

50 SALES INTERVIEW QUESTIONS

What kinds of questions should you ask prospective salespeople? Sales trainer **Irwin Pollack** suggests two sets of questions depending on the applicant's experience level.

Page 9



As we kick off Black Music Month, both the music and radio sides of the Urban format are at a crossroads. For radio: The format thrives but ownership opportunities shrink. In music, there's the "young" road and the "adult" road.

Begins Page 29

The \$46 MILLION MAN

Not too long ago, **Russ Oasis** was a journeyman jock. Two months ago, \$46 million was deposited into his bank account. Find out how!

Page 66

IN THE NEWS

- **Chancellor** resets GM, PD management at Minneapolis Rock, Oldies stations
- **Patrick Quigley** named Executive VP/GM of Capitol Nashville label
- **Bonnie Goldner** appointed VP/National Promotion at MCA Records
- **Geordie Gillespie** now Work Group VP/Alternative Promotion
- **Steve Zap** joins Red Ant label as VP/Pop Promotion

Page 3

THIS #1 WEEK

- CHR/POP**
 - **HANSON** Mmm Bop (Mercury)
- CHR/RHYTHMIC**
 - **BLACKSTREET** Don't Leave Me (Interscope)
- URBAN**
 - **CHANGING FACES** G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
- URBAN AC**
 - **KENNY LATTIMORE** For You (Columbia)
- COUNTRY**
 - **ALAN JACKSON** Who's Cheat n' Who (Arista)
- NAC/SMOOTH JAZZ**
 - **RICK BRAUN** Notorious (Mesa/BlueMoon)
- HOT AC**
 - **WALLFLOWERS** One Headlight (Interscope)
- AC**
 - **BOB CARLISLE** Butterfly Kisses (DMG/Alive)
- ACTIVE ROCK**
 - **OFFSPRING** Gone Away (Columbia)
- ROCK**
 - **SAMMY HAGAR** Little White Lie (Track Factory/MCA)
- ALTERNATIVE**
 - **THIRD EYE BLIND** Semi-Charmed Life (Elektra/EEG)
- ADULT ALTERNATIVE**
 - **VERVE PIPE** The Freshmen (RCA)

NEWSSTAND PRICE \$6.50



MAY 30, 1997

Karmazin Gets The Picture

BY JEFFREY YORKE
R&R WASHINGTON BUREAU CHIEF

Just as CBS Radio troops appear to be getting a clearer picture of what's become known as "Mel's World," **Westinghouse Electric Corp.** Chairman/CEO **Michael Jordan** surprised TV-land last week (5/22) by announcing **Karmazin** will now run CBS's 77 radio and 14 TV stations as Chairman/CEO of the new **CBS Station Group**.

Karmazin, who became Westinghouse's biggest individual shareholder last year when he sold his **Infinity Broadcasting** in a \$4.9 billion merger, succeeds 20-year CBS veteran **Peter Lund**, who was



Karmazin

KARMAZIN/See Page 15

Commission Slated To Relax Main Studio, Public File Regulations

Local ownership rule changes spawn new revisions after 10 years

BY HEATHER VAN SLOOTEN
R&R WASHINGTON BUREAU

The FCC is taking the first steps to dramatically relax its main studio and public file rules, **R&R** has learned. The new studio rule — which would relax the requirement that a station's main studio be located within its principal community contour — could result in increased efficiency and perhaps significant monetary savings to the radio industry. The proposal would also permit broadcasters to keep their public inspection file at the station's main studio, and would clarify and alter rules about what needs to be kept in the public file.

The proposals are contained in the FCC's "Notice of Proposed Rulemaking," which was adopted last week but had not yet been released. The rules have not been revised since 1987, and broadcasters have been petitioning the Commission to take this sort of action since 1993. The Commission agreed with petitioners that review of the main studio rule "is particularly warranted in light of the

recent changes in local radio ownership rules."

Since the Telecommunications Act was passed last year, many group broadcasters have been faced with the hassle of locating several main studios around the community while the

real radio operations take place in a central, consolidated facility. The old rule also places burdens on owners of smaller stations, who have a smaller principal community contour in which to locate a main studio.

In its proposed rulemaking, the FCC says it favors placing the main studio within the contour of any station licensed to a community. It is also considering a rule that would base the main studio location on a mileage standard, rather than contour, or a combination of the two approaches.

Rather than requiring the public inspection file to be located in a station's city of license, the new rule would allow it to be kept at the main studio. That, the Commission said, is the "most logical and likely place

FCC Proposes:

- **Placing studios in any licensed contour in a community**
- **Using a mileage standard (or both)**
- **Allowing the public file to be at the main studio location**
- **Encouraging stations to put the file on the Web**

RULES/See Page 15

FCC Chairman Hundt Resigns

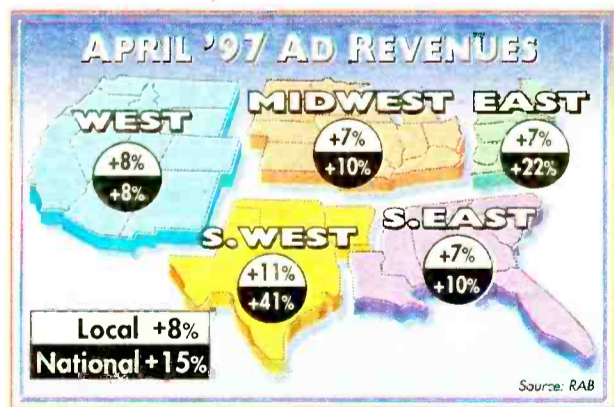
FCC Chairman **Reed Hundt** has said he will step down from his post as soon as a successor is named. Hundt's move came just days after



President **Bill Clinton** nominated FCC General Counsel **Bill Kennard** and House Commerce Committee chief economist **Harold Furcht-gott-Roth** to serve as FCC Commissioners.

Hundt, who has been Chairman for three and a half years, said a desire to spend more time with his three children was his chief reason for deciding to leave early. His term officially expires June 30, 1998, and the search for a new chairman could take several months.

HUNDT/See Page 15



April Radio Business Booms

April radio industry ad revenues notched up 9% compared to last year and included a 15% gain in national business, according to the **RAB**. The Southwest region, which includes Texas and Oklahoma, posted the most explosive numbers, rising 41% nationally and 11% locally. Combined year-to-date revenues are 11% higher than in '96 and include increases of 9% locally and 18% nationally. **RAB** President **Gary Fries** said radio's greatest period of prosperity will continue with no slowdown through the rest of the year.

EMI Picks Berry To Lead Its Newly Restructured Recorded Music Group

Following the departures last weekend of **EMI-Capitol Music Group North America** Chairman/CEO **Charles Koppelman** and Exec. VP/GM **Terri Santisi**, **Ken Berry** has been named President of the newly formed **EMI Recorded Music** group.



Berry

Currently President/CEO of **EMI Records Group International** and Chairman/CEO of **Virgin Music Group Worldwide**, Berry assumes his new position on June 1. He will oversee each of the North American labels (such as **EMI** and **Capitol**), the **EMI Christian Music Group**, **EMI Classics**, as well as his existing **Virgin** and **EMI International** or-

ganizations. He will continue to report to **EMI Music President/CEO Jim Fifield**.

In an internal memo distributed to employees on May 27, Fifield explained the **EMI Music Group** will "now be run as two businesses — Recorded music and music publishing." **Martin Bandier** remains head of the publishing company. Concurrently, the company's North American headquarters will be relocated to Los Angeles and the functions absorbed by each label and other operating units.

"I am pleased that Ken has agreed to join me in taking on this challenge," Fifield wrote in the

BERRY/See Page 15

Gets The F... Out

ÆNEMA

The Single

On Your Desk
June 4th
Learn To Swim
June 9th



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www.volcanoworld.com

From the full length album ÆNIMA
Produced by Tool and David Bottrill
Management: Ted Gardner and Nikki Brown at Larrikin

Quigley Appointed Capitol Nashville Executive VP/GM

EMI-Capitol Music Group North America Sr. VP/Marketing



Quigley

Pat Quigley has been named Exec. VP/GM for Capitol Nashville. He succeeds Walt Wilson, who left the label last October.

"Pat brings a wealth of marketing knowledge and experience to Capitol Nashville," label President Scott Hendricks commented. "He has demonstrated his ability to forge alliances with outside partners as well as to work creatively within our group. He has received acclaim for his work with artists ranging from Garth Brooks to the Beatles."

Quigley remarked, "I am delighted to join Scott and the great team he has assembled. I am looking forward to developing new programs to benefit our artists, our retailers, and our consumers."

QUIGLEY/See Page 15

Gold GM For WBZO & WMJC/Long Island

Ron Gold has added GM duties at Barnstable Broadcasting Country WMJC-FM/Long Island. He retains his GM post at Oldies sister WBZO-FM (B103).



Gold

Gold has served as WBZO's GM since helping launch the station in 1992. He previously spent six years as GM at

WALK/Long Island.

Noting that WMJC flipped to Country last year, Gold told R&R, "I think it's like when B103 was launched four years ago. There are so many opportunities and so many country fans on Long Island."

NOTICE

R&R's Washington, DC Bureau offices has moved to the following address:

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A Powerful Foursome



Commemorating National Peace Officers' Memorial Day, the Fraternal Order of Police hosted the largest memorial service in the U.S. to honor 120 law enforcement officers slain in the line of duty during the past year. President Clinton was the keynote speaker with Sony Music Entertainment President/COO Thomas Mottola joining him on the dais. Gloria Estefan provided the day's highlight when she performed "Always Tomorrow." More than 20,000 spectators gathered for the day in front of the Capitol Building. Posing and imposing are (l-r) Mottola, Clinton, and Gloria and Emilio Estefan.

Goldner Goes To MCA As VP/Nat'l Promo

She relocates to L.A. after 16 years with RCA

After a 16-year stint at RCA Records, Bonnie Goldner has joined MCA Records as VP/National Promotion. Based in Los Angeles, she will be responsible for all CHR releases and reports to longtime Nipper colleague and MCA Sr. VP/National Promotion Skip Bishop.

"After meeting with [MCA President] Jay Boberg and Skip and experiencing their intense desire to win, I knew I wanted to be a part of the future of MCA," Goldner stated. "Skip, who worked with me at RCA for 10 years, has always been ahead of the curve in his vision to create innovative ways to promote



Goldner

radio and break artists, while Jay is dedicated to making MCA the most exciting place for an artist to call home. I'm inspired in my efforts to give every record we release a chance to succeed in today's marketplace."

Goldner most recently was VP/National Promotion at RCA in New York, a post she held since August 1996. Prior to that, she was VP/Promotion for five years. She has held a variety of senior positions during her RCA tenure, working with such artists as the Dave Matthews Band, La Bouche, Wild Orchid, and Bruce Hornsby.

Zap Tapped As Red Ant's VP/Pop Promo

Red Ant Entertainment has tapped promo vet Steven Zap as its new VP/Pop Promotion. Based in Los Angeles, he reports to Sr. VP Nancy Levin.

"Steven Zap could break a funeral dirge at a dance station," Levin quipped. "He has an ear and a track record for proving hits that are left-field records. He's awesome."

Zap remarked, "Nancy Levin has given me the opportunity to expand my scope of the music business; a



Zap

chance to grow and be creative. I admire and respect Nancy and expect to learn a lot from her and all the great people here. Also, I've always had a thing for 'bugs.'"

Before joining Red Ant, Zap spent eight years as National Director/Adult Formats for both Reprise Records and then Warner Bros Records. Prior to that he spent three years at Virgin Records, also as National Director/Adult Formats.

MAY 30, 1997

NEWS & FEATURES

Radio Business	4	Street Talk	16
Business Briefs	4	Sound Decisions	24
Transactions	6	Nashville	82
Management	9		
Sales	10	Opportunities	121
Marketing & Promotion	12	Marketplace	124
Show Prep	13		
'Zine Scene	13		
National Video Charts	14		

FORMATS & CHARTS

News/Talk	22	Hot AC Chart	95
Pop/Alternative	27	NAC/Smooth Jazz	97
CHR	66	NAC/Smooth Jazz Tracks Chart	98
CHR Callout America	68	NAC/Smooth Jazz Albums Chart	99
CHR/Pop Chart	70	Rock	102
CHR/Rhythmic Chart	76	Active Rock Chart	103
Hip-Hop Chart	77	Rock Chart	106
Urban	29	Alternative	108
Urban Chart	60	Alternative Chart	110
Urban AC Chart	64	Alternative Action	115
Country	80	Alternative Specialty Show	116
Country Chart	84	Adult Alternative	117
Country Action	86	Adult Alternative Albums	119
Adult Contemporary	91	Adult Alternative Tracks	118
AC Chart	92		

The Back Pages 126

Work Lifts Gillespie To VP/Alt. Promo

Work Group has elevated Director/Alternative Promotion Geordie Gillespie to VP/Alternative Promotion. Based in Santa Monica, he continues to report to Sr. VP/Promotion Burt Baumgartner.

"It gives me great pleasure to award Geordie his stripes," Baumgartner said. "In the last two years he has impressed me with his music knowledge, relationships, dedication, and ability to lead the local staff in a clear direction in a changing, multiformat world."

Gillespie observed, "I'm involved



Gillespie

in the best of all worlds. I'm working with the best teachers in the business, and at the same time we've got a field staff that's second to none. With all the great artists signed to our label, I'm psyched about being part of this extraordinary team into the next millennium."

Gillespie joined Work in 1992 as National Director/Alternative & Dance Promotion. He began his music industry career in the '80s as co-founder and producer of the group Konk. From

GILLESPIE/See Page 15

Chancellor Sets Minneapolis Management

Kalman, Bloom & McLeash join 'Real Rock 100'; Garry named GM, Wood now PD at Oldies KQQL

Chancellor Broadcasting has announced several management appointments at WBOB-FM/Minneapolis, which recently flipped from Country to "Real Rock 100":

- **Marc Kalman**, VP/GM at co-owned KDWB-FM & KTCZ-FM, adds those duties at Real Rock 100. He's worked in the radio industry for more than 30 years.

- **Coleman Research's Andy Bloom** becomes OM for Real Rock 100 and KTCZ. His other experience includes VP/Programming for

Greater Media and PD of KLSX/Los Angeles.

- **KTCZ PD Lauren McLeash** adds PD responsibilities for Real Rock 100. She previously was PD at WAFX & WKOC/Norfolk and WGFX/Nashville.

According to Chancellor Sr. Exec. VP **George Toulas**, "The combination of Andy and Lauren gives us the talent, skill-set, and passion we need to compete effectively and win

MINNEAPOLIS/See Page 15

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NASHVILLE BUREAU:	615-244-8822	615-248-6655	lhelton@rronline.com

FTC Green Lights Evergreen/Chancellor Merger

The Federal Trade Commission late last week cleared the merger of **Evergreen Media** and **Chancellor Broadcasting**. However, two hurdles still await the billion-dollar deal: the FCC and the Department of Justice. Neither should be much of a problem, since the new **Chancellor Media** is now in compliance with FCC ownership limits in each of its markets. And Evergreen this week is moving closer to raising all of the money to fund the **Viacom** acquisition.

On Tuesday (5/27), Evergreen announced it is planning a private placement of four million shares of its convertible exchangeable preferred stock, convertible into Class A common stock. That placement is expected to raise approximately \$193 million, which will be used to finance the purchase of "certain radio stations from Viacom." Evergreen said. Viacom's 10 stations are being sold to

Evergreen for \$1.075 billion.

Meanwhile, **Jesse Jackson's Rainbow-PUSH Coalition** reportedly has a new strategy in its battle against large radio companies, including Evergreen. Rainbow over the past two months had disputed the sale of **WBZS-AM & WZHF-FM/Washington, DC** from Viacom to Evergreen, arguing Viacom had not honored a 1993 pledge to seek mi-

nority buyers for the stations. But Evergreen has since announced plans to sell the two DC properties, as well as **KDFC-AM/San Francisco** to minority-owned **Douglas Broadcasting/Personal Achievement Radio**.

Despite the fact that the stations will soon have a minority-run home, Rainbow is still not letting up. The group last week announced a plan to buy stock in the 10 largest radio companies in the near future in order to have greater influence over how big broadcasting and minority groups do business. And, under the '93 agreement, Viacom still must make a real effort to sell a DC FM to a minority, Rainbow argues.

White House Jeers Jerry's 'Presidential' Spots

□ Denny's targets African-American consumers

Bill's a big boy, but maybe he's had enough. He's taken a lot of ribbing, even for a president of the United States. Now his White House people are aiming at Jerry. No, not former president **Gerry Ford**. Not even Jerry's Ford, the Northern Virginia Ford dealership who had lots of fun in the mid-'70s advertising their similarity with the White House occupant.

After three or more years of listening to the radio and hearing the raspy sounds of a **Bill Clinton** sound-alike discuss the merits of products from "Jerry's Subs & Pizza," lawyers at 1600 Pennsylvania Avenue have trained their sights on the submaker's radio advertising campaign. Since 1994, the 100-restaurant Gaithersburg, MD-

based operation has bought radio spots that impersonated the commander-in-chief. While nearly every listener senses the likeness to the Prez, they know it's schtick when they hear the voice say "show me the cheese."

But lawyers at the White House — much as the District of Columbia has done with parking violators — have

decided to enforce the rules that they can, firing off a missive at Jerry's Subs demanding that a long-standing law "prohibits the use of the president in advertising or commercial promotions" that suggest "a connection between the president and the product, service, or company."

"The counsel's office generally takes a dim view of these things," spokeswoman **April Melody** told *The Washington Post*. "The president doesn't endorse products himself, regardless of their merits."

Dana Siller, Jerry's marketing director, told the *Post* that he initial-

Continued on Page 6

Internal Strife Turns To Lawsuit At Tuned-In

Ned Horton, former President/GM of **Tuned-In Broadcasting's** five Nashville stations, was sacked a year ago, and he's now suing former partner **Lester Turner Jr.**

Tuned-In owns **WDBL-AM & FM, WRLG-FM, WRLT-FM & WYB-FM/Nashville**. Horton, who has a 15% interest in the company, claims Turner had no basis for firing him, and says Turner has never even given a reason for doing so. He also claims Turner has attempted to keep him out of the radio biz through his interpretation of a non-compete agreement.

Stock Controversy

Perhaps the most interesting charge, however, is Horton's belief that Turner drove down the value of the company (and Horton's stock) and that Turner is refusing to make good on their shareholder's agreement. Turner and current GM **David Tune**, the lawsuit says, "wrongfully deprived Ned Horton of a fair price for the assets that Mr. Horton had assembled and laboriously nurtured and enhanced over the years."

Horton acquired the company's first station, **WRLT**, in 1992 for \$505,000 with financial backing from Turner. Since then, the value of the station — as well as the others that have since been acquired — has increased dramatically, Horton

says. Based on Tuned-In's stockholders' agreement, after Horton was fired he and Turner agreed on a price at which Tuned-In would acquire Horton's shares. Since then, the suit alleges, "Turner and Tune have operated TIB in such a way as to decrease the market value of TIB from what the value would otherwise be."

Horton currently runs **The Horton Group**, which deals in live concert events, talent buying, and artist management, but he says his real

interest is in "getting back into radio. It's what I've done all my life, since I was a child."

"It's sad that it comes to this," Horton continued. "We have done everything possible to work things out in a professional and business-like manner. We have waited patiently for a year for Mr. Turner to honor his agreements."

Horton's attorney said Turner did not give well-defined reasons for firing Horton. Due to a death in the family, Turner was not available for comment. The case is pending in chancery court in Davidson County, TN.

Texas Investment Fight Abandoned

The Texas Senate Bill 1923, as reported in **R&R** last week (5/23), has been declared "dead" by the Texas House Committee on Pensions and Investments.

The proposed bill, passed in the Texas Senate last month, would have banned investment in any media company that marketed songs with offensive lyrics. The bill drew the opposition of singer/songwriters **Willie Nelson** and **Jimmy Dale**. An insider at the **Recording Industry Association of America** told **R&R**, "[Texas House Committee] **Barry Telford** got nervous about passing the bill because of the financial ramifications," upon the state of Texas.

A substitute draft bill is reportedly in the works that would not prohibit such investments, but presentation to the Committee is unscheduled.

BUSINESS BRIEFS

Pittsburgh Combo Fined \$16,500

Renda Broadcasting's WJAS-AM & WSHH-FM were nailed for insufficient EEO recruiting, even though the stations argued their minority hiring practices were exemplary. Renda argued that during the most recent license term it hired seven minorities out of 55 fulltime vacancies. Still, the FCC countered, it doesn't look at whom stations hire, it looks only at recruitment efforts. Renda's licenses were renewed, however.

Duopolies Exploded Last Year

The latest **BIA** study finds that in 1996 the number of duopolies grew 47%, to 2439. Out of 91 markets, at least half of the stations are in duopolies — not including combos. And, **BIA** says, there are more than 250 LMAs in **Arbitron**-rated markets. No surprises here: all of this is a result of **Telecom**. **BIA** President **Tom Buono** predicts duopolies will "climb to well over 50% in most markets by the end of 1997."

AM Dial Attracts Over 40% Of All Radio Listening

Katz Radio Group's Eastman Radio reports in a recent study that more than 40% of the population tunes into the AM dial during an average week. Of particular interest to advertisers: AM's listeners are generally upscale adults, 54% of whom are in the all-important 25-54 demo. Furthermore, they skew only a tad more male than female, thanks to play-by-play sports programming. And where's the most AM listening found nationwide? Milwaukee and Memphis.

QueenB Radio Gets Cross Ownership Waiver

QueenB Radio is the latest group to get a waiver of the FCC's cross-ownership rules. The group is buying **Concrete River's KKPL-AM/Opportunity, WA**. QueenB is owned by **Spokane Television**, which controls **KTRW-AM, KXLY-AM & FM & KZZU-FM/Spokane**, as well as **ABC** affiliate **KXLY-TV**. The FCC is granting a temporary waiver until it decides what to do with its pending TV ownership rulemaking.

Sillerman An Even Bigger Part Of SFX

SFX Executive Chairman **Robert Sillerman** recently added 30,000 shares to his stock stable — which means he now owns about 19% of **SFX Broadcasting**, according to a company spokesperson.

Financial Facts

Jacor Communications closed its \$247.1 million offering. It had anticipated proceeds of only \$236 million. The public bought 7,647,500 of **Jacor** shares, underwriter **Donaldson, Lufkin & Jenrette** took all 997,500 it had the option to acquire, and **Jacor** Chairman **Samuel Zell's** firm bought 673,628. There are still 43.2 million shares outstanding ... **Sinclair Broadcast Group** boosted its already large credit facility to \$1 billion from a previous \$950 million. **Sinclair** said proceeds of the new facility will be used to refinance existing bank debt, fund future acquisitions, and for general corporate purposes... **American Radio Systems'** offer to purchase the former **EZ Communications'** outstanding 9 3/4 % senior subordinated notes due 2005 expired Monday (5/19), and the offer is not being extended, **ARS** said in a release ... **Smith Barney** initiated coverage of **Hef-tel Broadcasting** Friday with a market perform rating ... **Chancellor Broadcasting** will now offer \$1168.88 per \$1000 principal amount of its 12 1/2% senior subordinated notes due 2004 — plus interest. The offer is also extended from May 30 to June 5. As of Wednesday (5/21), \$1,765,000 of the notes had been tendered.

Triathlon Buys Pinnacle Sports

Triathlon Broadcasting's \$3.3 million acquisition of **Pinnacle Sports** officially closed last Wednesday (5/21). **Pinnacle** has the exclusive rights to the University of Nebraska men's football, basketball, and baseball games, as well as women's basketball and volleyball. **Pinnacle** is going to continue handling those games, and it will also handle ad sales for the U of NE Network. The sports production company is a practical buy for **Triathlon**, which owns or has agreed to buy eight stations in Lincoln and Omaha.

Closings

Susquehanna Radio Corp. has closed its \$30 million purchase of **Sapphire Broadcasting's WHMA-AM & FM/Anniston, AL** and **KBYA-FM/Carson City, NV**... **Radio One** has closed its \$20 million acquisition of **WDRE/Philadelphia** from **Jarad Broadcasting**. The purchase of what is now **Urban WPHI** came less than a week after the group issued \$75 million in debt for acquisitions. This is **Radio One's** first station in the City of Brotherly Love. It owns eight other stations.

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DEAL OF THE WEEK

- **WTAK-FM, WWXQ-FM & WXQW-FM/Huntsville, AL**
\$5.45 million

1997 DEALS TO DATE

Dollars To Date: \$4,834,263,766
(Last Year: \$4,197,360,061)

This Week's Action: \$18,143,028
(Last Year: \$61,278,000)

Stations Traded This Year: 897
(Last Year: 926)

Stations Traded This Week: 23
(Last Year: 30)

TRANSACTIONS AT A GLANCE

- WITS-AM & WYMR-FM/Sebring, FL \$700,000
- KKON-AM & KAOY-FM/Kealakekua & KAOE-FM/Hilo, HI \$1 million
- WXET-FM/Arcola (Champaign), IL \$75,000
- WHPL-FM/West Lafayette, IN No cash consideration
- WQFN-FM/Walker (Grand Rapids), MI \$1.9 million
- KHME-FM/Winona, MN \$920,000
- KOQL-FM/Columbia, MO \$650,000
- WMSA-AM/Massena, NY \$475,000
- WAAV-FM/Leland (Wilmington), NC \$1.6 million
- WWSH-FM/Pittston (Wilkes Barre-Scranton) \$750,000
- WLAD-AM/Walterboro, SC \$1
- KORN-AM & KQRN-FM/Mitchell, SD \$1.2 million
- KHSP-AM & KOWS-FM/Texarkana, TX-AR \$550,000
- KFNZ-AM & KBEE-FM/Salt Lake City \$2,873,027

TRANSACTIONS

Capstar's At It Again; Buys Huntsville Trio

□ **Hicks adds to record-setting station total with three Alabama FMs**

Deal Of The Week

WTAK-FM, WWXQ-FM & WXQW-FM/Huntsville, AL
PRICE: \$5.45 million
TERMS: Asset sale for cash
BUYER: Capstar Acquisition Co., a wholly owned subsidiary of Capstar Broadcasting Partners, headed by President Steve Hicks. These stations will be operated by Southern Star Communications Inc. Phone: (512) 404-6840
SELLER: Griffith Broadcasting Inc., headed by managing general partner Larry Crim. Phone: (205) 772-9825
FREQUENCY: 106.1 MHz; 92.5 MHz; 94.1 MHz
POWER: 5.4kw at 725 feet; 3.1kw at 423 feet; 3kw at 328 feet
FORMAT: Classic Rock; AC; AC
BROKER: Stan Raymond & Assoc.

Florida

WITS-AM & WYMR-FM/Sebring
PRICE: \$700,000
TERMS: Asset sale for cash
BUYER: Citicasters Co., wholly owned by Jacor, headed by President Randy Michaels. It owns WJCM-AM/Sebring, FL. Phone: (606) 655-2267
SELLER: Outback Broadcasters Inc., headed by President Peggy Dennis. Phone: (941) 453-9016

Hawaii

KKON-AM & KAOY-FM/Kealakekua & KAOE-FM/Hilo
PRICE: \$1 million
TERMS: Asset sale for cash
BUYER: Big Island Radio, a wholly owned subsidiary of ASA Corp., headed by President Thurston Twigg-Smith. Phone: (808) 525-8048
SELLER: Visionary Related Entertainment Inc., headed by President John Detz. Phone: (707) 528-0339
FREQUENCY: 790 kHz; 101.5 MHz; 92.7 MHz
POWER: 5kw; 7.1kw at 2749 feet; 50kw at 112 feet
FORMAT: News/Sports; Rock; Rock

Illinois

WXET-FM/Arcola (Champaign)
PRICE: \$75,000
TERMS: Asset sale for cash
BUYER: Premier Broadcasting Inc., headed by President T. David Ring. It owns WXEK-FM/Effingham, IL. Phone: (217) 347-5518
SELLER: Superior Broadcasting Inc., headed by President James Martin Jr. Phone: (217) 728-2401
FREQUENCY: 107.9 MHz
POWER: 2.5kw at 492 feet
FORMAT: Country
COMMENT: The station was formerly WKJR.

Indiana

WHPL-FM/West Lafayette
PRICE: No cash consideration
TERMS: Donation
BUYER: Moody Bible Institute of Chicago, headed by President Joseph Stowell. It owns WIWC-FM/Kokomo, IN. Phone: (312) 329-4438
SELLER: The VonTobel Foundation Inc., headed by President Paul Von Tobel III. Phone: (219) 464-4238

Michigan

WQFN-FM/Walker (Grand Rapids)
PRICE: \$1.9 million
TERMS: Asset sale for cash
BUYER: Patterson Grand Rapids Broadcasting Corp., headed by President James Wesley Jr. It owns WRCV-AM, WGRD-FM & WLHT-FM/Grand Rapids. Phone: (770) 391-9525
SELLER: William Kuiper Jr. Phone: (616) 451-9387
FREQUENCY: 100.5 MHz
POWER: 3kw at 328 feet
FORMAT: B/EZ

Minnesota

KHME-FM/Winona
PRICE: \$920,000
TERMS: Asset sale for \$467,000 cash and a three-year, \$453,000 promissory note
BUYER: Marathon Media of Minnesota II L.P., wholly owned by Marathon Media L.L.C., headed by President Chris Devine.

Phone: (507) 498-5720
SELLER: Home Broadcast Co., headed by President Bud Baechler. Phone: (507) 454-1400
BROKER: R.E. Meador & Assoc.

Missouri

KOQL-FM/Columbia
PRICE: \$650,000
TERMS: Asset sale for cash
BUYER: Ft. Smith FM Inc., headed by CEO Alan Germond. Phone: (573) 442-3116
SELLER: Truman Broadcasting Inc., headed by President John Ott. Phone: (573) 449-9161

New York

WMSA-AM/Massena
PRICE: \$475,000
TERMS: Asset sale for cash
BUYER: Community Broadcasting L.L.C., headed by President F. Eugene Rood. Phone: (315) 782-4500
SELLER: Forever of NY L.L.C., headed by President Carol O'Leary

North Carolina

WAAV-FM/Leland (Wilmington)
PRICE: \$1.6 million
TERMS: Asset sale for cash
BUYER: Cumulus Media L.L.C., headed by President Bill Bungeroth. It owns WAAV-AM, WQSL-FM, WWQQ-FM & WXQR-FM/Wilmington, NC. Phone: (414) 283-4500
SELLER: DLM Communications Inc., headed by President Donn Ansell. Phone: (910) 251-9228
FREQUENCY: 94.1 MHz
POWER: 5kw at 148 feet
FORMAT: News/Talk

Pennsylvania

WWSH-FM/Pittston (Wilkes Barre-Scranton)
PRICE: \$750,000
TERMS: Asset sale for cash
BUYER: Sinclair Radio of Wilkes-Barre Inc., headed by President Barry Baker. It owns WGBI-AM, WILK-AM, WGGY-FM & WKRZ-FM/Wilkes Barre-Scranton. Phone: (410) 467-4545
SELLER: Futuremark Communications Inc., headed by President David Valenti. Phone: (717) 655-6893

FREQUENCY: 102.3 MHz
POWER: 3kw at 72 feet
FORMAT: B/EZ

South Carolina

WLAD-AM/Walterboro
PRICE: \$1
TERMS: Asset sale for cash
BUYER: Frankie Green. Phone: (803) 556-9202
SELLER: Holliday Communications Inc., headed by President Sherrie Smith

South Dakota

KORN-AM & KQRN-FM/Mitchell
PRICE: \$1.2 million
TERMS: Asset sale for \$900,000 cash and a five-year, \$300,000 promissory note at 7.5% interest
BUYER: Sorenson Broadcasting Corp., headed by President Dean Sorenson. It owns nine other stations in South Dakota. Phone: (605) 334-1117
SELLER: Art Rew. Phone: (605) 996-1490
FREQUENCY: 1490 kHz; 107.3 MHz
POWER: 1kw; 100kw at 361 feet
FORMAT: Oldies; Classic Rock

Texas

KHSP-AM & KOWS-FM/Texarkana (TX-AR)
PRICE: \$550,000
TERMS: Asset sale for cash
BUYER: Basso Broadcasting Inc., headed by President Louis Basso III. It owns KEWL-AM/Texarkana.
SELLER: Beat Of His Heart Broadcasting Inc., headed by President George Lavender
FREQUENCY: 1400 kHz; 103.9 MHz
POWER: 1kw; 5.1kw at 354 feet
FORMAT: Religious; Religious

Utah

KFNZ-AM & KBEE-FM/Salt Lake City
PRICE: \$2,873,027
TERMS: Asset sale for cash
BUYER: Citadel Broadcasting Co., headed by President Lawrence Wilson. It owns KCNR-AM, KBER-FM, KENZ-FM & KUBL-FM/Salt Lake City-Ogden. Phone: (406) 837-5360
SELLER: Price Broadcasting Co., headed by President John Price. Phone: (801) 486-3911
FREQUENCY: 1320 kHz; 98.7 MHz
POWER: 5kw; 40kw at 2933 feet
FORMAT: News/Sports; Hot AC

White House Jeers Jerry's 'Presidential' Spots

Continued from Page 4

ly thought the order was a prank by a friend. But now, he's having lawyers determine whether the White House might successfully challenge the ads in court.

"We've gotten a lot of great feedback from this campaign — people asking us when they'll be able to catch the ads," Siller told the *Post*. "And I don't think there's a person out there who thinks they're actually listening to the real President Clinton."

And Siller isn't alone in his thoughts. During his afternoon drive show last week with partner Brooke Stevens, WMAL-AM/Washington's Chris Core told his audience, "They've got bigger worries than this — ask (Whitewater Special Prosecutor) Ken Starr. Is this what the White House ought

to be worrying about?!"

In other radio advertising news, Denny's restaurant chain, hoping to woo African-American customers after a series of reports about racial discrimination at the chain's outlets, last week embarked on a \$5 million television and radio advertising campaign directed toward them.

The advertising campaign features African-American professionals being warmly greeted by Denny's staff and is a response to company-sponsored research that showed many blacks believe Denny's managers and servers provide poor service to black guests. The spots for the company, which has previously been hit by lawsuits by African-American customers, is an attempt to purge its negative reputation in the black community.

—Jeffrey Yorke

Bisson, Elmore Join Restless Promotion

They'll cover both coasts as Sr. Nat'l Dirs.



Bisson Elmore

Restless Records' Promotion Department has tapped **Todd Bisson** and **Todd Elmore** as Sr. National Directors for the West and East Coasts, respectively. Based in Los Angeles, Bisson most recently held National Alternative Director posts at **Columbia Records** and **EMI Records**; Elmore, who is based in Atlanta, was National Alternative Director at **Atlantic Records**.

The appointments follow Restless's recent merger with **New Regency Productions** and the label's subsequent distribution deal with **BMG**. Bisson and Elmore report to VP/Promotion **Rick Schmidt**, who stated, "Now that we have the muscle of Regency and BMG at our side, it was time to put together a team of promotion professionals who can get the job done."

In other Restless news:

• **Seth Gershman** has been named Regional Promotion Director/East Coast. He previously worked at **Zero Hour Records** and **Atlantic**.

• **Sharon Doheny** has joined as Midwest/Regional Promotion Director, based in Chicago. A former Research Director at **WKQX** and **WBBM-FM** in the Windy City, Doheny comes from **EMI Music Distribution**.

• **Jeanette Rosen** has assumed the label's Specialty Show/Promotion Coordinator post.

Suite Honor



Columbia artist **Maxwell** recently was presented with a platinum plaque commemorating RIAA-certified sales of more than 1 million units from his debut album, "Maxwell's Urban Hang Suite." On hand for the special moment were (back, l-r) creative collaborator **Stuart Mathewman**, Columbia VP/A&R **Mitchell Cohen**, and DPE Management's **David Passick**; (front, l-r) Columbia President **Don Ienner**, **Maxwell**, and label Exec. VP/**Black Music Michael Mauldin**.

Edwards Elevated To 'NOE/New Orleans PD

WNOE-FM/New Orleans has promoted acting PD **Eddie Edwards** to PD. He had worked in the **Clear Channel** Country outlet's interim post for 10 months.

"During [the last 10 months] WNOE has seen two up books," **KHOM-FM, KKND-FM & WNOE VP/GM Richard Turkheimer** commented. "Eddie has been key in facilitating all of WNOE's station and sales promotions, has done whatever it has taken to get the job done, and has demonstrated a work ethic all of us could use as an example."

Edwards told **R&R**, "I've had a wonderful run here in New Orleans and look forward to continuing success both in mornings and overall. I'm very happy to have this position with the Clear Channel family."

Edwards joined WNOE for mornings five years ago and will continue leading the "Crazy Eddie & the Morning Flakes" team. Prior to WNOE, he spent two years as PD/morning talent at **KEBC-FM/Oklahoma City**. He's also done mornings at **KAJA-FM/San Antonio, KLAC-AM/Los Angeles**, and **WSIX-FM/Nashville**.

Kurfirst, Universal Bow Radiouniverse

Radioactive Records Chairman **Gary Kurfirst** and **Universal Records** have teamed to form new imprint **Radiouniverse**. The label will be based in New York and marketed and promoted by Universal in conjunction with Kurfirst and his staff. **Radioactive**, Kurfirst's joint venture with **MCA Records**, remains intact.

The first release on Radiouniverse will be the album "Tiny Warnings" from St. Louis-based industrial pop band **Radio Iodine**; the set hits retail on June 17. The label's other signings include the **Devlins** and **Dig**.

Commenting on the new company, **Universal Music Group** Chairman/CEO **Doug Morris** said, "Gary has been very successful with the Radioactive label through MCA Records, and now Radiouniverse will give him an additional outlet for his creativity."

Kurfirst added, "Doug is a real music guy, and I am quite excited about working with him and everyone at Universal."

EXECUTIVE ACTION

Sislen Becomes Partner In Research Director

Veteran **Eastman Radio** research vet **Charlie Sislen** is leaving after 12 years to join Baltimore-based **Research Director Inc.** as a partner. The research firm now has four former **Arbitron** managers at its helm.

"We are thrilled to have Charlie as part of the team," remarked partner **Marc Greenspan**. "Charlie's clients love him and he's very customer-focused."

Sislen had been Eastman's VP/Research & Marketing. While there, he was a member of the Arbitron Advisory Council between 1990-96 and Chairman of the **RAB** Goals Committee between 1994-95. Before that, he worked in Arbitron's Rep/Network/Agency division. He began his career as an AE for **WWDC-AM & FM/Washington**.

Morgan Moves Up To WFLY & WYJB/Albany OM

Michael Morgan has been elevated to OM at **Barnstable Broadcasting** CHR-Soft AC combo **WFLY-FM & WYJB-FM/Albany**. He most recently was PD for **WFLY** (Fly 92).

Morgan told **R&R**, "I'd like to thank owner **Jim Morrell** and GM **John Kelly** for this tremendous opportunity to build on the success we've had with Fly 92 and for giving me the ability to assume a leadership role in WYJB, which virtually came from nowhere to dominating the 25-54 demo in Albany. **Buzz Brindell**, who recently left for **SFX**, laid down a strong foundation with a superb staff, and I am thrilled to be a part of it."

Morgan's extensive on-air and programming career includes stops at **WMJQ/Buffalo; KYTN/Grand Forks, ND; WTLB/Utica, NY; and WKAJ/Saratoga Springs, NY**. He also had a previous stint at **WFLY**, having rejoined the station in 1991.



Morgan

Sullivan PD As WQNJ/Monmouth Goes CHR

WQNJ-FM/Monmouth-Ocean radio station has its own unique personality. B98.5 is a Jersey shore radio station covering from Point Pleasant to Atlantic City. It will have the feel and the sound of the beach, and it will be a fun station to listen to."

flipped to CHR as "B98.5" last Friday (5/23) at noon. The **Nassau Broadcasting** outlet had been simulcasting AC sister **WJLK-FM** until May 20. **Neil Sullivan** has been named **WQNJ's** PD/afternoon driver, while **Liz Jordan** has become MD/middayer.

"Anyone who believes B98.5 will be a carbon copy of sister CHR **WPST/Trenton** should forget that thought," Nassau VP/Programming and **Sammy Owens** (11pm-5:30am) also join the airstaff. **Michelle Stevens** said, "Every ra-



Sullivan

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Radio

• SETH KAUFMAN has joined Sports-Fan Radio Network as Manager/Affiliate Relations. He most recently served as AE/regional market specialist for Katz Radio Group's D&R Radio.

Records



Parness

• RORY PARNESS has been promoted from Financial Controller to VP/Finance for the Zomba Recording Corporation/Recorded Music Divisions.

• TRACY ZAMOT has been elevated from Associate Director to Sr. Director/Media Relations for Atlantic Records.



Zamot



MacDonald

• JEAN MACDONALD has been tapped to head the media relations department for Revolution Records. She formerly held the National Sr. Publicist post at American Recordings.

• TOM CORDING has become Sr. Director and JEFF WALKER has been named Manager in the media relations department at Sony Music's Legacy label. Cording was most recently Sr. Director/Publicity for Relativity Records; Walker formerly served as Sr. AE for Shore Fire Media.



Cording



Walker

CHRONICLE

BIRTHS

Capitol Nashville VP/Artist Development Susan Levy, husband Greg O'Brien, son Hogan Brown, May 23.

Jive Records Sr. Art Dir. Jackie Murphy, husband Robert, son Thomas John, May 1.

Jive/Silvertone Records Dir./Christian Secular Sales Jimmy Wheeler, wife Molly, daughter Abby Elaine, March 4.

National Radio

• ONE-ON-ONE SPORTS RADIO NETWORK has teamed with the Children's Miracle Network to broadcast live from Disney's Wide World Of Sports Complex on May 31. Proceeds from the fundraising event will go to aid children's hospitals; (801) 278-8900.

• CHILDREN'S BROADCASTING CORPORATION's AAHs World Radio is collaborating with teen entertainment web site "Celebrity Sightings" (www.celebritysightings.com) to produce a biweekly, celebrity-oriented radio show. The program is set to be launched this summer and will feature guests and listener call-ins; (612) 338-3300.

• WESTWOOD ONE RADIO NETWORKS has announced the following schedule for its "Celebrity Connection" broadcasts:

- Laurence Leamer, author of "Three Chords And The Truth," June 2
- Tracy Byrd, June 3
- Charlton Heston, June 3

For further information, call (212) 641-3088.

Industry

• SESAC Inc. President/COO BILL VELEZ has signed a multi year contract extension and has been elected to the performing rights organization's board of directors.

Also, WAYNE BICKERTON has been named Chairman for SESAC International. Bickerton previously served as Chairman of European performing rights organization P.R.S.

• KAREN JOHNSON has started her own agency, KJPR Publicity & Artist Relations. She most recently worked as a freelance publicist; (818) 995-4354.

• N2K ENTERTAINMENT, in association with the Knitting Factory and Jazz-Times magazine, will present a one-day symposium entitled "Jazz 2001: The Convergence Of Jazz And Technology" on June 23 as part of the 1997 Texaco New York Jazz Festival. The event will feature panel discussions on web chats, demonstrations of music-related software, and performance of instrument/synthesizer interfaces; (212) 378-0331.

Jupiter 'Plugs In' To New Music With Intel

Jupiter Communications has once again joined with the Intel New York Music Festival to present "Plug.In '97: The New Music Meets New Technology Conference & Expo." The event will be held July 16-17 at New York's Marriott World Trade Center and feature top level executives from MTV, Ticketmaster, Sony Records, MCA, Rykodisc, Audionet, and the Microsoft Network.

Featured roundtables will include artists and producers such as Ryuchi Sakamoto, Phil Ramone, Pinkus Zuckerman, Elliot Sharp, and Vernon Reid. Primary sponsors of the event are Intel, BMI, JamTV, NarrowLine, N2K, Rolling Stone, SonicNet, and Tunes Network Inc.

A \$790 access fee allows entrance to both Plug.In '97 and the Intel New York Music Festival. For further information call (212) 780-6060 or (800) 773-4545; or visit online at http://www.jup.com.

Changes

AC: Luther Martinez segues from nights at KODJ/Salt Lake City to swings at Crosstown Hot AC KISN ... Jeff Allen, Marie Keith, and Eric Peacock join WPEZ/Macon, GA's weekend staff.

Adult Alternative: Carl Scheider is named MD at KFXD/Boise, ID. Production Dir. Toni Roberts exits; ex-night jock Rochelle assumes her previous duties as well as afternoons.

