVERT	Thinkin' Bout It	(EastWest/EEG)	
6	5	GEORGE BENSON	Standing Together	(GRP)	
7	6	KEITH WASHINGTON/CHANTÉ MOORE	I Love You	(Silas/MCA)	
5	7	KELLY PRICE	Friend Of Mine	(T-Neck/Island)	
8	8	ARETHA FRANKLIN	Here We Go Again	(Arista)	
14	9	TEMPTATIONS	Stay	(Motown)	
12	10	TAMI DAVIS	How Do I Say I'm Sorry	(Red Ant)	
9	11	NEW POWER GENERATION	The One	(New Power Soul)	
11	12	JANET GO DEEP	Virgin	(Virgin)	
10	13	JON B.	They Don't Know	(Yab Yum/550 Music)	
16	14	PEABO BRYSON	My Heart Belongs To You	(Windham Hill)	
13	15	SPARKLE	Be Careful	(Rock Land/Interscope)	
22	16	BOYZ II MEN	Doin' Just Fine	(Motown)	
19	17	BOB JAMES I/RASHEEDA	Do It Again	(Warner Bros.)	
17	18	TAMIA	So Into You	(Qwest/WB)	
20	19	PUBLIC ANNOUNCEMENT	It's About Time	(A&M)	
27	20	MARY J. BLIGE	Missing You	(MCA)	
15	21	REGINA BELLE	Don't Let Go	(MCA)	
23	22	CECE WINANS	What About You	(PMG/Atlantic)	
25	23	K-CI & JOJO	Don't Rush	(Take Love Slowly)	(MCA)
26	24	ANGEL GRANT	Knockin'	(Flyte Tyme/Universal)	
—	25	LSG	Door #1	(EastWest/EEG)	
—	26	PHIL PERRY	Mind Blowah	(Peak/Private/Windham Hill)	
30	27	K-CI & JOJO	All My Life	(MCA)	
25	28	VOICES OF THEORY	Dimelo (Say It)	(H.O.L.A./Red Ant)	
18	29	N'DEA DAVENPORT	Bring It On	(V2)	
—	30	JAMES GREAR & CO.	Don't Give Up	(Born Again)	

No Songs Qualified For Breaker Status This Week.

URBAN begins on Page 81.

### ROCK

LW	TW	Artist	Track	Label	
1	1	DAYS OF THE NEW	The Down Town	(Outpost/Geffen)	
4	2	KENNY WAYNE SHEPHERD	Somehow...	(Revolution/Reprise)	
2	3	AEROSMITH	I Don't Want To Miss A Thing	(Columbia)	
5	4	CANDLEBOX	It's Alright	(Maverick/WB)	
3	5	JIMMY PAGE/ROBERT PLANT	Shining In The Light	(Atlantic)	
6	6	GOO GOO DOLLS	Iris	(Warner Sunset/Reprise)	
8	7	CREED	What's This Life For	(Wind-up)	
7	8	ROD STEWART	Cigarettes & Alcohol	(Warner Bros.)	
11	9	SEVEN MARY THREE	Over Your Shoulder	(Mammoth/Atlantic)	
10	10	MONSTER MAGNET	Space Lord	(A&M)	
9	11	JOHN FOGERTY	Premonition	(Reprise)	
13	12	AEROSMITH	What Kind Of Love Are You On	(Columbia)	
14	13	FUEL	Shimmer	(550 Music)	
15	14	JERRY CANTRELL	My Song	(Columbia)	
22	15	DISHWALLA	Once In A While	(A&M)	
16	16	STORYVILLE	Born Without You	(Atlantic)	
12	17	KENNY WAYNE SHEPHERD	Blue On Black	(Revolution/Reprise)	
25	18	PEARL JAM	In Hiding	(Epic)	
19	19	FASTBALL	The Way	(Hollywood)	
21	20	SEMISONIC	Closing Time	(MCA)	
23	21	WHY STORE	When You're High	(Way Cool Music/MCA)	
27	22	DAVE MATTHEWS BAND	Stay	(Wasting Time)	(RCA)
24	23	MATCHBOX 20	Real World	(Lava/Atlantic)	
17	24	BROTHER CANE	I Lie In The Bed I Make	(Virgin)	
37	25	VAN HALEN	One I Want	(Warner Bros.)	
18	26	WALLFLOWERS	Heroes	(Epic)	
20	27	PEARL JAM	Wishlist	(Epic)	
30	28	METALLICA	Better Than You	(Elektra/EEG)	
26	29	CREED	Tom	(Wind-up)	
28	30	MEGADETH	A Secret Place	(Capitol)	

ROCK begins on Page 111.