Alternative: Mike McDonald replaces Tai in mornings at WFNX/Boston ... Daniel Manella assumes interim GM duties at WLUM/Milwaukee ... WRXQ/Memphis MD/afternoons Diana Gee departs ... Denny Alexander is named OM at WXSX/Tallahassee, FL.

CHR: KKLQ/San Diego middayer Cindy Spicer adds MD stripes ... Here's the new line-up at WQZQ/Nashville: mornings, Brad Staggs; middays, DJ Free; afternoons, Danny Cruise; nights, RJ; and overnights, Ralph ... WGTZ/Dayton morning driver Jack Pole exits ... KIOC/Beaumont, TX MD/night-timer Drew Anderson joins KHTT/Tulsa for nights ... KDON/Monterey nighttimer Dennis Martinez exits for overnights at KBOS/Fresno ... KMZX/Little Rock appoints "Jammin' Doc" as morning driver ... KHTN/Stockton MD/nighttimer Mark Medina takes nights at KRQQ/Tucson ... Former WMGI/Terre Haute, IN MD/afternoon driver Rich O'Brien is the new MD/nighttimer at WAOA/Melbourne. Meanwhile, Crosstown WLRQ morning driver Michael W. Lowe segues to afternoons at WAOA ... WLSS/Baton Rouge nighttimer Angie Sonnier exits for similar duties at sister KIOC/Beaumont, TX ... Chris Tyler & Jay Michaels are named co-MDs at WERZ/Portsmouth, NH ... WKZW/Peoria, IL MD/afternoon driver Jack Shell resigns, effective June 14 ... Chris Dorman picks up nights at WRRV/Middletown, NY.

Classical: Non-commercial WETA/Washington adds Public Radio International news program "The World" to its afternoon schedule.

Country: WOW-FM/Omaha morn-

ing personality Woody Johnson leaves for WOAI/San Antonio ... Parttimer Mark Allen rises to evenings at WQHK/Ft. Wayne, replacing the exiting Dude Walker ... Sam Botta joins WTVY/Dothan, AL for evenings.

Hot AC: WPLJ/NY midday host Kristie McIntyre is the new host of Superadio's mainstream CHR overnight program "All Nite Cafe."

NAC/Smooth Jazz: WJZI/Milwaukee morning host Chris Moreau is named APD/MD ... WGUW/Ft. Myers middayer Connie St. James adds a Sunday morning New Age show; Larry Scott segues from weekends to PM drive.

News/Talk: Larry O'Brien exits the morning show at WTAE/Pittsburgh ... Denny McKeown joins WTVN/Columbus to host a new Saturday morning gardening program.

Rock: WJRR/Orlando adds parttimers Melissa Fox and Betty Rock to its staff ... WAPL/Appleton, WI parttimer Roxanne Steele is upped to nights, replacing Susan Currie.

Records: Ted Myers is named A&R Manager/Editorial Supervisor for Rhino Records ... Bob Cahill becomes head of sales for V2 Records ... Robert Gandara and Resa Lee join Capitol Records as Sr. Dir./Marketing Planning and Marketing Analyst, respectively ... Lori Alter is named VP/Finance & Production. Robert Abriola is promoted to Dir./Creative Services, and Randy Haecker is promoted to Mgr./Publicity at Angel Records.

National Radio: Dominic Griffin is upped to producer and Katherine Turman is named associate producer for GobaL Satellite Networks' "Rockline" ... Public Radio International's "Marketplace" will broadcast live from Berlin next week (6/2-6) in commemoration of the 50-year anniversary of the Marshall Plan's end.

Industry: Gary Roth is promoted to Asst. VP/Legal & Business Affairs, Performing Rights at BMI ... Kim Gould joins Digital Generation Systems as Video Program Dir. ... Alan Mintz joins entertainment law firm Selverne, Flam, Mandelbaum as partner.

NATIONAL RADIO FORMATS

ADDED THIS WEEK

ABC RADIO NETWORKS Robert Hall • (214) 991-9200

Starstation - Peter Stewart

TONI BRAXTON I Don't Want To

Touch - Monica Logan

PATTI LABELLE When You Talk About Love

MARK MORRISON Return Of The Mack

Classic Rock - Chris Miller

BOSTON Higher Power

SUPERTRAMP You Win, I Lose

ALTERNATIVE PROGRAMMING

Steve Knoll • (800) 231-2818

CHR/Rock

COLLECTIVE SOUL Listen

SHERYL CROW A Change Would Do You Good

SEVEN MARY THREE Rock Crown

TOAD THE WET SPROCKET Come Down

Mainstream AC

DEL AMITRI Not Where It's At

PAUL CARRACK For Once In Our Lives

Lite AC

AZ YET Hard To Say I'm Sorry

KATHY TROCCOLI He'll Never Leave Me

UC

K-CI & JOJO You Bring Me Up

JADE Keep On Rising

LEVERT Sorry Is

SCARFACE Smile

BROADCAST PROGRAMMING

Walter Powers • (800) 426-9082

CHR - J.J. Cook

BACKSTREET BOYS Quit Playing Games (With...)

EN VOGUE Whatever

Digital AC - J.J. Cook

KATHY TROCCOLI He'll Never Leave Me

Digital Hot AC - Mike Bettelli

SISTER HAZEL All For You

Digital Soft AC - Mike Bettelli

JAMES TAYLOR Little More Time With You

Digital AC Mix - Mike Bettelli

SHAWN COLVIN Sunny Came Home

Alternative - Leslie Cohan

CUNNINGHAMS Bottle Rockets

FAITH NO MORE Last Cup Of Sorrow

CHANTAL KREVIASZUK God Made Me

OUR LADY PEACE Superman's Dead

SPACE Neighborhood

JONES RADIO NETWORKS

Phil Barry • (303) 784-8700

Adult Hit Radio - JJ McKay

BEE GEES Alone

BLESSID UNION OF SOULS I Wanna Be There

THIRD EYE BLIND Semi-Charmed Life

Rock Alternative - Doug Clifton

INDIGO GIRLS Shame On You

Soft Hits - Rick Brady

JAMES TAYLOR Little More Time With You

WESTWOOD ONE RADIO NETWORKS

Charlie Cook • (805) 294-9000

Adult Rock & Roll - Jeff Gonzer

AEROSMITH Pink

Bright AC - Bill Michaels

BEE GEES Alone

BLESSID UNION OF SOULS I Wanna Be There

COUNTING CROWS Daylight Fading

Soft AC - Andy Fuller

MONICA For You I Will

PROS ON THE LOOSE

Geoff Fischer - MD/overnights WLVE-FM/Miami (954) 964-1515

Glen Stacy - Nights WNKI-FM/Elmira, NY (607) 562-8408

50 Sales Interview Questions

By Irwin Pollack

Should entry-level and experienced prospects be asked the same questions when filling a position? Of course not. But what are the differences in each approach? And what are good questions to really get an idea of the person you are interviewing to represent your station? Following are suggested questions for entry-level applicants and then those best suited for experienced candidates.

Entry Level

1. Why that college?
2. Do you think grades should be considered by first employers?
3. How did college contribute to your overall development?
4. Describe your ideal job. What are some things you would like to avoid in a job?
5. What have you done that shows initiative and willingness to work?
6. Long-term personal and career goals?
7. What is most important at the start of your career — money or the job?
8. What do you do when you're pressed to make a decision?
9. How do you handle rejection?
10. What would your best friend say about you?
11. What would your biggest enemy say about you?
12. Strengths?
13. Weaknesses?
14. What makes you think you'll be successful in this business?
15. What is a reasonable policy at work with respect to attendance and tardiness?
16. Pet peeves?
17. How many hours a day do you work?
18. What motivates you?
19. How does work affect your overall life? Do you live to work or work to live?

20. Describe a productive day.
21. Up to this point, what type of commitment do you think this new job will require?
22. Give me specific examples of how you've faced adversity (rejection) in the past, and what you've done to make it surrender.
23. How long do you think it will take for you to get up-and-going?

Experienced

24. Why are you pursuing a sales career?
25. Are you more successful servicing clients or developing new business?
26. Weaknesses as salesperson? Strengths?
27. What do you like most about sales? Least?
28. What do you consider a good day's sales effort?
29. How often do you exceed quota on goals?
30. Thoughts about taking work home?
31. Most common objection you face? How you overcome?
32. What would your best clients say about you? Worst clients?
33. Tell me about real challenging accounts you were able to turn around.
34. What makes you a good salesperson?

35. How do you handle rejection?
36. How do you react when you miss a goal?
37. How much time are you on the phone in your present job? How many calls a day?
38. How do you establish a rapport with strangers on the phone?
39. Describe a typical sales day.
40. Long-term career goals?
41. From initial contact — how long to close a sale?
42. How do you turn an occasional buyer into a regular buyer?
43. How do you deal with collection problems?
44. What motivates you?
45. Biggest achievement? Biggest mistake?
46. Define your ideal work atmosphere.
47. Any leadership qualities or experience we might utilize for your help with less experienced staff members?
48. Describe the best managers you've ever had. Worst?
49. How do you take direction or criticism?
50. In the past, what types of things did your boss do that you disliked?

Radio sales and management consultant **Irwin Pollack** consults radio stations and broadcast groups, plus conducts 44 radio-specific seminars. He can be reached via the internet at www.irwinpollack.com or at (603) 598-9300.

DATELINE

• **June 4-7** — PROMAX Convention. Chicago Navy Pier; (310) 788-7600.

• **June 11** — Radio Mercury Awards. Waldorf-Astoria, New York; (212) 681-7207.

• **June 11-14** — 46th Annual AWRT Convention. Adolphus Hotel, Dallas; (818) 783-7886.

• **June 16-22** — International Country Music Fan Fair. Tennessee State Fairgrounds, Nashville; (615) 244-2840.

• **June 26 (through September 7)** — Summer Arbitron.

• **July 8** — Major League Baseball All-Star Game. Jacobs Field, Cleveland.

• **July 16-18** — McVay Media's '97 Radio School. Renaissance Hotel, Cleveland; (216) 892-1910.

• **July 16-20** — Conclave. St. Paul Radisson, Minnesota; (612) 927-4487.

• **August 1-2** — Orkin & O'Day's International Radio Creative & Voiceover Summit. Summit Hotel Bel-Air, Los Angeles; (310) 476-8111.

• **August 14-16** — Talentmasters Morning Show Boot Camp. Westin Canal Place Hotel, New Orleans; (770) 926-7573.

• **August 23-26** — Jack The Rapper Convention. Site TBA.

• **September 3-6** — CMJ. Lincoln Center For The Performing Arts, New York; (516) 466-6000.

• **September 17-20** — NAB Radio Show. New Orleans Convention Center; (202) 429-5420.

• **September 17-20** — 52nd RT-NDA International Conference & Exhibition. New Orleans Convention Center; (202) 659-6510.

• **September 18 (through December 10)** — Fall Arbitron.

• **September 24** — CMA Awards. Grand Ole Opry, Nashville; (615) 244-2340.

• **October 16-18** — North By Northwest. Portland Hilton Hotel; (512) 467-7979.

• **October 19** — Radio Hall Of Fame Awards Ceremony. Chicago Cultural Center; (312) 629-6005.

• **October 23-26** — NBMC & Columbia University's School of International & Public Affairs 24th annual conference "Public Policy Analysis & Strategies: Setting A 21st Century Agenda." Kellogg Conference Center, Columbia University; (301) 593-3600.

• **October 27- November 7** — Museum of Television & Radio's Third Annual Radio Festival. New York; (212) 621-6735.

• **November 16-18** — Annual NAB European Radio Operations Seminars. Hotel Loews Monte-Carlo, Monaco; (202) 429-5426.

1998

• **January 9 (through April 1)** — Winter '98 Arbitron

• **January 25** — Super Bowl XXXII. Qualcomm Jack Murphy Stadium, San Diego; (212) 450-2000.

• **February 2** — American Music Awards. Shrine Auditorium, Los Angeles; (213) 931-8200.

• **February 3** — Deadline for NAB Crystal Radio Award Entries; (202) 775-3510.

• **February 5-8** — RAB '98 Mktg. Leadership Conference & Exec. Symposium. Wyndham Anatole Hotel, Dallas; (800) 722-7355.

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—Craig Wilbraham, Vice President/GM, KKBT "The Beat" — #1 in L.A. *

*Arbitron Winter 97

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What If Radio Was The Only Medium?

Part two: The sellers have their say

A few weeks ago, **Bryan Farrish**, Editor of the sales news letter *Radio-Media*, quizzed media buyers about how their strategies would change if radio became the only medium they used for their campaigns. This week, Bryan turned the tables and asked the same question of radio salespeople.

"When you are approaching a buyer about a campaign that you know will also involve print or TV, does your presentation differ from what you would have used if the campaign would have been just radio-only?"

If the campaign is radio-only, I do not feel it is necessary to sell radio, as a medium, quite so hard, since I consider these people to be "enlightened" compatriots.

Usually this should reveal the nervous or the unconvinced, and I could additionally get at specific doubts to address. Radio-only is usually a more focused, deeper presentation overall. With all the eggs in the radio basket, we can be sure they aren't just shopping for bargain deals to sprinkle leftover budget, and there likely will be more interest in an honest appraisal of what a given station can really do.

If there is print and TV, I would try to find out more about it. All too often, agencies don't take the time to integrate radio's real strengths into the plan. Now, since they are having to pay closer attention to the real value of radio airtime, maybe they'll start respecting it. (You can tell that I am no longer actively selling radio, but I still remain interested in the attitudes and subjects expressed in this forum.)

— Anonymous

Yes ... quite significantly. There is

a need to "home in" on the aspects and specific selling points that radio campaigns can offer over other forms of media. Some of the positive arguments are:

1) *Dynamic changes can be made more readily (generally) in radio; print normally has longer "lag" time from date of amendment until the next issue of the publication.*

2) *Sure, it takes time to redo voiceovers, etc., but in general it's easier to edit/cut/paste these audio segments.*

— **Glennville Sawyer, MID-FM 87.6 Touradio/Australia**
gsawyer@dove.net.au

Usually not. Often, different buyers will buy each medium. Also, these buyers are not aware of the product or the theme of the campaign; they only have the buying parameters. We will, however, change our presentation if there is uncertainty as to the use of the radio medium. We review radio's specific benefits in these cases.

I do have a question: Why don't more buyers have specifics about all campaigns? Often it seems that this information is not communicated from the account supervisors to the buyers. Qualitative factors, specific product information, buying habits of potential customers, etc. could be used for the purpose of making the buying process even more effective.

— **Bruce Simons, NSM, Clear Channel Radio/Tulsa**

In a multimedia world, it's important for you to consider the synergies of using all the media in a combined fashion. As a seller of radio, it's unrealistic to think that most of our customers are considering a single medium to attain target reach and frequency objectives. Our experience is that even small-market retail advertisers consider more than one way to promote their sales. Understanding effective media mixes for advertisers gives radio sellers an exclusive competitive advantage over other media salespeople, who negotiate and consult in a smaller universe. Buyers will also consider a multimedia salesperson a more valuable, sought-after resource.

— **Steve Hemenway, GSM, Fraser Valley Radio Group, British Columbia, Canada.**
radio-sales@fraservalley.com

By the time it is in the buyer's hands, dollar allocations to various media are pretty much established. I concentrate on my stations' strengths and benefits in all buying situations, regardless of other media involvement.

Unfortunately, one of the negotiation tactics being used today by buyers is to give false information about budgets, media, and depth of buys. My biggest concern is just how many incredibly "bad" buys are made by agencies — in terms of reach and frequency — in a blind-faith attempt at CPP efficiencies.

— **Sam Hall, LSM, WGOW-AM & FM & WSKZ-FM/Chattanooga**
radiosam@chattanooga.net

QUESTIONS & ANSWERS

Changing Agency Perceptions

As someone who is new to *Radio-Media*, I was wondering what suggestions anyone might have about radio sales when dealing with agencies.

We purchased our first station in November, and we are combating a horrid past reputation in our community. We switched to an all-'70s format, and I am happy to say that it is working so far—local advertisers are eating it up. We have really started to eat away at the local Country stations (I firmly believe that a lot of the country artists out there today would have been pop in the '70s). Anyway, any good agency-related promotions and sales ideas would be greatly appreciated.

Steve Lanier
stevel@zoomnet.net

The Responses

Steve, there are probably many reasons why you're not getting the buy from the agency. Some of them could be:

- The buyer doesn't live in your city and, therefore, doesn't know your market well enough.
- You haven't been in touch with the right decision-maker at the agency (i.e., the buyer, the buying supervisor, the planner, the account exec., etc).
- Timing — perhaps the rep for the other station was there at the time the budget was being spent.
- Friendships/personalities/trust. Maybe the decision-maker(s) have had an established relationship with the rep for the other station for a long time.
- Ratings.

What I'd recommend, Steve, is that you contact a national or regional rep firm, such as mine. Rep firms know the people who are involved with the decision process at the agencies they serve. I'm sure they would be happy to work with you to get your station on a particular buy. And, they'll work to get you other accounts as well.

Good luck!

— **Roger Rafson**
Commercial Media Sales
rafson@cmsradio.com

I really would like to help you Steve, because a good salesperson is a treasure. To give you my background, I've been a buyer, planner, and media director for local, regional, national, and international media since 1979. I worked at local agencies as well as national. I worked on many high-profile accounts such as McDonald's local, Coca-Cola national, Burger King, etc. And all stations always wanted a part of every buy.

Before you do anything, make sure you are talking to the "right" person. If you have any difficulty getting to the right person, throw a small luncheon or ask for a briefing for the whole department. Make sure you hand out media kits to everyone, and make sure everyone always has your business card. You will soon find out — just by listening — who knows what and who is making the decisions. As a buyer/planner, the stations that "sold me" always had a better chance of being considered. It was frustrating when a station would visit me and wouldn't know anything about my client or their demographics, or wouldn't know their own product well enough to answer my questions. It is also frustrating if a salesperson does not have the power (or the knowledge) to make decisions.

If you are well-prepared, know all about your station and your listeners, know all about my client and my client's competitors, and can link your station to my clients' bottom line, you have yourself a buy!

Don't use straight research. Instead, be innovative at how you look at the information. It was such a novel experience to work with someone who had really done their homework. Be innovative also about pricing, packaging, linking to other clients and promotions, etc.

This is a favorite subject of mine, so if you would like to hear any more ideas, please let it be known.

— Unsigned

Radio-Media is edited by **Bryan Farrish**. Send all posts and subscribe requests to: Radio-Media@adsong.com

Salespeople On The Move

• **John Ginzkey** becomes VP/Dir. of Sales for **Mitchell Broadcasting's KKAR-AM, KOIL-AM, KGDE-FM & KQKQ-FM/Omaha**. He most recently served as Sales Mgr. for **KFKF-AM & KBEQ-FM/Kansas City**.

• **Jay Keay** is now Dir./Business Development for **CBS Radio's WCBS-AM, WFAN-AM, WINS-AM, WCBS-FM, WNEW-FM & WXRK-FM/NY**. Since 1992, Keay had been Dir./New Business Development for crosstown **WABC**. In related news, **Kelly Krueger** is named Dir./Sales Development for CBS's **KCBS-AM, KPXM-AM, KFRC-AM & FM, KITS-FM, KLLC-FM, KOME-FM & KYCY-FM/San Francisco**, effective June 2. She most recently served as News Business/LSM at **KFRC**.

• **Emmis Broadcasting/St. Louis** names NSM **Marvin Sanders** Dir./National Sales for **KSHE-FM, WALC-FM & WKXX-FM** and promotes **KSHE** Sales Asst. **Patti McMahon** to Business Mgr./St. Louis. Prior to joining **Emmis** 14 years ago, Sanders served as Merchandising Mgr. at **CBS Records/**

Kansas City. **McMahon** served as Sales Asst. at **WKXX** before moving to **KSHE** in 1987; she joined **KSHE** in 1977 as an Asst. to the GM.

In related news, **KSHE** ups Asst. Dir./Mktg. & Promotion **Tony Jordan** to Dir./Mktg. & Promotion and elevates Account Mgr. **Dave Keiser** to **LSM**.

• **David Calabrese** will become NSM at **WCMF/Rochester**, effective June 9. He will relinquish his duties as AE at **WXDX/Pittsburgh**.

• **WTAO/Marion-Carbondale, IL** afternoon driver **Bill Boyer** adds Sales Production Mgr. duties.

• **Amcast Radio Sales** has announced the following appointments: In **NY**, **Andrea Barone**, **David Belmonte**, **Lori Evans**, **Robin Felderman**, **Alan Korowitz**, and **Stan Savo** join as AEs.

In **L.A.**, **Matthew Mallon**, **Sarah Mooney**, and **Brian Tarleton** become AEs.

Robin Gallender is now a Chicago-based AE, **Rebecca Grambeau** accepts Detroit AE duties, and **Kristin Cramer** joins **Amcast's Dallas** bureau as an AE.

• **Katz Radio SF-based AE Greg Spencer** transfers to Dallas as **Kate Berry** rises from Sales Associate to AE in Seattle. In related news, **Jonelle Dresser** joins **KRG's Eastman Radio** as a L.A.-based AE. **Sandy Dubbels** relocates from the Twin Cities to join **Eastman's L.A. office**. Furthermore, **Stephanie Smith** is upped from Sales Associate/SF to AE/NY with **KRG's Christal Radio**. **Chris Tassos** joins **Christal** as an AE in the L.A. office.

• The **RAB** announces its 20-member 1997 Sales Advisory Committee:

Joe Cariffe (KKS/SF), **Dennis Frawley** (KDMX/Dallas), **Marcus Maloney** (WHUG & WKSN/Jamestown, NY), **Chris Broullire** (WGMS/Washington), **John Coulter** (Evergreen Media/Chicago), **Bob Freeman** (KXGL/San Diego), **Peter Kleiner** (WYSP/Philadelphia), **Vin Martello** (WDST/Woodstock, NY), **Dean Mutter** (KSHE/St. Louis), **Don Tomasulo** (WHTT/Bufalo), and **Bob Sparr** (Chicago).

EVERGREEN MEDIA
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KKBT FM - Los Angeles



Zora Chase
KICZ FM - San Francisco



Steve Watkins
KYLD FM - San Francisco



Steve Chambers
KTRH AM - Houston



Ann Minotillo
WKTU FM - New York



Scott Bastable
KMEL FM - San Francisco



EVERGREEN MEDIA

SCREEN SCENE

Radio Goes To The Movies

Movie openings can make for great promotion ideas. And the time to create a promotion based around a forthcoming release is now. R&R will detail some of the major movies set to be released in the coming months. For information on creating a promotion for a specific movie, call the studio's regional/field representative for your market. Check out movies opening this week and charting movie soundtracks on Show Prep (Pages 13 and 14).

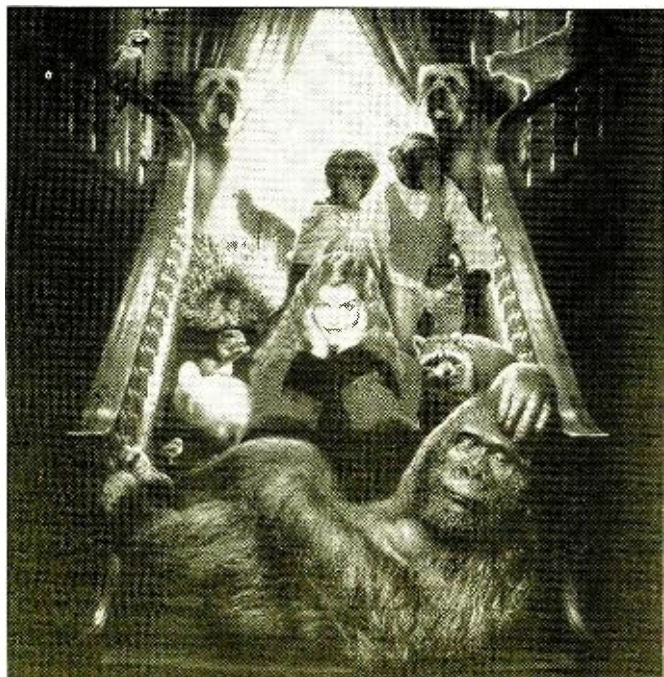
June 6

BUDDY (Columbia) — Based on the true story of Gertrude "Trudy" Lintz (**Rene Russo**), an eccentric socialite in the 1920s, who along with her physician husband Bill (**Robbie Coltrane**) kept a menagerie of animals on her New York estate. "Buddy" the gorilla is her favorite "child" since she raised him as a sickly baby. But soon he grows too big and she has to make a tough choice.

CON AIR (Touchstone) — When a group of the most dangerous and notorious prisoners in the U.S. penal system is transferred to a new, super-maximum security facility, parolee Cameron Poe (**Nicolas Cage**) hitches a ride on the Con Air transport flight only to find himself embroiled in a meticulously planned mid-air hijacking masterminded by Cyrus "The Virus" Grissom (**John Malkovich**). **John Cusack**, **Steve Buscemi**, and **Ving Rhames** are among the co-stars.

June 20

BATMAN & ROBIN (Warner Bros.) — **George Clooney** dons the caped crusader's mask in this fourth installment of the "Batman" saga. Providing new crime exploits are Poison Ivy (**Uma Thurman**) and the villainous Mr. Freeze (**Arnold Schwarzenegger**). **Chris O'Donnell** returns as Robin and **Alicia Silverstone** joins the dynamic duo as Batgirl.



Rene Russo plays Gertrude Lintz in the Columbia Pictures film "Buddy," based on the 1920s eccentric socialite who raised a menagerie of animals on her New York estate, including "Buddy," a gorilla.

June 27

HERCULES (Walt Disney) — In Walt Disney's 35th full-length animated feature, the mighty son of Zeus is the star. **Danny DeVito**, **Tate Donovan**, **Susan Egan**, **Bobcat Goldthwait**, and **James Woods** are among the stars lending their voices.

MY BEST FRIEND'S WEDDING (TriStar) — **Julia Roberts** and **Dermot Mulroney** play Julianne and Michael, two friends who made a pact to marry each other if they hadn't found anyone else by the age of 28. Time's up. Except now Michael is set to marry someone else and there's the rub in this romantic comedy.

July 2

MEN IN BLACK (Columbia) — **Tommy Lee Jones** and **Will Smith** are the Men In Black, members of a highly funded yet unofficial government agency, who provide immigration services and regulate all things alien on earth. Trouble erupts when the agents uncover a deadly plot of an intergalactic terrorist on a mission to assassinate two ambassadors from opposing galaxies. **Linda Fiorentino** co-stars.

July 11

CONTACT (Warner Bros.) — **Jodie Foster** stars as an astronomer who realizes her lifelong dream when she detects intelligent radio

signals from deep space (wonder what format?). Co-starring in the drama based on **Carl Sagan's** novel about humankind's first encounter with extraterrestrial life is **Matthew McConaughey**, **James Woods**, **Tom Skerritt**, and **Angela Bassett**.

July 16

NOTHING TO LOSE (Touchstone) — Things couldn't get worse for advertising exec Nick Beam (**Tim Robbins**), who's just found out he's been living a lie. While sitting at a traffic light, a fast-talking car-jacker (**Martin Lawrence**) leaps into Nick's car to rob him. With nothing to lose, Beam turns the tables on his mugger and takes *him* hostage while he decides what to do.

July 18

GEORGE OF THE JUNGLE (Walt Disney) — **Brendan Fraser** plays the irresistibly charming George of the Jungle in this tale of his love for career woman Ursula (**Leslie Mann**) and the opportunity to live as a human with all the comforts of modern-day life.

July 25

AIR FORCE ONE (Columbia) — When Russian neo-nationalists hijack Air Force One with the first family on board, the free world is plunged into crisis. The president (**Harrison Ford**) must put his beliefs of never yielding to negotiating with terrorists to the test. **Glenn Close** co-stars as the vice president.

CONSPIRACY THEORY (Warner Bros.) — An offbeat romantic comedy about a conspiracy-obsessed NY cabdriver Jerry Fletcher (**Mel Gibson**) and a bright, albeit skeptical Justice Department attorney (**Julia Roberts**), to whom Fletcher reports his far-flung theories. The two are thrown together when one of his craziest theories turns out to be true.

July 30

187 (Warner Bros.) — **Samuel L. Jackson** stars as a committed, inner-city high school teacher who is attacked by a student for giving him a failing grade. A year later, he returns as a substitute teacher at a high school in L.A.'s San Fernando Valley. He discovers he has changed as a teacher and person as he guides tough students with personal, innovative instruction.

Pro: Motions

• **WHY!** Miami Marketing Director **Julie Wilson** is named VP of **Clear Channel's Clear Results Marketing**.

• **Nancy Higgins** will join **KMOX/St. Louis** as Dir./Mktg., Community Relations, effective June 16. She most recently held the Dir./Mktg. position for **The Library Ltd.**, a Clayton, MO bookstore.

The Evolution Of Radio Marketing

R&R's annual "Marketing & Promotion Guide" is being printed as we speak. Set for distribution with next week's issue (R&R 6/6), this year's guide is chock full of interesting new ways your station can promote its music and imaging, among other things.

Additionally, the 1997 publication explores perhaps the most interesting development of the Telecommunications Act's passage — the evolution of the radio marketing and promotions department. Consolidation has truly affected every department of a radio station, and the role of marketing director has been significantly altered. Find out what they'll need to succeed in the new millennium.

Among other items in this year's Marketing & Promotion Guide:

• **What's On The Tube.** Experts say radio industry consolidation will have long-term effects on TV ad strategies as well. Discover why :10 and :15 spots are becoming staples.

• **PR Basics: For Good Times ... And Otherwise.** All you'll need to set up a good station public relations plan.

• **1997-98 Marketing & Promotion Calendar.** Now in an easy-to-use month-to-month format!

• **The Superstars Of Non-Traditional Revenue.** R&R Radio Editor **Frank Miniaci** explores four ways stations can generate revenue without using valuable airtime.

• **Web Sites Worth Watching.** R&R Associate Editor and *Überwebmeister* **Jeff Axelrod** showcases some of radio's best home pages and dispenses some advice on how not to jam your bandwidth.

And, of course, we'll have our most popular feature — our **Marketing Design Showcase** — complete with radio's best billboards, bumper stickers, logo designs, and more!



"Hercules," Walt Disney's 35th full-length animated feature, tells the story of the son of Zeus, who is taken from his Mt. Olympus home and raised on Earth — half man, half God.

August 1

LEAVE IT TO BEAVER (Universal) — The Beaver (**Cameron Finley**) comes to the big screen in the '90s with all the wholesome warmth and humor that made the family a cherished part of American pop culture. **Janine Turner** is June, **Christopher McDonald** is Ward, and **Erik von Detten** is Wally.

August 8

DESPERATE MEASURES (Tristar/Mandalay) — **Barbet Schroeder** directs this suspense thriller about San Francisco police officer Frank Connor's (**Andy Garcia**) frantic search for a compatible bone marrow donor for his gravely ill son. The potential donor is convicted multiple murderer Peter McCabe (**Michael Keaton**), who uses the trip to the hospital as a way to escape. Now Connor must pursue and protect the deadly fugitive.

STEEL (Warner Bros.) — **Shaquille O'Neal** plays John Henry, a blue-collar metals specialist, who finds out that top-secret army defen-

sive weapons he helped design are being used by street gangs to commit daring, high-tech crimes. Henry is forced to form his own clandestine team and creates counter-weaponry — an amazing suit of armor and a mythic alter ego known as Steel.

August 29

HOODLUM (United Artists) — A gritty crime saga captures Harlem in 1934 and the popular racket known as "numbers." **Laurence Fishburne** is Bumpy Johnson, who fresh out of prison takes over the lucrative business of the exotic Madame Stephanie St. Clair (**Cicely Tyson**), which is coveted by Dutch Schultz (**Tim Roth**). Then the trouble begins. **Andy Garcia** plays Lucky Luciano. **Vanessa Williams**, **Clarence Williams III**, and **William Atherton** co-star.

Dates are subject to change.

Compiled by R&R Associate Editor **Margo Ravel**; (310) 788-1659

MUSIC & MOVIES

CURRENT

- **AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY (Hollywood)**
Single: You Showed Me/Lightning Seeds
Other Featured Artists: Susannah Hoffs, Cardigans
- **SPRUNG (Qwest/WB)**
Singles: I Still Love You/Monifah
Who You Wit/Jay-Z
Other Featured Artists: E-40, Aaliyah f/Ginuwine
- **THE SAINT (Virgin)**
Single: 6 Underground/Sneaker Pimps
Other Featured Artists: Duncan Sheik, Luscious Jackson, Daft Punk
- **GROSSE POINTE BLANK (London)**
Single: Blister In The Sun/Violent Femmes
Other Featured Artists: David Bowie & Queen, Clash
- **THE 6TH MAN (Hollywood)**
Single: Like This And Like That/LaKiesha Berri
Other Featured Artists: Johnny Gill, Mint Condition, Pharcyde
- **LOVE JONES (Columbia)**
Singles: Hopeless/Dionne Farris
I Got A Love Jones For You/Refugee Camp All-stars
Other Featured Artists: Maxwell, Xscape, Groove Theory
- **WHEN WE WERE KINGS (Mercury)**
Singles: When We Were Kings/Brian McKnight & Diana King (Das/Mercury)
Keep On Risin'/Jade
Other Featured Artists: James Brown, B.B. King
- **B.A.P.S. (Milan)**
Singles: No One But You/Veronica f/Craig Mack (H.O.L.A./Island)
Get Your Groove On/Gyrl (Silas/MCA)
Other Featured Artists: Alex Brown, Kool & The Gang
- **BOOTY CALL (Jive)**
Singles: Don't Wanna Be A Player/Joe
Call Me/Too Short & Lil' Kim
Other Featured Artists: KRS-One, R. Kelly, Johnny Gill
- **NOWHERE (Mercury)**
Featured Artists: 311, Chemical Brothers, James

COMING

- **ALL OVER ME (TVT)**
Featured Artists: Ani DiFranco, Murmurs, Amps
- **SPEED 2: CRUISE CONTROL (Virgin)**
Featured Artists: Tamia, Mark Morrison, Leah Andreone
- **BATMAN & ROBIN**
Singles: The End In The Beginning Is The End/Smashing Pumpkins (Warner Bros.)
Look Into My Eyes/Bone Thugs-N-Harmony (Ruthless)
- **HERCULES**
Single: Go The Distance/Michael Bolton (Columbia)

CYBERSPACE

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

Net Chats

Wilco's Jeff Tweedy, Sunday (6/1) at 10pm ET/7pm PT, Microsoft Network ("On Air," On-stage Channel 5).

On The Web



Catch Sonic Youth live from Anchorage, AK Thursday (6/5) at 9:30pm ET/6:30pm PT (<http://www.sonicnet.com>).

Chats on SonicNet (www.sonicnet.com) this week include Erasure (Monday 6/2), Spiritualized (Tuesday 6/3), and Radiohead (Wednesday 6/4), all beginning at 7pm EP/4pm PT.

ZINE SCENE

Nirvana's Success 'Great Flake!'

Success is a seduction that loosens your resolve and corrupts your soul; unless, of course, you're elderly and embittered like us!" — Garbage front-woman Shirley Manson reflects on the band's loss at the recent Grammy Awards.

Also in the Spin cover spread, Butch Vig, the band's guitarist/bassist/studio whiz, sums up the band's philosophy: "We were total media whores in Europe; we did everything but German puppet shows. And of course, it's ludicrous and taxing. But when you spent the '80s touring Racine and Omaha with bands that failed miserably like we did, talking to the press in Tokyo isn't so bad. To have this happen to us now, where the chemistry's so right, we can't just take it for granted."

And Vig's take on Nirvana's meteoric rise of which he was the "therapist/technician" of the band's "Nevermind" project: "For all of us in the '80s who wanted to hear the Replacements and got Whitesnake and Poison rammed down our throats, the fact that Nirvana exploded didn't make up for that. It didn't mean shit except that Nirvana was a great fluke."

Sticks & Stones

"That nickname was dumped on me by the band because they thought I was gay, and I was so thin they'd call me 'HIV'" — Korn kernel Jonathan Davis explains his "HIV" tattoo (Interview).

Ego-Centered

"I don't know how much longer I'll maintain the CEO thing, but I ain't afraid to say it: It's too corporate; it's not creative enough. My ego let me do it, really. Had I thought it out, I'da known better. But my ego was, like, *Shit, Heavy D and the CEO?* Can you beat that?" — Heavy D pontificates on his corporate title (Vibe).

Sweet Mystery Of Life

"The magic of this band is that because the audience doesn't get worn down with hype, there's a certain mystery. I'm amazed how long their songs last without people getting tired of them" — KISW/Seattle MD Cathy Faulkner tries to demystify Collective Soul (Spin).
"All my friends got to do things on Sunday that I didn't. One time, a woman in dad's congregation came over to our house, waving a gun and talking about killing

herself. I was 12 and my selfish perspective was 'What's she doing here, taking away from family time?'" — Collective Soul singer/guitarist Ed Roland takes the mystery out of the band's song inspiration (Spin).

Forgive? Forget It!

"Did I see Jabba the Hutt get the Oscar for best acting? Yeah, I knew about it. I think George Lucas ought to be real proud" — John Fogerty reveals he might harbor a few resentments against Saul Zaentz — Oscar-winning "English Patient" producer and Fantasy Records chairman, which owns the publishing rights to Fogerty's oldies — who Fogerty's been battling in court since the early '70s (Entertainment Weekly).

And Now, A Mellow Message

Newsweek runs a two-page feature on "Rebirth Of The Cool," the new trend of mellow hip hop or "alternative soul" spearheaded by artists such as Erykah Badu, Maxwell, Eric Benet, and Dionne Farris. "Rapping about one brother killing another brother is just not where I am coming from these days. And I think with the recent deaths no one should. The new vibe out there reflects that" — producer/rapper Dr. Dre.
In a separate piece entitled "The Roots Of Rock," the influence of the sounds of the rural South is examined via the new, alternative music. Wilco's return to the basics is a sidebar (Newsweek).

Love Is In The Air... Not For Everyone

Wedding bells will be ringing soon for Barbra Streisand and beau James Brolin — and it's big news! The Globe claims the duo have set a summer date after counseling and plan on adopting a baby right away. According to Time, "Beezer" (his nickname for her) said yes after several proposals. People also covers the duo's good news!

Some Gratitude

Apparently Mariah Carey wants to put an early finish to her storybook marriage to Sony Music President/COO Thomas Mottola. The Star reports Carey has moved from the couple's "dream" mansion and told pals, "It's over between me and Tommy. We tried everything to make it work, but it just won't."

MUSIC DATEBOOK

MONDAY, JUNE 9

- 1970/Princeton University awards Bob Dylan an honorary Doctorate Of Music. Dylan wears the traditional gown but refuses to wear the mortarboard cap.
- 1971/Paul McCartney's "Ram" LP goes gold.
- 1994/TLC's Lisa "Left Eye" Lopes sets fire to the mansion of boyfriend/Atlanta Falcons receiver Andre Rison.
- Born: Les Paul 1915, the late Jackie Wilson 1934, Jon Lord (Deep Purple) 1941

TUESDAY, JUNE 10

- 1940/Harlem's famous Cotton Club closes.



Jethro Tull — a tear-jerking performance.

- 1971/Denver police tear-gas Jethro Tull and 2000 fans at Red Rocks Amphitheatre when a mob tries to tear down barricades to get in free. The band, all teary-eyed, plays on.
- 1990/Following a Florida show, 2 Live Crew members Luther Campbell and Chris Won Wong are arrested for performing songs from their "As Nasty As They Want To Be" LP, which had just been judged obscene by a federal judge.
- Born: Howlin' Wolf 1910, Shirley Alston (Shirelles) 1941
- Releases: Stevie Wonder's "I Was Made To Love Her" (1967), Joe Walsh's "Life's Been Good" (1978)

WEDNESDAY, JUNE 11

- 1966/French and German media mistakenly report that Who frontman Roger Daltrey is dead. Guitarist Pete Townshend's recent car crash apparently confused the media.
- 1968/A fire breaks out in London's Olympic Studios, where the Rolling Stones are recording their "Beggars Banquet" LP. No one is injured.
- 1993/"What's Love Got To Do With It," the film biography of Ike & Tina Turner, opens nationally.
- 1995/Hole leader Courtney Love is hospitalized in Seattle after an adverse reaction to a prescription medication. She passed out after taking the drug during a flight from NY.
- Born: Frank Beard (ZZ Top) 1949

THURSDAY, JUNE 12

- 1965/While filming "Help," the Beatles get word that they've been awarded the MBE (Member of the Order of the British Empire). The prestigious award was previously bestowed to military heroes only.
- 1972/Creedence Clearwater Revival's "Mardi Gras" LP goes gold.
- 1989/Graceland opens the Elvis Presley Automobile Museum, containing over 20 cars once owned by the King.
- Born: Chick Corea 1941, Bun E. Carlos (Cheap Trick) 1951, Brad Delp (Boston) 1951
- Releases: Rolling Stones' "Satisfaction" (1965)

FRIDAY, JUNE 13

- 1958/Frank Zappa graduates from Antelope High School in Lancaster, CA.
- 1969/Guitarist Mick Taylor replaces Brian Jones in the Rolling Stones.
- 1972/Former Drifters singer Clyde McPhatter dies of a heart attack in Teaneck, NJ.

- 1989/Jerry Lee Lewis is awarded a star on Hollywood Walk Of Fame. His film biography "Great Balls Of Fire" opens a week later.
- 1992/Law enforcement agencies in Texas call for a ban on Ice-T & Body Count's "Cop Killer." Sales double on the West Coast and in Texas.

SATURDAY, JUNE 14

- 1988/Rap act the Fat Boys file a \$5 million lawsuit against Joe Piscopo and Miller Beer for using their likenesses in a Miller Lite "Rappin' Fats" Piscopo" commercial.
- 1994/Henry Mancini, 70, dies of complications from liver and pancreatic cancer. The legendary composer won 20 Grammys and eight Oscars during his career.
- 1995/Country artist Ty Herndon is arrested in Ft. Worth for exposing himself to an undercover cop. He is also caught with methamphetamine. Ironically, he was scheduled to perform for a group of police chiefs that night.
- Born: Alan White (Yes) 1949, Boy George 1961, Chris DeGarmo (Queensryche) 1963

SUNDAY, JUNE 15

- 1968/Jazz guitarist Wes Montgomery, 45, dies of a heart attack.
- 1971/The Guess Who's "Best Of The Guess Who" goes gold.
- 1989/Following anti-semitic remarks made by group member Professor Griff, Public Enemy breaks up. However, the group continues to perform without Griff and schedules studio time. They announce a full reformation in August.
- 1992/Bruce Springsteen starts his first tour in four years in Stockholm, Sweden. It's also his first tour without the E Street Band backing him.
- Born: Waylon Jennings 1937, the late Harry Nilsson 1941, Scott Rockenfeld (Queensryche) 1963
- Releases: Jan & Dean's "Surf City" (1963) — Frank Correia

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.

erry
Continued from Page 1

emo. "No organization can be successful unless you have the right people to lead it. I believe Ken can help us take our business to its next level of performance."

Noting the exit of Koppelman — who was cited in the memo as "re-gning" — Fifield wrote, "EMI has greatly benefitted from Charles's entrepreneurial spirit, and I know he will bring the same energy and passion to his new ventures as he has brought to EMI over the past eight years." Koppelman joined EMI in 1989.

Lower Operating Costs
Addressing the changes during the company's disclosure of its re-

cently ended fiscal year, EMI Chairman Sir Colin Southgate in a written statement said the company is "taking steps to enhance the performance of EMI Music's North American operations, to integrate them more closely with the rest of EMI's recorded music activities and thereby reduce costs, and to start the transition to the next generation of management."

The company took a 117.2 million-pound charge to cover those costs. The company also estimates operating costs will decline about 35 million to 40 million pounds annually, with "slightly less than half of that amount arising in the current financial year," said Southgate.

In the memo, Fifield wrote, "As our business has become more global in scope, it is increasingly important that we achieve a level of cooperation and coordination among our labels, which allow us to consistently match the right resources with the right artists and projects in the most cost-efficient manner possible. Ken's promotion is aimed at furthering that objective so that we are on the best possible footing to continue to grow our business into the next century."

According to Fifield, Berry's first order of business will be "strengthening our North American business, which is critical to our ability to compete in the world market. As a result, he will be spending the majority of his time in North America, based in Los Angeles."

Rules
Continued from Page 1

for the public to expect to find a station's public inspection file."

As for the contents of that file, the FCC would eliminate the requirement that broadcasters keep a copy of the outdated 1974 manual, "The Public And Broadcasting," and would also consider requiring broadcasters to keep only their own records, rather than those of the previous licensees (with certain exceptions). Finally, the public file might soon be permitted to be kept on computer, and must include e-mails received from community members; broadcasters are also encouraged to supply the public file information on their web sites.

"In [reviewing the main studio and public file rules], we seek to minimize regulatory burdens and facilitate meaningful interaction between broadcast stations and the communities they serve," the Commission concluded.

Quigley
Continued from Page 3

Quigley starts June 1. Before joining EMI-Capitol in 1994, he was Director/Sales for LaBatt USA (1991-94). He served as President of Swisstime (1988-91) and was VP/Marketing for two divisions of Ros-signal Ski Group, Lange USA and Dynastar (1983-88).

Karmazin
Continued from Page 1

being praised for CBS-TV's recent resurgence to No. 2 in the ratings. CBS held steady while both No. 1 NBC-TV and No. 3 ABC-TV lost audience during the past TV season.

Despite the fine showings in the ratings, Karmazin has reportedly hammered away at Lund and his management of CBS TV stations, where revenues have dropped for five quarters. "I just didn't agree with the proposed new structure," Lund told *The New York Times*. "This is not about Mel. I think Mel will do a terrific job. But this is a serious difference of opinion on how the responsibilities will be divided." Karmazin declined to discuss the matter.

The announcement came as CBS-TV unveiled its new fall schedule, a time usually seen by networks as an opportunity to snag positive publicity. But Karmazin's leapfrogging "took some of the glow off, so that's a little disappointing," one CBS insider told R&R.

Lund was popular among management at CBS stations, and Jordan reportedly spent a number of hours on the telephone following the announcement with affiliates to explain the new

Hundt
Continued from Page 1

The names of possible replacements are already circulating: Topping the list are current FCC Commissioner Susan Ness, Kennard, and President Clinton's deputy assistant for economic policy, Kathy Wallman; Wallman was previously head of the FCC's Common Carrier Bureau.

The media industry was quick to praise Hundt on his accomplishments, despite the tensions that have arisen over his stances on several policy issues. "While we haven't always agreed with Chairman Hundt, we have enjoyed his competitive spirit and the robust debate that he engendered by bringing a full marketplace of ideas to the table," NAB President Eddie Fritts said.

President Clinton called Hundt "a strong and visionary leader" with a "steadfast commitment to the public interest." Vice President Al Gore agreed and said he expects Hundt "will return some day to public service."

Rep. Billy Tauzin (R-LA), Chairman of the House Telecommunications Subcommittee, was more guarded. "His departure is fitting and timely," Tauzin told *Reuters*, adding that under the new chairman, "the FCC has got to be an agency that tries to downsize itself and its influence on the industry."

Similarly, Senate Commerce Committee Chairman John McCain (R-AZ) acknowledged that "while Hundt and I have had our philosophical differences, he deserves praise for his hard work and commitment to public service. Chairman Hundt's implementation of the Telecommunications Act does not deserve much of the criticism it has received. Such criticism instead should have been directed at the Act itself."

Also citing "different philosophies" was House Commerce Com-

Karmazin's Promotion Sparks Reaction

As word of Mel Karmazin's accession up the Westinghouse Electric Corp. ladder filtered out, responses to the news echoed from a variety of souls. Last Friday morning (5/23), Howard Stern — long ago noted by Karmazin as a Talk radio (and revenue) god — began dreaming aloud to his followers that Karmazin's good fortune at Westinghouse could soon trickle down to Stern perhaps getting his own TV show on CBS.

Of course, TV is not new to Stern — he's been syndicated through WWOR-TV and on E! Entertainment Television — but joining one of the Big Four TV networks would be the pinnacle. Then there is nationally syndicated Don "Imus In The Morning," who reminded CBSers that the "Zen Master" is now in charge and that they'd better get on-board.

Then there was the dissenters. All Westcott, whose series of protests to the FCC against Howard Stern's syndicated broadcasts in Los Angeles in the late 1980s and early 1990s resulted in Infinity Broadcasting paying hefty fines to the FCC to clear the way for the merger with Westinghouse, told R&R, "This is a very dark day for the television industry. CBS's Michael Jordan has done a major disservice to the American public by giving Karmazin the job."

"CBS has gone from broadcasting giants like William Paley, Edward R. Murrow, and Walter Cronkite to Mel Karmazin. Remarkable! Mark my words, with Karmazin at the helm of CBS, within a year (or less) Howard Stern will be on the CBS television network to pollute the television bandwidth as he has done with radio."

organization. And while some ruffled feathers needed to be smoothed, Wall Street investors saw the moves as a positive note, sending Westinghouse share prices up toward \$20. Jordan added that the CBS net-

work television and cable businesses will report to him. Westinghouse is expected to split into separate media and industrial companies — CBS Corp. and Westinghouse Electric Co. — this fall.

mittee Chairman Tom Bliley (R-VA), who said he nevertheless has "come to admire his focus and intensity in implementing the Telecommunications Act."

CD Radio President David Margoese lauded Hundt for his efforts in pushing through the digital audio radio service rules, which had "been stuck in regulatory limbo for years," Margoese said. And civil rights group Media Access Project praised Hundt for putting "the public back in 'public interest.'"

What's Next?

Hundt insisted he has not made post-FCC plans, other than to write two books: a non-fiction work called "You Say You Want A Revolution: How Communications Can Change The World," and a fiction book that was started several years ago entitled "Elm City Dinners."

In a letter to President Clinton, Hundt said "it is time to devote much more attention to my family. Adam, Nathaniel, and Sara are growing up, and I cannot miss any more of their childhood."

He also said the rumors that he would be joining Microsoft, heading Al Gore's 2000 campaign, or becoming Commissioner of Major League Baseball are "not based in truth." And, until he does decide what to do next, he said the Commission is not going to hold off on any upcoming policy votes.

New FCC Faces

After Hundt leaves, the Commission will have a drastically different look. By law, no more than three commissioners can belong to one political party. Kennard, a Democrat, will likely fill Jim Quello's seat; Republican Furchtgott-Roth would step into the slot vacated in early 1996 by Andrew Barrett. Rachele Chong, who is unlikely to be reap-

pointed when her term expires in June, is also a Republican and will probably be replaced by Department of Justice Antitrust Division Chief Michael Powell.

All of the nominations require Senate approval, but as it stands now, the nominees are supported by Senate Majority Leader Trent Lott (R-MS), McCain, and Tauzin.

Furchtgott-Roth was instrumental in helping to create last year's telecom act. Hundt said he is "completely pleased that the President has nominated a prominent economist to the Commission." He had even greater accolades for Kennard, whom he predicts "will be one of the greatest FCC Commissioners ever." During Kennard's tenure as the top FCC attorney, FCC victories in the court of appeals increased from 55% to 85%. Kennard previously served as Asst. General Counsel for the NAB.


— Heather Van Slooten

Gillespie
Continued from Page 3

there, he served as Manager/Promotion for Celluloid Records before launching his own dance imprint, Dogbros. He later was Manager/Promotion at Second Vision Management and served a two-year stint as National Director/Alternative & Dance Promotion at EMI.

Minneapolis
Continued from Page 3

in the Twin Cities." At Oldies sister KQQL-FM, meanwhile, Thomas Garry and Bob Wood have been tapped as GM and PD, respectively. Garry previously was Chancellor/Minneapolis Director/Sales; Wood was WBOB's PD and succeeds Don Daniels.



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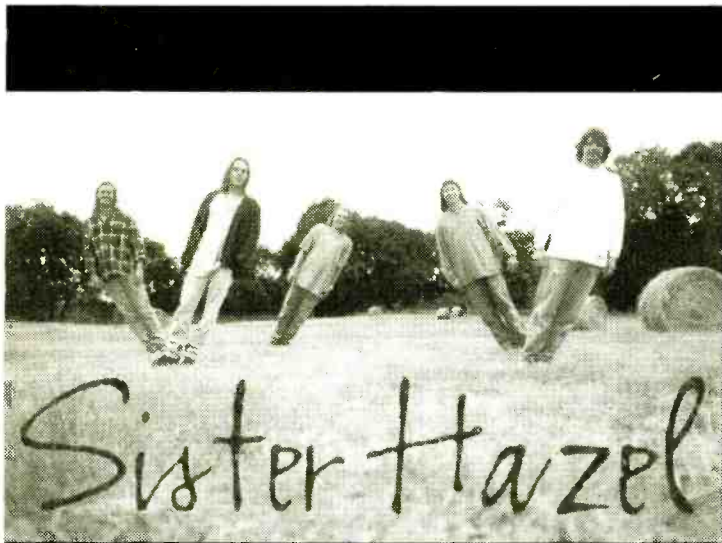
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Q106/San Diego
WPRO/Providence
WZPL/Indianapolis
KMXV/Kansas City
B97/New Orleans
KZHT/Salt Lake City

CALL-OUT HIGHLIGHTS

G105/Raleigh #6
WRFY/Reading #8
WXKS/Boston - Top 10
WKRZ/Wilkes-Barre - Top 10

TOP 40 ADULT

11 - 9

Total Spins: 1,809
Audience: 12.6 Million
Total Stations: 60

MAJOR MARKET AIRPLAY

WPLJ/New York
WDBZ/New York
KYSR/Los Angeles
WTMX/Chicago
WLUP/Chicago
WPNT/Chicago
KLLC/San Francisco
Q95/Detroit
WROX/Washington
KDMX/Dallas
KHMV/Houston
WBMX/Dallas
WPLL/Miami
KFMB/San Diego
KZZP/Phoenix

CALL-OUT HIGHLIGHTS

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WSHE/Orlando - Top 5
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Don't look for Arbitron's portable personal meter to be used here in the U.S. anytime soon. Why? Because the meter does not offer qualitative information, and the best place to potentially market the product still under development is "internationally," Arbitron VP/Communications Thom Mocarsky tells R&R. "In the U.S., we are hearing 'qualitative, qualitative, qualitative' from our customers." Mocarsky's remarks follow a May 9 U.S. Court of Appeals decision upholding a lower court's finding that Arbitron did not infringe on the patent for a portable personal audience meter held by The Pretesting Company. The unanimous decision by a three-judge panel ends a four-year legal battle.

After last Thursday's (5/22) scheduled broadcast from inside the "Heaven's Gate"

Rumors

- Is Emmis talking with the owners of WTLC-AM & FM/Indianapolis about a deal?
- Will KIBB (B100.3)/L.A. and sister KYSR (Star) flank KIIS-FM formatically on the rhythmic and alternative sides, respectively, once Chancellor Media takes over? When former Gannett Radio Division President Gerry DeFrancesco joins Chancellor, will he bring a veteran "star" programmer back to Philadelphia?
- KEDG/Las Vegas and KAZR/Des Moines wager on Mancow's syndicated Morning Madhouse for AM drive. KAZR morning man Troy Hanson comes off-air, while KEDG morning duo Gregg Hodges & Jamie Osborn exits.
- Once The Greaseman moves to WARW/DC, will Howard Stern be shifted from WJFK to WHFS?
- Is Bonneville getting ready to expand into a new top 10 market?
- Is former WKBQ/St. Louis PD Michael St. John this close to his next programming gig?
- Now that ARS has spun off KKSJ-AM/San Jose to Douglas Broadcasting Inc., will the Department of Justice finally approve ARS's purchase of KEZR/San Jose? Will Douglas change KKSJ's format to Mandarin Chinese?
- Was that The Artist Formerly Known As Prince performing at former KKFR/Phoenix afternoon driver Supersnake's party last week? Did The Artist also make an announcement regarding Supersnake's next gig in Phoenix?
- Is Jacor looking to buy more TV stations in its radio markets?
- Did interim WLCE/Buffalo PD Mike Edwards pass on the permanent gig so he could take a major-market gig?
- Is Cox buying heritage Urban WENN/Birmingham?

mansion was aborted by its owners at the 11th hour, KTXQ/Dallas syndicated morning maniacs Lex & Terry stormed the grounds and delivered the show they had promised to their listeners in Dallas and on WFYV/Jacksonville. "I guess they didn't think we were serious journalists," the pair stated. "At least they got that right!"

Karmazin Receives NAB Award

CBS Chairman/CEO Mel Karmazin is slated to receive the NAB's 1997 National Radio Award at the NAB Radio Show in New Orleans slated for September 17-20. "Mel is acknowledged as one of the most successful and influential people in radio, and this award recognizes his many achievements and contributions to the radio business," said NAB Radio Dept. Sr. VP John David.

Following his ground-breaking performance at R&R's '97 Talk Radio Seminar, President Clinton's former political consultant and pollster, Dick Morris, has signed on to speak at the National Association of Radio Talk Show Hosts' Talk Radio '97 convention, set for June 19-22 at L.A.'s Century Plaza Hotel.

R&R's own Walt "Baby" Love received UCLA's Gospel Trailblazer Award, presented last Saturday (5/24) at the school's Freud Theater. The award is presented to individuals within the gospel industry who continue to advance the great tradition of gospel music throughout society.

Continued on Page 18



DYING TO GET A COPY — Just when you thought Dr. Jack Kerouac was good at producing nothing but "stiffs," along comes his new jazz CD, "A Very Still Life," including artwork of his own design.



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Continued from Page 16

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The **Sunny Joe White** Foundation is holding its first scholarship fundraising effort to assist inner-city students who pursue an education in the broadcast, communications, or entertainment fields on Saturday (7/19). **Tina Turner** and **Cyndi Lauper** are slated to perform at Great Woods in Mansfield, MA.

Friday (5/30) is expected to be D-Day at News/Talker **KPIX-AM/SF**. **Don Imus's** syndicated morning show is the only expected survivor as the station begins its simulcast of crosstown **KYCY's** "Young Country" format. The move will eliminate approximately 30 jobs. **Will Schutte**, GM of co-owned **KFRC-AM & FM**, becomes interim GM.

There'll Be Trauma, No Doubt

Trauma is suing joint venture partner **Interscope** over rights to the band **No Doubt**. Seeking more than \$100 million plus rights to the band, **Trauma** claims **Interscope** initially assigned **No Doubt's** recording contract to **Trauma** in 1995, but following **No Doubt's** subsequent multiplatinum success, **Interscope** breached the agreement by asserting that the band was still under contract to **Interscope**. Calls to **Interscope** were not returned by presstime.

The wedding of **KFBK/Sacramento** middayer **Tom Sullivan** and **Caroline McCabe** (sister of **R&R** Director/Charts & Formats **Kevin McCabe**) in St. Helena, CA last Sunday (5/25) turned out to be a hotbed of activity for both paparazzi and TV crews. Why would these particular nuptials draw so much attention? Could it have had something to do with **Sullivan's** best man ... **Rush Limbaugh**?

Countdown king **Casey Kasem's** wife **Jean Kasem** has formed her own TV production company called **Little Miss Liberty Entertainment**.

KNRK/Portland is one of the first stations in America to sign on for "Artists for a Hate Free America." The national program, designed to help thwart censorship, was put together by Portland-based advertising agency **Leopold Ketel & Partners**. The agency plans to work with bands like **Pearl Jam**, **R.E.M.**, and **Melissa Etheridge**.

One of the original station festivals, **WXKS (Kiss 108)/Boston's** Kiss Concert, returns for

its 18th year. This time, the lineup includes **Jor Bon Jovi**, **Shawn Colvin**, **Amber**, **Duncan Sheik**, **Jon Secada**, **Livin' Joy**, **Real McCoy**, **Richard Marx**, **Susanna Hoffs**, **Erasure**, **Merril Bainbridge**, **Paula Cole**, **Lisa Loeb**, **Sister Hazel**, **Cheap Trick**, and **Blessid Union Of Souls**.

Gone A-Courtin'

Former **WKNR/Cleveland** morning host **Mike Wolfe** pleaded guilty to misdemeanor charges this week as part of a plea-bargain that saw felony charges against him dropped. He had been indicted earlier this year after allegedly pocketing \$300 that was intended for **Sheila Baker**, a Woodmere, OH woman who enlisted him to raise funds for her children's medical care, the *Cleveland Plain Dealer* reported. Although the lesser charge carries a jail sentence of up to six months, probation is likely since it is **Wolfe's** first offense. **Wolfe's** contract was not renewed by the Cleveland all-Sports station this month.

WFANNY and **NBC-TV** play-by-play guru **Marv Albert** has pleaded "not guilty" to charges of assault and sodomy after he allegedly forced a woman to perform a sex act.

Rhythmic AC **KBKS/Seattle** becomes the "music mix of the '90s" and moves in a Pop/

Continued on Page 21

Rumbles, Pt. 1

- **WMMR/Philadelphia** PD/afternoon **Joe Bona-donna** comes off-air. Night slammer **Bubba John** takes his place, while morning sidekick **Elise Brown** segues to evenings.
- **WACO-FM/Waco, TX** OM/morning personality **Zack Owens** comes off-air for OM duties at all six **GulfStar** properties.
- **WEZX/Wilkes Barre-Scranton** PD **Rob Lipshutz** is named OM of **WBAX**, **WEJL**, **WEZX**, and **WQFM**. He'll continue to handle programming duties for **WEZX**. **WEZX** Promo. Dir. **Tony Policare** is named Marketing Dir.
- Classic Rock **WTBT/Tampa** PD/afternoon **Bob Walton** exits. **WTBT** & sister **WXTB** OM **Brad Hardin** adds programming duties.
- **WPRO-FM/Providence** interim MD **Davey Morris** becomes official.
- **KQIZ/Amarillo, TX** appoints Prod. Dir./middayer **Eric Stevens** PD/mornings.
- **WJMN/Boston** middayer **Mike McGowan** becomes MD/middayer at **WKSS/Hartford**.
- Classic Rock **WQMF/Louisville** will segue to a current-based Rock position in late June.
- At **Sandusky's** properties in Phoenix: Former **KUPD** MD/personality **J. David Holmes** returns to the airwaves, this time at **KDKB** for PM drive; **KDKB** night jock **Tracy Lea** is upped to MD; and Classic Rock **KSLX** morning host **Jon Russell** exits.

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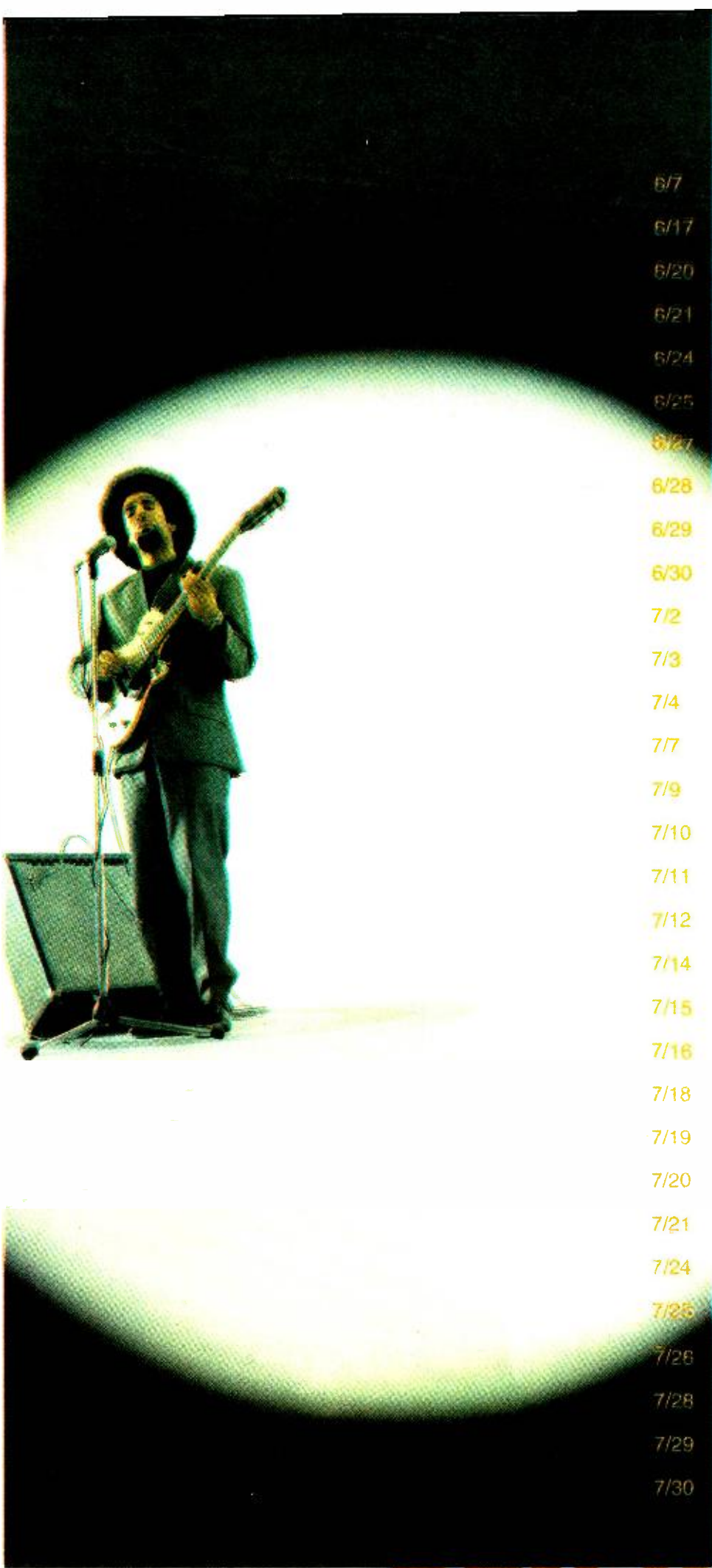
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- 6/28 NORTHAMPTON, MA
- 6/29 EDGARTOWN, MA
- 6/30 CHARLOTTE, VT
- 7/2 MONTREAL, QUE
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- 7/4 TORONTO, ONT
- 7/7 PONTIAC, MI
- 7/9 CHICAGO, IL
- 7/10 CHICAGO, IL
- 7/11 MADISON, WI
- 7/12 MINNEAPOLIS, MN
- 7/14 BOULDER, CO
- 7/15 DENVER, CO
- 7/16 SALT LAKE CITY, UT
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- 7/19 SEATTLE, WA
- 7/20 VANCOUVER, BC
- 7/21 VICTORIA, BC
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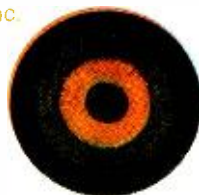
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PLENTY OF SOUND BITES HERE— Yesss, that's Marv Albert with WPXY/Rochester APD/MD JJ Rice.

Continued from Page 18

Alternative direction, much like crosstown **KPLZ**. But is it a smokescreen? The station is running jockless except for sweepers in which PD **Mike Preston** hints, "Our accountant 'Alice' is already saying we're making a big mistake." Preston then invites listeners to call him directly. Interestingly, the station started incorporating several crossover titles even as **ST** went to press. Former **KZHT/Salt Lake City** PD **Chet Buchanan** comes on board as APD/MD/afternoons.

Look for major management changes at **WFMS-FM & WGRL-FM/Indianapolis** after owner **Susquehanna** LMAs, then buys **NAC/SJ WGLD-FM**. **WFMS & WGRL** Station Mgr. **Charlie Morgan** will be **WGLD's** GM, while **WFMS** PD **David Wood** will become OM. Expect **WGRL** PD **Sam McGuire** to be

Rumbles, Pt. 2

- **WWLD/Tallahassee, FL** appoints MD **Orlando PD** and **Lee Reynolds** as consultant while retaining his PD stripes at sister **WBZE**.

- **WMRV/Binghamton, NY** nighttimer **Louie G** adds MD stripes.

- Former **KUTQ/Salt Lake City** PD **Ken Carr** is the new interim morning driver at **KHTN/Modesto, CA**.

- **WIXV/Savannah, GA** PD **Anthony Michaels** is named Dir./Prog. for **WBMQ, WIXV** and **WSGF**.

- **WFYV/Jacksonville** MD **Derek Myers** departs.

- **KSTP-AM/Minneapolis** PM driver **Jason Lewis** abandons his quest to become a "bimarket" talker. Lewis spent about a month doing ISDN double-duty as a mid-morning host on **WBT-AM/Charlotte** before deciding two shows a day was too much. A disappointed **WBT** has launched that 'ol nationwide search for a middayer.

- **Active Industry Research (AIR)** Rock Dept. Mgr. **Greg Mull** exits.

- The name game: **WIOQ/Philadelphia** interim Prod. Dir./swing man **Pat Gallagher** is looking at two career options. One, he could replace **WQNJ/Monmouth-Ocean's** **Mojo** (formerly **WDRQ/Detroit's** **JoJo**), who was let go after two days on the job. Or he could replace another **JoJo** at **WLAN/Lancaster, PA** — the one who took the other **JoJo's** **WDRQ** gig, calling himself **Domino**? And when all is said and done, will Gallagher call himself **MoJo**? *Oh no!*

RADIO & RECORDS



1

- **Seattle Supervisor: KMPS-AM & FM & KZOK-FM** VP/GM **Fred Schumacher** adds duties for **KRPM-AM, KBKS-FM & KYCW-FM**.
- **Rick Weinkauf** set as **WMJI/Cleveland** GM.
- **Tom Watson** welcomed at **KHTC/Phoenix** as PD.

5

- **Jim Scully** elevated to **Epic Records** Sr. VP/Sales.
- **Rolf Pepple** tapped as **WLTE/Minneapolis** VP/GM.
- **Greg Stevens** sails to **KQLZ (Pirate Radio)/L.A.** as PD.
- **NAB** proposes ownership limits: 25 AM/25 FMs nationally, with a 2/2 local ceiling.

10

- **Bruce Hinton** elevated to **MCA/Nashville** Exec. VP/GM.
- **Dean Goodman** upped to **Gilmore Broadcasting** Exec. VP/Radio Ops.
- **Jay Phillips** named **KXXY-AM & FM/Oklahoma City** OM.

15

- **Jan Thomas** elevated to **WNSI/Tampa-St. Petersburg** PD.
- **Jim Reese** selected **WNOE-FM/New Orleans** PD.
- **Gary Owens** joins **KPRZ/L.A.** for mornings.
- **Notable Quotes:** "I think it can work in all of the top 50 markets. It's a valid format with an appeal to a large portion of the market ... I can see it exploding as the Disco format did, but with much greater longevity" — **Rick Carroll** on the success of **KROQ/L.A.**

20

- **Don Wright** upped to **RCA Records** Nat'l Pop/Adult Promo. Dir.
- **Dan Mason** becomes **WPGC/Washington** PD.
- **Nina Gomez** elevated to **KCBQ/San Diego** MD.
- **Eric Chase** hired by **KFI/L.A.** for middays.
- **Judy McNutt** joins **KAWY/Casper, WY** as Advertising Consultant.

pped to OM for **WFMS & WGRL**.

As previously rumored in **ST**, **Cathy Hughes's Radio One** will move its headquarters — and its approximately 125 employees — from **Washington, DC** to **Baltimore**.

Congrats to red-hot **EMI Publishing**, which commands nine of the top 10 positions on this week's **R&R** Alternative chart.

A&M ups **Randy Spendlove** and **Scott Finck** to Nat'l Dirs./Pop Promo.

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Where Is The Talk Talent Hiding?

Here's how you can find and develop Talk talent

By Valerie Geller

Tired of listening to hundreds of tapes that sound like "wana be" Sterns or Limbaughs? So where is that hot next generation of Talk talent?

As more and more stations consolidate or take on syndicated shows, there is concern that the "farm team" (the smaller market stable of talent) is closing down. Growing talent is an investment. It is often cheaper on a short-term basis to go with a syndicated show. If you're looking at the long-term, however, developing your own talent can mean a big payoff in ratings.

It's Not Easy

Air talent can be difficult to manage. At times, they are volatile, sensitive, ego-driven, insecure, and need a lot of positive feedback and stroking. They are a challenge to already harried and overworked managers who roll their eyes and say, "Not again!"

But these are the very people who can perform, connect with the audience, and bring in huge numbers. It is always worth it to develop your own people. Don't give up because it is the harder, more challenging way to go. If the show hits, the rewards are huge.

So how do you begin to discover and groom tomorrow's radio stars while continuing to achieve the quality of programming you need today on-air? A plug for consultants here: Asking experts for help in finding people is one good way to go.

An easier (and obvious) way is to steal from your competition. Hire the great people from across the street. If that works, you are a genius. If not, nobody dies because you took a creative risk. On the other hand, hiring proven talent can be

expensive and does not automatically guarantee success.

Hire Smart

Although it's a good thing to have the assistance of a broadcaster (or consultant) who has traveled a similar road before, experience in the format doesn't matter as much as creative ability and brains, along with a willingness to take risks while trying new things. Letting go of ego is another consideration. (Does it really matter whose idea it was if it works?)

Another thought involves "hiring a guy from FM to do Talk, who says he can program great 'morning shows' all day long, and just dump the records." The concept seemed reasonable, but it generally didn't work out so great. Music guys were overwhelmed by the format. They know how to do formatics, but most of them had few answers when it came time to find talent, work with hosts, or help the sales department understand the product. It was also easier said than done in determining the on-air balance between fun and news, as well as community issues and heavy topical discussion.

One of the main problems with Talk is that it looks so easy. In reality, Talk talent emerges, develops, and grows. They don't usually pop up overnight. Talk talent, like a good wine, requires some aging and experience before it reaches that full bouquet.

My heart breaks every time I see nervous owners and managers scrutinizing monthly trends or quarterly numbers and dumping Talk tal-

ent or the whole format as a result. If these same managers planted a vegetable garden, they wouldn't be out there 10 days later demanding, "Why aren't the tomatoes up yet?"

Look In Front Of You

So where is the talent? I know this is obvious, but really listen to the tapes on your desk. Dr. Laura Schlessinger's tapes sat on a lot of desks before she was selected (as the fourth choice) for the advice show at KFI-AM/Los Angeles.

Having no idea of what you want to hear, air talent put together tapes in blind hope that they will be exactly what you are looking for at the moment. It's up to you to spot talent and potential. A good gauge is if you are listening to the tape when your phone rings. If you stop to pick up the phone, it probably wasn't powerful. But if your instinct is to keep listening to the tape, the talent is probably compelling and has potential.

In Talk, it's very tempting to listen for good voices, but I believe it is of secondary importance. The most important thing is what the talent is saying: Are they good storytellers? Are they focused? Smart? Do they sound like someone you'd like to hang out with? Did you learn anything new? Do they have an opinionated edge? Do you want to hear more when the tape is over?

Sometimes a look outside the traditional realm of broadcasters can reap big benefits. I have developed radio personalities who literally landed on my doorstep. While I was programming WABC/New York, we did a huge nationwide talent search looking for someone fun, interesting, topical, and loaded with personality. After listening to hun-

Some Tips On Creating Powerful Radio

- Describe everything. Speak visually to paint word pictures.
- Be real. Tell the truth.
- Never be boring. If you are bored, it is boring.
- If something big is happening today, drop what you had planned and go with it.
- Listen to your station.
- Do smooth and interesting transitions to other hosts and other elements. Do not "break for the news."
- Make it matter.
- Use "the little stuff" that makes the story.
- Bury the dead. If a story is overdone and you are turned off by it, drop it.
- Anything produced on tape should be perfect. No excuses!
- Brag about your stuff.
- Brag about other people's stuff.
- If you don't know something, it's okay to say so.
- Be who you are on the radio.
- Take risks. Try things.
- Dare to be great.

dreds of tapes and auditioning several people, it was clear that we still hadn't found the right person.

When the guy producing, screening calls, and running the board for our afternoon show asked to be considered for the job, I didn't take him

seriously at first. Then we talked.

He had a real feel for radio, had studied acting at Yale, had a wonderful ear for impressions, and was knowledgeable of current events. He was also funny. He was drawn to radio because his idol

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was the afternoon host — the guy he was producing. After putting him on-air on a trial basis, we realized the guy was a riot. For years, he had fine ratings on the station.

I've hired and worked with comedians, teachers, bus drivers, actors, musicians, cops, housewives, newscasters, lawyers, and factory workers who had personality and original stuff to say. Sometimes those experts who "guest" on your air can connect with an audience and work out as talent themselves. Look for potential and look for it everywhere.

Researching Personality

Many programmers and GMs would love it if they could look into a crystal ball to determine who's going to make it — and who's going to flop. There is no way to predict since there is really no way to research a product or person that the public has not yet experienced.

The only way to find out if it's going to work is to take a chance. Jump off that cliff and give talented people a shot — maybe a weekend or fill-in slot. See how it feels and trust your instincts. Give it some time. If the person has the ability to be creative and interesting, it will probably work out. If you believe in someone, take the chance. Not everyone in the building has to share your belief.

A prime example of having faith in a talent comes from another medium. You might recall that **David Letterman's** TV show found him in a midday slot, playing to housewives. And it failed. However, the management believed in Letterman's talent and decided to put him in the late night slot. The rest is history.

Just like finding the correct frame for a picture, they had to find out where the talent "fit." No amount of naysaying detracted the management from believing in

Letterman as a talent. They took the chance, reworked the show, and it paid off.

FM Talk

Make sure you are programming Talk for the right reasons. A quick glance at the stellar successes of **Rush Limbaugh** and **Howard Stern** has caused some PDs to place the format on their FM stations. The thinking was, "It must be about time to put Talk radio on the FM band, where the younger, more coveted demographics are."

It seemed so easy and made so much sense, all you had to do was stick it on FM right? Wrong! If FM Talk hasn't worked like it should have, it's not because of the FM band. It's how it's being done.

Bitterly disappointed that the "latest" thing in radio wasn't as easy as it looked and not immediately gratifying, people gave it a quick shot then dumped it fast. For those of you who haven't worked closely with the format, you'll be surprised to discover that Talk radio is high maintenance and very costly.

And you're dealing with active listeners who are not reluctant to pick up the phone to complain. It's emotionally expensive radio, which also hits hard on the pocketbook. Sponsors bail when they are offended, and listeners bail when they get bored. It takes a lot of time, care, talent, and proper promotion to build a Talk station.

If you don't have the money or aren't willing to spend it over the long haul of three years, forget the format. Do it right — or don't do it at all. The only way to build Talk is brick by brick. After you get the right talent and PD, give it time to grow.

A word of caution: Don't put all your eggs in one basket. Just putting Rush Limbaugh on the air is not a guarantee. If you live by Rush, you die by Rush if his numbers drop.

Not The Flavor Of The Month

Like anything that's perceived as this month's new flavor, FM Talk comes to us with an attitude — a pre-ordained image. I don't know who thought this stuff up but the conventional wisdom on FM Talk goes like:

- We need to be hip like MTV or Howard Stern ... but not vulgar or offensive like Howard and not music-oriented like MTV.
- It has to be young: 40-55 year-old hosts must be too old for this.
- We have to be outrageous to be noticed in our market
- We are not afraid to kick ass. (Except we don't realistically want to offend anybody, particularly all those nice advertisers who are a bit gun shy of anything controversial.)

News and News/Talk radio is one of the most solid and profitable formats in radio. And all of the stations that enjoy that stability and profit have given their stations time to grow. They were in the format because they liked it, believed in it, and knew it was good. They did not pay attention to "how hot it was or wasn't." These stations have developed fine local talent. They've taken a few chances and understand that Talk radio is talent and personality driven.

The very simple answer to whether Talk will work on FM is:

- If it is good radio.
- If it has time to grow.

Create Powerful Radio

What is powerful radio? Most PDs will tell you, "I know it when I hear it." The answer becomes more difficult when you try to pinpoint a more specific definition.

The essence of powerful radio is hearing anything on the air that rings true, causes you to feel, laugh, cry, smile, think, worry, or

Tips On Finding And Developing Talent

- Radio can be taught, but talent is rare. If you find the genuine article, hire them!
- Look for talent in non-traditional places, as well as the pile on your desk.
- Make a choice and stick with it.
- Don't pull the plug too soon if the results do not come immediately.
- Have faith.
- Motivate the talent with honest feedback and encouragement.

in some way genuinely react. It is anything that makes you want to keep listening to the radio station on the chance that it will happen again. (Many people listen to hours of Howard Stern, just hoping for that one belly laugh.)

There are some common threads that run through every great and powerful radio moment. The audience must care about what is being said. The content or topic must reach them and be relevant in some way. It can never be boring. If it is, listeners tune out.

The secret of personality radio is to have a personality. The best broadcasters in Talk are great listeners and great storytellers. Most have rich and full lives, and they use those experiences to filter what they see put it on the air in their own way.

The best ones hold up a mirror and reflect life. They talk about what is going on, what they see, notice, and feel. They are real people on the air. They talk about what bugs them and what makes them

react to current events, the news, or any other topics of discussion. They share themselves, and audiences feel connected to them.

Audiences like to feel that the person on the air is talking to them personally. The guy or woman behind the mic is their friend, someone who shares the same kinds of real life problems, life struggles, joys, and experiences. Humor helps, but you do not have to be a funny person to know when to go with a funny moment. This is about relationship between host and listener.

News/Talk consultant and former WABC/NY PD **Valerie Geller** conducts "Creating Powerful Radio"™ workshops. She is the author of "Creating Powerful Radio, A Communicator's Handbook" (M Street). Her company, **Geller Media International**, can be reached at (212) 580-3385 or faxed at (212) 787-6279. E-mail: vgeller@aol.com. Web site: <http://www.gellermedia.com>

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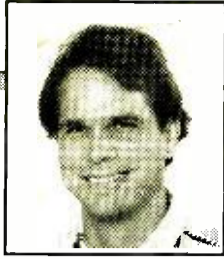
PERSONALITY	%FAV	%LIKE	%FAV&LIKE
<i>Dr. Gabe Mirkin</i>	14.7	42.1	56.8
Jim Bohannon	8.8	42.1	50.9
Harden, Brant & Parks	5.4	36.0	41.4
Dr. Laura Schlessinger	15.0	25.0	40.0
Dr. Joy Browne	6.8	25.4	32.2
G. Gordon Liddy	2.6	8.9	11.5
Howard Stern	2.4	7.7	10.1
Rush Limbaugh	4.0	6.5	10.6
Oliver North	1.1	5.9	7.0

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NEWSTRACK
BY MEDIABASE



STEVE WONSIEWICZ

SOUND DECISIONS

Wall Street Bullish On Indies

□ Financial community likes what it sees from independent imprints

A couple of executives at two of Wall Street's leading investment banks have financed new start-up labels over the past year. These two execs aren't by any means about to suggest the majors are losing their clout.

Rather, they're suggesting the overall business climate has shifted enough that independents are viable companies in which to invest.

Granted, the business world's view of the music industry is a little removed from what's usually discussed in this column. Nevertheless, I thought it would be interesting to see what these pros have to say about the industry for several reasons, especially given the relatively flat growth in album sales the past two years.

One, they have a vested interest in the industry, now that the execs are partners in companies that are trying to shake things up, such as **Red Ant**, **Alliance**, **H.O.L.A. Records** (Wasserstein Perella), **Volcano Entertainment**, and **SESAC** (Allen & Co.). Two, these men can unlock the vault to substantial sums of money and bankroll new players. Three, their opinions carry significant clout when it comes to how the fickle public financial market views the music business.

Observes Wasserstein Perella Managing Director **Townsend Ziebold**, "You have to look hard at what segments in which to invest, the content or the distribution-retail side. The distribution-retail side is feeling the ebb and flow of the content side more than the content side in some ways. That's because retail is

over-stored, and there are shifts away from traditional retailers toward the steep discounters like the superstores or mass merchants. That dynamic will take time to settle.

"When we look at the content side, which is where we put most of our money, you have to break it down between the overall trends and the trends toward indies versus majors. The reason we put money into the music field is because we believe there are three or four clear trends as to why indie labels will continue to be the market share gainers in the future."

Those factors, says Ziebold, include the consolidation of retail; more accurate, computerized tracking of sales; senior management turmoil at the major record companies; and what he calls "the fundamental desire" for artists to be on an indie label.

Greater Creative Freedom

Ziebold continues, "Putting aside the issue of distribution clout, we believe artists prefer to be on an independent label because there is more creative freedom and flexibility and more attention paid to the artists. Artists by their nature gravitate toward them.

"Over the past couple of years the majors have witnessed an evolution away from a management group of old-school executives who understood that music is, at the end of the day, an artistic business. A lot of those guys have been replaced by some managers — and this is taken to the extreme — who believe you can market music like Ivory soap. You put advertising and marketing dollars behind it, stick it on a shelf, and try to move it. Yet this industry is a very grass-roots business when it comes to breaking artists."

Ziebold says the recent push by the majors to market and promote hit albums for all they're worth also works in favor of the indies. "There

is more viable, so putting money into an indie is an interesting bet."

Commenting on Wasserstein Perella's recent record company investments, Ziebold says, "The problem with a start-up independent that doesn't have any catalog is that it is a very high-risk proposition. You need to put a lot of money into overhead before you get any music out. Therefore, we look for two things: The company either has to have a terrific niche or be run by proven managers.

"Red Ant made sense because we were backing an independent led by a management team that had run a number of major labels and had a strong track record of delivering profits. It was the best of both worlds.

"The reason we put \$20 million into **Jellybean Benitez's** H.O.L.A. Records is that it's a great niche. We believe the Latin market is sort of where **Motown** was in the '50s, serving a totally under-addressed demographic. The majors know how to sell Latin music, but they don't know how to sell bilingual Latin dance or hip-hop music to kids."

Wall Street veteran and Allen & Co. Exec. VP/Managing Director **Stanley Shuman** agrees that the current climate favors indies. "The risk-reward in the music business for people who have a good sense of talent and genres and can run a business properly is still excellent. In terms of content businesses, it has a much better risk-reward attraction than the film business, for example.

"I believe the percentage of sales for independents is going to grow. It was below 20% for the first time in a long while and I think it will pick up to well over 20%. That includes a number of boutique start-ups all the way to the **Interscopes** of the world.

"In terms of freedom of entry, independents are capable of being more relevant on an A&R basis and always seem to be better at finding new talent. The six majors have the advantage of tremendous distribution systems through which they can push a lot of product. And if they are able to aggregate a lot of that product, they will do extremely well over time. It's the same in the film business. Thus, an independent who successfully continues to find good, new talent will always be able to find a place for its content."

Finding the right executives to run

Record Company Wheelin' & Dealin'

11/95:	Jellybean Benitez starts H.O.L.A. Records with \$20 million investment from Wasserstein Perella.
2/96:	Universal Music Group buys 50% of Interscope for \$200 million.
4/96:	Tribal Records and MCA partner to form Twisted Records. Deal is estimated at \$20 million.
5/96:	Metropolitan Entertainment bows Hybrid Recordings backed by \$40 million from Ogden Entertainment.
7/96:	Al Teller forms Red Ant Entertainment backed by \$100 million from Wasserstein Perella.
8/96:	Teller sells Red Ant to Alliance Entertainment for \$40 million.
8/96:	Kevin Czinger buys Zoo Entertainment (later renamed Volcano Entertainment) from BMG North America for an estimated \$30 million, backed by Allen & Co.
8/96:	Capitol buys minority stake in Matador for a reported \$20 million.
10/96:	EMI purchases 50% stake in Priority for \$50 million.
10/96:	Zomba acquires Reunion Christian Music Group from BMG North America for an estimated \$20 million.
11/96:	Jimmy Jam and Terry Lewis form joint venture with Universal Music Group; deal is estimated at \$20 million.
11/96:	Multimedia newcomer N2K forms its own record label with Phil Ramone as President.
11/96:	Hollywood Records enters into joint venture with Bar/None; deal is estimated at \$30 million.
11/96:	Mercury acquires 50% stake in Capricorn for an estimated \$20 million.
12/96:	Richard Branson's V2 imprint buys controlling stake in Gee Street for a reported \$30 million.
1/97:	RCA buys Loud Records for an estimated \$30 million.
1/97:	Paradigm Music Entertainment purchases Big Deal Records for an estimated \$15 million.
2/97:	Volcano Entertainment inks joint venture with Global Soul Records (Gerald Levert) for an estimated \$15 million.
3/97:	Red Ant purchases 50% of Delicious Vinyl for an estimated \$25 million.

the companies, however, is another thing, say these pros. For one, the music business — rightly or wrongly — doesn't have the best reputation on Wall Street for management excellence. Says Shuman, "That's a fair observation, but I think that's true for about every business. Wall Street tends to get enamored of sectors without focusing enough on the individual management groups and whether they can succeed for fail in the given business environment.