### COUNTRY

LW	TW	Artist	Track	Label
2	1	TRISHA YEARWOOD	There Goes My Baby	(MCA)
4	2	FAITH HILL w/TIM MCGRAW	Just To Hear You Say...	(Warner Bros.)
3	3	MARTINA MCBRIDE	Happy Girl	(RCA)
6	4	JO DEE MESSINA	I'm Alright	(Curb)
7	5	GEORGE STRAIT	True	(MCA)
8	6	JOE DIFFIE	Texas Size Heartache	(Epic)
9	7	VINCE GILL	If You Ever Have Forever In...	(MCA)
1	8	DIXIE CHICKS	There's Your Trouble	(Monument)
11	9	JOHN MICHAEL MONTGOMERY	Cover You In Kisses	(Atlantic)
10	10	PAM TILLIS	I Said A Prayer	(Arista)
13	11	BROOKS & DUNN	How Long Gone	(Arista)
14	12	RANDY TRAVIS	The Hole	(DreamWorks)
15	13	WILKINSONS	26 Cents	(Giant)
5	14	GARTH BROOKS	To Make You Feel My Love	(Capitol)
17	15	ALAN JACKSON	I'll Go On Loving You	(Arista)
18	16	LARI WHITE	Stepping Stone	(Lyric Street)
16	17	DWIGHT YOAKAM	Things Change	(Reprise)
23	18	TIM MCGRAW	Where The Green Grass Grows	(Curb)
19	19	DIAMOND RIO	You're Gone	(Arista)
21	20	PATTY LOVELESS	High On Love	(Epic)
22	21	REBA MCENTIRE	Forever Love	(MCA)
12	22	SHANIA TWAIN w/BRYAN WHITE	From This Moment On	(Mercury)
26	23	MARK WILLS	Don't Laugh At Me	(Mercury)
24	24	DAVID KERSH	Wonderful Tonight	(Curb)
25	25	LINDA DAVIS	I Wanna Remember This	(DreamWorks)
27	26	LONESTAR	Everything's Changed	(BNA)
29	27	STEVE WARNER w/GARTH BROOKS	Burnin'...	(Capitol)
30	28	TRACY BYRD	I Wanna Feel That Way Again	(MCA)
31	29	SAMMY KERSHAW	Honky Tonk America	(Mercury)
34	30	LEANN RIMES	Nothin' New Under The Moon	(MCG/Curb)

36 32 ALABAMA How Do You Fall In Love (RCA)

COUNTRY begins on Page 94.

### ALTERNATIVE

LW	TW	Artist	Track	Label	
2	1	BARENAKED LADIES	One Week	(Reprise)	
1	2	EVE 6	Inside Out	(RCA)	
3	3	HARVEY DANGER	Flagpole Sitta	(Slash/London/Island)	
4	4	GOO GOO DOLLS	Iris	(Warner Sunset/Reprise)	
5	5	FUEL	Shimmer	(550 Music)	
6	6	SMASHING PUMPKINS	Perfect	(Virgin)	
7	7	BEASTIE BOYS	Intergalactic	(Grand Royal/Capitol)	
8	8	DAVE MATTHEWS BAND	Stay	(Wasting Time)	(RCA)
13	9	GARBAGE	I Think I'm Paranoid	(Almo Sounds/Interscope)	
10	10	GRANT LEE BUFFALO	Truly, Truly	(Slash/WB)	
15	11	CREED	What's This Life For	(Wind-up)	
9	12	MARCY PLAYGROUND	Saint Joe On The School Bus	(Capitol)	
12	13	FOO FIGHTERS	Walking After You	(Elektra/Roswell/Capitol)	
16	14	EVERYTHING	Hooch	(Blackbird/Sire)	
14	15	SPRUNG MONKEY	Get 'Em Outta Here	(Surfdog/Hollywood)	
20	16	EVERCLEAR	Father Of Mine	(Capitol)	
17	17	DAYS OF THE NEW	The Down Town	(Outpost/Geffen)	
18	18	SEVEN MARY THREE	Over Your Shoulder	(Mammoth/Atlantic)	
11	19	SEMISONIC	Closing Time	(MCA)	
19	20	THIRD EYE BLIND	Jumper	(Elektra/EEG)	
23	21	PEARL JAM	In Hiding	(Epic)	
21	22	FEEDER	High	(Echo/Elektra/EEG)	
25	23	EAGLE-EYE CHERRY	Save Tonight	(Work)	
26	24	DISHWALLA	Once In A While	(A&M)	
24	25	BRIAN SETZER ORCHESTRA	Jump Jive An' Wail	(Interscope)	
38	26	FASTBALL	Fire Escape	(Hollywood)	
31	27	K'S CHOICE	Everything For Free	(550 Music)	
22	28	ATHENAUEUM	What I Didn't Know	(Atlantic)	
34	29	CANDLEBOX	It's Alright	(Maverick/WB)	
29	30	FASTBALL	The Way	(Hollywood)	

ALTERNATIVE begins on Page 119.