"There will be money available for good managements with sound ideas and integrity in their business plans and personal qualities. When you get into an euphoric period, money gets thrown at prospects who might not be as good. Yet those are mistakes and that will continue to happen."

Commenting on his company's decision to back Volcano, Shuman says, "We got involved with [President/CEO] **Kevin Czinger** because of our confidence in him. Allen & Co. always makes money with people and not with things. Kevin has a good combination of management, financial, and operating skills and was in a position to take advantage of what we thought was a very advantageous-

ly structured opportunity to buy Zoo. We bought it on a sound basis with at least two solid acts with masters ready to be released.

"We really were looking at it not so much in terms of was it a good time or bad time in the industry, but if it was a good time for Kevin on that capital structure and with his content. Obviously, we thought it was."

Shuman isn't surprised given the music business attention on the Volcano, HOLA, and Red Ant-Alliance transactions that more business proposals are surfacing at Wall Street. "I've seen eight-to-10 small start-up music deals in the last two or three months. We've chosen not to go forward with them at this point, but there obviously are a lot of people in the market with either compilation businesses or who have one or two acts they are trying to build upon and want to raise money to take the next step.

"Some of them will get funded, but certainly not all of them. They are not substantial enough or raise to the level of Kevin or Red Ant in terms of their prospects. But there's a lot of activity."

When we look at the content side, which is where we put most of our money, you have to break it down between the overall trends and the trends toward indies versus majors. The reason we put money into the music field is because we believe there are three or four clear trends as to why indie labels will continue to be the market share gainers in the future.

— Townsend Ziebold

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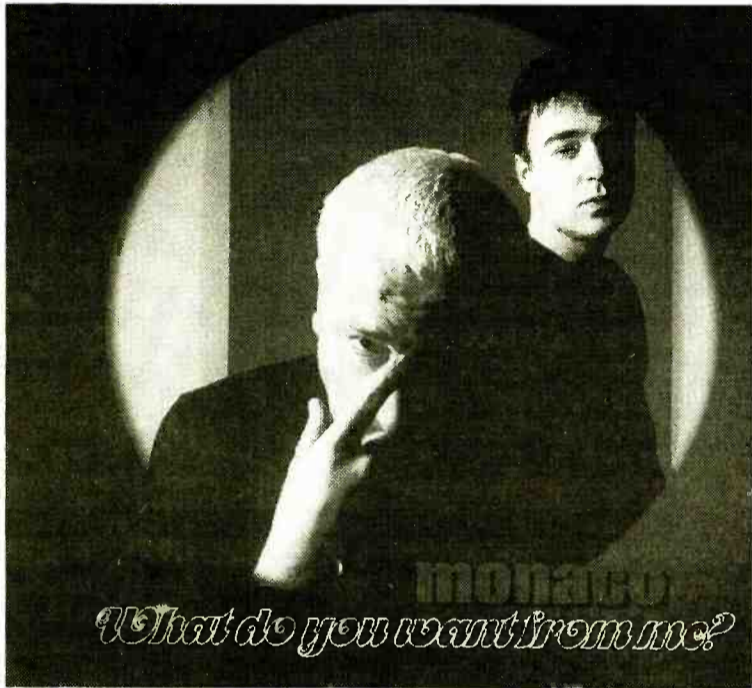
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RR LAUNCHING PAD

Alternative's New Order Stretches To Monaco

The timing couldn't be much better for **Polydor/A&M** act **Monaco**. The band, comprised of **New Order** bassist **Peter Hook** and guitarist **David Potts**, is riding a wave of excitement at American radio for British "pop 'n' roll."

The UK duo's new single — "What Do You Want From Me?" taken from the album "Music For Pleasure" — is being



Monaco

championed by the creme-de-la-creme of Alternative. Major market stations reporting the track include **KROQ-FM/Los Angeles**, **WKQX-FM/Chicago**, **KITS-FM/San Francisco**, **KDGE-FM/Dallas**, **WNNX-FM/Atlanta**, and both **XHRM-FM** and **XTRA-FM** in San Diego.

The quick embrace of the single, which was released in Europe several weeks ago, by those stations pleasantly surprised both Polydor and programmers alike. Observes **KITS MD Aaron Axelsen**, whose station has been playing the song for nearly 12 weeks, "This is proof that great music will surface, that this format can still find a record and break it based on the gut instinct of programmers. Even without a major promo push or record company hype, this record has grown organically through its own merit and surfaced at some really good stations."

For stations that have a history of playing New Order, Axelsen says the single is a natural. "There's enough familiarity there that New Order fans will immediately get it." Yet even for those who don't, he says "it's a strong enough record on its own accord."

Axelsen first played the sin-

gle on his specialty dance show, where it was a hit with listeners. "I brought it into the music meeting and told everyone

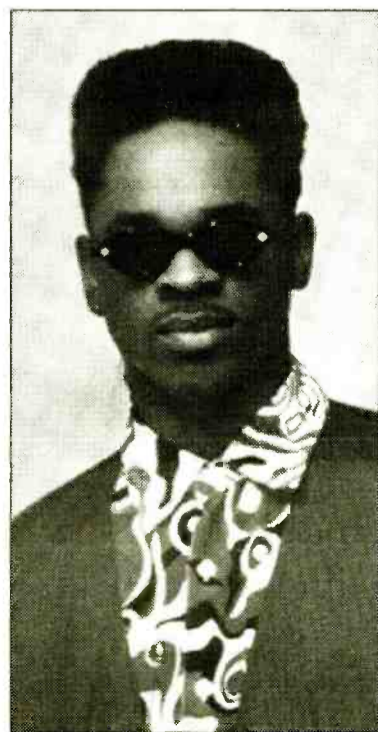
to new listeners. It's wide open for the band and this song."

Say It Again, Play It Again

Like Monaco, the song "Make Me Say It Again" from **Mint Condition's** **Stokely** can be added to the list of records the programming grapevine is starting to champion. The song, taken from the **Hollywood Records** soundtrack to the movie "The Sixth Man," has some prominent Urban supporters in stations such as **WGCI/Chicago**, **WEJM/Chicago**, **WCHB/Detroit** and **KMJM/St. Louis**.

WCHB APD/MD Vicki Preston says the song "is getting a great response from listeners. We're getting a lot of positive calls about it. **Mint Condition** has a great following in our market and **Stokely's** voice is something they are very familiar with: they're just responding well to it. It's crossing all demos. Young, old, it doesn't matter."

For a soundtrack that has sold only 15,000 units — mostly due to a disappointing box office showing of the movie — the album and single are striking a chord with listeners. Says **Preston**, "Our listeners have started to call us and ask for this particular song. It's definitely being consumer driven as well, from people who either saw the movie or have friends who bought the soundtrack."



Stokely

MUSIC NEWS & VIEWS

Disney World Feels The Vibe

Walt Disney World and **Vibe** magazine once again will join forces for a three-day music fest in celebration of **Black History Month**. Slated to perform during **Vibe Live!** at the **Magic Kingdom's** **Pleasure Island** resort are **Sean "Puffy" Combs** (aka **Puff Daddy**), **112**, **Zhane**, **Ginuwine**, **Dru Hill**, **Az Yet**, **Mint Condition**, **Changing Faces**, **Yvette Michele**, **Allure**, **DJ Kool**, **Run-D.M.C.**, the **O'Jays**, **Tracey Lee** and **B-Rock & The Bizz** — just to name a few. Additionally, **Vibe** will honor the **O'Jays** with its **Vibe Props Legend Award**.



O'Jays

Oasis. Here. Soon.

It's official — the new **Oasis** album, "Be Here Now," will be released in the U.S. by **Epic** on August 25. The 11-song set, produced by **Noel Gallagher** and **Owen Morris**, currently is being remastered. The track listings are also being finalized ... Former **Rolling Stones** bassist **Bill Wyman** is in the studio working on a new album said to draw from the popular blues and swing styles from the '30s, '40s, and '50s. Furthermore, artists such as **Eric Clapton** and **Jeff Beck** are lending a hand. The set could be released later this year.



Oasis

Desert Lucidity; Ragin' Dogg

Tour news: **EMI** platinum-plus rockers **Queensryche** will host a special fan-only concert at an undisclosed "remote desert location" in **New Mexico** on June 5. The performance, to be broadcast via satellite to more than 150 U.S. Rock stations, is not to be confused with the band's July 4 show at the **New Mexico State Fairgrounds** near **Albuquerque**. That date is part of **Queensryche's** official 40-city tour. In other **EMI** news, look for **EMI/Virgin** to issue previously unreleased material from **David Bowie** sometime in 1998. The songs will be culled from recordings made between 1969-1990 ... **Snoop Doggy Dogg** is making good on his desire to work with alternative artists. The rapper has completed work on the song "Snoop Bounce" with a **Zack de la Rocha**-less **Rage Against The Machine**. No word on when the song will be released ... **Ruffhouse/Columbia** rappers **Cypress Hill** have joined the **Smokin' Grooves** tour. **Cypress Hill** member **B-Real's** side project the **Psycho Realm** also will perform as part of the group's set ... **Alanis Morissette** fans will get a taste of two new songs that play over the opening and closing credits of her 90-minute longform video, "Jagged Little Pill, Jive." The songs are "Can't Not" and "No Pressure Over Cappuccino" ... Care to check out the latest handiwork from some of the world's hottest dance producers? Check out the dance music web site **Netmix** (www.netmix.com) for some remixes from **Frankie Knuckles**, **Armand Van Helden**, and **Victor Calderone**.



Queensryche

Closing Thoughts

Lastly, here's a quick a follow-up to last week's story on the efforts to raise money for noted drummer **Mark Craney**, who is seriously ill and in need of a kidney and pancreas transplant. Kudos go to **Hicksville, NY-based** manufacturer **Wings Digital**, which is donating 1000 CDS to the cause, and **QuadTeck Digital** of **Los Angeles**, which is remastering the recordings using its 32 SuperBit technology. A benefit concert originally slated for May has been rescheduled for sometime in August. For more information, contact **Go Forth Productions** at (818) 990-4039.

R&R TOP 20 OVERVIEW

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

RANK	ARTIST TITLE LABEL(S)	TOTAL PLAYS	TOTAL STATIONS/ADDS
1	WALLFLOWERS One Headlight (Interscope)	999	23/0
2	SHAWN COLVIN Sunny Came Home (Columbia)	985	24/0
3	VERVE PIPE The Freshmen (RCA)	884	28/0
4	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	857	26/0
5	DAVE MATTHEWS BAND Crash Into Me (RCA)	855	23/0
6	SISTER HAZEL All For You (Universal)	698	21/1
7	MEREDITH BROOKS Bitch (Capitol)	669	22/0
8	DUNCAN SHEIK Barely Breathing (Atlantic)	650	19/0
9	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	648	18/0
10	JEWEL You Were Meant For Me (Atlantic)	638	19/0
11	SHERYL CROW A Change Would Do You Good (A&M)	620	25/2
12	WHITE TOWN Your Woman (Chrysalis/EMI)	600	20/0
13	U2 Staring At The Sun (Island)	583	20/0
14	COUNTING CROWS Daylight Fading (DGC/Geffen)	508	23/0
15	SAVAGE GARDEN I Want You (Columbia)	505	13/0
16	INDIGO GIRLS Shame On You (Epic)	479	20/1
17	INXS Elegantly Wasted (Mercury)	474	15/0
18	TORI AMOS Silent All These Years (Atlantic)	420	12/0
19	TOAD THE WET SPROCKET Come Down (Columbia)	386	19/0
20	SHERYL CROW Everyday Is A Winding Road (A&M)	386	12/0

This sub-chart is ranked by total plays and combined from the custom chart function on R&R ONLINE. © 1997, R&R Inc.

PERSPECTIVE

BY

John Gehron



Talent has played a very passive role in many formats, but our business is starting to come out of a trend where [air personalities simply] read liner cards and positioning statements. There's an opportunity in Pop/Alternative for talent to be more foreground and active. Listeners really want to know about this music because it excites people. When you get that kind of excitement about music, people want to know about the songs and artists.

People listening to this format are also listening much more intently because of the lyrical quality. Unlike other formats where talent can get in the way and interfere with the music flow, there's a great chance for Pop/Alternative talent to make emotional connections with listeners. This is extremely encouraging because, as a whole, our business wasn't doing a very good job in this area. As we start developing formats that get listeners more heavily involved with our stations, it gives us a need to involve talent in what we do.

Morning drive is also something that will be a big need for Pop/Alternative stations. There's an opportunity to have females play the lead role, which is quite a shift from what has been the normal routine in our business.

John Gehron is co-COO of Boston-based American Radio Systems.

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



New & Active

DMC How Bizarre (Mercury)
Total Plays: 350, Total Stations: 15, Adds: 1

DEPECHE MODE It's No Good (Mute/Reprise)
Total Plays: 350, Total Stations: 16, Adds: 2

SUBLIME Santeria (Gasoline Alley/MCA)
Total Plays: 322, Total Stations: 14, Adds: 2

MATCHBOX 20 Push (Lava/Atlantic)
Total Plays: 283, Total Stations: 11, Adds: 0

WALLFLOWERS The Difference (Interscope)
Total Plays: 243, Total Stations: 12, Adds: 1

HANSON Mmm Bop (Mercury)
Total Plays: 238, Total Stations: 6, Adds: 0

JAMIROQUAI Virtual Insanity (Work)
Total Plays: 206, Total Stations: 10, Adds: 0

TONIC If You Could Only See (Polydor/A&M)
Total Plays: 184, Total Stations: 9, Adds: 0

ABRA MOORE Four Leaf Clover (Arista Austin/Arista)
Total Plays: 182, Total Stations: 8, Adds: 1

MIGHTY MIGHTY BOSSTONES The Impression... (Mercury)
Total Plays: 159, Total Stations: 8, Adds: 0

Songs ranked by total plays

Contributing Stations

KAMX/Austin, TX (HAC)
WBMX/Boston, MA (HAC)
WLUP/Chicago, IL (HAC)
WTMX/Chicago, IL (HAC)
KALC/Denver, CO (HAC)
KXPX/Denver, CO (AA)
WHYT/Detroit, MI (Alt)
KVSR/Fresno, CA (HAC)
WJBX/Ft. Myers, FL (AA)
KMXB/Las Vegas, NV (HAC)

WLIR/Long Island, NY (Alt)
KYSR/Los Angeles, CA (HAC)
WPLL/Miami, FL (HAC)
WDBZ/New York, NY (HAC)
WPTE/Norfolk, VA (HAC)
KTNP/Omaha, NE (HAC)
WSHE/Orlando, FL (HAC)
WPLY/Philadelphia, PA (Alt)
KZON/Phoenix, AZ (Alt)
KZZP/Phoenix, AZ (HAC)

KBBT/Portland, OR (HAC)
WDCG/Raleigh, NC (CHR/P)
KZZO/Sacramento, CA (AA)
KENZ/Salt Lake City, UT (AA)
KFMB/San Diego, CA (HAC)
KLLC/San Francisco, CA (HAC)
WVRV/St. Louis, MO (AA)
WHPT/Tampa, FL (AA)

28 Total Stations

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

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Mercury Pays Tribute To Black Music Month



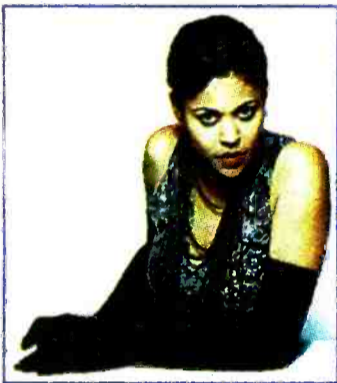
VANESSA WILLIAMS
Soon to introduce her new album
"Next"



TONY TONI TONE
"House Of Music"



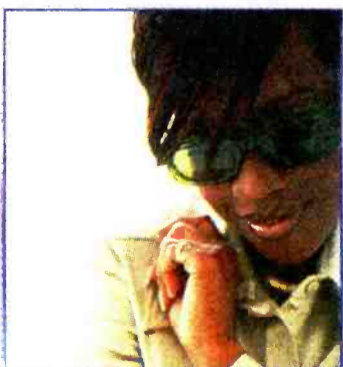
BRIAN MCKNIGHT
Coming soon with
"Anytime"



CRYSTAL WATERS
From the upcoming album
"Crystal Waters"



ILL AL SKRATCH
"Keep It Movin'"



GINA THOMPSON
"Nobody Does It Better"



THE LAST POETS
"This Time Has Come"

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and soul of the artist
and the people who make
it happen – *everyday!*



WILL DOWNING
Coming soon with
"Invitation Only"



40 THEVZ
"Honor Amongst Thevz"



SEKOU SUNDIATA
"The Blue Oneness Of Dreams"



DIAMOND
Introducing
"Hatred, Passions and Infidelity"

URBAN CROSSROADS



WALT LOVE

As we kick off another Black Music Month, it's apparent both Urban radio and the music it plays are nearing a crossroads. It has already been a watershed year for African-American radio professionals. While several prominent execs have amassed greater power and influence via the new Telecommunications Act — witness **Verna Green** in Detroit; **Bruce Demps** in Memphis; **Ernest James** (who now oversees seven **Clear Channel** stations in New Orleans); or the mother-son team of **Kathy Hughes** and **Alfred Liggins**, who operate **Radio One**, arguably the most expansive black-owned radio group in the country today.

But some will argue consolidation will prevent additional African Americans from achieving GM positions at major-market stations, and they could practically

give up any hope of station ownership in any **Arbitron**-rated market. In this issue, Urban Editor **Walt Love** spoke with several key radio executives about this and other issues affecting the black radio community today.

Then there's the music ... the splintering of Urban formats is offering African-American consumers a greater variety of black music than ever before. But is this a good thing? It certainly brings greater respect to the emerging Urban AC format, but what happens to the younger-skewing formats as a result? **R&R** speaks with successful PDs and record executives for their perspectives.

'BE PREPARED': Watchwords For The Future From WJLB & WMXD's Green

With Telecom Act's passage, Urban's market intelligence is now top priority

WJLB & WMXD/Detroit Sr. VP/GM Verna Green has this straight-forward advice for up-and-coming Urban programmers and air talent: Be prepared for tougher competition. If you've been coasting on "armchair" programming and on-air presentation, you better start sharpening your respective skills.

While that might sound harsh, Green's 15-year tenure in the radio industry is a result of her ability to stay on top during the peaks and valleys that are so much a part of the business. That's why she's not jumping to any conclusions about the results of the multitude of changes put in motion since the passing of the Telecommunications Act.

Complex Communication

"At this moment, it's too early to tell the impact of the telecom act," she says. "If you look at station owners who were in place before telecom, it's the same now. However, in the case of at least one organization, it's become bigger. For African Americans who are working at the radio stations — particularly the major-market stations — many of those stations were owned by white people anyway. But the fact that many of these stations have been purchased recently means that someone has recognized the value of the station."

As far as how her stations and position have changed, she points out, "Well, I've had a title change. As the corporation gets bigger, the title kind of diminishes a little bit. I have someone who's geographically more distant to report to. The communications aspect gets complex. And there are many more people to respond to. So in terms of the day-to-day activities, at least in this relatively new situation, it takes a little bit longer to get through the day."

"The demands on Urban radio are going to become greater. Up until about five or six years ago, for those successful stations that were considered [cash cows] with little to no resources, that day is quickly changing because more big players are interested in Urban radio. That being the case, there is the recognition that there are dollars to be fought over, not just to be assumed."

"The level of competition in Urban-formatted stations of all types is going to become more intense. I would not be surprised to see even more players in Urban radio. But clearly, it's not a shoestring operation anymore. And for anyone contemplating getting into the

format who thinks this will continue to be a low-cost operation of the days of yore, they're in for a rude awakening."

Musical Direction

When it comes to the music, Green does not anticipate any major changes for the format. "Hip-hop definitely will survive, though it may change form. Currently, you hear a lot of jazzy-sounding hip-hop, but as long as there are creative people out there with the will to express themselves, what we're calling hip hop will keep regenerating itself. I don't think it will go away, nor should it."

"The classic R&B will be popular because people can still sing it, and you don't have to have a quick ear like you have to have for rap to understand what is being said. The baby boomers still love it, and it has many more years."

"The one aspect of the future that is going to be particularly challenging is finding good on-air talent, marketing talent, and programming talent, because for so long the alchemy of the music has been within the heads of the programming directors and the talent. Now that even our

music has been treated to different scientific examinations, many people feel they can do what has been done previously by African-American program directors.

"So with the research available now that causes the stations to be so competitive, program directors at African-American targeted stations, particularly if the PD is African American, are going to have to be prepared on a whole different level. Moreover, the research is going to be much more involved than



VERNA GREEN

simple callout research and occasional music testing or something else the corporation sticks in the budget for you. Market intelligence is going to be exceptionally important; there can be no 'armchair' programming."

What's more, Green feels that as the station goes up in price, so will the expectations of ratings delivery from both the PD and on-air talent. "So anybody who is still interested in being on-air and believes they can just show up and open a mic, they're going to have a very short career. The competition nowadays requires that you know your market, not just your music. Many announcers have been fairly lucky in that all they have to do is play good music. But it's going to require a lot more than that."



“

The competition nowadays requires that you know your market, not just your music. Many announcers have been fairly lucky in that all they have to do is play good music. But it's going to require a lot more than that.

”

Show Me The Money!

Looking for a demographic that has greater spending power than Australia, Switzerland, Argentina, Sweden, India, Sweden, or the Netherlands? Try targeting the \$324 billion earned each year by our country's African-American population. And there will be more where that came from: Between 1990 and 1995, African-Americans' income grew by 23%.

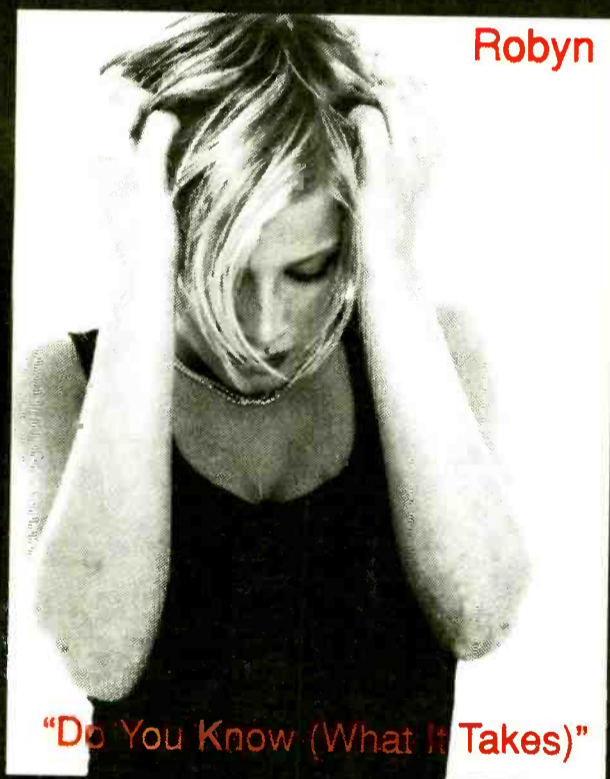
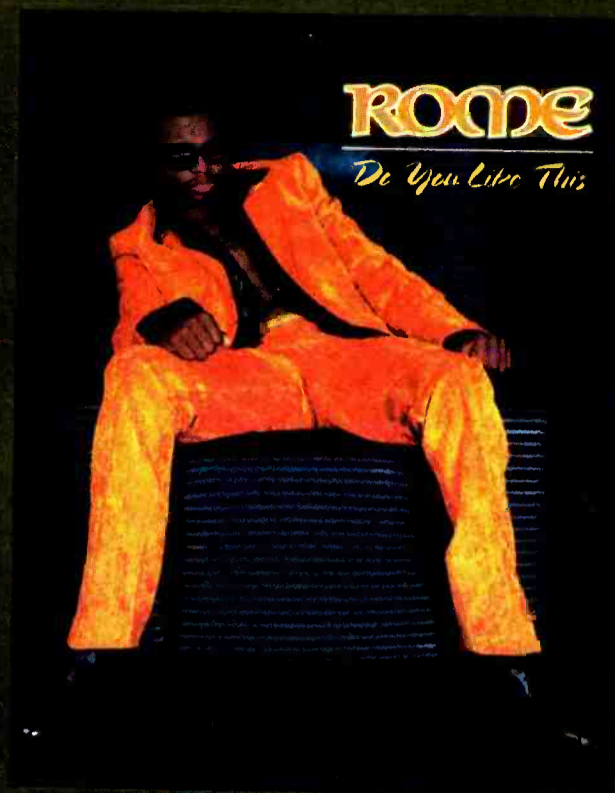
Source: Katz Radio Group, 1995 World Bank Atlas

Radio Execs

NOW
IS THE
TIME

RCA

TURN
US
UP!



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Becoming Better Broadcasters As Format Tightens Focus

WCKX/Columbus, OH VP/GM

**Charles Richardson strengthens
his commitment to quality radio**

It's a cold, hard post-Telecommunications Act world out there and WCKX/Columbus, OH VP/GM Charles Richardson is ready for it. His outlook: The act has forced many broadcasters to strengthen their commitment in the Urban format by tightening the focus and preparing for change.

"The Telecommunications Act has made us better broadcasters," he explains. "In Birmingham, we were able to institute a lot of stronger marketing and advertising strategies, we relied more heavily on research as far as music and formats, and we added more structure to our programming commitment. At one point, Urban had to be all things to all people. But we had to get more specific in who we were trying to target. As it relates to **Blue Chip**, in this climate, it seems that you're either a buyer or a seller. I was very attracted to Blue Chip because they had a vision of growth in their future and I wanted to be a part of that.

"Another major effect is the reduction of African-American ownership and the further segmentation of the Urban format in general. When I first started in broadcast management, there were over 200 African-American owners, and I know that number is down significantly."

Structure, Tighter Playlists

"I think the formats are going to be much more structured, much more researched. Tighter playlists. Playing safe research music. There will be less community involvement and

a more music-intensive focus. And more large corporate ownership involved.

"The bigger issue is who controls the information that is presented to the African-American community by a radio station. And it's important as African-American broadcasters to let the government know they are responsible because the airways are a public trust and they are responsible to try to keep it open to the public and allow for more diversified ownership."

As for radio's branching out via satellite, Richardson is not a big proponent. "I think it takes away from the personal touch in each individual market. One of the strengths of radio is to be reachable and touchable, and when you have people broadcasting from other areas in the country, it doesn't readily allow for that."

One area Richardson doesn't see changing in a big way is the music. "I believe the same R&B, urban contemporary music will be popular in the next century. Artists like **Toni Braxton, Whitney Houston, Blackstreet, Babyface**, those kind of artists will be strong and viable as we go into the next millennium. As far as hip hop and rap, I think it's going to be alive and well. It's my hope personally that the negative, violent obscene segment of that music won't be as prevalent. Hopefully through positive artists like **L.L. Cool J, Salt-N-Pepa, and Heavy D** (to name a few) that type of hip hop/rap music will continue to grow and be popular."



CHARLES RICHARDSON



“
Formats are going to be much more structured, much more researched. Tighter playlists. Playing safe research music. There will be less community involvement and a more music-intensive focus.”

Urban Radio Grows Up

True or false: Fragmentation has separated the Urban audience into two distinct groups — the upper-demo Urban AC audience and the younger-demo Urban Contemporary audience. **False!** While Urban AC's audience does draw an overwhelming amount of its listeners (70.8%) from the 25-54 demo, it hasn't gained those listeners at the expense of UC's demographics. Check out these UC audience composition comparisons:

	1984	1996
12-24	47.8%	37.9%
25-54	47.7%	53.9%

Source: Katz Radio Group (based on Arbitron data)

Radio Execs

"when you talk about love"

"Patti, awesome as ever!!!"

-Jahmillah Muhammed
APD-MD-WVAZ/Chicago

Urban Chart Debut **30** Breaker

Urban AC Chart Debut **22** Breaker

First 2 weeks and already over 1000 spins/
Over 13 million in audience

Some Stations Really "Talking About Love"

WQHT	WKKV	WEJM	WILD
WCDX	WPEG	WBLX	WQUE
WTUG	WSGF	WTLC	WQOK
WJHM	KRBV	WQOK	KSJL
WCHB	WVAZ	KIPR	KATZ
KMJM	WALR	KKKS	WROU
WMMJ	KDKO	KPRS	WUSL
WAMO	WKXI	WZFX	WYLD
WWWZ	WPHI	WWIN	WEDR
WZHT	WWDW	KTBT	WIKS
WTMP	WJTT	KJMS	KCEP
WDZZ	KMIJ	WZAK	KMJQ

You
Talk
About

Patti LaBelle

The New Single By
Jimmy Jam And Terry Lewis

Her Forthcoming Album **FLAME**
In Stores June 24th

The Tonight Show performance-
June 23rd

Single in stores - **July 1st**

The Today Show performance-
August 1st

"Patti is back with a smash
for the summer [with an]
out of the box add"

-LeBron Joseph PD-
WYLD/News Orleans

"Patti brings back the hit
sound of the 80's with the
style and flair of the 90's"

-Skip Cheatham PD-
KKD/Dr. ILLas

Produced by Jimmy Jam and Terry Lewis for Flyte Tyme Productions, Inc.
Co-produced by Big Jim Wright for Flyte Tyme Productions, Inc.
Management: L. Armstead Edwards/ PAZ, Inc.

Visit Patti At: www.pattilabelle.com

MCA

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African-American Community Will Benefit From Changes

Urban's ability to reach its audience will add to its overall value and 'explosive' growth

The impact of the Telecommunications Act has opened several exciting avenues for Urban radio. As VP/GM of Clear Channel's Memphis metroplex: KWAM-AM, WDIA-AM, KJMS-FM & WHRK-FM, Bruce Demps sees the changes as benefiting the African-American community.

"The impact on Urban radio — at least in Memphis — is we now have stations that complement each other rather than compete with one another. We have a true UAC, a true UC station, and WDIA

continues to try to superserve from a community standpoint almost as a full-service radio station with talk as well as music. And lastly, we have a contemporary Gospel station that plays music 24-hours-a-day, seven days a week.

"Prior to the telecom act, you would have stations trying to be all things to all people because that's what was necessary from a business

standpoint. But with Clear Channel operating these four stations, we can superserve four sectors of the African-American population."

Keep Stations On Target

Demps continues to sharpen his delegation and coordinating skill since he went from opening stations with 35-40 employees to well over 100 workers. "The GM has to do a better job not coordinating departments, but coordinating the activities of various stations. So you have to delegate and have the kind of management team in

place that can keep the respective stations on target and allow me to keep the stations complementing each other rather than competing against one another.

"I believe that the Urban sector of the radio business will continue to see explosive growth. More dollars are being invested by the major corporate players in Urban radio because the value of reaching

that audience continues to increase as a result of so many changes that have taken place in our world. As the revenue opportunities stand, it will be greater investments in the format. That's the exciting part as we move forward, the explosive growth taking place with Urban station revenues that have fueled greater emphasis on protecting those franchises in those respective markets. Those who are really close to it will see the difference over the next three to four years."

Music Will Reflect Lifestyle

The vast changes in the music scene in the last two to three years gives Demps pause when it comes to predicting where urban music is headed. "The record companies are going to continue to provide the audience with music that reflects

the lifestyle and the circumstances that our community happens to be in. Whether we define it as being rap or hip hop, I don't know. Whether or not it gets extensive airplay really is reflected by some of the political issues that are out there surrounding rap-oriented product or hip hop-oriented product."

WDIA
AM 1070

Smooth
100.1 FM
KJMS

K97
WHRK

“

More dollars are being invested by the major corporate players in Urban radio because the value of reaching that audience continues to increase as a result of so many changes that have taken place in our world.

”



BRUCE DEMPS

Family Matters

Plan plenty of singles-minded promotions for your Urban audiences. In the 18+ demo, an overwhelming 71% of UC listeners and 61% of Urban AC listeners are unmarried. But there's also a good share of single parents: 60% of the UC listeners and 59% of the Urban AC listeners have at least one child in their household.

Source: Scarborough Qualitative Research

Radio Execs

URBAN CHART 49-46

ALREADY ON THESE GREAT STATIONS:

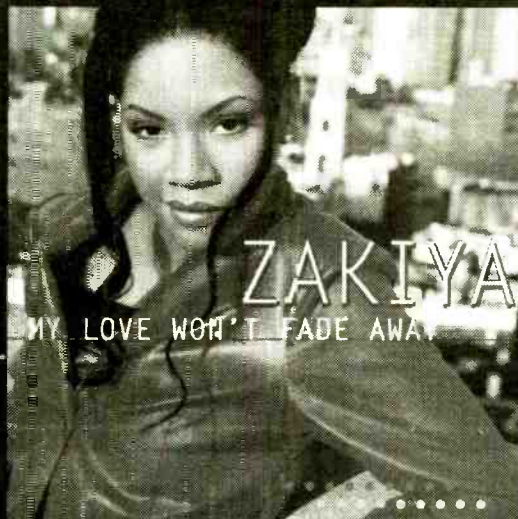
- WCHB WJFX
- WJLB WJTT
- WAMO WHNR
- WIZF WTKT
- KPRS WTMG
- WKKV WEUP
- WNCV WDZZ
- WCKX WFLM
- WJZA WTLZ
- KSJL WZFX
- WTLC KDKS
- WQUE KMJJ
- WHRK WJZD
- WQQK WIBB
- WGZB KIIZ
- KVSP WEAS
- WXQL WRKE
- WPLZ WFXE
- KJMM WESE
- WKGN WJJN
- WEMX WYNN
- KIPR KBCE
- WYCK KZWA
- WPAL WJMG
- WWWZ WLJM
- WWDM KRVV
- KNEK KYEA
- KRRQ KHRN



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Produced by Rex Rideout for Uncle Buddies Music Inc.
Executive Producer: Ric Wake for W&R Group

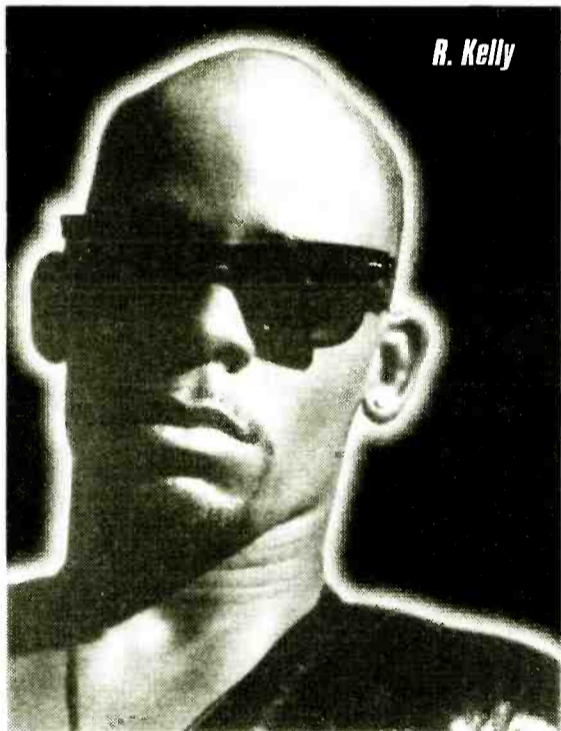
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URBAN POWER GOLD

R&R's exclusive Top 100 of the most-played Urban titles

ARTIST	Title	Year
1	MONTELL JORDAN This Is How We Do It	95
2	NOTORIOUS B.I.G. One More Chance	95
3	TOTAL #/NOTORIOUS B.I.G. Can't You See	94
4	BRANDY I Wanna Be Down	94
5	BRANDY Best Friend	95
6	BLACKSTREET Before I Let You Go	94
7	KEITH SWEAT Make It Last Forever	87
8	GEORGE CLINTON Atomic Dog	83
9	TLC Waterfalls	94
10	R. KELLY Your Body's Callin'	93



R. Kelly

11	R. KELLY Bump 'N' Grind	93
12	MARVIN GAYE Let's Get It On	73
13	TLC Creep	94
14	KUT KLOSE I Like	95
15	BOYZ II MEN Water Runs Dry	94
16	MARVIN GAYE Sexual Healing	82
17	BROWNSTONE If You Love Me	94
18	BRANDY Baby	94
19	GROOVE THEORY Tell Me	95
20	ISLEY BROTHERS Between The Sheets	83
21	ART OF NOISE Moments In Love	86
22	AARON HALL I Miss You	94
23	HEATWAVE Always And Forever	78
24	DEBRA LAWS Very Special	81
25	NOTORIOUS B.I.G. Big Poppa	94
26	GUY Piece Of My Love	89
27	BOYZ II MEN On Bended Knee	94
28	BOYZ II MEN I'll Make Love To You	94
29	TLC Baby-Baby-Baby	92
30	BABYFACE Never Keeping Secrets	93
31	CHERYL LYNN Got To Be Real	78
32	FUNKADELIC (Not Just) Knee Deep (Part 1)	79
33	SWV I'm So Into You	93
34	SWV Right Here/Human Nature	92
35	MARY J. BLIGE Real Love	92
36	PARLIAMENT Flashlight	77
37	BARRY WHITE Practice What You Preach	94

Notorious B.I.G.



38	KEITH SWEAT I Want Her	87
39	TEVIN CAMPBELL I'm Ready	93
40	JODECI Come & Talk To Me	91
41	BABYFACE When Can I See You	93
42	EN VOGUE Hold On	90
43	MARY J. BLIGE My Life	94
44	SOUL FOR REAL Candy Rain	94
45	DEELE Two Occasions	87
46	ZAPP Computer Love	86
47	JANET JACKSON That's The Way Love Goes	93
48	SOUL FOR REAL Every Little Thing I Do	94
49	RICK JAMES & TEENA MARIE Fire And Desire	78
50	TONY TERRY With You	90

Blackstreet



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-Geraldo Rivera

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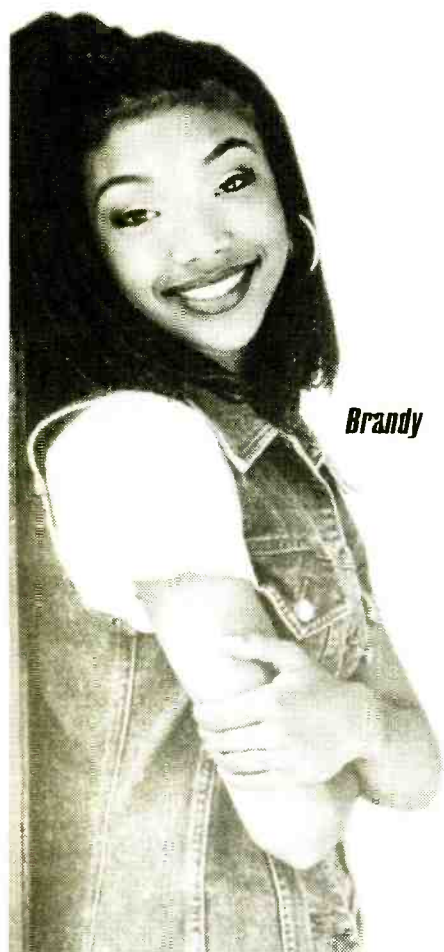
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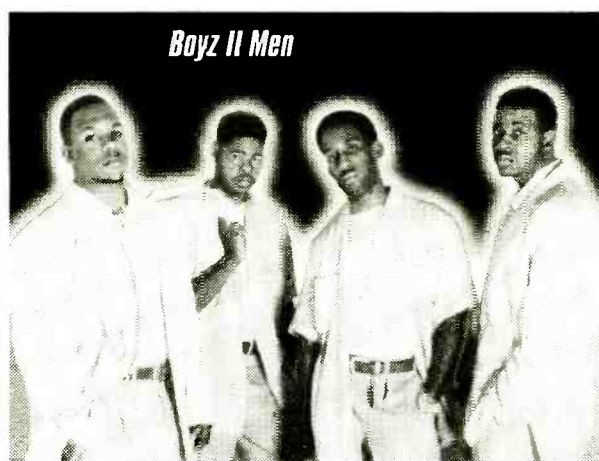
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URBAN POWER GOLD

ARTIST	Title	Year
51	ZHANE' Hey Mr. D.J.	93
52	GAP BAND Outstanding	82
53	RICK JAMES Give It To Me Baby	81
54	JODECI Feenin'	94
55	DENIECE WILLIAMS Silly	81
56	JODECI Forever My Lady	91
57	AALIYAH Back And Forth	94
58	PRINCE Adore	87
59	EN VOGUE My Lovin' (You're Never Gonna Get It)	92
60	AFTER 7 Ready Or Not	89
61	MARY J. BLIGE Sweet Thing	92



Brandy



Boyz II Men

62	SOUL II SOUL Back To Life	89
63	SHIRLEY MURDOCK As We Lay	86
64	SILK Freak Me	92
65	TEVIN CAMPBELL Can We Talk	93
66	JODECI Stay	93
67	MAZE //FRANKIE BEVERLY Before I Let Go	81
68	BOYZ II MEN End Of The Road	92
69	PRINCE When Doves Cry	84
70	BABYFACE Whip Appeal	89
71	EARTH, WIND & FIRE Reasons	75
72	MARY J. BLIGE Love No Limit	92
73	SHALAMAR This Is For The Lover In You	81
74	BROWNSTONE Grapevyne	95
75	TOM BROWNE Funkin' For Jamaica	80
76	ZAPP More Bounce To The Ounce	80
77	TONI BRAXTON Love Shoulda Brought You Home	92
78	EMOTIONS Best Of My Love	77
79	LUTHER VANDROSS Never Too Much	81
80	SWV Weak	93
81	ISLEY BROTHERS For The Love Of You	75
82	PATRICE RUSHEN Forget Me Nots	82

83	L.T.D. Love Ballad	76
84	R. KELLY Seems Like You're Ready	94
85	TONI BRAXTON Another Sad Love Song	95
86	JOHNNY GILL My, My, My	90
87	NEW EDITION Can You Stand The Rain	88
88	MARY JANE GIRLS All Night Long	83
89	MINT CONDITION Breakin' My Heart (Pretty...)	91
90	BRIAN MCKNIGHT Crazy Love	94
91	PRINCE I Wanna Be Your Lover	79
92	MARY J. BLIGE I'm Goin' Down	94
93	XSCAPE Just Kickin' It	93
94	CHANTAY SAVAGE I Will Survive	95
95	ONE WAY Cutie Pie	82
96	MICHEL'LE Something In My Heart	90
97	ZHANE' Sending My Love	94
98	SOUL II SOUL Keep On Movin'	89
99	MARY J. BLIGE You Remind Me	91
100	MTUME Juicy Fruit	83



Marvin Gaye

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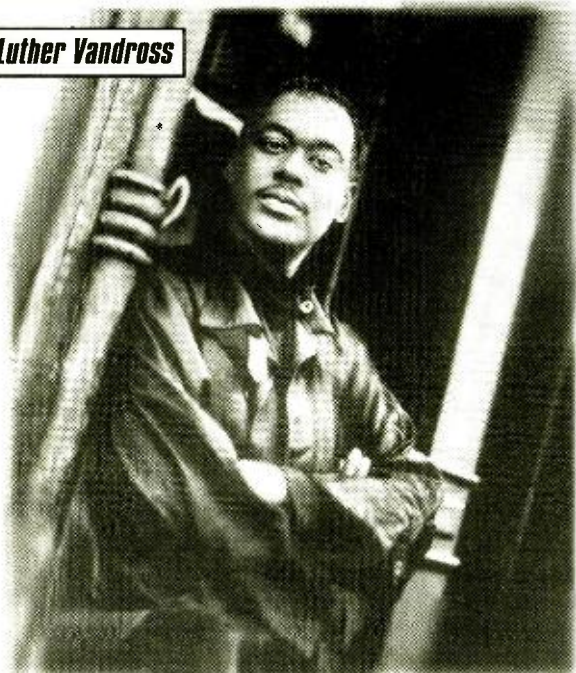
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URBAN AC POWER GOLD

R&R's exclusive Top 100 of the most-played Urban AC titles

ARTIST	Title	Year
1	LUTHER VANDROSS A House Is Not A Home	81
2	LUTHER VANDROSS Superstar	84
3	MARVIN GAYE Sexual Healing	82
4	TEDDY PENDERGRASS Close The Door	78
5	EARTH, WIND & FIRE Reasons	75
6	TEDDY PENDERGRASS Turn Off The Lights	74
7	ANITA BAKER I Apologize	94
8	MARVIN GAYE What's Going On	71
9	MAZE f/FRANKIE BEVERLY Joy And Pain	81
10	L.T.D. Love Ballad	76

Luther Vandross

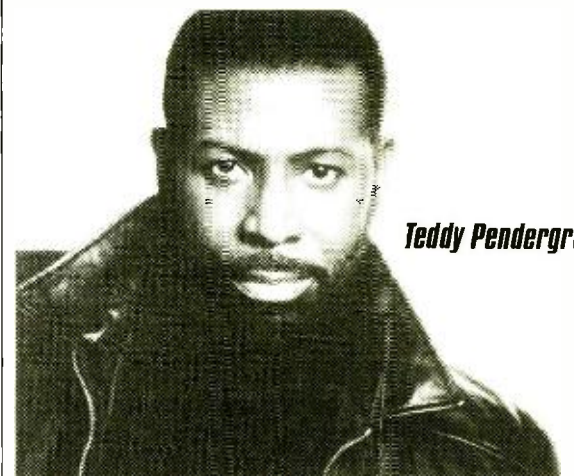


11	TEMPTATIONS Just My Imagination (Running...)	71
12	PEABO BRYSON I'm So Into You	78
13	ISLEY BROTHERS Between The Sheets	83
14	FREDDIE JACKSON Jam Tonight	87
15	ARETHA FRANKLIN Respect	67
16	BABYFACE Whip Appeal	89
17	PATTI LABELLE If Only You Knew	84
18	DELLS A Heart Is A House For Love	91
19	EMOTIONS Don't Ask My Neighbor	77
20	BARRY WHITE Practice What You Preach	94
21	TEDDY PENDERGRASS Come Go With Me	79
22	DENIECE WILLIAMS Silly	81
23	AL GREEN Let's Stay Together	71
24	BABYFACE Never Keeping Secrets	93
25	MAZE f/FRANKIE BEVERLY Before I Let Go	81
26	TEDDY PENDERGRASS Love T.K.O.	80
27	GAP BAND Outstanding	82
28	LUTHER VANDROSS Never Too Much	81
29	MARVIN GAYE Let's Get It On	73
30	MTUME Juicy Fruit	83
31	O'JAYS Stairway To Heaven	76
32	TEVIN CAMPBELL Can We Talk	93
33	GQ I Do Love You	79
34	EARTH, WIND & FIRE Can't Hide Love	76
35	DEELE Two Occasions	87
36	CON FUNK SHUN Love's Train	82
37	WHITNEY HOUSTON You Give Good Love	85



Maze f/Frankie Beverly

38	DRAMATICS In The Rain	72
39	RUFUS & CHAKA KHAN Ain't No Body	83
40	FREDDIE JACKSON Rock Me Tonight (For Old...)	85
41	KEITH SWEAT Make It Last Forever	87
42	JOHNNY GILL My, My, My	90
43	P. LABELLE & M. MCDONALD On My Own	93
44	STAPLE SINGERS I'll Take You There	72
45	O'JAYS Forever Mine	79
46	ANITA BAKER You Bring Me Joy	86
47	ANITA BAKER Sweet Love	86
48	PEABO BRYSON Feel The Fire	78
49	KARYN WHITE Superwoman	88
50	HEATWAVE Always And Forever	78



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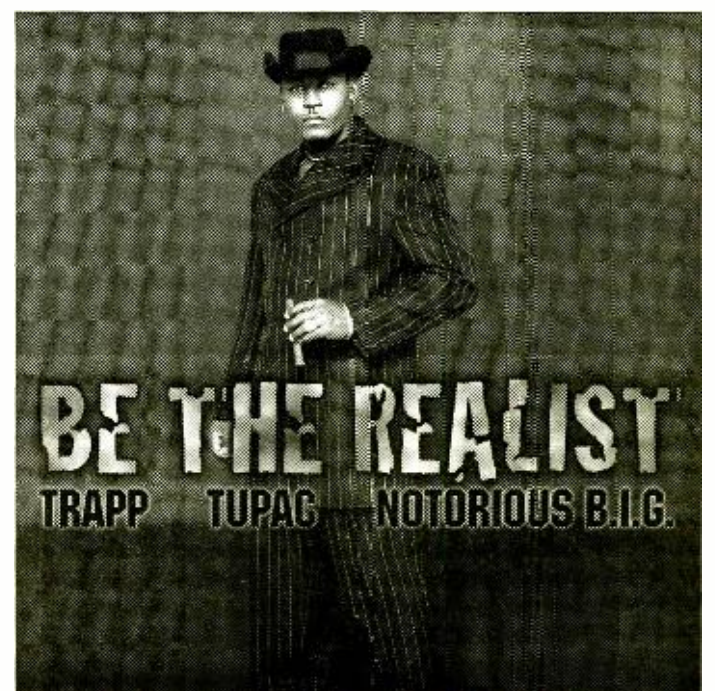
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Isley Brothers

51	RICK JAMES & TEENA MARIE	
	Fire And Desire	78
52	LUTHER VANDROSS	
	So Amazing	86
53	SOUL II SOUL	
	Keep On Movin'	89
54	GAP BAND	
	Yearning For Your Love	81
55	MIKI HOWARD	
	Love Under New Management	89
56	GREGORY ABBOTT	
	Shake You Down	86
57	DENIECE WILLIAMS	
	Free	76
58	ANITA BAKER	
	Giving You The Best That I Got	88
59	LENNY WILLIAMS	
	'Cause I Love You	81
60	BOBBY CALDWELL	
	What You Won't Do For Love	78
61	FREDDIE JACKSON	
	You Are My Lady	85
62	WHISPERS	
	And The Beat Goes On	80
63	NATALIE COLE	
	Inseparable	75
64	STEPHANIE MILLS	
	I Feel Good All Over	87
65	BOBBY WOMACK	
	If You Think You're Lonely Now	81

66	ROSE ROYCE	
	I Wanna Get Next To You	77
67	CHERYL LYNN	
	Got To Be Real	78
68	EMOTIONS	
	Best Of My Love	77
69	BLOODSTONE	
	We Go A Long Way Back	82
70	SHALAMAR	
	This Is For The Lover In You	81
71	GLADYS KNIGHT & THE PIPS	
	Neither One Of Us...	73
72	SADE	
	No Ordinary Love	92
73	SPINNERS	
	I'll Be Around	72
74	DENNIS EDWARDS	
	Don't Look Any Further	84
75	FOUR TOPS	
	Ain't No Woman (Like The One I Got)	73
76	GLENN JONES	
	We've Only Just Begun	87
77	AL B. SURE!	
	Nite And Day	88
78	L.T.D.	
	Where Did We Go Wrong	80
79	ANITA BAKER	
	Same Ole Love (365 Days A Year)	87
80	ISLEY BROTHERS	
	Choosey Lover	83
81	MAZE //FRANKIE BEVERLY	
	Can't Get Over You	89
82	TLC	
	Waterfalls	94
83	JEFFREY OSBORNE	
	Only Human	90
84	REGINA BELLE	
	Make It Like It Was	89
85	ARETHA FRANKLIN	
	Something He Can Feel	76



Earth, Wind & Fire



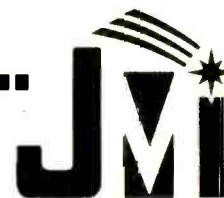
Anita Baker

86	R. FLACK & D. HATHAWAY	
	The Closer I Get To You	78
87	LUTHER VANDROSS	
	Here And Now	89
88	TEVIN CAMPBELL	
	I'm Ready	93
89	SPINNERS	
	Sadie	75
90	BARRY WHITE	
	It's Ecstasy When You Lay Down...	77
91	MOTHER'S FINEST	
	Love Changes	78
92	SADE	
	Kiss Of Life	92
93	PATTI LABELLE	
	Love, Need, And Want You	84
94	ANITA BAKER	
	Body And Soul	94
95	ROSE ROYCE	
	Wishing On A Star	78
96	SADE	
	Paradise	88
97	EUGENE WILDE	
	Gotta Get You Home Tonight	85
98	BROTHERS JOHNSON	
	Strawberry Letter 23	77
99	AL GREEN	
	Love And Happiness	77
100	PRINCE	
	Adore	87

JVC Music would like to thank Urban AC radio for its support of the Paul Hardcastle II Album.



JVC Music announces the newest branch of its family tree...



...Coming summer '97 on JMI Records the new album by Colour Club "Sexuality"



Record Roundtable Looks Ahead To 2000

R&R invited eight of the brightest promotion people in urban music to share their thoughts about the music, radio, their jobs ... and the future.

Michelle Madison — Elektra VP/Urban Promo

Terry McGill — A&M/Street Life VP/Urban Promo

Roland Edison — A&M VP/Urban Promo

Lionel Ridenour — Arista VP/Urban Promo

Ken Wilson — MCA Pres. Black Music Grp.

Howard Geiger — Interscope VP/Urban Promo

Dwight Bibbs — Virgin VP/Urban Promo

Wayman Jones — Mercury Sr. VP/Marketing & Urban Promo

R&R: What music will be making news in the year 2000? Will rap still exist?

McGILL: We're seeing the next urban music trend right now: it's back to the old-school sound: back to real instruments and less sampling. For the last decade it has not been artist development, it's been producer development. I think we're going to get back to developing long-term artists instead of the "flavor of the month." Rap is like rock 'n' roll; everybody said it wouldn't last. I think you may see "adult rap," not the explicit stuff but "rap with a message."

EDISON: I believe we're going to see more musicians playing and using more "real" instruments as opposed to a lot of synthesizer-produced records. And I do believe we're going to find a lot of young, strong vocalists emerge behind a lot of live music tracks again. Rap will always be incorporated into our lifestyle, but it will evolve into perhaps a more poetic, global acceptance, even become as great and as marketable as a **Whitney Houston**. I don't think we should continue to speak of "new school" or "old school"; it's just another division. **Erykah Badu's** music could have been a hit record by **Billie Holiday**.

MADISON: The next trend will involve us going full circle as we go back to bands, *per se*. I guess what we're calling it is the "Urban alternative band." There's always going to be a place for rap; it's a musical expression that has a place.

RIDENOUR: There will still be the element of the gangsta rap, but I think it will go more in the direction that **Biggie's** album was going — more R&B singles, singing, bringing a combination of R&B and rap together. You're going to see more records like **Crossroads**, things of that nature — more from a positive point of view, with a message. Overall in the R&B genre, I think you're going to get more and more into less sampling, more real music, more live instruments.

Hard-Working Listeners

You'll get plenty of at-work listening from the Urban audience. More than three-quarters of your Urban/Urban AC listeners have a job, compared to just two-thirds of the general population. And Urban listeners are more likely to have white-collar jobs ... in fact, an even half of all Urban AC listeners hold white-collar positions, 15% better than the national average.

Source: Scarborough Qualitative Research

WILSON: Real singers performing to live instrumentation. Artists who really have vocal talent. The other thing I can really see growing is gospel. Gospel music seems to be becoming a mainstay with R&B listeners. Rap music is evolving with groups like the **Fugees**, who are including live instrumentation. I think it's also growing in the realm of gospel. A lot of rappers are turning to gospel, and the gangsta rap music will still be around, but it'll become even more underground.

GEIGER: Look back to when **Kurtis Blow**, **Run-D.M.C.**, and this stuff first started. People said, "Oh it's just a quick burnout, give it six months to a year it'll be over with." But over the years, rap has really proven it's here to stay. And now we have bass music. Bass music is like **B-Rock & The Bizz** "Mybabydaddy" and "Tootsie Roll" by the **69 Boyz**. Bass music is really popular in Florida, the Carolinas, and Georgia, and it's now beginning to spread into Texas and the Midwest.

BIBBS: From what the current trends are today, there's going to be a revitalization of soul singers or R&B performance artists. The trendy tracks that are sampling other songs and other sounds are going to go away, and live bands are going to become more prevalent. Rap will definitely still be part of R&B in the year 2000, but I think it will be a resurgence into jazz or performance that's almost like spoken word. As technology improves we'll probably have some type of live performance and studio recordings when they make rap records. It will be almost like a **Guru**, someone who uses a jazz influence in their rap.

JONES: I tend to believe progressive R&B is on the rise. It's finally getting the mainstream acceptance that we always felt it deserved. Rap is a youthful cultural expression, or a youthful black cultural expression. All the music will be there, but rap is such a viable force since it's indigenous to our young black people. And it's crossing barriers. It is the music of growth.

R&R: How will technological advancements affect the way consumers listen to and purchase music?

JONES: First, listeners won't have to live on the radio. They'll have options, including the Internet and going into chat rooms or watching MTV; they won't necessarily need radio. That's my case for telling radio they should be more aggressive. Because the options are there. Consequently, if consumers don't have to listen to radio, they don't have to be advertised to.

MADISON: The Internet is going to be a major force. You'll be able to hear music, purchase items, and sample from it. As it is now, radio stations can download major releases versus waiting for them to be overighted from us.

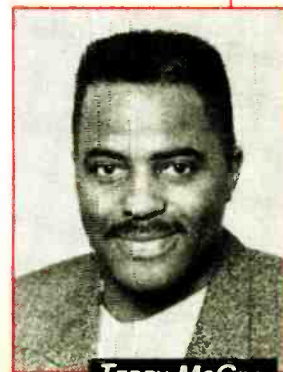
McGILL: Satellite radio will open up the international market. It's another forum for us to introduce our music to the consumer.

EDISON: If you relocate from Dallas to New York City and for whatever reason you cannot adapt to the music, you won't have to be faced with that dilemma. Boot it up on your computer and run it through your stereo system; you will never be out of the loop in terms of what's happening in the market that you love. Or you can shop around for a variety of entertainment choices. What this technology will do for radio is force it to get back into being more of a personality medium because music can be heard anywhere in the country. What's going to be attractive for me to stay with you is you'll have to be something far greater than that music.

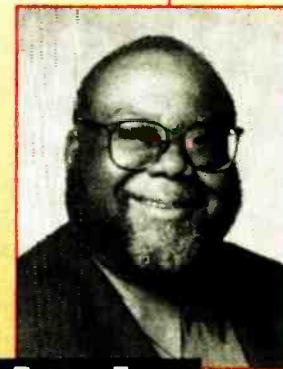
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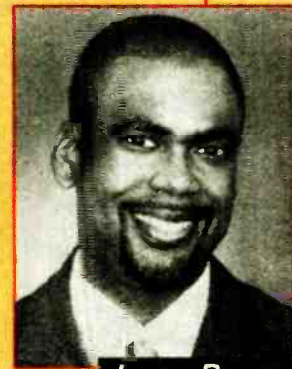
MICHELLE MADISON



TERRY MCGILL



ROLAND EDISON



LIONEL RIDENOUR

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Continued from Page 40

WILSON: The consumer is smarter than some of us in the industry might think. And they'll make the choices based on the quality of what's available to them. The true music fan will always go to a store; however, with modern technology a lot of people are going to buy through alternative ways, such as the Internet.

RIDENOUR: There's always going to be a need for the record store, but it will have to update and evaluate the way it does business. When I was growing up, you could go into a record store and the guy would know everything about the genres of music. Today's record stores are going to have to add a little bit to what they do to compete. This is not a call for total demise or gloom-and-doom in terms of where retail's at, it's basically just about updating their situation.

BIBBS: Radio is going to be important; radio will still have to be the driving force to reach the masses. But for the year 2000 and the generations to come, listeners are becoming computer-literate so computers and satellite will play a big role. They will have a more immediate influence on what's going to happen with a lot of people who work in the record business.

R&R: Has radio's consolidation movement affected label operations and your job?

Jones: It has. One of the things I had to be concerned about is when I'm dealing with a station in a specific market, I'm dealing with every station in the chain. I might have a campaign where I want to do something in L.A., for example. But then I have to deal with every station in the chain. It's just not financially feasible to move my artist around, so I can't go after that market that way.

Also, competition, along with the variety of music, has lessened. You basically hear the same records everywhere. It doesn't give me an opportunity to choose where I go. I only have one Urban in the market and one UAC and that's it. Instead of two mainstreams that have different approaches to the market, I'm doing the same campaign in almost every city.

WILSON: It hasn't affected my job at all. I think it has made the record industry try to aim more at what is going to be playable at radio stations.

BIBBS: It's made us work more with our counterparts in other departments. It's letting more people realize urban music has become the mainstream of our society. It gives me an opportunity to expand, and that's good; it's one playing field now. Where you're going for an add at Urban radio against predominantly Urban records, if you're going for radio adds at crossover stations or at a CHR station, you're going against the whole spectrum of music. And whether they add a *LeAnn Rimes* over your record or a *U2* over your record, the competition is all in the same playing field. And I think that's something that we all should try to encourage, because music has no color.

RIDENOUR: You're going to find more and more radio stations becoming more of a multiformat venue because there's just too much music out there.

Something Arista's definitely prided itself on is the communication between the pop and R&B departments — that's why we've had so much crossover success.

GEIGER: It doesn't affect me personally. Maybe down the line they will have one major PD programming a bunch of stations, and it will make it hard for some PDs to get jobs. But when they go in and buy up these stations in a chain and they are the main source in that city, then it kind of makes it hard for us. Like here in L.A., *KKBT* is the only mainstream outlet in a city of this size.

R&R: What effect has the splintering of Urban done to your promotion strategies?

MADISON: We've been able to become more focused toward certain formats. It's a good thing because as radio formats diversify, we have to be knowledgeable on how to plan our attack, so to speak. Black radio right now has become so diverse that there's the possibility we could see two or three more formats emerging.

McGILL: Adults want to hear adult-oriented music; kids want to hear the younger music. It goes back to spending smart and developing artists in whatever genre you're targeting. It's good, but it does create more challenges. It also gives us more avenues to sell records.

EDISON: To me, this is nothing new. It's always been there, it's been on the pop side. As we moved into duopolies, there was no longer that need to have one station competing against the other for the same audience share. So have we not seen this coming years ago? I have to incorporate into my staff the understanding that we have to shift our way of thinking and see how each format can strengthen us. Some companies are afraid to deal with older artists, but many UACs out there are not looking to play recurrences, they would like to have new songs from older artists.

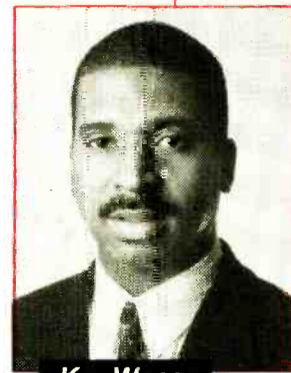
RIDENOUR: You just have to know what to feed the animal. You give bird food to the bird stations and rhino food to the rhino stations! You have to know what records to go for, what works when, the time, and situation.

WILSON: Well, it has made me take a very serious look at our catalog. I have to be very smart and market to those stations because their format has gone from mainstream R&B to Adult and Oldies, so I've had to make that adjustment. Again it goes back to your record-buying crowd that we gear things to. There are more opportunities for exposing yourself with UACs, but the mainstream is still the key. The majority of the music today is for mainstream radio.

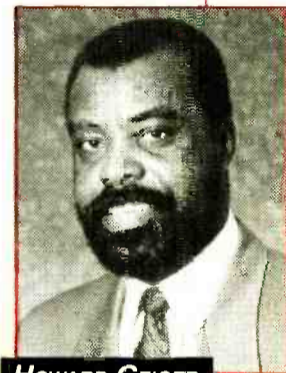
GEIGER: Urban music has come a long way. Today's black music is probably the dominating force of record companies. The biggest end of the sales comes from urban music. Black music is at its strongest since I've been in the business. So record companies that don't do black music probably need to go back and check themselves again. I think if black music continues to do what it's doing, we'll all have jobs and be around for a long time.

BIBBS: It's made the radio stations get more attention — the UAC stations particularly. If you have a record like an *Eric Benet* and you want to try to expose that record to mainstream Urban radio, the place you start is with the UACs because it fits the adult format so well. And if they can have some success with it then you have more ammunition to go to the mainstream stations and say, "Hey, this is a record that is doing very well on the adult side. You guys are skewing a little bit older than some stations — give us an opportunity on this record."

JONES: The splintering hasn't been a problem. I love it. I'm glad there is a UAC format. We've had some airplay from UACs on rap records! And that's the research of the UAC saying that adults like rap, and they do. So it's not so splintered as a lot of people would like it to be. I just wish there was an album format.



KEN WILSON



HOWARD GEIGER



DWIGHT BIBBS



WAYMAN JONES

Urban Terrain Vehicles

Wonder which kinds of cars the Urban audience drives?

The exact same cars everybody else drives! Compare the

Top 5 vehicle brands owned by Urban and Urban AC

listeners with the overall national preferences:

Urban	Urban AC	Overall
Ford (28%)	Ford (22%)	Ford (28%)
Chevrolet (25%)	Chevrolet (20%)	Chevrolet (26%)
Toyota (12%)	Toyota (12%)	Toyota (12%)
Dodge (10%)	Dodge (9%)	Dodge (11%)
Nissan (10%)	Nissan (9%)	Nissan (8%)
		Honda (8%)
		Oldsmobile (8%)

Source: Scarborough Qualitative Research

Record Eyes

Time For Urban To Get Financial Share

Medium and smaller markets will feel the crunch of Telecommunications Act

The Telecommunications Act, the growth of syndicated programming, multiple ownership: These are the results of the changing radio business landscape. **KKBT/Los Angeles PD Harold Austin** has successfully programmed the Urban powerhouse in one of the country's most culturally diverse markets.

Perhaps because of his experience, he is not that threatened by the changes brought on by the Telecommunications Act. And as he says in his direct style: "For starters, I can't comment on African-American ownership because I haven't had the opportunity to work for a black-owned radio station. What I can tell you is that obviously, the deregulations that the FCC has implemented over the last few years are certainly being reflected by the shopping a lot of radio companies are doing right now."

Stunting Radio's Growth

"It's become very evident who the major players are for radio," Austin continues. "You don't hear of a single radio station being bought anymore — you hear of an entire chain or a group. You see a company that owns radio stations in all the major markets and now it's going to be in medium markets. Basically, it's the big corporations taking advantage of the opportunities they have been given to become bigger. The smaller- and medium-market operations are unfortunately caught in a situation where they either get absorbed or are possibly no longer able to compete on that level."

"Urban stations, from a financial standpoint, are not getting what they deserve. We have finally started to reap some of the benefits of our ratings. There are still other stations that don't have our ratings, but are billing more. It's not uncommon for Urban stations to be the 'top dog,' but when you look at the year-end reports, a lot of these stations don't even make the top 10. Perhaps there are things that are

beyond our control, but there's got to be a way to redistribute these dollars so they come our way more often.

"When I talk to people in other markets, particularly medium and small markets, the whole telecom situation is similar to syndication becoming more profitable and technology allowing for syndication to become more available. You see that in smaller and medium markets: Rather than develop and grow local talent, they just satellite **Howard Stern** for mornings, or **Tom Joyner**, or whoever will save them money. And when you see things like that taking place, I don't necessarily think that's good for the business. It's preventing talent from growing, it's preventing the development of entrepreneurs.

"For example, I'm glad the satellite technology exists for operations that might need that type of service. But in terms of local programming, absolutely not. The reason being there are two things that are so special about radio that no other medium has: It's a feeder of the mind — radio leaves room for imagination. And radio is always the best when it identifies with the city or town that it's serving. Satellite programming, by its very nature, cannot offer that.



HAROLD AUSTIN

"Radio in general is at a very crucial stage," Austin suggests. "Urban radio is no exception. In the sense of the things that are happening — like the telecom bill, like the fast changes of ownership — one of the strategies you see with a lot of these companies is they take over several radio stations. It's not uncommon now for any of these companies to own three, four, five, sometimes even double-digit radio stations in one market. So obviously it's a business and you want to maximize your profit. It's highly

possible these days to control all people — from the kiddies to the older audience."

Basics Remain Status Quo

Austin acknowledges the handful of unconventional air personalities who are helping to change and reshape the sound of radio, but points out. "The basics will always be the basics, and you still have to learn them. Likewise with the music. Without a doubt, R&B has been around for quite some time. It will always be popular. From **Marvin Gaye** to **Erykah Badu**, R&B will continue to go through its evolution and continue to grow and go into different scenarios.

"I would say jazz has an audience. It's extremely popular with immense listener loyalty. And yes, hip hop and rap will survive. There has been controversy surrounding rap (its lyrical content and lifestyle). I hate to say it, but the more tragedy surrounding it, and the more controversy, the more popular it seems to get. It's part of our culture now and is a powerful form of music. It's a very touchy subject."



“

The deregulations that the FCC has implemented over the last few years are certainly being reflected by the shopping a lot of radio companies are doing right now.

•

The basics will always be the basics, and you still have to learn them.

”

Loyal Audience Builds

Since Fall 1991, Urban Contemporary's average market shares have risen 5.9-8.2; in the same period, Urban AC has grown 2.8-4.1. Looking for reasons? The core African-American audience listens to the radio more than any other group of people, and its numbers are growing rapidly: The U.S. African-American population, currently over 30 million strong, is projected to increase 45% by the year 2020.

Source: Katz Radio Group

Radio PDs

Envisioning An 'Alternative' Future

WHQT/Miami's Tony Kidd hears a new sound on the Urban horizon

Lach De La Rocha and L.L. Cool J rapping out on the same station? According to WHQT/Miami OM Tony Kidd, this unusual blend of message-oriented music isn't too far off in the playlists of the future. Transcending color and genre barriers is all part of the new climate of Urban radio, due to both practical and social factors.

Kidd is well aware of the weeding-out effect the Telecommunications Act is having on African-American station owners. "There are considerably fewer of them than there has been in the past," he states, citing this as a trend that will probably continue. "There are

certainly far less radio stations that are controlled and owned by African Americans. And unless there is some grouping of individuals — be it general managers, or people outside of the immediate radio business — who pool together monies to buy multiple stations, it's going to be very difficult for individuals to own anything."



TONY KIDD

Kidd reserves both positive and negative feelings for the current state of affairs. "It's just like anything else — it has some good effects and some bad effects. The good effects? I believe there are significantly more African Americans who are going to be introduced to research and corporate America. The bad effects — there are going to be some people who will lose their jobs. But that is like any other change that we've gone through. The good people will resurface."

The post-telecom climate hasn't been an issue in regards to Kidd's

own position. "It hasn't affected [my job] at all," he claims. "Only because prior to two years ago we were three radio stations: two FMs and an AM; a UAC, a general market AC, and a News/Talk. Subsequently, it hasn't affected me at all — we have the exact same number of radio stations, and I have the same responsibilities."

More Format Splintering

Switching topics to a focus on the music itself, Kidd gives his opinion on what trends will affect Urban radio's output. "The Urban format is probably about to splinter again. Right now, we have mainstream Urban, UAC, Oldies, Hip-Hop ... there's talk about Alternative Black radio [and] pure Black Gospel radio emerging. I think in the next three to five years we are going to see a new division — what that division will be, who knows?" Kidd's personal prediction leans toward the cutting edge: "We're going to

begin to see a smattering of this whole 'alternative' thing." It's going to grow very slowly at first ... and then a lot. The thing I am interested in is that it's not going to end up being 'black alternative.' The audience is not going to be purely or even 70%-80% black. When you get



into the alternative mindset, it's a whole different kind of person. We're going to hear Seal, Dionne Farris, maybe even Rage Against The Machine — a real uptempo, message-based format. But this is just a guess — I could be 180-degrees off," he admits.

What then will happen to the "traditional" Urban formats that we are used to hearing today? Will "pure" R&B and rap survive the impact of genre-mixing so popular in the alternative market already? Kidd is optimistic: "Music that is coming out today is more similar to the '70s and early '80s music, which is kind of surprising. What's beginning to happen is we are going back to 'meat and potatoes' R&B — real people singing real songs that have real meaning to them — and that is going to last longer than the techno/syntho-pop sound. People have had enough of 'well, it's got a good beat.'"

And as for rap? "Rap has been around long enough now that I'm convinced it is going to be around with us for awhile. It is going to grow and change. We are probably going to see less and less of 'gangsta' rap, and may begin to see more of the L.L. Cool J, Babyface, and Heavy D stuff — smoother, not so in-your-face, but still has rap to it." Kidd remains noncommittal, however. "Even with that, we will still have the rap for the younger kids; so what will be, I don't know!"

“
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Food: Fast, Frequently

Urban listeners are used to having it their way. They often feel they deserve a break and frequently need a little KFC. The UC audience loves its fast food: 64% of them eat fast food at least six times a month, and 37% order it 10 times or more. By comparison, just 45% of the general population eat fast food more than six times a month, while 23% fall into the 10+-meal's category.

Source: Scarborough Qualitative Research

Radio PNs

R&R Urban Chart **19**

R&R Urban AC Chart **23** **BREAKER**

BDS audience reach over 7 million strong!

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'My Position Has Changed'

WUSL's Helen Little says telecom forces stations to be 'carefully competitive'

Helen Little has only been WUSL/Philadelphia's Operations Director for about five months, but she's had more than a year since the passage of the Telecommunications Act to gauge its effects on Urban radio.

Overall, Little believes the Telecommunications Act has made radio "a much smaller community. You have large companies owning a lot of different stations — some in the same market, and some in markets across the country. There's a lot less name recognition. You're more a number than a name when the companies get to be so large.

"As far as black-owned companies, the telecom bill is forcing them to really work hard to stay in the game because it has come down to a game of dollars and cents. Whereas there were so many more black-owned companies before, the number is constantly dwindling because we are being bought out by major corporations who come in and squeeze you out of a market; they're buying up two and three radio stations at a time."

Now that WUSL has been acquired by **Evergreen Media** — which has announced it will unite with **Chancellor Broadcasting** to become **Chancellor Media** — Little has hands-on experience with how the telecom bill has affected the way her station is operated and positioned. "We've kind of been traded around, and now we're in a market where the company owns, I think, six FMs.

Stations we once competed against are now our sister stations, and it presents a whole new climate of doing business in the competitive nature. You are carefully competitive now.

"My position personally — I always position myself for change and innovation. If there's a trend that I see happening, I'd like to be on the positive side of it where I can benefit. A lot of people

are going to become closed out of this business. If you can't step up to the plate of the way radio is run now (i.e., corporately) ... it's no longer a 'mom and pop' type of business. Unless you're involved in syndication or one of these mega-companies, as it continues to go into that direction it's going to be harder and harder to be a part of that force. It hasn't affected me directly. It hasn't changed my position per se, but my position *has* changed."

Back To Basics

As the 21st century approaches, in what direction does Little see the Urban format headed? "As far as large-market Urban, I see the need to renew and maintain community connections," she states. "We've got to go back to the basics; we've got to go back to what the real reason of serving your audience is all about — as opposed to the competitive nature of music and shock val-



HELEN LITTLE

ue. We need to get back to a consciousness, to an awareness of the product that we deliver, regardless of the demand. We need to take a stand to say, 'We're more concerned with the community than we are with the instant gratification of a listener.'"

Little doesn't envision much change in the genres of urban music that will

be prevalent in the next century, but she does predict a change in the messages they deliver. "I think we'll have all the same forms of R&B, hip hop, jazz, reggae, blues — all of that will survive into the 21st century. It's a part of who we are and what we are. Music touches us from the inside out. I think hip hop is here to stay: It's not going anywhere because it's an expression; it's also a type of poetry, so to speak.

"You may find more of a spoken-word type of rap, and you may also find more positively conscious [messages] coming about. The negativity has got to go away because it's not doing anybody any good — except for the people who are taking that check to the bank."

“
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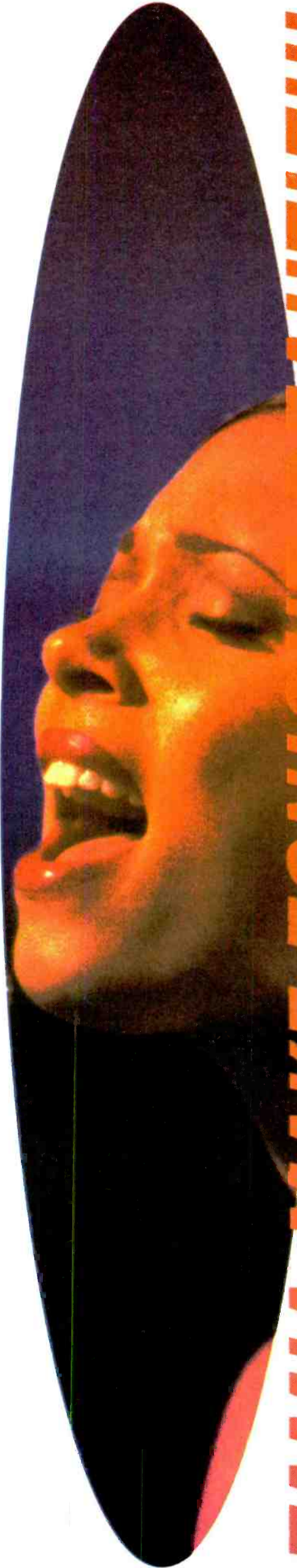
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community than we
are with the instant
gratification of
a listener.'”

It's The Reel Thing

The silver screen is a golden source of promotional activities for Urban stations because their audiences are composed of more frequent moviegoers: 36% of UC listeners and 30% of Urban AC listeners see at least one movie a month, compared to 26% of the overall population.

SOURCE: SCRIBNER QUANTITATIVE RESEARCH

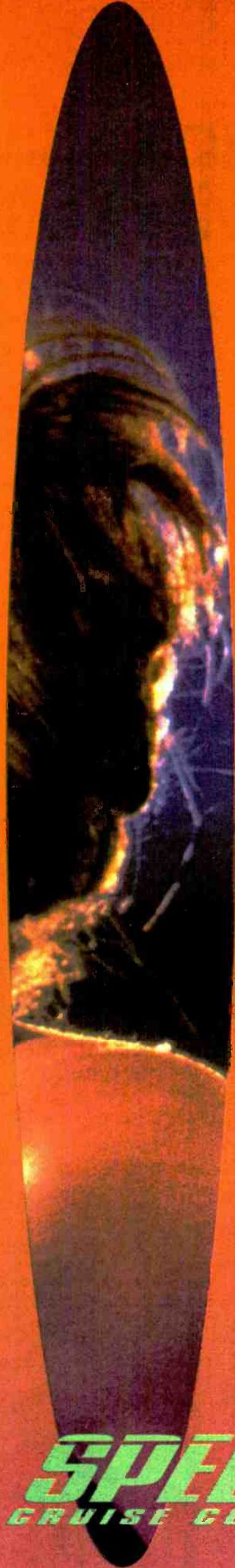
Radio PAs



TAMIA MAKE TONIGHT BEAUTIFUL

THE NEW SINGLE FROM THE ALBUM: MUSIC FROM THE MOTION PICTURE SOUNDTRACK SPEED 2 CRUISE CONTROL

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**#1
Most
Added
Urban
AC**

- WVAZ
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- KXOK
- WTMP
- KJMS
- WSOJ
- WPAL-AM
- WDLT
- WNFQ
- WAGF
- WJKX

**Going For
Adds
Mainstream
Urban Radio
June 2nd
& 3rd**

SPEED 2
CRUISE CONTROL



Maintaining Basic Tenets Of Service Yields Success

Be ready to step up pace to please audience

WJTT/Chattanooga PD Keith Landecker isn't getting too worked up about the passage of the Telecommunications Act and the subsequent changes. For the eight-year station vet, it's a matter of staying focused and working harder to keep up with everyone else.

"I do believe the Telecom Act is having a big effect," he allows. "It's changing everything. With the technology and all the new stuff that's coming in, the people who own radio stations are going to have to look at different ways on how they communicate and get their point across. It's a situation where I feel we're going to have to step in stride with everything else that is going on."

Innovative Approach

"We need to watch how we administer what we do on the air, how we say it, and what we say — that's not to say that it's been said wrong in the past, it's just the way things are going with technology and how everybody's getting their hands on everything we're doing. Communicators and owners of radio stations need to look at exactly what we're doing on an individual basis. Black owners are dwindling.

"As for me, it really hasn't affected me because I have been here for awhile now. We have always tried to look at the most innovative ways to administer our product to our audience. And we always look at different ways to sell our product to the people that are buying radio. We always had one particular mindset: do the best job we can. It has to be strong; it has to be today."

One area of technology that Landecker has first-hand experience with is satellite broadcasting. WJTT's sister station, WPPZ,

runs solid gold soul — quite different from WJTT's mainstream Urban sound. "If you do have a second property and you don't have the funds to run it with a full staff, then satellite programming has its purpose. However, I also know that good radio in a market where you're superserving your audience will make it hard for satellite programming to compete. It's good for the individual who needs it."

Good Songs Will Reign

When it comes to the direction of music, once again Landecker takes the middle road. "For a while, I was really starting to worry

about it. I didn't know exactly where our music was going, even though I am one of those people who really believes that black music is stronger than it ever was. Black radio has always meant more to black people than just being a radio station.

"Most of the time when you go into a market, you have one, maybe two Black stations. So we meant more to our listeners because they depended on us to do all things



KEITH LANDECKER

from gospel to blues to jazz. With all that administering to a certain sector of people came responsibility. Now that we're heading toward the 21st Century, we again have to look for the most innovative and exciting ways to administer our product to our listeners. At the same time, we need to take some pages from the old school and teach a little bit. Black radio did that a long time ago and that is one of the adages I believe we can all still subscribe to.

"I believe great songs will continue to reign supreme because everybody loves a beautiful song. I believe that hip-hop and rap music will continue to be very strong as long as there are youths who come from those environments. People say it reflects society, and some of it does. The ones who really reflect society and who talk about what we're about as a people, not just the negative side, are the artists who will continue to reign. Black music is very powerful right now."

**POWER
24**

“
We need to watch how we administer what we do on the air, how we say it, and what we say.

Great songs will continue to reign supreme because everybody loves a beautiful song.

Boogie Nights

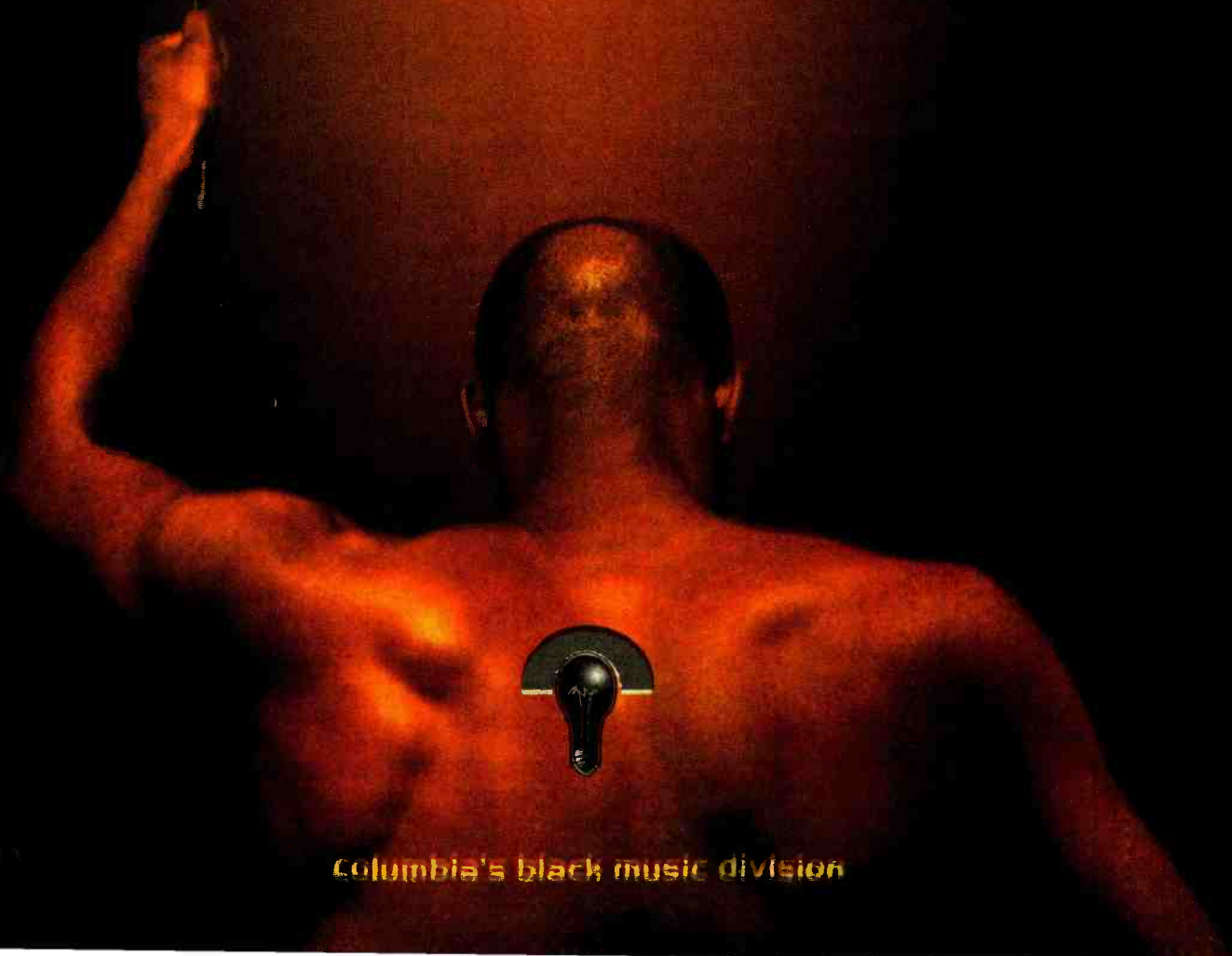
Urban listeners like to have a good time, and nightclubs are a popular choice when it comes to fun. UC and Urban AC listeners are 59% and 50% more likely, respectively, than the general population to go out to a nightclub. UC listeners also love to laugh: They're almost twice as likely to hang out at a comedy club.

Source: Scarborough Qualitative Research

Radio PNs



imagine a world without black music



© 1994 MCA

columbia's black music division

Taking The Creative Route

WEDR's James 'T' Thomas enjoys finding unique solutions

"As long as it is produced, you will have lovers of it," is WEDR/Miami PD/MD James "T" Thomas's cheerful outlook on the future of urban music. "You create something that is accepted, and it becomes the trend." This optimistic take on factors that shape Black radio today — and, presumably, into the future — extends to Thomas's opinions on other notable issues regarding the format in general.

Regarding the effect the Telecommunications Act has had on African-American station owners, Thomas points out the creativity involved: "I think it makes for a unique situation because we can get into more creative ways of participating in ownership. But we were so much ahead of the act in Miami — we began participating in ownership prior to the Act and we found unique ways to do it using O.P.M. or no money down. That is, by creating something and developing a format or methodology that owners of stations would want to become involved in, because they wouldn't like for you to use your methodology to compete against them," he explains. "It gives an opportunity for greater ownership, because many people are coming into the market, and they are not so much looking for radio stations to generate revenue as we once knew it. What they are really concerned about is how they look on the stock market to all the shareholders and to others who would like to buy in."

To date, Thomas's own position at WEDR has been relatively unchanged by the post-telecom climate. "It has had no effect on how I would program my station or how I would handle personnel under programming — public service, promotions, productions," he states.



JAMES "T" THOMAS

Greater Music Acceptance

Thomas saves his greatest accolades for the future of urban music, believing that the format is not so much headed in a new direction as it is simply on its way to achieving greater acceptance by the mainstream. "You can't have a Pop radio station in a market and not include some form of urban music if you're going to be popular-music-driven," he asserts. "I don't see the year 2000 being so different than the year 1997, as far as what people find to enjoy. There was a time when R&B was just R&B; now R&B has rap lyrics being done by prominent hip-hop artists.

"I think often times we forget that the people who determine the trend are not those who create it as much as it is those who accept it. So often we try to make people like what we do rather than find out what they like and do it?"

**WEDR-FM
99 JAMZ**
Miami • Ft. Lauderdale

“
Often times we forget that the people who determine the trend are not those who create it as much as it is those who accept it.”

Radio PDs

The Light

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(Clear Channel Communications)

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— **Rick Humphries**
VP, General Manager WLCG-AM/WLCG-FM

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KWAM-AM - Memphis, TN
WQIZ-AM - Charleston, SC
WLCG-FM - Macon, GA
WLCG-AM - Macon, GA
WOOW-AM - Greenville, NC
KFXZ-FM - Lafayette, LA
WLOR-AM - Huntsville, AL
WWPG-AM - Tuscaloosa, AL
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Seeking Cultural Community

WQUE & WODT's Gerod Stevens calls for more Urban community spirit

Where are all the good radio jobs? Where has all the local talent gone? Like many other African Americans in radio, WQUE & WODT/New Orleans OM Gerod Stevens is primarily concerned with the "weeding-out" effect the Telecommunications Act is having on minorities in general.