### NAC/SMOOTH JAZZ

LW	TW	Artist	Track	Label
1	1	STEVE COLE	When I Think Of You	(Bluemoon/Atlantic)
6	2	FOURPLAY	Still The One	(Warner Bros.)
4	3	LEE RITENOUR	Ooh-Yeah	(I.E./Nerve)
3	4	KENNY G	Baby G	(Arista)
7	5	MARC ANTOINE	Sunland	(GRP)
5	6	GREGG KARUKAS	Blue Touch	(I.E./Nerve)
2	7	KIM WATERS	Nightfall	(Shanachie)
9	8	GEORGE BENSON	Standing Together	(GRP)
10	9	CHRIS STANDRING	Cool Shades	(Instinct)
18	10	LUTHER VANDROSS	I Know	(LV/Virgin)
13	11	JIM BRICKMAN I/DAVE KOZ	Partners In Crime	(Windham Hill)
12	12	FOUR 80 EAST	Eastside	(Cargo/MCA)
16	13	SOUL BALLEE	Blu Girl	(Countdown/Unity)
15	14	RONAN HARDIMAN	Love Song	(Philips)
8	15	RICHARD ELLIOT	In The Groove	(Metro Blue/Blue Note)
14	16	PAUL HARDCASTLE	Shelbi	(JVC/JMI)
11	17	CANDY DULFER	Smooth	(N2K Encoded Music)
17	18	PEACE OF MIND	Peace Of Mind	(Nu Groove)
19	19	DOWN TO THE BONE	Staten Island Groove	(Nu Groove)
22	20	CHUCK LOEB	Beneath The Light	(Shanachie)
19	21	B-TRIBE	Sometimes	(Atlantic)
20	22	BONEY JAMES	Innocence	(Warner Bros.)
23	23	JOE MCBRIDE	Midnight In Madrid	(Heads Up)
21	24	RAMSEY LEWIS	Fragile	(GRP)
24	25	GEORGE BENSON	Fly By Night	(GRP)
24	26	AVENUE BLUE	Seventh Heaven	(Mesa/Bluemoon/Atlantic)
26	27	SIMPLY RED	Mellow My Mind	(EastWest/EEG)
28	28	JOYCE COOLING	Imagine That	(Heads Up)
25	29	BRIAN CULBERTSON	On My Mind	(Bluemoon/Atlantic)
27	30	BOB JAMES	Love Is Where	(Warner Bros.)

NAC begins on Page 35.

### ADULT ALTERNATIVE

LW	TW	Artist	Track	Label	
1	1	DAVE MATTHEWS BAND	Stay	(Wasting Time)	(RCA)
2	2	GRANT LEE BUFFALO	Truly, Truly	(Slash/WB)	
3	3	BARENAKED LADIES	One Week	(Reprise)	
8	4	BRIAN SETZER ORCHESTRA	Jump Jive An' Wail	(Interscope)	
4	5	GOO GOO DOLLS	Iris	(Warner Sunset/Reprise)	
7	6	PATTY GRIFFIN	One Big Love	(A&M)	
6	7	EVERYTHING	Hooch	(Blackbird/Sire)	
5	8	JOHN FOGERTY	Premonition	(Reprise)	
9	9	COWBOY JUNKIES	Miles From Our Home	(Geffen)	
10	10	NATALIE MERCHANT	Kind & Generous	(Elektra/EEG)	
11	11	EAGLE-EYE CHERRY	Save Tonight	(Work)	
14	12	NEIL FINN	Sinner	(Work)	
12	13	AGENTS OF GOOD ROOTS	Upspin	(RCA)	
16	14	MARC COHN	Lost You In The Canyon	(Atlantic)	
17	15	SMASHING PUMPKINS	Perfect	(Virgin)	
15	16	LUCINDA WILLIAMS	Right In Time	(Mercury)	
13	17	FOO FIGHTERS	Walking After You	(Elektra/Roswell/Capitol)	
19	18	BONNIE RAITT	Spit Of Love	(Capitol)	
18	19	SEMISONIC	Closing Time	(MCA)	
20	20	SCOTT THOMAS BAND	Black Valentine	(Elektra/EEG)	
21	21	MATCHBOX 20	Real World	(Lava/Atlantic)	
23	22	WILLIAM TOPLEY	Wake Up	(Your Dream Sounds...)	(Mercury)
22	23	SONIA DADA	Zachary	(Capricorn/Mercury)	
24	24	SHAWN COLVIN	When The Rainbow Comes	(Columbia)	
26	25	STORYVILLE	Born Without You	(Atlantic)	
27	26	WHY STORE	When You're High	(Way Cool Music/MCA)	
25	27	FASTBALL	The Way	(Hollywood)	
28	28	SMASH MOUTH	Can't Get Enough Of You Baby	(Elektra/EEG)	
—	29	NATALIE MERCHANT	Break Your Heart	(Elektra/EEG)	
—	30	FASTBALL	Fire Escape	(Hollywood)	

No Songs Qualified For Breaker Status This Week.

ADULT ALTERNATIVE begins on Page 129.

california gold

dada

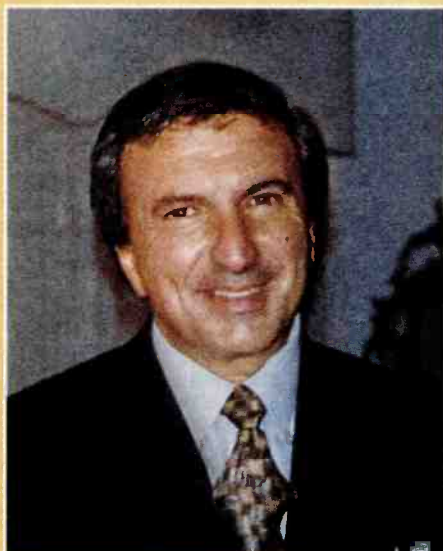
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MCA

# Publisher's Profile

By Erica Farber



## DON ANTHONY

Founder and President of Talentmasters, presenters of the Morning Show Boot Camp

**D**on Anthony is founder and President of Talentmasters, an Atlanta-based broadcast recruitment firm. Since 1985, his company has worked coast-to-coast with hundreds of prominent radio stations in their pursuit of key personnel.

One of radio's greatest assets is the strength of its local and national morning shows. Morning drive is important to the listeners, and also, in many cases, over 60% of a station's revenue is derived from that time period.

Recognizing the importance of morning talent, Anthony 10 years ago introduced a very unusual meeting, The Morning Show Boot Camp. The original mission of this annual get-together was to provide an environment where morning talent could meet and brainstorm ideas for the Fall Arbitron. The first year had approximately 75 people in attendance, but now this annual highly acclaimed training symposium boasts attendance in excess of 700.

**The original idea:** "Part of the credit really goes to Mary Catherine Sneed, who was then head of Summit. She had been doing small meetings with the morning shows within the group, and I was really intrigued. There had been various types of regional seminars for personalities, but I took a step back and said, 'Gee, it's morning radio. What's bigger?' When I decided to actually do the first meeting, everyone thought I was out of my mind. The more I discussed the concept, the more people thought it was a cool idea."

**Mission of the Boot Camp:** "Morning shows carry an incredible task. Understand that part of our concept was to provide several mini-seminars. It was a thought-starter, an idea place, and a place where morning shows could actually meet face-to-face. Prior to Boot Camp, morning talent really never met each other until a couple of years ago, when the Internet started popping up. It provides an opportunity for morning shows to get together and not only pick up

ideas, but also to meet one another and network among their peers and include their producers and sidekicks."

**The effect of consolidation on talent:** "The fact of the matter is, very talented people are still very much in demand. If you're really good, you'll survive. The difference between now and 15 or 20 years ago is that there weren't as many people in a given market looking for a high-profile morning show back then. Now, it's just accepted practice. Everyone's got to have a great morning show. Also, not all morning shows had more than two people. Today, in major and medium markets, morning shows have several talented people. If there is an area of consolidation that concerns me, it's for the people getting into the business. There are fewer front doors for personalities. Remember, small markets are the farm league, and the farm league as we know it no longer exists. The good ol' boy system for finding talent doesn't exist the way it used to. It's all changed."

**On the system today:** "You have to look everywhere. You have to look in different dayparts, not just mornings. There's always been exceptions to the rule. Brandemeier and people like that were found outside of the morning show, but now people are building morning shows from existing morning shows. They're taking characters that are very successful players in a show and bringing them into another environment. *JB & Sandy* in Austin is a very successful morning show. *JB* came out of Kidd Kraddick in Dallas. There are a number of morning personalities today who came from other morning shows. Mancow came from Randy Miller's show."