"I think the number one thing we have to look at: [the telecom act] is cutting out a lot of minorities owning radio stations," Stevens states. "And my reasoning for saying that is basically because of the big dollars that are being spent on these radio stations. If you're not a big corporation with those dollars, it's kind of hard to secure [enough] to put down on a radio station," he reasons. "Corporations operate on the essence of making money. If you look at some of the corporations that are now owning radio stations — are they interested in Urban radio, or are they interested in making the dollar? The amount of money that is being made by these companies is astronomical, but they are always looking to make more. If they want to make more, what do they do? They cut their bottom line."

Look At Local Talent

Stevens has plenty of opinions on the subject of satellite programming affecting the radio job market as well. "Satellite programming to me, when I was just coming up into the ranks of radio, was for 'filler.' Now, satellite programming has become a priority instead of a second thought. And a lot of the owners should be at fault for that because they are starting to take away a lot of jobs. [Radio One's] Cathy Hughes said at a meeting at the MBPC about a year ago, 'I am an owner, and I try to look at it as, yes, there is some money that I can save, but it's definitely taking away the up-and-coming Tom Joyners, the Donnie Simpsons.' The thought and hope of being one of these 'fly jocks' like Tom Joyner across the country is almost dead and gone — because the opportunity isn't there.



GEROD STEVENS

I really believe there's enough talent out there who we can find and pay. We need to start looking at local talent. Local programming will exceed syndication any time."

As for his own role in the changing post-telecom climate, Stevens admits, "I've gotten busier over the years. Clear Channel owns seven radio stations in this market now. Four of those are operating out of one building: WILD-AM & FM, WODT & WQUE. If they were individual stations owned by more than one company, there would be more jobs." Stevens's resulting schedule is understandably hectic: "Lots of stress, lots more work, and a lot more coordinating to make sure that everything's going to run smoothly. My responsibilities have grown such that I don't have time to do anything — you have to be time-coordinated."

The post-telecom climate and job shortage may have affected the musical output of the Urban format, as well. "I think we really got confused for a minute," says Stevens. "We started not taking responsibility for what we play. We started worrying more about keeping our jobs and going against

someone who is not dedicated to the Urban format. We got interested in playing a lot of gangsta rap. The reason we did that was because a lot of the CHRs and the Rhythmic stations started picking up on these underground songs. And a lot of the stations that were doing this were not dedicated to picking up the black audience, they were dedicated to picking up an audience that would just listen to them for a certain period of time so they could [have] the numbers. They weren't worried about our community."

Community Spirit Important

Stevens feels the communal spirit is important in preserving the spirit of Urban radio, and is dismayed at what he feels to be its decline. "[Black radio] has always been community-oriented, but all of a sudden, we [weren't] 'community' anymore. We had to play these songs in order to compete. When you used to go into Black radio stations — and I'm not trying to be racist or biased — the people in charge were black. Now that we have big companies that are owning these radio stations, you don't have that anymore. You wonder if they understand the culture. Do they understand what 'hip-hop' is? Is hip hop a music form or is it a lifestyle? There's a difference between the two. I don't know of many black people operating Country stations," he points out.

Regardless of the dissipation of cultural community at the stations, Stevens is optimistic when it comes to the longevity of Urban's most important factor — the music itself. "We said a long time ago when the Sugar Hill Gang came out that rap was just a fad — like disco — and it was going to die. But disco has now taken a surge back again! Will hip hop survive? Yes. Will rap survive? I'm not worried if rap will survive because rap has now become a form of music that the young generation — and not just the young but a lot of the older generation — love." Stevens has a more serious concern: "My question is: will the rappers themselves survive?"



“
Is hip-hop a
music form
or is it
a lifestyle?
There's a
difference
between
the two.”

What They Listen To

Urban formats are by far the most popular choices among African American radio listeners. Here are the top five format picks among three key African American demographic groups, along with their reach within the demos:

Adults 18+	Adults 25-54	College Grads
Urban 42%	Urban 48%	Urban 43%
AC 16%	AC 17%	News/Talk 16%
CHR 11%	Country 11%	AC 15%
Country 10%	News/Talk 11%	Country 11%
Oldies 6%	Oldies 7%	Oldies 9%

Radio PDs

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Diversity Leading To Solidification

WHUR's Hector Hannibal sees the strength in 'de-fragmentation'

What with the gradual emergence of a full range of specialty formats, Urban radio seems to have diversified itself to a point where it can almost not diversify anymore, according to WHUR/Washington, DC PD Hector Hannibal. One would think that with this



HECTOR HANNIBAL

growth in musical outlets, the opportunities for African Americans in radio would also widen. However, there remains certain issues impeding expansion.

"It's an upper cut that is about to knock out the opponent," says Hannibal of the Telecommunications Act's effect on the Urban radio community. "What I'm seeing happening around me now is

unlike [anything] I've ever seen." Hannibal, a 20-year veteran of the radio industry, is chagrined by the post-telecom climate. "It seems like there was a decision made somewhere that the needs and wants of the African-American broadcaster are going to be

Music Lovers & CD Covers

Urban audiences are filled with active music buyers, and CDs are now the medium of choice. While 36% of both UC and Urban AC listeners have bought prerecorded cassettes in the last three months, 48% and 45%, respectively, have bought CDs. And those numbers will probably continue to rise, because 21% of UC listeners and 17% of Urban AC listeners have bought new CD players within the last year.

Source: Scarborough Qualitative Research

tabled, because there is a financial opportunity that is so much bigger that someone decided we have to go for. I think the effect now is totally devastating Black radio. I have seen my colleagues fall by the wayside."



Hannibal reports that to date, none of these negative repercussions have affected his station — "So far. Although I'm sure there are a plethora of attempts weekly, if not daily, on this radio station. I don't know this for a fact, I just have this feeling. We are very lucky being a stand-alone FM in Washington, DC — that's a tough thing to do." Hannibal believes that Howard University's ownership of WHUR may partially account for the station's immunity.

Technology Ups & Downs

The future of Urban radio isn't all on the downside, however. Hannibal counts such technology as satellite programming a plus for radio in general. "I've become a believer in satellite programming. The Tom Joyners and the Howard Sterns and folks like that have proven that it is possible. The downside is that people lose their jobs. But cream rises to the top. Broadcasters who are displaced will find their niche."

As for the Urban format itself, Hannibal also has an optimistic outlook: "I think we have enough specialty formats now. We're going find Black AC to be a dominant force, and the mainstream is going to solidify — 'de-fragmentize,' if you will. Rap is going to be another viable function. No question," he adds. "Hip hop and rap may go to another level — I don't know if it's a good level or bad one, but it's like a train that cannot be stopped. I think it's good for the industry.

"What will give longevity to songs is great writing," is Hannibal's bottom line. "The lyrically important songs will go on forever. Artists who have strong vocals and presences will make it. The songs for a quick fad will not last — the '80s proved that."

“ Cream rises to the top. Broadcasters who are displaced will find their niche. ”

Workin' Up A Sweat

Urban audiences work hard ... but they play hard, too. UC and Urban AC audiences are more likely than average to participate in the following activities: **Bicycling, running, bowling, tennis, and aerobics.** What are your listeners' favorite leisure activities?

Urban	Urban AC
Walking (62%)	Walking (65%)
Swimming (35%)	Gardening (33%)
Bicycling (35%)	Bicycling (32%)
Bowling (33%)	Swimming (31%)
Gardening (32%)	Bowling (30%)
Aerobics (28%)	Aerobics (26%)
Running (24%)	Running (23%)
Weights (23%)	Fishing (19%)

Source: Scarborough Qualitative Research

Radio PDs

'Run With It, Or Be Run Over'

WWDM's Jackson cites big bucks as the incentive in the post-telecom world

This is definitely the era of money making the decisions in Urban radio. And according to WWDM/Columbia, SC OM/PD Paul Jackson that's not necessarily a bad thing. He's learned to adjust in the age of buy-or-be-bought and is a firm believer of take the money and run.

"What's happening in most areas is the Telecommunications Act is eliminating competition. Therefore, you still have to play the music but you don't have to rotate it as much or be as fast to get on it. As far as what impact it may have on black-owned companies (properties), the money really talks. If someone offers you a certain amount of money, you take it and run. The impact is being felt by both the large and small guys."

Jackson admits he's become "less of a program director and more of a program manager. Because you have folks who spend a



PAUL JACKSON

large amount of money for a station and things now have to be managed in a certain manner (budgets have to be met, spending has to be gauged). As far as the station as a whole, it hasn't affected us that much because we still run things the same way we always have. I have a GM who expects for things to be run a certain way and you have to run with it or be run over."

One way to be run over is satellite programming. It's a growing trend that Jackson opposes in many ways. "I'm not a big fan of it because it diminishes the talent pool. Maybe in small cities where they can get a big name like Tom Joyner, it's good. But some people will lose jobs. Businesses are out to save as much money as they can. Why would

I have to get seven fulltime announcers if I can get three or four who are coming in on a satellite broadcast?"

"I am a strong advocate of having my local personality get out into the community. The satellite shows are not going to get to every market on a constant basis. Don't get me wrong, satellite shows are good for what they do, but the biggest burden is on the local station. I don't knock anybody for trying to expand themselves, but I like being able to see my radio people."

Defining Urban vs. Black Radio

To try and predict the direction of Urban radio and the music that defines it is nearly impossible for anyone to do. Jackson begins, "It can all change at any time. There will be a difference between Urban radio and Black radio. Urban radio is going to change to be more like general market radio than Black radio — unless you are one of the companies that own more than one station.

"When it comes to music, first and foremost the ballads are still going to be popular. If Luther Vandross can still croon, he'll still be bought. On the rap side, it's a language of its own, just like rock 'n' roll back in the '50s. Rap will probably be in a little bit different form, but we will still be calling it rap."



“

Urban radio is going to change to be more like general market radio than Black radio — unless you are one of the companies that own more than one station.

”

If It's Diet, They Won't Buy It

When it comes to soft drinks, Urban listeners love their calories and their caffeine. UC audience members outnumber the overall population when it comes to drinking every brand of "regular" soda. But when it comes to the diet and decaffeinated versions of these sodas, there's only one they drink more than the national average — Diet Mountain Dew. Here are the favorite beverages of UC and Urban AC audiences:

Urban	Urban AC
Coke (48%)	Coke (45%)
Pepsi (48%)	Pepsi (45%)
Bottled spring water (31%)	Bottled spring water (38%)
Sprite (31%)	Sprite (30%)
Iced tea (27%)	Iced tea (29%)
7Up (23%)	Snapple (25%)
Dr. Pepper (21%)	7Up (22%)
Mountain Dew (21%)	Diet Coke (18%)

Source: Scarborough Qualitative Research

Radio PDs

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Bone thugs-n-harmony
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Executive Producer: Tomica Wright

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 ERIC WRIGHT
RIP **R**



Mary J. Blige: Sharing Her 'World'

I've been to hell," admits **Mary J. Blige**, explaining her too-much, too-soon rise to the top in 1992. "Starting out so young in this business, you go through a lot. But you live and you learn and you grow. And if you live and learn and don't grow, then there's something wrong in your head."

With a new image and a new attitude, Blige is living up to the title of her latest **MCA** album, "Share My World." Here, she shares her views on radio.

R&R: When you listen to the radio, what do you like to listen to? What is your overall opinion of radio?

MJB: I listen to whatever. I listen to [NY stations] "Hot 97" [WQHT] a lot, and sometimes I listen to "CD 101.9" [WQCD], the NAC/Smooth Jazz station. Radio could be headed in the right direction. Everybody has a job to do, so I won't bash anybody.

R&R: What artists have influenced you in the past and in the present?

MJB: **Chaka Khan, Patti LaBelle, Aretha Franklin, Alicia Myers**, everybody — all the "old heads." There is nobody now who influences me. Not at all.

R&R: What are your future plans?

MJB: I want to launch a clothing line. I don't sew, but I have ideas. My sister **LaTanya** draws; she helped me write a lot of the songs on the album.

R&R: What forms of music will still be making headlines in the year 2000?

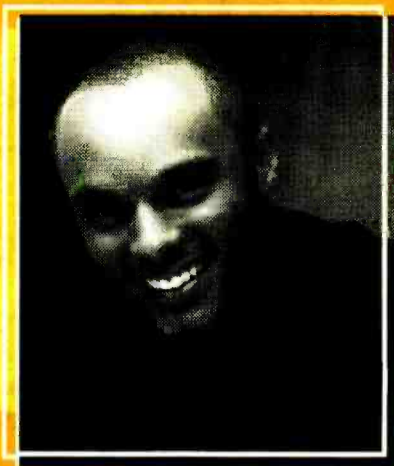
MJB: The music will have a little bit more warmth to it — more of a positive message. That type of music will always be around. The negativity is killing people even in the industry on Black radio. The reason a lot of things are going on is because of our music. There's no possible way we could keep it clean, but we could try to put out a positive message. It's youth out there listening, too.

R&R: Will rap still exist?

MJB: I don't even know if it's going to be around. If you don't have a rap deal right now, you can forget about it.

R&R: What is the next musical trend?

MJB: I see real music coming back with warmth and positivity. We've got people like **D'Angelo**, who started it, and **Erykah Badu** — music that feels old again. Things are getting ready to take off to a whole other level, on a positive note. **Biggie** and **2Pac** are gone; there's all this killing going on. This is no joke — wake up, people.



Kenny Lattimore: Ready For 'Passion & Emotion'

When **Columbia** artist **Kenny Lattimore** says, "I'm very lyric-driven," he's not kidding. He wrote or co-wrote each of the 12 songs on his self-titled, debut album. As his current single, "For You," climbs **R&R's** charts, Lattimore discusses how radio and the artists it plays have shaped his career.

R&R: What radio formats do you listen to?

KL: I skip from station to station — I try to listen to what's going on across the board. I prefer more of a "Quiet Storm" kind of station because that's what I grew up with in Washington, DC. I really like a variety of music, but I've used to listening to stations that are considered "adult R&B" — that's the way the music is that I perform.

R&R: What do you think of radio today?

KL: Radio is losing its personality. In Washington, we have five or six Black-formatted stations. The thing that always killed me was whenever I'd go back, it would change and sound more and more like New York or a different area. The essence of the city gets lost when stations play a certain type of music that doesn't really fit into the style or preference of that area.

R&R: What artists are your inspiration and influences now? Who were your inspirations and influences in the past?

KL: Today I'm inspired by **Maxwell, Toni Braxton, Monica**, and **Whitney Houston**. I look at each artist and ask, "What are they giving? Is it something they've mastered? Does it translate to the audience?"

In the past, I was influenced by **Stevie Wonder, Chaka Khan, Aretha Franklin**, and **Anita Baker**. There are some artists who have been out there for about 10-15 years, but I always just grab from artistry and try to absorb what I hear and enjoy it.

R&R: What forms of music will be making news in the year 2000? Will rap music still exist?

KL: All forms of music will still exist because they are progressive and ever-changing. Rap music will continue to thrive. It will change, maybe musically — more live instrumentation. There's an interchange of sounds, lyrics, and ways of expression.

We're going to see live music take off — like it did in the '70s. There's new passion and emotion that's being brought to the entertainment industry. It's important to be ready for it.

R&R: What's next in your future?

KL: I hope to tour. I'm promoting the whole live scene, and letting everyone know I'm passionate about this. This is what I grew up on, and I want to give it back.



SPEARHEAD's Michael Franti: Cruisin' The 'Supa Highway'

Michael Franti is the creative force behind the six-member group **Spearhead**, whose blend of body-moving hip hop/reggae/soul/rap can be heard on its second **Capitol** album, "Chocolate Supa Highway."

"Committed to finding new ways to deliver his message," Franti now produces, too, overseeing two **Zap Mama** tracks and the debut LPs of **Spearhead** member **Trinna Simmons** and new rapper **Ismail Azim**.

R&R: Growing up, which artists were your musical inspiration?

MF: I listened to the radio a lot ... '70s soul, funk, **Parliament, Con Funk Shun**. I started trippin' off **Marvin Gaye, Stevie Wonder, Sly Stone, Roy Ayers** — people who weren't afraid to talk about questions of the soul. That's the essence of soul music.

R&R: Who among your contemporaries has provided musical inspiration?

MF: I've always been excited about **Biggie** — the way he put words together; he was a master poet. I'm diggin' **Camp Lo**, and I'm excited by the **Fugees'** success.

R&R: Do you listen to a lot of radio now?

MF: I flip the dial a lot. I listen to **KMEL/SF**, which plays hip-hop. Community station **KPOO** has a lot of block programming ... reggae show, blues, mainstream, etc.

R&R: What's your take on today's rap scene, following the deaths of **2Pac** and **Notorious B.I.G.**?

MF: Rapping is an art form, flowing with the rhythm of the words at the top of the beat. But hip-hop as a culture has taken on a whole new meaning. It used to be about break-dancing, street artists, DJs playing records, and rappers on the mike. But now it's "fashionable," with drugs, etc. You look at the videos; you're attracted to this incredible world of partying and dancing. Then you buy the record, which has become almost secondary to the lifestyle.

R&R: Is gangsta rap on its way out?

MF: When rock 'n' roll first started, you had **Chuck Berry** and **Little Richard**. Today rock 'n' roll could be anything from **Nirvana** to **Alanis Morissette, k.d. lang** ... there are different genres. The same is true with hip hop. There will always be the old-school people who keep that flame alive.

R&R: As we approach the year 2000, what does the future hold for Urban music?

MF: You've got to look at trends happening all over the world. The music will be a reflective force: There will be the hardcore element of danger; inspirational, uplifting music; gospel to inspire people — but not necessarily straight-up gospel; and hip hop.

tha Truth!

3rd Most Added Urban

Stations already playing...

WJTT	WFXE	WCDX
WHRK	WZFX	WPGC
WYOK	WFLM	WEJM
WQQK	WJBT	WZAK
KRRQ	WJHM	WROU
KSJL	WTMP	WNOV
KMJJ	WBLK	WTLZ
KDKS	WQHT	KDKO
WIIZ	WOWI	KPRS
WPEG	WAMO	KKBT

Priority Records Salutes Black Music Month



Following Telecom Act, 'Owners Had Better Be Savvy'

The effects of the Telecommunications Act of 1996 have been felt just about everywhere in the industry. Urban radio is not alone.

For consultant **Harry Lyles**, the act's passage has sent a sharp wake-up call to Urban programmers and station owners alike.

"I hope African-American owners understand the new wave we're all going through. Anemic operating days are over. The new game now forces owners to play formats across the board. Today it's more important than ever to protect yourself. Telecom is a nice boxing glove, but it's very easy to be punched and knocked out if you're not careful.



HARRY LYLES

"Owners had better be savvy. The Urban fortresses we helped create have a differentiating style; we make sure the Urban brands are maximally competitive and the internal understanding is in place so both can coexist. Naturally, the thinking process for both stations is totally different. This is a new environment for a lot of

people. Hopefully, with bigger companies, bigger budgets, and better support, Urban's health will improve."

In one six-month span, one of Lyles's clients changed hands twice. With station trading and selling continuing at its breathtaking pace, consultants such as Lyles can't possibly predict what lies ahead.

"Will all this turn into a blood bath later? Who knows. We've been affected just like other consultants and related companies. Even with winning stations, a new owner can come in and rip it apart. The thought process is sometimes difficult to understand. It's like buying the Chicago Bulls and dealing **Michael Jordan** as soon as you get the team. I've seen very talented people get burned and not even get a chance to fit in."

More Excitement And Creativity

A positive result of the telecom act's passage is a returned focus of talent development and product.

"We need better radio with more excitement, creativity, and maturity. As I travel in different markets, I'm very concerned about our learning process. We have to understand radio is free and the average listener won't die if they don't listen. It's a new day in communications with computers, cable, and other future tech-

nologies that will be introduced into society."

But does better radio mean less local talent and more syndicated product?

"Satellite [programming] will have its place in some markets. What bothers me is what we're doing in large to medium markets. I find it difficult to believe that stations can't find gifted black male or female morning talent. Let's give credit to **Tom Joyner** — he does what a morning talent should do. You can hear the homework — he makes me laugh, sounds in touch, uses all ranges of emotion, and causes problems for those morning people who still don't understand that you must do show prep. Connect with the audience, you win. Ignore them, you lose.

Looking toward future trends, will Urban hits sound a little different in the next decade, or will hip-hop and ballads continue to shine? Says Lyles, "Most forms of the Urban format will continue to do great. The music is and will continue to be very popular. My only concern is about all the one-hit wonders we've had the last few years. There is some good new music; unfortunately there's also lots of bad music coming out, and the listeners know it. It shows up in sales and music tests. What's the next big change and when will it take place? Only the listeners can let us know."

Owning Demographics Now A Reality

The Telecommunications Act has created some interesting new scenarios in the radio world. One of the more profound ones has been the single-owner dominance of a demographic or format in one given market.

For consultant **Tony Gray**, it's one of the more obvious effects of the act. "Emmis owns **WQHT & WRKS/New York**. Evergreen owns **WJLB & WMXD/Detroit** and **WDAS & WUSL/Philadelphia**, and **Clear Channel** owns **KBXX & KMJQ/Houston** and **WQUE & WYLD/New Orleans**. Those are three strongest examples of how the act has enabled large, publicly held companies to more or less control ethnic or African-American listenership in a number of important markets across the country."

How has that impacted African-American station owners? The telecom act hasn't been beneficial to the majority of them. By the time the bill was enacted in February 1996, most of the black station owners who currently own and operate stations nationwide weren't in a position to raise the capital necessary to acquire additional stations in marketplaces where they were currently operating. Nor were they in a position to go to Wall Street or to a group of bankers to raise the funds necessary to buy into other markets. In talking to most African-American owners, their response would probably be negative in terms of how the act has impacted their ability to own stations."

Has the act been beneficial for Gray, or any of the clients he works with?

"I'm in a tough position because I work for some of the bigger companies like **ABC**, **Evergreen**, and **American Radio Systems**. It's been beneficial for me in that I was already employed by three of the five largest companies in the business today. For my business, it's been OK. On the other hand — for African-American owners — I don't see where it has benefited or spurred their growth.

"There are two African-American companies I can see that are currently attempting to expand: **Radio One**, which by most people's estimations is the largest African-American-owned broadcast company with 10 stations, and **Blue Chip**, a Cincinnati-based company. Those seem to be the only two companies that have attempted to expand. When you look at a company that has a total of 10 stations and you compare that with something like **Clear Channel**, which has over 100 stations, or **ARS**, it's tough to compete."

Ad Dollars Up

With large companies owning successful Urban radio stations, an increased strength in attracting ad dollars has developed. Says Gray, "Ad dollars are being placed on the stations at comparable rates to the general market competitors, especially in situations where a company owns a couple of Urban stations and has three general market stations in a given market. The large groups are able to work a lot better with the advertising

community than an independently owned Urban trying to fight the ad battle on its own."

However, the competitiveness among foes has been significantly altered. Comments Gray, "I would've had second thoughts about beginning a consultancy because the competitive conditions of the industry have changed. When you have one owner that owns the two most important Urban stations in a given marketplace, you're not really fighting anymore.

"Before the telecom act, there were a number of head-to-head Urban battles in markets all across the country. Since February of last year, there haven't been that many. [The act] has changed the competitive landscape tremendously, especially in the 'ethnic' format category."

Now that one company can own all the Urban outlets in a given market, will format fragmentation become a common occurrence nationwide? It's

bound to happen, says Gray. "In Detroit, where you have multiple stations serving the African-American community, you have **Evergreen**, the **Bell** family owns **WCHB**, and **WGPR**, which is owned by the **Masons**, an African-American group. And to some extent, **CBS Radio's WVMV-FM** leans Urban.

"In Washington, DC, **Radio One** owns Urban AC **WMMJ** and **WKYS**, a mainstream Urban station. They compete against **WPGC**, a [hip-hop] outlet owned by **CBS**. Then you have **Howard University's WHUR** — an Urban AC. You don't see something like this in too many markets across the country, four or five stations competing for black consumers."



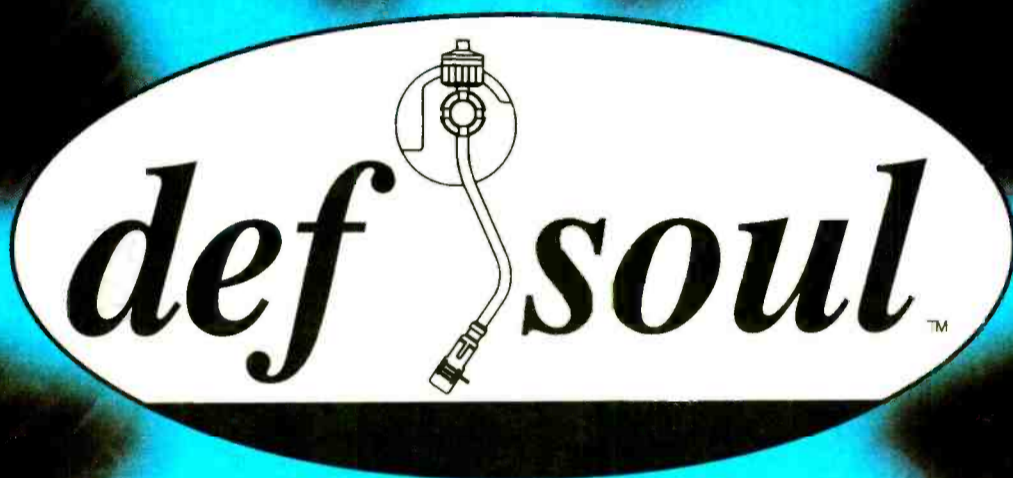
TONY GRAY

Thanks

Virtually everyone in R&R's editorial and production departments contributed to this special. Special thanks go to Urban Asst. Editor **Tanya O'Quinn** and former Asst. (and now an AE in our sales dept. **Lanetta Kimmons**); Associate Editors **Jeff Axelrod**, **Julie Gidlow**, **Wendy Hermanson**, **Adam Jacobson**, and **Margo Ravel**; Asst. Editors **Jay Levy** and **Jennifer Harris**; Production Director **Kent Thomas**; Design Director **Gary van der Steur**; production staffers **Renu Ahluwalia**, **Derek Cornett**, **Carl Harmon**, **Tim Kummerow**, **Lucie Morris**, and **Roger Zumwalt**; Dir. Charts & Formats **Kevin McCabe** and Asst. Chart Dir. **Anthony Acampora**; Publisher **Erica Farber** and Managing Editor **Ron Rodrigues**. And thanks to former Exec. Editor **Gail Mitchell**, who dedicated herself to this special before leaving the company.

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Main chart table with columns: 3W, 2W, LW, TW, ARTIST TITLE LABEL(S), TW, LW, 2W, 3W, TOTAL STATIONS/ADDS, TOTAL PLAYS. Includes entries like CHANGING FACES, ERYKAH BADU, ROME I, etc.

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Urban reporters. 74 current playlists. Songs that are down in plays for three consecutive weeks and below No. 25 are moved to recurrent.

NEW & ACTIVE

BABYFACE How Come, How Long (Epic) Total Plays: 692, Total Stations: 59, Adds: 7

WARREN G Smokin' Me Out (Def Jam/RAL/Mercury) Total Plays: 687, Total Stations: 64, Adds: 5

VERONICA F/CRAIG MACK No One But You (H.O.L.A./Island) Total Plays: 661, Total Stations: 49, Adds: 0

LESCHER Fulton St. (Warner Bros.) Total Plays: 643, Total Stations: 46, Adds: 5

TWISTA Emotion (Atlantic) Total Plays: 640, Total Stations: 55, Adds: 0

HEAVY D Keep It Comin' (Universal) Total Plays: 609, Total Stations: 62, Adds: 11

BRAXTONS Slow Flow (Atlantic) Total Plays: 584, Total Stations: 42, Adds: 0

PHAJJA What Are You Waiting For? (Warner Bros.) Total Plays: 583, Total Stations: 47, Adds: 3

MARIO WINANS Don't Know (Motown) Total Plays: 480, Total Stations: 52, Adds: 10

WYCLEF JEAN We Trying To Stay Alive (Ruffhouse/Columbia) Total Plays: 466, Total Stations: 47, Adds: 10

MONIFAH I Still Love You (Qwest/WB) Total Plays: 423, Total Stations: 49, Adds: 6

WU-TANG CLAN Triumph (Loud/RCA) Total Plays: 411, Total Stations: 48, Adds: 8

GHETTO MAFIA For The Good Times... (DSE/Fully Loaded) Total Plays: 385, Total Stations: 37, Adds: 2

CRAIG MACK Jockin' My Style (Street Life/All American) Total Plays: 310, Total Stations: 34, Adds: 5

ALFONZO HUNTER Everything (EMI) Total Plays: 308, Total Stations: 39, Adds: 7

Songs ranked by total plays.

BREAKERS

EN VOGUE

Whatever (EastWest/EEG) TOTAL PLAYS/INCREASE 1243/556 TOTAL STATIONS/ADDS 77/0 CHART 27

JADE

Keep On Risin' (Hollywood) TOTAL PLAYS/INCREASE 1089/102 TOTAL STATIONS/ADDS 60/0 CHART 29

PATTI LABELLE

When You Talk About Love (MCA) TOTAL PLAYS/INCREASE 1079/587 TOTAL STATIONS/ADDS 68/4 CHART 30

SCARFACE

Smile (Rap-A-Lot/Noo Trybe) TOTAL PLAYS/INCREASE 1047/128 TOTAL STATIONS/ADDS 75/2 CHART 31

ROBIN S

It Must Be Love (Big Beat/Atlantic) TOTAL PLAYS/INCREASE 1033/47 TOTAL STATIONS/ADDS 58/0 CHART 33

MOST ADDED

Table with columns: ARTIST TITLE LABEL(S), ADDS. Includes entries like LOST BOYZ, TASHA HOLIDAY, SUGA FREE, etc.

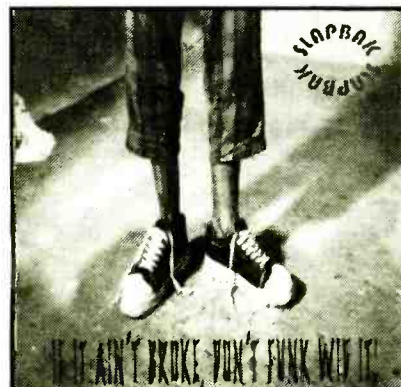
MOST INCREASED PLAYS

Table with columns: ARTIST TITLE LABEL(S), TOTAL PLAY INCREASE. Includes entries like PATTI LABELLE, PUFF DADDY & FAITH EVANS, etc.

HOTTEST RECURRENTS

Table with columns: ARTIST TITLE LABEL(S). Includes entries like NOTORIOUS B.I.G., DRU HILL, 702, etc.

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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MARKET #37 WPEG/Charlotte (704) 333-0131 Carson/Quick

MARKET #1 WBLS/New York (212) 592-0554 Campbell/Perera

MARKET #3 WVAZ/Chicago (312) 360-9000 Myrick/Muhammad

MARKET #5 WDAS/Philadelphia (610) 617-8500 Tamburro/Davis

MARKET #38 WJHM/Oriando (407) 333-0072 Allen/Hollywood

MARKET #39 WQVE/New Orleans (504) 827-6000 Stevens

MARKET #7 KRBB/Dallas (214) 630-3011 Baccote/Reynolds

MARKET #8 MAJIC 102.3 FM MAJORITY'S BEST OF R&B CLASS WMMJ/Washington DC (202) 686-9300 Gilmore

MARKET #9 KMJQ/Houston (713) 623-2108 Conner/Boatner

MARKET #43 WHRK/Memphis (901) 529-4397 O'Jay/O'Jay

MARKET #44 WQOK/Nashville (615) 227-9292 Wright

MARKET #10 WILD AM 1090 Stereo WILD/Boston (617) 427-2222 Anderson/Gousby

MARKET #12 KISS 104.7 KISS/Atlanta (404) 688-0068 McClendon/Stevens

MARKET #17 100.3 KISS FM KATZ/St. Louis (314) 692-5108 Atkins

MARKET #48 WQOK/Raleigh (919) 848-9736 Mack/Clark

MARKET #50 WZLW/Louisville (502) 581-9798 Fields/Jherard

MARKET #17 MIX 97.1 The Soul of St. Louis KXOK/St. Louis (314) 991-7797 Love/Scott

MARKET #18 MAJIC 107 KMJK/Phoenix (602) 265-2442 Jackson

MARKET #19 MAJIC 95.9 The Best Variety of Hits & Oldies WWIN/Baltimore (410) 332-8200 Brown/J.C.

Stations and their adds listed alphabetically by market

URBAN

Table listing radio stations and their adds for various markets including Alexandria, LA; Charleston, SC; Columbus, GA; Flint, MI; Killeen, TX; Little Rock, AR; Monroe, LA; Raleigh, NC; Shreveport, LA; Atlanta, GA; Charlotte, NC; Columbia, OH; Florence, SC; Knoxville, TN; Los Angeles, CA; Louisville, KY; Montgomery, AL; Nashville, TN; San Antonio, TX; Savannah, GA; Tampa, FL; Tuscaloosa, AL; Baltimore, MD; Chicago, IL; Dallas, TX; Denver, CO; Detroit, MI; Indianapolis, IN; Lansing, MI; Miami, FL; Milwaukee, WI; Minneapolis, MN; New Orleans, LA; Oklahoma City, OK; Philadelphia, PA; Pittsburgh, PA; Richmond, VA; St. Louis, MO; Tulsa, OK; Wichita, KS.

URBAN AC

Table listing radio stations and their adds for various markets including Atlanta, GA; Charleston, SC; Greenville, NC; Lake Charles, LA; Mobile, AL; New York, NY; Richmond, VA; Tampa, FL; Tuscaloosa, AL; Baltimore, MD; Chicago, IL; Dallas, TX; Denver, CO; Detroit, MI; Indianapolis, IN; Lansing, MI; Miami, FL; Milwaukee, WI; Minneapolis, MN; New Orleans, LA; Oklahoma City, OK; Philadelphia, PA; Pittsburgh, PA; Richmond, VA; St. Louis, MO; Tulsa, OK; Wichita, KS.

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	1 KENNY LATTIMORE For You (Columbia)	1000	971	1016	1017	37/0
3	3	2	2	2 TONY TONI TONE Thinking Of You (Mercury)	993	933	774	721	34/0
5	4	3	3	3 DIONNE FARRIS Hopeless (Columbia)	858	835	744	672	35/1
11	5	5	4	4 ERYKAH BADU Next Lifetime (Kedar/Universal)	786	769	660	546	32/2
2	2	4	5	5 BLACKSTREET Don't Leave Me (Interscope)	734	799	793	814	30/0
17	13	8	6	6 REFUGEE CAMP ALL-STARS The Sweetest Thing (Columbia)	643	580	537	491	24/0
9	7	6	7	7 ROME I Belong To You (Every...) (RCA)	625	631	616	574	27/1
15	11	7	8	8 ERIC BENET Femininity (Warner Bros.)	571	592	553	524	25/0
29	23	13	9	9 CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)	535	504	389	274	22/1
23	17	11	10	10 TONI BRAXTON I Love Me Some Him (LaFace/Arista)	529	525	446	359	26/0
20	18	16	11	11 BROWNSTONE 5 Miles To Empty (MJJ/Work)	515	479	429	396	23/1
22	19	15	12	12 SOUNDS OF BLACKNESS Spirit (Perspective/A&M)	507	481	425	365	24/1
8	9	10	13	13 MARY J. BLIGE Love Is All We Need (MCA)	487	543	597	609	22/0
24	21	18	14	14 PAUL HARDCASTLE Jokers Wild (JVC)	473	449	419	354	18/0
7	8	9	15	15 BABYFACE Every Time I Close My Eyes (Epic)	469	544	604	614	21/0
4	10	14	16	16 ANN NESBY This Weekend (Perspective/A&M)	453	490	570	714	27/0
25	25	24	17	17 MAXWELL Suitelady (Columbia)	449	402	368	330	22/0
26	24	22	18	18 BRAND NEW HEAVIES Sometimes (Delicious Vinyl/Red Ant)	437	421	387	329	25/1
21	22	21	19	19 INCOGNITO A Shade Of Blue (Verve Forecast)	432	424	409	379	16/0
6	6	12	20	20 MONICA For You I Will (Warner Sunset/Atlantic)	431	507	634	656	19/0
16	15	17	21	21 MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury)	384	456	472	495	19/0
BREAKER			22	22 PATTI LABELLE When You Talk About Love (MCA)	381	180	—	—	29/5
BREAKER			23	23 KEITH SWEAT Come With Me (Elektra/EEG)	370	335	283	173	22/2
27	27	26	24	24 JOE Don't Wanna Be A Player (Jive)	367	353	327	318	15/1
—	29	27	25	25 WHITNEY HOUSTON My Heart Is Calling (Arista)	344	335	296	245	23/0
10	12	20	26	26 AFTER 7 Sara Smile (Virgin)	333	424	544	566	17/0
—	—	30	27	27 ZHANE' Crush (Illtown/Motown)	328	298	280	224	20/0
—	28	29	28	28 ADRIANA EVANS Seein' Is Believing (Loud/PMP/RCA)	327	325	301	259	15/0
14	14	19	29	29 LUTHER VANDROSS Love Don't Love You Anymore (LV/Epic)	324	443	509	539	18/0
DEBUT			30	30 BRIGETTE MCWILLIAMS Fire (Virgin)	308	236	183	82	23/2

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker.
38 Urban AC reporters. 32 current playlists. Songs that are down in plays for three consecutive weeks and below No. 15 are moved to recurrent.
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NEW & ACTIVE
GOD'S PROPERTY Stomp (B-Rite/Interscope)

Total Plays: 289, Total Stations: 20, Adds: 4

LEVERT Sorry Is (Atlantic)

Total Plays: 271, Total Stations: 19, Adds: 0

EVERETTE HARP Wholy Holy (Blue Note)

Total Plays: 223, Total Stations: 15, Adds: 0

NEW EDITION One More Day (MCA)

Total Plays: 209, Total Stations: 12, Adds: 0

BABYFACE How Come, How Long (Epic)

Total Plays: 196, Total Stations: 19, Adds: 4

ERIC MARIENTHAL Until You Come Back To Me... (I.E./Verve)

Total Plays: 189, Total Stations: 17, Adds: 4

EN VOGUE Whatever (EastWest/EEG)

Total Plays: 179, Total Stations: 18, Adds: 2

702 No Doubt (Biv 10/Motown)

Total Plays: 172, Total Stations: 12, Adds: 1

CHRISTION Full Of Smoke (Roc-A-Fella/Def Jam/Mercury)

Total Plays: 155, Total Stations: 10, Adds: 0

DEBORAH COX Things Just Ain't The Same (Arista)

Total Plays: 152, Total Stations: 13, Adds: 3

Songs ranked by total plays.

BREAKERS
PATTI LABELLE

When You Talk About Love (MCA)

TOTAL PLAYS/INCREASE

381/201

TOTAL STATIONS/ADDS

29/5

CHART

22

KEITH SWEAT

Come With Me (Elektra/EEG)

TOTAL PLAYS/INCREASE

370/35

TOTAL STATIONS/ADDS

22/2

CHART

23

MOST ADDED

ARTIST TITLE LABEL(S)

ADDS

TAMIA	Make Tonight Beautiful (Virgin)	11
PATTI LABELLE	When You Talk About Love (MCA)	5
BABYFACE	How Come, How Long (Epic)	4
GOD'S PROPERTY	Stomp (B-Rite/Interscope)	4
ERIC MARIENTHAL	Until You Come Back To Me... (I.E./Verve)	4
DEBORAH COX	Things Just Ain't The Same (Arista)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)

TOTAL PLAY INCREASE

PATTI LABELLE	When You Talk About Love (MCA)	+201
BABYFACE	How Come, How Long (Epic)	+81
EN VOGUE	Whatever (EastWest/EEG)	+78
BRIGETTE MCWILLIAMS	Fire (Virgin)	+72
REFUGEE CAMP ALL-STARS	The Sweetest Thing (Columbia)	+63
TONY TONI TONE	Thinking Of You (Mercury)	+60
O'JAYS	What's Stoppin' You (Volcano)	+51
EVERETTE HARP	Wholy Holy (Blue Note)	+48
MAXWELL	Suitelady (Columbia)	+47
702	No Doubt (Biv 10/Motown)	+44
TAMIA	Make Tonight Beautiful (Virgin)	+44

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)

DRU HILL	In My Bed (Island)
ERYKAH BADU	On & On (Kedar/Universal)
MINT CONDITION	You Don't Have To Hurt... (Perspective/A&M)
TEDDY PENDERGRASS	Don't Keep Wastin' My Time (Sure Fire)
LUTHER VANDROSS	I Can Make It Better (LV/Epic)
SWV	Can We (Jive)
ISLEY BROTHERS	Tears (T-Neck/Island)
MINT CONDITION	What Kind Of Man... (Perspective/A&M)
MARK MORRISON	Return Of The Mack (Atlantic)
CURTIS MAYFIELD	No One Knows About... (Warner Bros.)

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.

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NEW & ACTIVE

INDIGO GIRLS Shame On You (*Epic*)
Total Plays: 521, Total Stations: 38, Adds: 1

LE CLICK Call Me (*Logic*)
Total Plays: 512, Total Stations: 25, Adds: 1

DAVE MATTHEWS BAND Crash Into Me (*RCA*)
Total Plays: 489, Total Stations: 20, Adds: 2

NO MERCY When I Die (*Arista*)
Total Plays: 485, Total Stations: 44, Adds: 2

TONIC If You Could Only See (*Polydor/A&M*)
Total Plays: 441, Total Stations: 32, Adds: 0

JOCK JAM Jock Jam (*Tommy Boy*)
Total Plays: 356, Total Stations: 17, Adds: 0

JAMIROQUAI Virtual Insanity (*Work*)
Total Plays: 350, Total Stations: 29, Adds: 9

MIGHTY MIGHTY BOSSTONES The Impression... (*Mercury*)
Total Plays: 329, Total Stations: 28, Adds: 1

NEW EDITION One More Day (*MCA*)
Total Plays: 310, Total Stations: 33, Adds: 10

112 Cupid (*Bad Boy/Arista*)
Total Plays: 297, Total Stations: 18, Adds: 1

DJ COMPANY Rhythm Of Love (*Crave*)
Total Plays: 280, Total Stations: 30, Adds: 8

COLLECTIVE SOUL Listen (*Atlantic*)
Total Plays: 276, Total Stations: 36, Adds: 13

NU FLAVOR Sweet Sexy Thing (*Reprise*)
Total Plays: 247, Total Stations: 13, Adds: 1

JANA What Am I To You (*Curb*)
Total Plays: 216, Total Stations: 12, Adds: 0

JONNY LANG Lie To Me (*A&M*)
Total Plays: 201, Total Stations: 22, Adds: 6

PAUL MCCARTNEY The World Tonight (*Capitol*)
Total Plays: 200, Total Stations: 21, Adds: 9

LAKIESHA BERRI Like This And Like That (*Hollywood*)
Total Plays: 177, Total Stations: 19, Adds: 0

REAL MCCOY I Wanna Come (With You) (*Arista*)
Total Plays: 161, Total Stations: 27, Adds: 7

B-ROCK AND THE BIZZ Mybabydaddy (*LaFace/Arista*)
Total Plays: 149, Total Stations: 5, Adds: 0

SWV Can We (*Jive*)
Total Plays: 142, Total Stations: 3, Adds: 0

Songs ranked by total plays



ANDY FALLS ON LOS ANGELES — On a trip around the country to promote his just-released film "The Night Falls On Manhattan," Andy Garcia (l) grabs a Kodak moment with KIIS-FM/Los Angeles' Ellen K. (c) and morning man Rick Dees.



U2, SUSHI, & SAN DIEGO! — Island held a preshow dinner and reception for local stations and U2 lovers before their megashow at Jack Murphy stadium that night. Getting psyched before the show are: (l-r) KFMB's Greg Simms, KMCG's Bruce St. James R&R sales animal Missy Hatley, Island's Howie Miura, XTRA (91X)/San Diego's Malcolm Ryker and Mike Halloran, Island's Sue Waters, 91X's Chris Muckle and Loretta Emery and (in front) KMCG's Kevin Crespo, Island's Linda Murdock, and R&R Rock Editor Cyndee Maxwell.

NEW RELEASES

ADDS JUNE 3

Baha Men "That's The Way I Get Down" (*Mercury*)

Pat Benatar "Strawberry Wine (Life Is Sweet)" (*CMC*)

Del Amitri "Not Where It's At" (*A&M*)

K's Choice "Not An Addict" (*550 Music*)

Chantal Kreviazuk "God Made Me" (*Columbia*)

Sinead O'Connor "This Is To Mother You" (*Chrysalis/EMI*)

Rahsaan Patterson "Where You Are" (*MCA*)

Michael Penn "Try" (*57/Epic*)

Qkumba Zoo "I'm Scared, You're Scared (Cloud Eyes)" (*Arista*)

Will Smith "Men In Black" (*Columbia*)

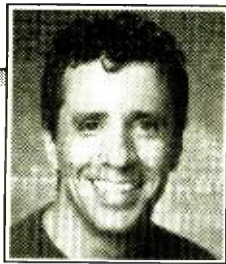
Jamie Walters "I'll Do Anything For You" (*Atlantic*)



A PITTSBURGH "UNION" MEETING — Blessid Union Of Souls made it into Steeler's territory and visited WBZZ (B94)/Pittsburgh's morning show. Proving they "Wanna Be There" are: (l-r) Morning show teammates Dave Kaelin, Bubba, Shelley Duffy, and John Cline; Blessid band members Jeff Pence, Eliot Sloen, and C.P. Roth; and taking front and (almost) center is EMI's Bob Dickey.



THEY FEEL PRETTY — WPXY/Rochester, NY asked male listeners to expose their feminine side to win tickets to the station's big "Summer Jam" concert. The three lovely, um, gentlemen pictured are among 4000 who saw Jon Secada, Paula Cole, Real McCoy, and others perform this past Wednesday.



TONY NOVIA

The \$46 Million Dollar Man

□ Former CHR jock Oasis's journey to the top began with believing his gut and implementing basic tenets of good radio

As a former CHR jock that was admittedly fired over a half-dozen times, **Russ Oasis** is now laughing all the way to the bank — on March 27, a bank wired \$46 million into his account. It was Oasis's 50% cut (minus the bank loan) of \$111 million. To get that \$111 million, Oasis and his partners, automobile moguls **Alan** and **Robert Potamkin** (a trio which comprises the ownership of **New Age Broadcasting**), invested around \$30 million dollars in two Miami radio stations: **WXDJ** and **WRMA**. Oasis then flipped these anglo-AC stations to Spanish, using all the tricks he used in CHR throughout his career. They apparently worked because both stations became immediate **Arbitron** successes — practically overnight!

This is part two of how a jock evolved into a radio station owner and eventual multi-millionaire by putting it all on the line. Oasis explains some of the philosophies he used to get huge ratings, which led to the ultimate sale of his stations for an approximately \$80 million

profit. Most importantly, this former jock followed his gut instincts. His story is an inspiration for the many radio people out there who still have the dream of someday owning a station.

Before a station can be sold for a tidy profit, one has to prove it can be run effectively. "Effectively" is a euphemistic way of describing how Oasis ran his stations, but he credits much of their success to his partners and respective staffs. When Oasis hires people, he claims to look for those who are detail-oriented as well as good managers. "I don't necessarily

think experience matters," he says. "I would rather hire a detail-oriented person who I can train, than someone who is not a detail-oriented person who has experience."

Rating himself as a boss, Oasis gives an honest appraisal. "I think that I'm extremely demanding. If a person shows me they demand the same level of perfection as I do, we will get along great. In general, most of my employees would say that I'm a great boss. I'd say

□ **It may be difficult to break into the major markets now, but...I positively think the dream is not over.**

□ that 80% would say that I'm a great boss and 20% would say that I'm not a great boss."

Supply Less And Demand More

□ One of the key elements to Oasis's success is his version of how

to sell commercials. He feels it important to balance the number of spots sold with the needs of programming. "I'm not a believer in pure supply-and-demand pricing for commercial inventory. Radio is not akin to the analogy of the airplane that has 100 seats and costs the same to fly no matter if all the seats are full or half are empty. Radio operates better when half the seats are empty. So, let's say you have a 10 units-per-hour limit, and you've sold eight with a good rate — say \$400 a spot. Under the supply-and-demand theory, you would sell your last two units for \$100 a spot, or whatever you could get. That doesn't make sense."

He explains a better method: "I calculate a subjective number and say, 'Unless I can get X-amount of dollars for any unsold commercials, I'm not going to sell them.' I'd rather play music for those two unsold minutes. The station benefits more from playing music than the harm done by playing two more commercials that you only get \$100 bucks for because you sold them at a fire sale rate at the last minute."

□ "The other issue is, the advertisers who bought the \$400 spots eventually find out about the advertisers who bought the \$100 spots, and that gets around. So, two things happen: you end up getting the same amount of money per hour that you would have gotten for the eight units at the higher rate when you're sold out at a blended lower rate, and second, you play less music — compromising the product. It doesn't make sense."

Another quality issue for Oasis is being very, very strict with the music played. "I don't really care if I'm the first to get a song or not — I'll go out and buy it. I like nice, clutter-free environments on the air. I like high production value, and I like production that is delivered and inflected properly. Not just thrown away."

The Need To Expand

With all systems go, and his stations up and running healthy in the Arbitron ratings and in billing, Oasis decided to expand in 1993. He put drop-in **WFVI/Ft. Wayne** on the air — a station he bought for about \$500,000, and a station he also just sold for \$4.3 million. The success story grew even bigger in September of '94, after Oasis and New Age Broadcasting established a local marketing agreement (LMA) with **AC WTPX/Miami**.

□ In January 1995, New Age closed on **WTPX** for \$21.25 million and



I'm not a believer in pure supply-and-demand pricing for commercial inventory. Radio is not akin to the analogy of the airplane that has 100 seats and costs the same to fly no matter if all the seats are full or half are empty.



flipped it to Spanish love songs with new call letters **WRMA**. This maneuver gave Oasis two stations close to the top of the 18-34 and 25-54 ratings in Miami. Things skyrocketed from there: buyers began to approach Oasis, and he began to respond to the interest. After weathering some close calls and a few deals that went south, Oasis and his partners struck a deal to sell. After buying **WXDJ** for \$8.1 million in December 1987, and **TPX (WRMA)** in January 1995 for \$21.25 million, Oasis and New Age sold the two stations for \$111 million to **Spanish Broadcasting System (SBS)** on March 27, 1997. That left Oasis with the aforementioned check for \$46 million!

So Much Money, So Little Time

So, what would you do with \$46 million? Not much has changed with Oasis. He still works crazy hours and is in the office every day. SBS has retained him as executive VP/programming overseeing SBS's stations in nine markets, including L.A. and New York. He still lives in the same house and prefers driving his same everyday car (even though he has a Ferrari, two Dodge Vipers, and two antique Jaguars). His passions include running, working out ... and waiting patiently for the next deal.

□ You see, Oasis plans to get back into radio ownership when the right time comes. I asked Oasis where he sees the state of radio heading in the years to come, as well as what to look for in the future of programming. "I see we need to be careful about potential audience erosion from satellite-delivered radio," says Oasis. "I think it is a real threat. I also think the multiples that radio stations are selling at today are too high. They don't make sense, no matter how you justify them."

"Radio is a pretty dangerous business — not every radio station makes money. Let's say two out of three do. Why invest a significant amount of money for a two out of three chance of making the same money as an investor who put his money into a bond?"

□ "So, to me, multiples are beginning to get pretty lofty. Whether in the name of consolidation or in the name of whatever, those multiples are getting so high that the basic fun-

damentals of business don't seem to make sense anymore — and that's when my red flag goes up. It's easy to say 'it's going to be okay,' because today's economy is so good. But, many seem to have forgotten the lesson we learned in 1990."

Fulfilling The Dream Of Ownership

For everyone who has ever dreamed about someday owning a radio station, Oasis definitely feels there's still hope. "It may be difficult to break into the major markets now, but there are certainly stations that can be bought in Little Rock, Birmingham, or Flint, MI just as examples. There are definitely markets in the 75-150 market size area that can be bought reasonably, worked, and — if you are willing to pay your dues — you can make a nice handy profit from them by either selling or holding and adding stations to operate as an ongoing endeavor. I positively think the dream is not over."

□ To begin working toward the goal of ownership, Oasis recommends having a very healthy respect for both sales and programming, and also learning how to balance the two. "If I were starting from scratch, I would pursue my dream and persist in attempting to buy my first station either with or without

partners. You have to wrangle and maneuver your way into your first station. Don't get discouraged over anything. At first, it is a little bit difficult to get people to take you seriously. But there are certainly bankers and radio brokers who will pay attention to you if you can show them that

□ **I don't necessarily think experience does matter. I would rather hire a detail-oriented person who I can train, than someone who is not a detail-oriented person who has experience.**

□ you have some financial wherewithal. If you can prove to a broker that you have a couple hundred thousand dollars, there are guys who will take you seriously."

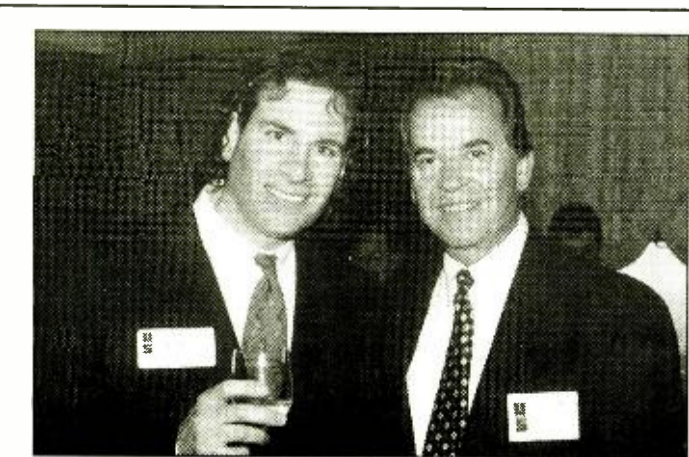
Having taken that advice and ready to plunge into the dream, how does one prepare to be an owner and learn about cash flow, multiples, banks, et al? Oasis recommends working as a GM at a station and digging into all those issues prior to owning a station. "It's helpful to have experienced those issues in advance." But... "If not, just go for it. You'll learn it. I did!"

□ *Russ Oasis can be reached at (305) 447-9595.*

CHR Asst. Editor Jay Levy contributed to this column.



Russ Oasis



THE VENTURES OF KELLY AND CLARK — That's *Backtrax* show host and **WBHT/Terre Haute PD** **Kid Kelly** (l) and the immortal **Dick Clark** together for a kodak moment in New York City for the **United Stations** luncheon held recently.

BeeGees ALONE

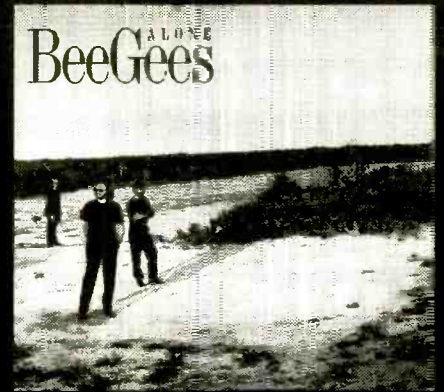
MAJOR SINGLES DEBUT THIS WEEK!

R&R AC **11-7**
 BDS AC 15*-11*
 R&R HAC Debut **30**
 R&R CHR **33**

**Who buys the Bee Gees?
 ...WOMEN and TEENS!!**

According to Soundscan - "A strong mix of baby boomers and their children are at the cash register."

Billboard Magazine



LARGE

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CALLOUT AMERICA™

EXCLUSIVE NATIONAL MUSIC RESEARCH ESTIMATES MAY 30, 1997

CALLOUT AMERICA® song selection is based on the top titles from the R&R CHR/Pop chart for the airplay week of May 5-11.

CHR/POP

TOTAL AVERAGE FAVORABILITY ESTIMATE (1-5)

ARTIST TITLE LABEL(S)

	TW	LW	2W	3W	TOTAL% FAMILIARITY	TOTAL% BURN
VERVE PIPE The Freshmen (RCA)	3.83	4.00	—	—	50.0%	10.4%
HANSON Mmm Bop (Mercury)	3.76	3.66	3.78	3.52	87.7%	20.8%
WALLFLOWERS One Headlight (Interscope)	3.73	3.95	3.85	3.91	80.9%	22.9%
MEREDITH BROOKS Bitch (Capitol)	3.72	3.70	3.65	—	71.5%	16.9%
SHAWN COLVIN Sunny Came Home (Columbia)	3.72	3.71	3.82	3.74	78.3%	16.7%
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	3.68	3.86	3.52	3.62	64.5%	12.6%
BOB CARLISLE Butterfly Kisses (DMG/Jive)	3.64	—	—	—	50.0%	12.1%
DAVE MATTHEWS BAND Crash Into Me (RCA)	3.64	—	—	—	49.5%	14.0%
MONICA For You I Will (Warner Sunset/Atlantic)	3.63	3.70	3.63	3.85	76.3%	22.7%
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	3.63	3.50	3.48	—	54.8%	8.7%
WHITE TOWN Your Woman (Chrysalis/EMI)	3.62	3.68	3.70	3.63	71.0%	18.1%
BLACKSTREET Don't Leave Me (Interscope)	3.61	3.73	3.65	3.69	59.2%	16.2%
BRUCE SPRINGSTEEN Secret Garden (Columbia)	3.61	3.48	3.75	3.85	66.9%	22.0%
SPICE GIRLS Wannabe (Virgin)	3.56	3.48	3.62	3.59	91.8%	36.0%
TONI BRAXTON I Don't Want To (LaFace/Arista)	3.53	—	—	—	53.4%	12.6%
SAVAGE GARDEN I Want You (Columbia)	3.53	3.58	3.58	3.44	87.0%	26.1%
SPICE GIRLS Say You'll Be There (Virgin)	3.53	3.45	3.58	3.50	80.7%	26.6%
OMC How Bizarre (Mercury)	3.47	3.48	3.63	3.32	51.2%	13.3%
BABYFACE Every Time I Close My Eyes (Epic)	3.45	3.55	3.47	3.67	75.4%	25.4%
PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	3.45	3.52	3.71	3.48	74.6%	23.2%
DUNCAN SHEIK Barely Breathing (Atlantic)	3.44	3.61	3.56	3.64	80.4%	23.4%
SHERYL CROW Everyday Is A Winding Road (A&M)	3.43	3.53	3.56	3.49	91.3%	39.4%
MARK MORRISON Return Of The Mack (Atlantic)	3.41	3.50	3.35	3.71	50.2%	17.1%
U2 Staring At The Sun (Island)	3.35	3.38	3.48	3.45	60.4%	18.4%
BLESSID UNION OF SOULS I Wanna Be There (EMI)	3.25	3.26	—	—	32.4%	7.7%
ROBYN Do You Know (What It Takes) (RCA)	3.25	3.20	—	—	45.2%	14.3%
SISTER HAZEL All For You (Universal)	3.00	3.37	3.19	—	31.6%	9.2%
ERASURE In My Arms (Mute/Maverick/WB)	2.91	3.05	3.03	—	29.2%	9.7%

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:** Boston, Buffalo, 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. **WEST:** Los Angeles, Portland, Salt Lake City, San Diego. Songs are removed from Callout America after 20 weeks of testing. © 1997, R&R Inc.

CALLOUT AMERICA® Hot Scores

By ANTHONY ACAMPORA

Verve Pipe holds on to the top spot on *Callout America* — R&R's exclusive survey of 400 women aged 12-34 — for a second week with "The Freshmen" (RCA). "Freshmen" ranks second among women 12-17 and 18-24, in addition to ranking first in the East, second in the West, and third in the South. Following last week's No. 1 *Callout America* debut, "Freshmen" scored key adds this week at KRBE/Houston, WXKS (Kiss 108) Boston, and WEZB (B97)/New Orleans.

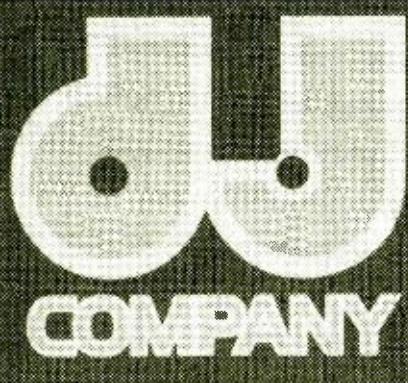
Meredith Brooks climbs to No. 4 overall with her debut release, "Bitch" (Capitol). "Bitch" is the top tester with teens (4.12), fourth in the East (3.75), and second in the Midwest (3.74).

"Crash Into Me" by **Dave Matthews Band** (RCA) debuts with a strong 3.64 score on *Callout America* — tied for seventh overall. "Crash" was recently resurrected at Pop/Alternative and Alternative radio and is now receiving airplay at many CHR/Pop stations.

"Butterfly Kisses" by **Bob Carlisle** (DMG/Jive) ties Matthews for seventh overall, but debuts at No. 1 25-34 with a 3.88 — no surprise, considering "Butterfly" broke at AC.

"Semi-Charmed Life" by **Third Eye Blind** (Elektra/EEG) climbs to ninth overall this week with a 3.63. "Life" is the top tester in the West (3.83) and moves into the top 10 25-34 this week.

Two titles post strong 18-24 scores this week: "Hard To Say I'm Sorry" by **Az Yet** (LaFace/Arista) is first with a 3.89, and "How Bizarre" by **OMC** (Mercury) ranks fifth with a 3.68.



DJ COMPANY "Rhythm of Love"

Real Rotation At:

Z104/Washington, D.C.

Q102/Philadelphia

WKSE/Buffalo

WNVZ/Norfolk

WKSS/Hartford

WDRQ/Detroit

Y100/Miami

B96/Chicago

KRBE/Houston

WBLI/Long Island

Callout research so GOOD that stations won't let us tip off their competition!

(But we will...just call us at Crave!)*

Produced by Paul Strand/Stefan Benz/Louis Lasky · Managed by Allstar Music Production <http://www.sony.com> 78578

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*this offer available in all markets **Crave.**

"the freshmen"



Lightning Strikes Twice!

the new single by
the verve pipe

- ⚡ 1) Last week The Verve Pipe debuted at #1 in Callout America, (this has never happened before)!
- ⚡ 2) This week The Verve Pipe maintains #1 in Callout America which is unprecedented considering point number one!

How's Your Callout, America?



BMG

"The Freshmen" produced and mixed by Jack Joseph Puig
The album produced by Jerry Harrison/Mixed by Tom Lord-Alge
Management: Doug Suttlerman Management/The Fitzgerald Hartley Company

Web Site: <http://thevervepipe.com>

E-mail: info@thevervepipe.com

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	1 HANSON Mmm Bop (Mercury)	6379	6323	5984	5369	127/0
7	4	4	2	2 SPICE GIRLS Say You'll Be There (Virgin)	5523	5402	5121	4707	125/0
2	3	3	3	WALLFLOWERS One Headlight (Interscope)	5365	5577	5536	5440	116/0
1	2	2	4	SAVAGE GARDEN I Want You (Columbia)	5278	5600	5727	5573	119/0
5	5	5	5	MONICA For You I Will (Warner Sunset/Atlantic)	4678	5073	5041	4986	116/0
6	6	6	6	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	4427	4822	4960	4964	116/0
10	8	8	7	7 WHITE TOWN Your Woman (Chrysalis/EMI)	4350	4261	4040	3658	121/0
4	7	7	8	JEWEL You Were Meant For Me (Atlantic)	4255	4635	4942	5162	105/0
13	11	9	9	9 MARK MORRISON Return Of The Mack (Atlantic)	4150	3990	3501	3083	113/2
14	12	10	10	10 SHAWN COLVIN Sunny Came Home (Columbia)	3907	3769	3399	3075	112/1
25	16	13	11	11 ROBYN Do You Know (What It Takes) (RCA)	3514	3184	2752	2084	122/1
17	15	14	12	12 AZ YET Hard To Say I'm Sorry (LaFace/Arista)	3295	3156	2873	2446	105/2
9	10	11	13	DUNCAN SHEIK Barely Breathing (Atlantic)	3078	3245	3509	3711	93/0
22	18	15	14	14 OMC How Bizarre (Mercury)	2907	2709	2496	2154	105/4
48	31	17	15	15 BOB CARLISLE Butterfly Kisses (DMG/Jive)	2798	2464	1560	687	108/1
38	27	20	16	16 MEREDITH BROOKS Bitch (Capitol)	2789	2396	1892	1159	106/3
8	9	12	17	CARDIGANS Lovefool (Mercury)	2602	3216	3728	4207	93/0
23	20	18	18	18 BLACKSTREET Don't Leave Me (Interscope)	2517	2443	2290	2098	100/3
26	21	22	19	19 BLESSID UNION OF SOULS I Wanna Be There (EMI)	2428	2309	2202	1914	93/0
27	25	23	20	20 SISTER HAZEL All For You (Universal)	2319	2214	1959	1824	96/1
12	13	16	21	NO DOUBT Don't Speak (Trauma/Interscope)	2311	2560	2944	3251	89/0
29	24	25	22	22 VERVE PIPE The Freshmen (RCA)	2299	2183	2005	1627	100/8
BREAKER			23	23 THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	2059	1839	1461	1020	105/1
11	14	19	24	SHERYL CROW Everyday Is A Winding Road (A&M)	1886	2419	2943	3452	71/0
—	—	31	25	25 SHERYL CROW A Change Would Do You Good (A&M)	1855	1420	598	152	98/7
15	19	24	26	BABYFACE Every Time I Close My Eyes (Epic)	1841	2195	2481	2743	56/0
24	26	27	27	GINA G Ooh Aah...Just A Little Bit (Eternal/WB)	1644	1797	1898	2088	65/0
32	30	29	28	TONI BRAXTON I Don't Want To (LaFace/Arista)	1620	1622	1576	1423	91/0
16	17	21	29	U2 Staring At The Sun (Island)	1592	2382	2740	2698	68/0
DEBUT			30	30 EN VOGUE Whatever (EastWest/EEG)	1481	350	—	—	100/11
18	22	28	31	SPICE GIRLS Wannabe (Virgin)	1447	1660	2018	2295	62/0
—	—	40	32	32 BACKSTREET BOYS Quit Playing Games With My Heart (Jive)	1412	787	433	258	89/18
39	36	33	33	33 BEE GEES Alone (Polydor/A&M)	1205	1180	1194	1145	77/2
—	49	35	34	34 COUNTING CROWS Daylight Fading (DGC/Geffen)	1178	1042	689	263	74/5
—	43	34	35	35 3RD PARTY Can U Feel It (DV8/A&M)	1142	1075	780	597	68/1
28	28	30	36	ERASURE In My Arms (Mute/Maverick/WB)	1096	1578	1864	1817	53/0
—	—	41	37	37 JON BON JOVI Midnight In Chelsea (Mercury)	1036	776	133	16	74/7
—	—	39	38	38 GINA G Gimme Some Love (Eternal/WB)	1015	879	605	327	75/10
44	40	38	39	39 NO DOUBT Sunday Morning (Trauma/Interscope)	997	940	927	852	75/1
20	29	32	40	BRUCE SPRINGSTEEN Secret Garden (Columbia)	923	1271	1686	2250	40/0
30	33	36	41	LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)	831	1005	1351	1589	32/0
—	—	42	42	42 AEROSMITH Hole In My Soul (Columbia)	829	771	537	129	57/3
34	37	37	43	KEITH SWEAT Nobody (Elektra/EEG)	786	942	1129	1331	30/1
—	47	44	44	44 MARY J. BLIGE Love Is All We Need (MCA)	760	726	731	610	58/0
50	48	45	45	JOCELYN ENRIQUEZ Do You Miss Me (Classified/Timber!/Tommy Boy)	715	718	712	612	28/0
—	—	47	46	46 FREAK NASTY Da Dip (Power)	696	689	613	604	36/2
—	—	48	47	DEPECHE MODE It's No Good (Mute/Reprise)	653	680	666	608	54/3
DEBUT			48	48 BABYFACE How Come, How Long (Epic)	582	155	29	—	45/9
37	42	43	49	COUNTING CROWS A Long December (DGC/Geffen)	563	746	849	1203	32/0
DEBUT			50	50 TOAD THE WET SPROCKET Come Down (Columbia)	530	425	250	195	37/2

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker.

129 CHR/Pop reporters. 121 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

BREAKERS®

THIRD EYE BLIND

Semi-Charmed Life (Elektra/EEG)

TOTAL PLAYS/INCREASE: 2059/220
TOTAL STATIONS/ADDS: 105/1
CHART: 23

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
SAVAGE GARDEN To The Moon And Back (Columbia)	35
BACKSTREET BOYS Quit Playing Games With My Heart (Jive)	18
COLLECTIVE SOUL Listen (Atlantic)	13
EN VOGUE Whatever (EastWest/EEG)	11
GINA G Gimme Some Love (Eternal/WB)	10
NEW EDITION One More Day (MCA)	10
BABYFACE How Come, How Long (Epic)	9
JAMIROQUAI Virtual Insanity (Work)	9
PAUL MCCARTNEY The World Tonight (Capitol)	9
DJ COMPANY Rhythm Of Love (Crave)	8
VERVE PIPE The Freshmen (RCA)	8

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EN VOGUE Whatever (EastWest/EEG)	+1131
BACKSTREET BOYS Quit Playing Games... (Jive)	+625
SHERYL CROW A Change Would Do You Good (A&M)	+435
BABYFACE How Come, How Long (Epic)	+427
MEREDITH BROOKS Bitch (Capitol)	+393
BOB CARLISLE Butterfly Kisses (DMG/Jive)	+334
ROBYN Do You Know (What It Takes) (RCA)	+330
JON BON JOVI Midnight In Chelsea (Mercury)	+260
COLLECTIVE SOUL Listen (Atlantic)	+233
THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	+220

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
EN VOGUE Don't Let Go (Love) (EastWest/EEG)	
BLACKSTREET No Diggity (Interscope)	
OONNA LEWIS I Love You Always Forever (Atlantic)	
R. KELLY I Believe I Can Fly (Jive)	
NO MERCY Where Do You Go (Arista)	
TONI BRAXTON Un-break My Heart (LaFace/Arista)	
ALANIS MORISSETTE Head Over Feet (Maverick/Reprise)	
MERRIL BAINBRIDGE Mouth (Universal)	
KEITH SWEAT Twisted (Elektra/EEG)	
DISHWALLA Counting Blue Cars (A&M)	

Breakers: Songs registering 2000 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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WILD AMERICA

Radio Contact:
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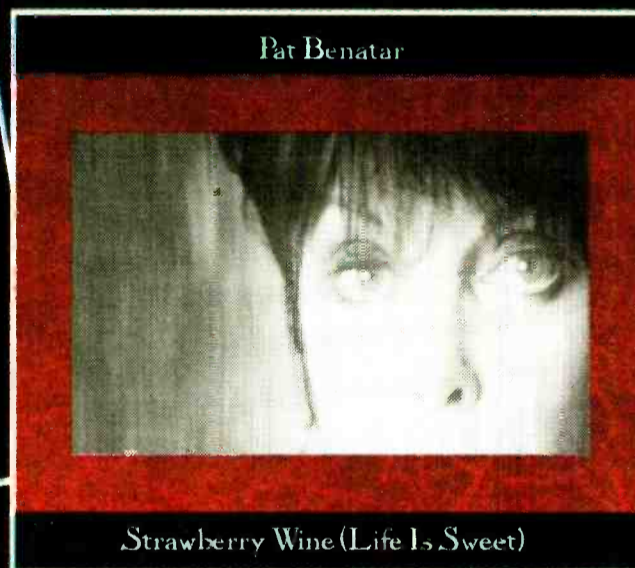
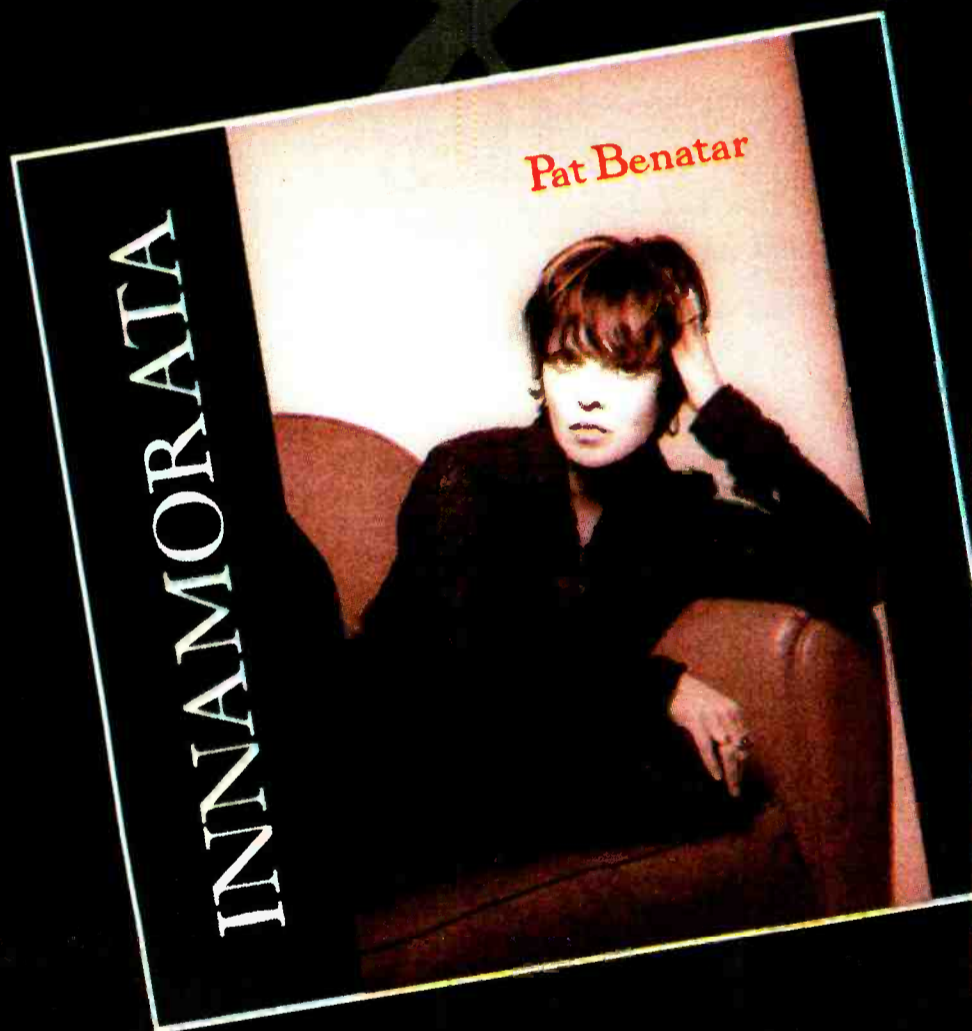
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Stations and their adds listed alphabetically by market

WFLY/Albany, NY PD: Michael Morgan MD: Ron Williams NEW EDITION "One" SHADES "Serenade"	WRQK/Canton, OH PD/MO: Rick Michaels APD: Todd Downard SAVAGE GARDEN "Moon"	WSTO/Evansville, IN PD: Barry Witherspoon 20 BEE GEES "Alone" PAUL MCCARTNEY "World" REAL MCCOY "Wanna"	WZYP/Huntsville, AL PD: Marc Sammers MD: Chris Callaway 5 EN VOGUE "Whatever" DAVE MATTHEWS BAND "Crash"	WDJX/Louisville, KY PD: C.C. Matthews APD/MO: Karen Rife JONNY LANG "Lie" INDIGO GIRLS "Shame" SAVAGE GARDEN "Moon" 4-2 THE FLOOR "Watching"	KHOM/New Orleans, LA PD: Bill Therman APD/MO: Kandy Klutch CORINA "Summertime" SHERYL CROW "Change" ALISHA'S ATTIC "Feel" SHADES "Serenade" SAVAGE GARDEN "Moon" DMC "Bizarre"	WSPK/Poughkeepsie, NY PD: Steve Schanz MD: Scotty Mac SAVAGE GARDEN "Moon" JONNY LANG "Lie" DJ COMPANY "Rhythm" SHADES "Serenade"	WDBR/Springfield, IL DM: Bill Klapproth MD: Rick Blade ALISHA'S ATTIC "Feel" SAVAGE GARDEN "Moon" MARK MORRISON "Return"	KISX/Tyler, TX PD: Michael Storm MD: Mick Fulgham COUNTING CROWS "Daylight" SAVAGE GARDEN "Moon"
WAEB/Allentown, PA PD: Brian Check MD: Chuck McGee VERVE PIPE "Freshmen"	WSSX/Charleston, SC PD: Calvin Hicks MD: Christine Cross BLACKSTREET "Leave" COLLECTIVE SOUL "Listen" HOLLY PALMER "Lie" SAVAGE GARDEN "Moon"	KMCK/Fayetteville, AR PD: Bo Shannon MD: Mike Chase 13 BABYFACE "Come" REAL MCCOY "Wanna" NEW EDITION "One"	WZPL/Indianapolis, IN PD: Tom Gjerdrum MD: Dave Decker OMC "Bizarre" JON BON JOVI "Midnight"	KZII/Lubbock, TX PD: Jay Shannon MD: Chris Kelly NEW EDITION "One" DJ COMPANY "Rhythm"	WEZB/New Orleans, LA PD: Joe Larson APD/MO: Joey G. VERVE PIPE "Freshmen"	WPRO/Providence, RI PD: Chris Shebel MD: Dave Morris SAVAGE GARDEN "Moon" BACKSTREET BOYS "Playing"	KHTO/Springfield, MO DM: Dave Alexander PD: Ray Michaels SAVAGE GARDEN "Moon" LEANN RIMES "How"	WKSU/Utica, NY PD: Bill Cateher MD: Diane Chase 7 BACKSTREET BOYS "Playing"
KQIZ/Amarillo, TX PD/MO: Eric Stevens BABYFACE "Come" 4-2 THE FLOOR "Watching" COLLECTIVE SOUL "Listen" ALISHA'S ATTIC "Feel" SAVAGE GARDEN "Moon" BONE THUGS-N-HARMONY "Eyes"	WVSR/Charleston, WV PD: Bill Shahan APD/MO: Lisa Jo Elliott 3 BACKSTREET BOYS "Playing" 3 BABYFACE "Come" 2 SAVAGE GARDEN "Moon"	WWCK/Flint, MI PD/MO: Scott Seipel APD/MO: Tony Mann PAUL MCCARTNEY "World" EN VOGUE "Whatever" VERVE PIPE "Freshmen"	WAPE/Jacksonville, FL PD: Cat Thomas APD/MO: Tony Mann EN VOGUE "Whatever" VERVE PIPE "Freshmen"	WMGB/Macon, GA PD/MO: James Gregory 21 VERVE PIPE "Freshmen"	WHZZ/New York, NY PD: Tom Poleman MD: Cobby Bryant 6 AZ YET "Sorry"	WHTS/Quad Cities, IL-IA DM: Tony Waitkus MD: Brian Scott No Adds	WNTQ/Syracuse, NY PD: Tom Mitchell MD: Jimmy Olson SAVAGE GARDEN "Moon" PAUL MCCARTNEY "World" BACKSTREET BOYS "Playing" JAMIROQUAI "Insanity"	KWTX/Waco, TX PD: Flash Phillips 10 SAVAGE GARDEN "Moon" JON BON JOVI "Midnight" 3RD PARTY "Can" NO DOUBT "Sunday" COUNTING CROWS "Daylight"
KGOT/Anchorage, AK DM: Mark Murphy PD: Paul Walker APD: Bill Stewart 13 BACKSTREET BOYS "Playing" SAVAGE GARDEN "Moon"	WNKS/Charlotte, NC PD: Brian Bridgman MD: Marcie Crescente SAVAGE GARDEN "Moon"	WJMX/Florence, SC DM: Keith Mitchell MD: Jack Kahan PAUL MCCARTNEY "World" WILL SMITH "Men" SAVAGE GARDEN "Moon" NEW EDITION "One"	WGLU/Johnstown, PA PD: Rich Adams MD: Mitch Edwards COLLECTIVE SOUL "Listen" PAUL MCCARTNEY "World"	WZEE/Madison, WI PD: John Harrison Music Coord.: Tom Dean 13 COUNTING CROWS "Daylight"	WNVZ/Norfolk, VA PD: Don London MD: Jay West ROME "Belong" CHANGING FACES "G.H.E.T.T."	WDCG/Raleigh, NC DM: Brian Barnes PD: Kip Taylor 28 BARENAKED LADIES "Brian" 23 10,000 MANIACS "More"	WWZZ/Washington, DC PD: Dale D'Brian APD/MO: Ron Ross 3 FREAK NASTY "Dip" REAL MCCOY "Wanna" WILL SMITH "Men" OMC "Bizarre"	
WSTR/Atlanta, GA PD: Dan Bowen MD: J.R. Ammons No Adds	WZST/Chattanooga, TN PD: Robin Daniels APD/MO: Mike Gibson 14 JAMIROQUAI "Insanity" 13 SQUIRREL NUT ZIPPERS "Hell" 1 REAL MCCOY "Wanna" PAUL MCCARTNEY "World" FOOLS GARDEN "Lemon" BABYFACE "Come"	KISR/Ft. Smith, AR PD/MO: Fred Baker SAVAGE GARDEN "Moon" SHADES "Serenade" LEO CLUCK "Call" STEVE WINWOOD "Spy"	WKFR/Kalamazoo, MI PD/MO: Dave Michaels AEROSMITH "Hole"	KBFM/McAllen, TX DM: Billy Santiago APD/MO: Jeff DeWitt No Adds	WKHQ/NW Michigan PD/MO: Ron Pritchard 9 BACKSTREET BOYS "Playing" 8 DEPECHE MODE "Good" 6 GINA G "Gimme" 5 AEROSMITH "Hole" COLLECTIVE SOUL "Listen"	WRFY/Reading, PA PD: Al Berka MD: Mike Browne No Adds	WFLZ/Tampa, FL DM: B.J. Harris PD: Jeff Kapagi MD: Domino DJ COMPANY "Rhythm" SAVAGE GARDEN "Moon" SHERYL CROW "Change"	WIFC/Wausau, WI PD: Red Phillips No Adds
WAYV/Atlantic City, NJ PD: Tommy Frank APD/MO: Paul Kelly LEANN RIMES "How" SHERYL CROW "Change" VERVE PIPE "Freshmen"	WZJM/Cleveland, OH PD: Dave Eubanks MD: Action Jackson No Adds	WMEE/Ft. Wayne, IN DM: Dean McNeil CO-PD: Captain Chris Dieter CO-PD: Ange Canessa 5 AEROSMITH "Hole" 5 BEE GEES "Alone" GINA G "Gimme"	WWST/Knoxville, TN PD: Rich Bailey MD: Andi Jackson No Adds	KCHX/Odessa-Midland, TX PD/MO: Leo Caro No Adds	KJYO/Oklahoma City, OK PD: Mike McCoy MD: Jimmy Barredo 5 NO MERCY "When" SAVAGE GARDEN "Moon" BACKSTREET BOYS "Playing" COLLECTIVE SOUL "Listen" JAMIROQUAI "Insanity"	WPXY/Rochester, NY DM: Charles Ingram APD/MO: J.J. Rice No Adds	WVGI/Terre Haute, IN PD: Beane Richards LEANN RIMES "How" JON BON JOVI "Midnight" BABYFACE "Come" 112 "Cupid"	WKRZ/Wichita, KS PD: Jack Oliver MD: Craig Hubbard No Adds
WZNY/Augusta, GA PD: Bruce Stevens MD: Michael Chase 30 DAVE MATTHEWS BAND "Crash" GINA G "Gimme" SAVAGE GARDEN "Moon"	WNOK/Columbia, SC PD: Jonathan Rush MD: T.J. McKay JON BON JOVI "Midnight"	WYKS/Gainesville, FL PD/MO: Jeri Banta APD: John Hartow 7 BACKSTREET "Leave" SAVAGE GARDEN "Moon"	KSMB/Lafayette, LA PD: Bobby Novesad APD/MO: Sam Diamond SAVAGE GARDEN "Moon" ROME "Belong"	KDWB/Minneapolis, MN PD: Dan Kieley APD/MO: Rob Morris 28 BACKSTREET BOYS "Playing" 26 THIRD EYE BLIND "Lie" 6 JONNY LANG "Lie"	KQKQ/Omaha, NE PD: Mike J. Steele APD/MO: Jimi Jamm 26 KYLE VINCENT "Wake" SAVAGE GARDEN "Moon" GINA G "Gimme"	WPST/Trenton, NJ PD: Dave McKay APD/MO: Mike Kaplan DEPECHE MODE "Good"	WKRZ/Wilkes-Barre, PA PD: Tony Banks APD/MO: Jerry Padden MIGHTY MIGHTY BT "Impression" AZ YET "Sorry"	
KHFI/Austin, TX PD: John Roberts MD: Fernando Ventura 11 BABYFACE "Come" 9 NU FLAVOR "Sweet" 7 JOCELYN ENRIQUEZ "Little"	WNCI/Columbus, OH PD: John Dimick APD/MO: Neal Sharpe EN VOGUE "Whatever"	WSNX/Grand Rapids, MI PD: John Thomas APD/MO: Keith Curry 21 R. KELLY "Gotdam" 14 PUFF DADDY "Missing"	WLAN/Lancaster, PA PD: Jordan Walsh APD/MO: Vince D'Ambrosio MD: Shane Collins SHERYL CROW "Change" BACKSTREET BOYS "Playing" ONE SMALL FAVOR "Love"	WABB/Mobile, AL PD: Wayne Coy APD/MO: Darrin Stone No Adds	WXXL/Orlando, FL DM: Adam Cook APD/MO: Pete DeGraff No Adds	WVCF/Saginaw, MI PD: Mark McGill APD/MO: Jeff Jay 35 MARK MORRISON "Return" COUNTING CROWS "Daylight" EN VOGUE "Whatever" NEW EDITION "One"	WKRZ/Wilkes-Barre, PA PD: Mike Somers MD: Mike Rossi TOAD THE WET "Come" NEW EDITION "One"	
KQXY/Beaumont, TX PD: Dale Baird MD: Jammer SAVAGE GARDEN "Moon" NEW EDITION "One"	WGTX/Dayton, OH DM/PD: Michael Luczak WYCLEF JEAN "Trying" GINA G "Gimme"	WIXX/Green Bay, WI PD: Dan Stone MD: David Burns No Adds	WHZZ/Lansing, MI PD: Woody Houston MD: Jamie Hanes 15 JAMIROQUAI "Insanity" 5 BABYFACE "Come"	WVAQ/Morgantown, WV PD/MO: Jon Anderson No Adds	KPSI/Palm Springs, CA PD: Mike Keane MD: Bobby Sato 1 BILLY LAWRENCE "Come" 1 ROME "Belong" EN VOGUE "Whatever" BROWNSTONE "Miles"	KRQQ/Tucson, AZ PD: Tim Richards APD: Adam Smasher MD: Dan (Dimo) Nespoli No Adds	WSTW/Wilmington, DE PD: Mike Somers MD: Mike Rossi TOAD THE WET "Come" NEW EDITION "One"	
WXYK/Biloxi, MS PD: Patty Steele MD: Kenny Vest MEREDITH BROOKS "Bitch" EN VOGUE "Whatever" COUNTING CROWS "Daylight"	WKMX/Dothan, AL PD: Phil Thomas MD: Tim Godwin COLLECTIVE SOUL "Listen" BACKSTREET BOYS "Playing" EN VOGUE "Whatever" GINA G "Gimme"	WRHT/Greenville, NC PD: J.T. Bosch APD/MO: Gina Gray COLLECTIVE SOUL "Listen"	WLKT/Lexington, KY PD: Jill Meyer MD: Shane Collins GINA G "Gimme" JON BON JOVI "Midnight" DJ COMPANY "Rhythm"	WXXM/Myrtle Beach, SC PD: Nikki Nite MD: Wally B. No Adds	WRVW/Nashville, TN PD: Charlie Quinn APD: Tom Peace MD: Scooter 13 BACKSTREET BOYS "Playing" 11 NO MERCY "When" JON BON JOVI "Midnight"	KFFM/Yakima, WA Interim PD/APD: Scary Jerry K 10 BACKSTREET BOYS "Playing" 2 SISTER HAZEL "Air"		
WMRV/Binghamton, NY PD: Bill Sheridan MD: Lou Augustino DJ COMPANY "Rhythm" SHADES "Serenade" SAVAGE GARDEN "Moon" JONNY LANG "Lie"	WTKZ/Dayton, OH DM/PD: Michael Luczak WYCLEF JEAN "Trying" GINA G "Gimme"	WFBC/Greenville, SC PD: Rob Wagman APD/MO: J. Love 11 ROBYN "Know" JAMIROQUAI "Insanity" BACKSTREET BOYS "Playing"	KFRX/Lincoln, NE PD: Sonny Valentine MD: Paul Powers BACKSTREET BOYS "Playing"	WVAA/Morgantown, WV PD/MO: Jon Anderson No Adds	WIOQ/Philadelphia, PA PD/MO: Glen Kalina FREAK NASTY "Dip" WILL SMITH "Men"	WYCR/York, PA DM: Rick McCaslin PD: Davy Crockett LEANN RIMES "How" DEPECHE MODE "Good"		
KZMG/Boise, ID PD: Mike Kasper APD/MO: Ed Parreira JAMIROQUAI "Insanity" SAVAGE GARDEN "Moon"	WJET/Erie, PA PD: Dana Lundon MD: J.J. Foxz No Adds	WNNK/Harrisburg, PA PD: John D'Dea MD: Scott Shaw 13 PAUL MCCARTNEY "World" EN VOGUE "Whatever" DJ COMPANY "Rhythm"	KESR/Little Rock, AR PD: Tom Gallagher COLLECTIVE SOUL "Listen" BLACKSTREET "Leave" NEW EDITION "One"	WKCI/New Haven, CT PD: Tony Bristol APD: Ed Sabatino MD: Jeff McCartney No Adds	WBZT/Salt Lake City, UT Interim PD/MO: Dr. Doug No Adds	WYCR/York, PA DM: Rick McCaslin PD: Davy Crockett LEANN RIMES "How" DEPECHE MODE "Good"		
WXKS/Boston, MA PD: John Ivey MD: David Corvey JAMIROQUAI "Insanity" VERVE PIPE "Freshmen"	WJKT/Eugene, OR PD/MO: Barry MacGraw BABYFACE "Come" BACKSTREET BOYS "Playing" BOB CARLISLE "Butterfly"	WKSS/Hartford, CT PD: Jay Beau Jones MD: Mike McGowan OMC "Bizarre"	WBLI/Long Island, NY PD: Ken Lovick MD: Al Levine 18 BACKSTREET BOYS "Playing" 18 JON BON JOVI "Midnight"	WQGN/New London, CT PD: Judy Morris APD: Brent McKay MD: Chico Marrero CHRIS WAYNE "Land" JAMIROQUAI "Insanity" SHERYL CROW "Change"	WVIZ/Portsmouth, NH DM/PD: Jack D'Brien CO-MO: Jay Michaels CO-MO: Chris Tyler SAVAGE GARDEN "Moon" PAUL MCCARTNEY "World" COLLECTIVE SOUL "Listen" JONNY LANG "Lie" STEVE WINWOOD "Spy"	KZZU/Spokane, WA PD: Ken Hopkins MD: John Coover No Adds		
WKSE/Buttalo, NY PD: Sue D'Neil APD/MO: Dave Unversal SPICE GIRLS "Become" PUFF DADDY... "Missing" EN VOGUE "Whatever"	WJET/Erie, PA PD: Dana Lundon MD: J.J. Foxz No Adds	WKSS/Hartford, CT PD: Jay Beau Jones MD: Mike McGowan OMC "Bizarre"	WBLI/Long Island, NY PD: Ken Lovick MD: Al Levine 18 BACKSTREET BOYS "Playing" 18 JON BON JOVI "Midnight"	WQGN/New London, CT PD: Judy Morris APD: Brent McKay MD: Chico Marrero CHRIS WAYNE "Land" JAMIROQUAI "Insanity" SHERYL CROW "Change"	WVIZ/Portsmouth, NH DM/PD: Jack D'Brien CO-MO: Jay Michaels CO-MO: Chris Tyler SAVAGE GARDEN "Moon" PAUL MCCARTNEY "World" COLLECTIVE SOUL "Listen" JONNY LANG "Lie" STEVE WINWOOD "Spy"	KZZU/Spokane, WA PD: Ken Hopkins MD: John Coover No Adds		

129 Total Reporters
129 Current Reporters
121 Current Playlists

Reported Frozen Playlist (7):
WLSS/Baton Rouge, LA
KKMG/Colorado Springs, CO
WXKB/Ft. Myers, FL
KKRZ/Portland, OR
WRVQ/Richmond, VA
WVNDU/South Bend, IN
WHOT/Youngstown, OH

Did Not Report, Playlist Frozen (1):
WKRO/Cincinnati, OH

CHR/POP PLAYLISTS

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

MARKET #27 KMXX/Kansas City (816) 753-0933 Zeller. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #31 WPRD/Providence (401) 433-4200 Shebel/Morris. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #32 WNCI/Columbus, OH (614) 224-9624 Dimick/Sharpe. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #33 WNVZ/Norfolk (804) 497-2000 London/West. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #35 KZHT/Salt Lake City (801) 263-9950 Dr. Doug. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #36 WZPL/Indianapolis (317) 816-4000 Gjerdrum/Decker. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #37 WTKS/Charlotte (704) 331-9510 Bridgman/Crescente. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #38 WXXL/Orlando (407) 339-6539 Cook/DeGraaf. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #39 KHOM/New Orleans (504) 876-5466 Thorman/Jammer. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #39 WZZB/New Orleans (504) 581-7002 Larson/Giovingo. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #40 WKSE/Bufalo (716) 884-5101 O'Neil/Universal. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #42 WKSS/Hartford (860) 524-7819 Jones/McGowan. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #44 WRVW/Nashville (615) 664-2400 Quinn/Scooter. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #46 WPKY/Rochester, NY (716) 239-7440 Ingram/Rice. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

MARKET #48 WQCC/Raleigh (919) 361-1051 Burns/Taylor. PLAYLIST with columns 3W, 2W, LW, TW and ARTIST/TITLE.