**One thing he would say to management about talent:** "There's a lot more talent out there than some really believe. They have to dig a little bit deeper and give people opportunities on the air to be able to evolve into that talent. It's very easy to say that you need to train talent more and work with talent more, but I think a large part of it is talent's belief that management is willing to give young, up-and-coming people an opportunity to develop their acts."

**The difference between talent and a DJ:** "Actually, every talent began as a DJ, so I suppose you could say talent is someone who's gotten past the norm and developed their own personality or style. They stand out from the rest. People have always joked about DJ voices, but actually that's just a byproduct of trying to copy somebody else. A talent is the real thing."

**Career highlight:** "In 1969, I got hired by KRVE in Houston, and I won't forget. It was July 2, and it was my birthday. I walked in on July 1, and I was shaking like a leaf on a tree. I said, 'All my life I've dreamed of being on the radio, and I want to be a DJ.' The guy's on the air. He's the program director. He

turns around and says, 'Can you be here at 7am tomorrow?' That's the beginning of it."

**Career disappointment:** "Not having enough time to do everything that I want to do. My other disappointment is, for whatever reason, I have an extremely difficult time relaxing."

**Individual he most admires:** "I admire many people. I'm influenced and motivated by people who are visionaries, but beyond that, people who made something happen. They didn't just have the vision, they had the foresight and the desire to make it happen. Anyone from the person who developed the first fast-food restaurant to the person who decided to put music on FM. I'm absolutely motivated by people who make things happen, from Salk to Iaccoca. It doesn't matter how much money you have or who you know. If you have the idea and the belief, confidence, and drive, you can make anything happen."

**Favorite radio format:** "I'm pretty eclectic in my tastes. I listen to all types of radio, from News/Talk to Alternative to Classical. I'm all over the place. One of the problems is, I listen to so many airchecks that, by the time I get into my car and have to actually listen to a station, I keep waiting for the records to be cut in half."

**Favorite song:** "Depends what mood I'm in. Once again, I'm extremely eclectic in my musical tastes. I can go from *La Boheme* to *Smash Mouth*. I also have an absolute love for '40s and early '50s music like Nat King Cole and Sinatra."

**Favorite TV show:** "I don't really have one, but I will move my schedule around to see a Braves game."

**Favorite movie:** "*Raging Bull*."

**Favorite book:** "I'm great at starting a lot of books, and I'm terrible at finishing them. I love anything biographical. I like all the Grisham things. I just finished *The Runaway Jury*."

**Favorite restaurant:** "A little place in New Orleans called The Bon Ton. Makes the best shrimp etouffee you probably can put into your mouth."

**Beverage of choice:** "Wine. Chardonnay, Franciscan."

**Hobbies:** "Golf, woodworking, writing."

**Stock recommendation:** "As far as retirement funds, Oppenheimer mutuals have been very reliable. Midspring's been good too. I also don't think you could ever go wrong with Home Depot, but remember where I live."

**Advice for talent:** "Don't give up. You are going to face more rejection. Don't bullshit yourself when it comes to how far you can go. You have to realize that it's a more difficult market to maneuver your way to the top in and that you have to be prepared when you get that opportunity. You're not going to be allowed as many mistakes on the way up today as maybe you once had, so when you get that chance, maximize it."



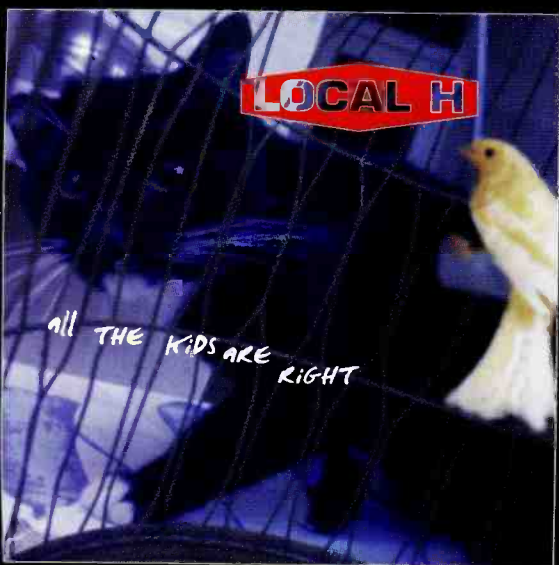
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