CHR/POP PLAYLISTS

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

98.7 WDJX MARKET #50. WDJX/Louisville (502) 589-4800 Mathews/Rite

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Monica, Spice Girls, and Hanson.

90.7 KHFJ MARKET #51. KHFJ/Austin (512) 474-9233 Roberts/Ventura

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Mark Morrisson, Spice Girls, and Hanson.

91.9 KJYO MARKET #52. KJYO/Oklahoma City (405) 840-5271 McCoy/Barreda

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Wallyflowers, Hanson, and Spice Girls.

WAPE-FM MARKET #53. WAPE/Jacksonville (904) 642-1055 Thomas/Mann

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Savage Garden, Hanson, and Spice Girls.

2.93 WGTZ MARKET #54. WGTZ/Dayton (513) 294-5858 Lucczak/Sieele

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Savage Garden, and Spice Girls.

FLY 92.3 MARKET #57. WFLY/Albany, NY (518) 785-5600 Morgan/Williams

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

B 93.7 MARKET #59. WFBC/Greenville, SC (864) 271-9200 Wagman/Love

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Shawn Colvin, Wallyflowers, and Hanson.

93.7 KRQ MARKET #60. KRQQ/Tucson (520) 323-9400 Richards/Nespoli

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

All the Hits 100.9 FM MARKET #61. KHTT/Tulsa (918) 492-2020 Phillips/Rush

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

NO 97 MARKET #62. WBHT/Wilkes-Barre (717) 824-9000 Kello/Ocean

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

98.5 KRZ MARKET #62. WKRZ/Wilkes-Barre (717) 883-9850 Banks/Padden

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Wallyflowers, Hanson, and Hanson.

B104 MARKET #63. KBFM/McAllen (951) 383-4961 Santiago/DeWitt

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

B104 MARKET #65. WAEB/Allentown (610) 434-1742 Check/McGee

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

WSNX 104.5 MARKET #66. WSNX/Grand Rapids (616) 956-3323 Thomas/Curry

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

Star 93.1 MARKET #68. WWSN/Knoxville (423) 633-1020 Bailey/Jackson

Table with columns: PLAYS, 3W, 2W, LW, TW, ARTIST/TITLE. Lists 47 tracks by various artists like Hanson, Spice Girls, and Hanson.

HIP HOP TOP 20

LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS TW	LW	TOTAL STATIONS/ADDS
2	1	NOTORIOUS B.I.G. Mo Money... (Bad Boy/Arista)	2259	1917	105/1
1	2	NOTORIOUS B.I.G. Hypnotize (Bad Boy/Arista)	1983	2296	71/0
17	3	PUFF DADDY & FAITH EVANS I'll Be... (Bad Boy/Arista)	1877	836	103/15
3	4	CHRISTION Full Of Smoke (Roc-A-Fella/Def Jam/Mercury)	1557	1487	78/0
6	5	SCARFACE Smile (Rap-A-Lot/Noo Trybe)	1275	1117	82/2
-	6	BONE THUGS-N-HARMONY Look Into My Eyes (Ruthless/Relativity)	1234	596	92/13
8	7	DJ TAZ That's Right (Success/EMI)	1082	1041	58/1
4	8	HEAVY D Big Daddy (Universal)	1066	1274	41/0
11	9	JAY-Z Who You Wit (Qwest/WB)	1010	935	83/2
7	10	LIL' KIM Crush On U (Undeas/Big Beat/Atlantic)	975	1102	49/1
15	11	BIG MIKE Dream (Rap-A-Lot)	945	885	65/0
18	12	MASTER P If I Could Change (No Limit/Priority)	935	802	73/1
5	13	B-ROCK AND THE BIZZ Mybabydaddy (LaFace/Arista)	878	1206	48/0
-	14	WYCLEF JEAN We Trying To Stay Alive (Ruffhouse/Columbia)	820	455	69/12
14	15	TOO SHORT & LIL' KIM Call Me (Jive)	818	898	48/1
-	16	WARREN G Smokin' Me Out (Def Jam/RAL/Mercury)	793	563	75/9
12	17	FOXY BROWN I'll Be (Violator/Def Jam/RAL/Mercury)	763	914	46/2
10	18	PUFF DADDY Can't Nobody Hold Me Down (Bad Boy/Arista)	763	979	33/0
20	19	KRS-ONE Step Into A World (Rapture's Delight) (Jive)	699	753	52/0
16	20	FREAK NASTY Da Dip (Power)	699	841	27/0

This chart reflects airplay from May 19-25. Songs ranked by total plays. 43 CHR/Rhythmic reporters and 83 Urban reporters combine from the Custom Chart function on R&R ONLINE. Rap titles are manually extrapolated. For complete reporter lists refer to Rhythmic and Urban sections. © 1997, R&R Inc.

NEW & ACTIVE

TOO SHORT & LIL' KIM Call Me (Jive) Total Plays: 238, Total Stations: 11, Adds: 1	MARY J. BLIGE Everything (MCA) Total Plays: 190, Total Stations: 4, Adds: 0
SCARFACE Smile (Rap-A-Lot/Noo Trybe) Total Plays: 228, Total Stations: 7, Adds: 0	LE CLUICK Call Me (Logic) Total Plays: 179, Total Stations: 7, Adds: 0
GINA G Gimme Some Love (Eternal/WB) Total Plays: 224, Total Stations: 10, Adds: 2	FROST What's Your Name? (Ruthless/Relativity) Total Plays: 175, Total Stations: 14, Adds: 1
TONY TONI TONE Thinking Of You (Mercury) Total Plays: 217, Total Stations: 9, Adds: 1	ANGELINA The Tide Is High (Upstairs) Total Plays: 172, Total Stations: 4, Adds: 0
NOTORIOUS B.I.G. Notorious Thugs (Bad Boy/Arista) Total Plays: 203, Total Stations: 6, Adds: 0	KRS-ONE Step Into A World (Rapture's Delight) (Jive) Total Plays: 169, Total Stations: 11, Adds: 0
K-CI & JOJO You Bring Me Up (MCA) Total Plays: 200, Total Stations: 17, Adds: 4	MASTER P If I Could Change (No Limit/Priority) Total Plays: 152, Total Stations: 12, Adds: 0
GOD'S PROPERTY Stomp (B-Rite/Interscope) Total Plays: 200, Total Stations: 7, Adds: 1	JAY-Z Who You Wit (Qwest/WB) Total Plays: 148, Total Stations: 12, Adds: 1
JOSETTE In A Dream (Galaxy) Total Plays: 196, Total Stations: 5, Adds: 0	BOB CARLISLE Butterfly Kisses (DMG/Jive) Total Plays: 146, Total Stations: 5, Adds: 1
4PM I Gave You Everything (Next Plateau) Total Plays: 194, Total Stations: 9, Adds: 0	ROBIN S It Must Be Love (Big Beat/Atlantic) Total Plays: 141, Total Stations: 6, Adds: 1
CORINA Summertime Summertime (So So Def/Columbia) Total Plays: 192, Total Stations: 11, Adds: 7	PAULA COLE Where Have All The Cowboys Gone (Imago/WB) Total Plays: 140, Total Stations: 3, Adds: 0

Songs ranked by total plays

NEW RELEASES

ADDS JUNE 3

40 Thevz "Tennis Shoe Pimpin'" (Mercury)	
Allure f/L.L. Cool J "No Question" (Crave)	
Beenie Man f/Chevelle Franklyn "Dance Hall Queen" (Island Jamaica/Island)	
Laurnea "Can't Let Go" (Yab Yum/Epic)	
Lost Boyz "Love, Peace, & Nappiness" (Group Home/Universal)	
Rahsaan Patterson "Where You Are" (MCA)	
Selena "Is It The Beat" (EMI Latin/EMI)	
Will Smith "Men In Black" (Columbia)	



SANTA CLAUS IN STANISLAUS—KWIN/Stockton played Santa Claus to the approximately 200,000 people in Stanislaus County, CA who were left homeless after the floods last January. After Roger & Zapp, Stevie B., Joose, Katalina and others performed for "Flood Aid '97," WIN PD Steve Wall (r, in baseball cap and goatee) along with members from co-sponsor Shell Oil (holding check) presented a donation of \$55,600 to the area American Red Cross.

CHR/RHYTHMIC REPORTERS

Stations and their adds listed alphabetically by market

KKXX/Bakersfield, CA PD: Chris Squires MD: Tony Manes No Adds	KQKS/Denver, CO PD: Mark Feather MD: Lee Cagle 8 FOXY BROWN "I'll Be" 8 EN YOGUE "Whatever" 15 DJ TAZ "Right" BIBYFACE "Come" BONE THUGS-N-HARMONY "Eyes"	KBXX/Houston, TX PD: Roa Scorpio MD: Greg Head 18 EN YOGUE "Whatever" 15 DJ TAZ "Right" 12 DAMAGE "Love"	WPOW/Miami, FL PD: Kid Curry MD: Phil Jones 14 GINA G "Gimme" 2 FROST "What's" 1 SEX CRAZED "Horny"	KCAQ/Oxnard, CA PD/MD: Dan Garite 17 ROCKELL "It" 8 CHANGING FACES "G.H.E.T.T." 7 ROBYN "Knox" TOO SHORT & LIL' KIM "Call"	WJSJ/Roanoke, VA PD: David Lee Michaels MD: Melissa Morgan WARREN G "Smokin"	XHTZ/San Diego, CA OM/MD: Lisa Vazquez MD: Dale Sullivan K-CI & JOJO "Bring" JADE "Real" BACKSTREET BOYS "Playin'"	WFGC/Washington, DC PD: Jay Stevens MD: Abbie D 26 LIL' KIM "Tough" 25 R. KELLY "Suh-Dee" 20 BONE THUGS-N-HARMONY "Eyes" 18 BABYFACE "Jose" 15 CRAIG MACK "Jackin" 10 BABYFACE "Zim"	
WERQ/Baltimore, MD PD: Tom Calococi MD: Coka 5 LIL' KIM "Tonight" 5 TAMIA "Tonight" K-CI & JOJO "Bring" BONE THUGS-N-HARMONY "Eyes"	KPRR/EI Paso, TX PD/MD: John Candelaria MD: Carl Frye 27 ROME "Belong" SHADES "Serenade"	WHHH/Indianapolis, IN PD: Scott Wheeler MD: Carl Frye 14 JOE "Payer" SHADES "Serenade" KENNY LATTIMORE "For"	KHTN/Modesto, CA PD: Pete Jones MD: Mark Medina CORINA "Summertime" MEREDITH BROOKS "Bitch" BACKSTREET BOYS "Playin" WARREN G "Smokin" LINA G "Gimme"	KKFR/Phoenix, AZ PD: Don Parker MD: Mike Freeman K-CI & JOJO "Bring"	KSFM/Sacramento, CA PD: Bob West MD: Trejo SPICE GIRLS "Say" KENNY LATTIMORE "Far" PUFF DADDY "Missing"	KMEL/San Francisco, CA PD: Michelle Santuosso MD: Joey Arbague TONY TONI TONE "Thinkin" LNU "Case" ERIC SERRA "Diva" RAMPAGE "Streets"	KDGS/Wichita, KS PD: AJ Willoughby MD: A. J. Jones 25 KEITH SWEET "Come" 22 ERICKA YANDEY "Good" 7 JADE "Risin" 7 ZHANE "Crush" 5 HANSON "Mmm" 5 CORINA "Summertime" 5 BACKSTREET BOYS "Playin" REAL MCCOY "Wanna" ROCKELL "It" WARREN G "Smokin"	
WJMN/Boston, MA PD: Cadillac Jack McCartney APD/MD: Cat Collins No Adds	KBOS/Fresno, CA PD/MD: Mark Adams 20 BACKSTREET BOYS "Playin"	WJBT/Jacksonville, FL PD: Dave Wynter APD/MD: Hitman Haze 20 WYCLEF JEAN "Tryin" 17 K-CI & JOJO "Bring" 15 JAY-Z "Who" 13 WYCLEF JEAN "Triumph"	KDON/Monterey, CA PD: Jennifer Wilde GROWNS-ONE "Miss" BACKSTREET BOYS "Playin"	WVWX/Providence, RI PD: Joe Dawson MD: Becky Ianone 28 BOB CARLISLE "Butterfly" 12 GOD'S PROPERTY "Stomp" 9 SHADES "Serenade" 6 ONE VISION "Groovin" URBAN "Telt" BONE THUGS-N-HARMONY "Eyes" LOST BOYZ "Peace"	WOCQ/Salisbury, MD PD: Wookie MD: Mariou 11 CORINA "Summertime" SHADES "Serenade" SUGA FREE "Really" BONE THUGS-N-HARMONY "Eyes" LOST BOYZ "Peace"	KYLD/San Francisco, CA PD: Michael Martin MD: Jazzy Jim 28 LIL' KIM "Ladies" 8 JAY-Z "Who" 4 JAY-Z "Who" 3 X CRAZY "Keep" CHANGING FACES "G.H.E.T.T."		
WKJX/Chattanooga, TN PD: Roy Jaynes APD/MD: Bobby Corona 75 TIM MCGRAW "Year" 30 NOTORIOUS B.I.G. "Money" 18 KENNY LATTIMORE "For" PUFF DADDY "Missing" JADE "Risin" TRUTH "Makin" NO MERCY "When"	WJMH/Greensboro, NC PD: Brian Douglas MD: Mary Kay 45 BONE THUGS-N-HARMONY "Eyes" 30 MARY J. BLIGE "Need" 11 MARK MORRISON "Return"	KLUC/Las Vegas, NV PD: Cat Thomas MD: Melissa Stefan 36 EN YOGUE "Don't" 22 GELINE GION "Myself" REAL ONE "Escape" ROBYN "Know" LAURNEA "Let" BONE THUGS-N-HARMONY "Eyes"	WFHN/New Bedford, MA PD: Jim Reitz MD: Kevin Polana PUFF DADDY "Missing" DEBORAH COX "Things" SHADES "Serenade"	WNVZ/Reno, NV PD: Jeff Davis APD: Bill Shakespeare CORINA "Summertime" BIBYFACE "Come" BACKSTREET BOYS "Playin"	KTFM/San Antonio, TX PD: Cliff Tredway MD: Steve Chavez SELENA "Real" KING OF HAVEN "Summertime" VERONICA/ERIC SERRA "Diva" REAL MCCOY "Wanna"	KU3E/Seattle, WA PD: Mike Tierney APD/MD: Bobby D 17 ROME "Belong"	KWIN/Stockton, CA PD: Steve Wall MD: Panama Jack 32 CORINA "Summertime" 29 HANSON "Mmm" 29 CULTURE BEAT "Take" 11 SHADES "Serenade" 1 LIL' KIM "Crush" WYCLEF JEAN "Tryin" DMC "Bizarré"	43 Total Reporters 43 Current Reporters 40 Current Playlists Reported Frozen Playlist (3): KKSS/Albuquerque, NM WBHJ/Birmingham, AL KZFM/Corpus Christi, TX
WBBM/Chicago, IL PD: Todd Cavanah MD: Erik Bradley No Adds	KIQI/Honolulu, HI PD: Alan Oda MD: Richie Aoki 33 ROBYN "Know" 19 DAMAGE "Love" 15 LAURNEA "Let" 12 SHADILLE O'NEAL "Strait"	KPWR/Los Angeles, CA PD: Michelle Mercer MD: Damon Young No Adds	WKTU/New York, NY PD: Frankie Blue MD: Andy Shane No Adds	WGGI/Riverside, CA PD: Diana Laird APD/MD: Jesse Duran 13 JOCELYN ENRIQUEZ "Miss" 13 ROBYN "Most" 5 CARDIGANS "Lovecol" 3 AALIYAH "Letter" 3 HANSON "Mmm" 3 CORINA "Summertime"	WOCQ/Salisbury, MD PD: Wookie MD: Mariou 11 CORINA "Summertime" SHADES "Serenade" SUGA FREE "Really" BONE THUGS-N-HARMONY "Eyes" LOST BOYZ "Peace"	KU3E/Seattle, WA PD: Mike Tierney APD/MD: Bobby D 17 ROME "Belong"		
WBTT/Dayton, OH PD: Jeff Ballentine MD: Raye Kimberlin DAMAGE "Love"	KQMQ/Honolulu, HI PD: Jamie Hyatt MD: Derrick Bulatao 39 CORINA "Summertime"		WQHT/New York, NY PD: Steve Smith APD/MD: Tracy Clonerty 19 LIL' KIM "Ladies"					

CHR/RHYTHMIC PLAYLISTS

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

KU 103.5 MARKET #1 WKUT/New York (201) 420-3700 Blue/Shane

PLAYS SW 2W LW TW ARTIST/TITLE
53 54 57 50 TONI BRAXTON/Un-break My Heart

HOT 97.3 MARKET #1 WQHT/New York (212) 229-9797 Smith/Cloherly

PLAYS SW 2W LW TW ARTIST/TITLE
27 27 39 38 ERYKAH BADU/Next Lifetime

POWER 106.6 FM MARKET #2 KPWR/Los Angeles (818) 953-4200 Mercer/Young

PLAYS SW 2W LW TW ARTIST/TITLE
47 49 71 42 SWV/Can We

B96 CHICAGO MARKET #3 WBBM/Chicago (312) 944-6000 Cavanaugh/Bradley

PLAYS SW 2W LW TW ARTIST/TITLE
46 53 68 73 SPICE GIRLS/Say You'll Be There

KMEL/San Francisco (415) 538-1061 Santosussos/Arbagey

PLAYS SW 2W LW TW ARTIST/TITLE
35 56 49 52 NOTORIOUS B.I.G./Mo Money, Mo...

WID 107.7 MARKET #4 KYLD/San Francisco (415) 391-1077 Martin/Jazzy Jim

PLAYS SW 2W LW TW ARTIST/TITLE
33 61 PUFF DADDY./I'll Be Missing You

WPGC 93.5 FM MARKET #5 WPGC/Washington (301) 441-3500 Stevens/Albie D

PLAYS SW 2W LW TW ARTIST/TITLE
60 62 45 63 112/Cupid

97.9 FM THE BOX MARKET #9 KBXX/Houston (713) 623-2108 Scorpio/Head

PLAYS SW 2W LW TW ARTIST/TITLE
71 68 61 60 DRU HILL/In My Bed

WJMN 94.5 MARKET #10 WJMN/Boston (617) 290-0009 McCartney/Collins

PLAYS SW 2W LW TW ARTIST/TITLE
67 67 67 68 PUFF DADDY./Can't Nobody Hold...

POWER 90.5 MARKET #11 WPOW/Miami (305) 653-6796 Curry/Jones

PLAYS SW 2W LW TW ARTIST/TITLE
50 48 49 51 NOTORIOUS B.I.G./Hypnotize

KUBE 93.5 FM MARKET #13 KUBE/Seattle (206) 285-2295 Tierney/Bobby O

PLAYS SW 2W LW TW ARTIST/TITLE
63 77 74 80 SWV/Can We

KHTS/San Diego (619) 291-9191 Shannon/Geronimo

PLAYS SW 2W LW TW ARTIST/TITLE
67 69 66 69 KEITH SWEAT/Just A Touch

POWER 92 FM MARKET #14 XHTZ/San Diego (619) 585-9090 Vasquez/Sullivan

PLAYS SW 2W LW TW ARTIST/TITLE
22 36 58 60 702/Get It Together

POWER 92 FM MARKET #18 KKFR/Phoenix (602) 258-6161 Parker/Freeman

PLAYS SW 2W LW TW ARTIST/TITLE
48 53 65 42 ROMEI/ Belong To You

92Q MARKET #19 WERO/Baltimore (410) 332-8200 Calococi/Coka

PLAYS SW 2W LW TW ARTIST/TITLE
42 39 62 40 CHANGING FACES/G.H.E.T.T.O.U.T.

Stations and their ads listed alphabetically by market

Table listing radio stations across various markets including Abilene, TX; Birmingham, AL; Dallas, TX; Fresno, CA; Johnston, IA; Memphis, TN; Oxnard, CA; Rochester, NY; Spokane, WA; Tupelo, MS; Tyler, TX; Utica-Rome, NY; Vallejo, CA; Waco, TX; Wichita, KS; Wilmington, NC; York, PA; Youngstown, OH. Each entry includes station call letters, PD, and ad spots.

193 Total Reporters
193 Current Reporters
189 Current Playlists
Reported Frozen Playlists (3):
KSSN/Little Rock, AR
WSIX/Nashville, TN
WQDR/Raleigh, NC
Did Not Report, Playlist Frozen (1):
WSOC/Charlotte, NC



LON HELTON

COUNTRY

Welcome To Mr. Rogers's Musical Neighborhood

□ KASE-FM & KVET-FM/Austin's president picks the hits

Here's a column sure to strike fear in the heart of PDs and MDs everywhere. It's about a GM who personally selects all the music airing on his two Country stations.

There's no doubt that policy makes KASE-FM & KVET-FM/Austin President/GM Ron Rogers a bit of an anomaly in today's radio world. Even though he's surrounded himself with top Country programming talent, he continues to pick the hits himself — something he's been doing for over 30 years.



Ron Rogers

How It Started

Rogers first got involved in choosing music back in 1964 at KOKE-AM/Austin. He was the GM of the daytime station and oversaw its three format metamorphoses — from Rock to a Country-Rock mix to Country. "We had three jocks, an engineer, a couple of salespeople, and me. We didn't have an MD. I loved the music and figured I knew as much about the music as anybody I could hire, so I did it."

But Rogers really was no stranger to the programming side of radio. He worked his way through college as a disc jockey, later moving into sales at an Austin rocker. He knew what he wanted to do when he joined KOKE-AM. "I felt all we needed to do was put country music into the Rock-type format with personalities, and uptempo tunes and presentation, and we'd do okay." By 1968, KOKE-AM was No. 1, 12+.

Rogers worked at KOKE-AM from 1964-69, leaving for an ownership opportunity in a small group of stations. However, he continued to consult KOKE-AM.

In 1972, Rogers was hired to consult crosstown KVET-AM when it switched to Country. He returned to KOKE — this time to KOKE-FM — in 1974, changing its music from progressive Country to mainstream Country. Then, it was back to KVET-AM and its Beautiful Music sister KASE-FM as GM in January 1975, where he continued his Country hit-pickin' ways. "Since I had had a hand in Austin country music for 10 or 11 years by that time and had been successful, I figured I'd keep on doing it. Plus, I knew every record on KOKE-FM, since I had just put it together."

KVET-AM held the No. 1 position in 1981. But Rogers saw the FM handwriting on the wall, and flipped KASE to Country that year. It's been the No. 1 station in town almost ever since then.

Rogers credits his sense of history for the ongoing success of KVET-FM and KASE-FM. "For the most part, the music that Austin country fans have known has been chosen by me. That's why when people come in here and think one or the other of our stations are vulnerable, they end up amazed. People who research this market have said that Rock, AC, and Country — in that order — are the musical choices of Austin. They can't understand how our two stations do so well, both playing Country. But it's in the presentation and what the audience knows as Country — which has been defined by us."

Obviously, Rogers is doing something right. Among KASE's honors:

- It has been No. 1, 12+, the last 42 straight books.
- It was the first Country outlet to win the CMA Station of the Year award four times.
- It is consistently in the Duncan Reports list of "Top 20 Most-Respected" stations.
- It has beaten four FM Country competitors, all of which ultimately changed formats.
- According to Rogers, it out-bills the nearest combo competitor by 60%.

The Hit-Pickin' Process

Rogers probably spends more time listening to music each week than do most music directors. "Music is on every morning when I open the mail, before each staff meeting, and when I'm eating lunch at my desk. I listen to singles immediately and take albums home. I give [MD Steve Gary] notes about my feelings on every song on every album."

What's Rogers listening for? "I'm looking for music that appeals to a sophisticated audience. We have a very musically aware populace. We can't pull anything big on them. We're No. 1 in people with incomes of \$100,000+. We're on top of 18-34 as well. We walk a tightrope — I'm listening for those songs that appeal to both sides. I represent my listener and figure if I like it, they probably will, too. Again, I've done it for so long."

How does a GM stay close to his audience? "I talk and listen carefully to our personalities. There's little turnover here, and they have a good feel for what the listeners like. They're out in the clubs a lot, too. Even though fewer than 10% of the audience ever goes to a club or calls

to make a request, I've got to go by somebody's gut. And I get help — there are always four or five other people in our music meetings."

Describing the roles of General Ops Director Bob Cole, KASE PD Brad Hansen, Gary, and others in the musical process, Rogers explains, "They listen to everything and offer their input at our music meeting each Wednesday. I also ask all the jocks to write down requests, comments, and complaints."

"I really value Steve's musical knowledge. He knows as much about the music as anybody I know. He understands it. When we differ sometimes, we compromise — and do it my way. I'm not as worried as he is about some record company's need for a song to get some extra shots so it can make it to No. 1. I'm more worried about my audience's response, how long we've been playing a record, and how it's doing here. We listen to the label reps. But it's easier for me than Bob or Steve to say there are some records we have to get in and some we have to take down."

"I'm not saying I'm right and others are wrong, this is just the way I've done it. Steve talks to the record reps. But the final decision on every record is mine."

Rogers admits, though, that on occasion he does talk to record promoters. "We're set up for them to tell Steve the reasons why a record is hot, and he relays that to me. But they call me from time to time — some of them I've known for a number of years. I'll talk to them. They may not love me — in fact, if you poll the record companies, except for the people I've had an understanding with, they may not universally like Ron Rogers. But that's not why I'm in this business. I can buy all the records I need for less than \$2000 a year. I don't need satin jackets with my name on it or any of the other things they send out. I'm in business to entertain the good neighbors and have 14 people sell some ad time."

"We're all guilty of letting record companies program our stations. They put out albums with 10 cuts and then tell us when we can play them. It's a mistake to let them do that. I tear up when I hear some songs on albums that don't get to be singles. When there's a dearth of single product, we play those cuts in regular rotation. They may not make it to heavy, but they get heard. And through the years there have been a number of nationally charted singles we haven't played. But I don't think our audience has missed them at all."

Categorically Speaking

Rogers not only selects all the

Rogers Speaks His Mind On 'The State Of Country Music'

As you might expect from a person who's been pickin' the hits for over 30 years, KASE-FM & KVET-FM/Austin President/GM Ron Rogers has some opinions about the state of Country music. And, he has an interesting perspective on music in relation to the format's ailing ratings. His thoughts spring from this simple premise: "The music is critical to our health. People may listen for personalities, traffic, news, and weather. But they mainly listen for the music." Here's Ron Rogers on today's country music:

• "We need more traditional country artists and we need our core artists to put out more albums instead of going five or more singles deep on one album. We're now ending up playing a single from an album our listeners bought two years ago, and they say 'ho-hum' when they hear it. It's the core listeners who drive the ratings. They're also the ones who know the music and buy the music. If the core knows a song because it's on an album they bought two years ago, they ask what we're doing playing two-year-old songs in current rotation."

"What drove this truck for most of the early '90s was that, more than ever, Country was current-oriented. People are having to cut their lists because there's not enough records that can stand the test of time for us to remain heavily current-oriented at this time."

• "I've been down on the fact the labels aren't giving us the product we need. Country shares are down, and I attribute part of that to lack of straight-ahead country music from some of our core artists for a long period of time."

"Every time this format gets successful, [artists, producers, and labels] try to do something different. They put in strings in the '70s. With the 'Urban Cowboy' success of the early '80s, they tried to go Pop. With the recent success, they've all decided to begin preaching — about the environment, AIDS, and other things. It's fine to put that on albums and perform it at concerts — it's fine for art to express itself for art's sake. But preaching didn't get us where we are. I can understand [labels] listening to the artists about what goes on an album. But if the record companies are pressing us to play singles to sell, they had better listen to their own instincts about a single. If a single isn't commercially viable, they shouldn't ask us to play it."

• "They can't continue to try and break all these new acts — no matter how attractive or good they are — and not give me some staples as well. If you give the audience a steady diet of mainstream music from core artists they can take new people's music. But if you give the listeners mediocre songs from the core artists along with a steady diet of new artists' songs, you're committing an egregious mistake. The listeners won't feel any loyalty."

To maintain the core artist presence he desires, Rogers says his stations have a "Hot Gold" category that changes every 60 days and contains fewer than 60 records. "We use it to balance the current product available so we always have big hits from core artists on the air. If the current single from a core act isn't doing well or isn't what we want, we put more of their past hits in that category."

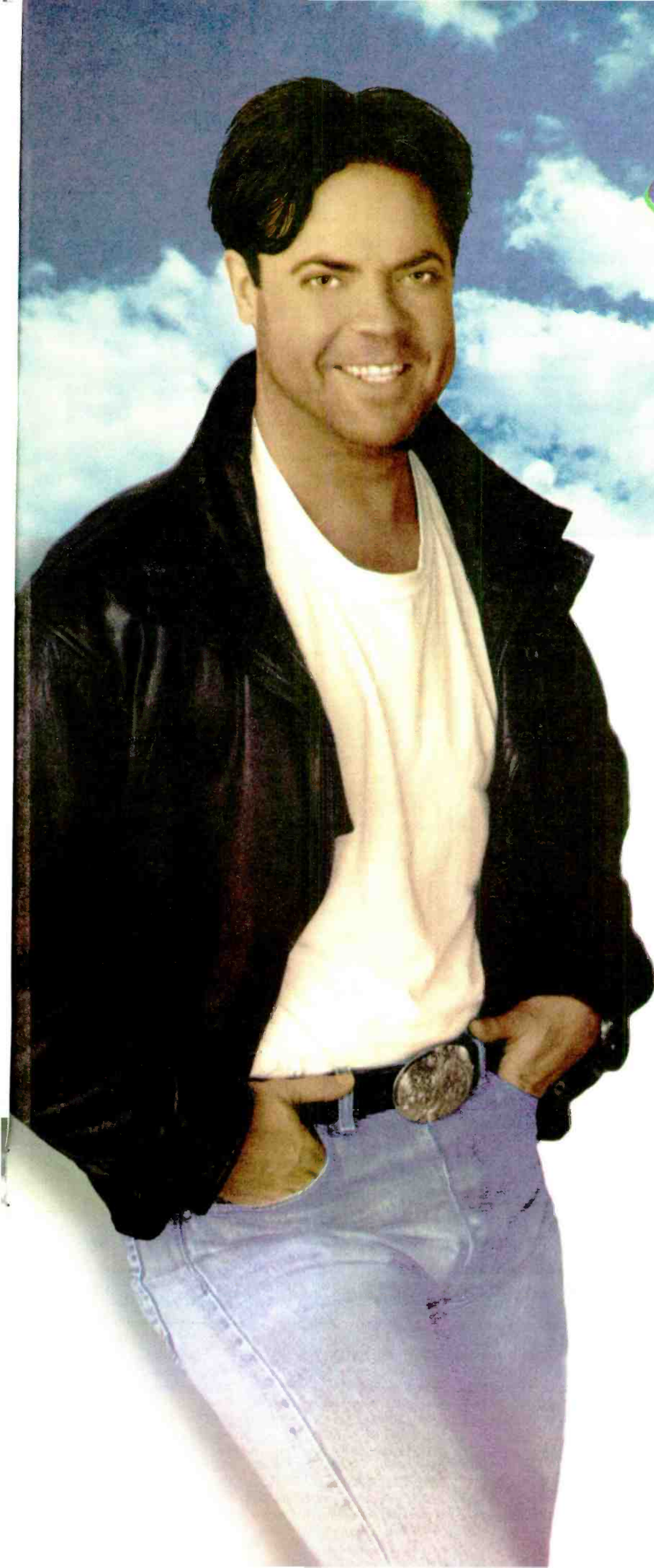
music, he also constructs the clocks for both KVET and KASE. Making his systems unique is the manner in which his music constantly flows through categories. "KASE's success is well-known. We got where we are working a lot harder than a lot of people. We change current-music categories a lot. Some may disagree with this philosophy, but we'll add a record in heavy and play it a lot. Depending on how it's received, we may move it back and forth among other categories."

Rogers shuffles the currents without benefit of callout research, noting, "I just don't think it's that critical to know what people think of the music on a weekly basis. I really hate music testing with hooks, anyway. There's no way someone who has only heard a song on the radio a few times can tell you better about the record than I can. I know what commercial country music is for Austin."

As for his gold flow, Rogers says, "We don't just put gold in five categories and let them sit and rotate. We rotate records in and out of our categories. And, even our clocks rotate in-and-out every 60-90 days. That helps freshen the sound even if we haven't changed a category a whole lot."

'Keep The Product Right'

Why does Rogers remain so instrumentally involved in an area where few GMs care to tread? "I grew up thinking Gordon McClendon was right. He said if you get the product right and keep it right, you can always find someone to sell it. There are DJs all over the country who have worked for me and think the GM shouldn't be involved in the music. But I've never wanted to move away from something that works. I love it, and will continue to be involved either until it's not effective or I think I don't hear the hits anymore."



The New Breed of Country Countdowns

Premiere and After MidNite proudly present the new breed of Country countdowns. One that keeps in step with a whole new generation of country music fans. Keeps in step, but still stays true to the attitudes that helped create today's sound.

Each week, Blair entertains, informs, and showcases the top 30 songs of the week. Only the top 30... It's still a four-hour show, but with a healthy dose of high-testing recurrents. Your station continues to play only the hits. ONLY THE HITS!

And just as he does for After MidNite... Blair will cut as many custom liners for your station as you can write. Liners to run within the countdown. Liners to localize the show even more.

Yes, it's a different approach to countdowns. Yes, it's a different time. It's today's sound. It's today's breed...it's The Country Chart with Blair Garner.



**THE
COUNTRY
CHART**

WITH BLAIR GARNER

PREMIERE 
RADIO NETWORKS

For more information contact your Premiere/After MidNite representative at: (818) 377-5300

The Question: Who's On First?

□ Country stars volunteer musical and athletic skills for City of Hope

The sharp crack of a bat, a baseball flying over the left field fence, a slide into home plate, and the aroma of sweat-drenched athletes rounding the bases: It signals the start of Fan Fair.

As has been the case for the past six years, the Wrangler/City of Hope Celebrity Softball Challenge and Concert provides the unofficial kickoff of Fan Fair. The six-inning softball game and all-star concert consistently draws sell-out crowds and has raised more than \$850,000 to support the City of Hope's fight against cancer and other life-threatening illnesses.

Taking place June 15 at Greer Stadium, the seventh annual event will again find country stars playing for teams sponsored by Nashville's two Country powerhouses — WSIX and WSM.

The WSIX roster: Terri Clark, Deana Carter, Tracy Lawrence, Joe Diffie, George Ducas, Billy Ray Cyrus, Tim McGraw, Suzy Bogguss, LeAnn Rimes, Caryl Mack Parker, Ken Mellons, Clint Black, Trace Adkins, Tanya Tucker, Kenny Chesney, Ricochet, Doug Supernaw, Jeffrey Steele, Little Texas, John Berry, Jo Dee Messina, and Jeff Carson.

WSM's draft choices: John Michael Montgomery, Vince Gill, Paul Brandt, Neal McCoy, Crystal Bernard, Pam Tillis, James Bonamy, Mark Collie, Mark Wills, Martina McBride, Diamond Rio, Rhett Akins, Linda Davis, Davis Daniel, Big House, Lorrie Morgan, Amy Grant, Chely Wright, and Kippi Brannon.

Texas Rangers legend Nolan Ryan returns to town to pitch for WSM, but two others associated with another Texas team may experience some conflicting emotions. Dallas Cowboys quarterback Troy Aikman will be playing for WSIX, while Cowboys coach Joe Avenzano is on the WSM team.

Tough Break

Terri Clark once pitched in a youth softball league, but a recent injury could slow her down at the City of Hope game.

Clark broke her toe while taking a few days off before beginning her Canadian tour. Unfortunately, Clark can't claim the injury occurred while training for the softball match. The truth is that she tripped on the stairs while visiting her grandmother's house in Montreal.

At first, Clark ignored the problem. After a few days of pain, she finally went to an Ontario hospital, where the doctor diagnosed that the big toe on her right foot was broken lengthwise. None of her shows with David Lee Murphy were canceled, including this past weekend's dates in Halifax, St. John, and New Brunswick.

How Do I Choose

First came the battle of "Butterfly Kisses," with its composer Bob

COUNTRY FLASHBACK

1 YEAR AGO

• No. 1: "Blue Clear Sky" — George Strait

5 YEARS AGO

• No. 1: "Achy Breaky Heart" — Billy Ray Cyrus

10 YEARS AGO

• No. 1: "Forever And Ever, Amen" — Randy Travis (second week)

15 YEARS AGO

• No. 1: "Finally" — T.G. Sheppard

20 YEARS AGO

• No. 1: "Luckenbach, Texas" — Waylon Jennings

Carlisle competing at Country radio with the Raybon Brothers and Jeff Carson.

Now PDs will be choosing between separate versions of "How Do I Live," which has been recorded by two of country's most popular acts — LeAnn Rimes and Trisha Yearwood.

At the request of Disney officials, Rimes recorded the song for the Nicolas Cage movie "Con Air." After Disney decided that Rimes was too young to be singing the romantic power ballad, Yearwood was asked to record the song. Her version is in the film, set for release next week (6/6).

With Yearwood and the Raybon Brothers on MCA/Nashville and Rimes and Carson on MCG/Curb, the next few weeks should prove to be an interesting time at both labels.

Raybon Leaving Shenandoah

Forming Raybon Brothers with sibling Tim means that Marty Raybon is leaving Shenandoah, though he'll remain with the band through the end of the year. By mutual agreement, the band has ended its three-year association with Capitol/Nashville. Shenandoah founders Mike McGuire and Jim Seales plan to continue the band, but they're searching for Raybon's replacement and a new record deal.

"Essentially, we're starting with a clean slate," Seales noted. "We still have a lot of great music in us and a lot of great Shenandoah fans behind us."

Bits 'N' Pieces

When Garth Brooks traveled to Ireland to perform three concerts, he

Bob Carlisle

NEW ARTIST FACT FILE

Current Single: "Butterfly Kisses"

Current Album, Label: "Butterfly Kisses" (DMG/Jive)

Influences: Otis Redding, Wilson Pickett

Background

With initial unsolicited airplay of "Butterfly Kisses," Bob Carlisle's introduction to Country radio is far from typical. A contemporary Christian singer-songwriter who's written country songs for Dolly Parton ("Why'd You Come In Here Lookin' Like That") and Ty England ("Redneck Son"), Carlisle never seriously entertained the idea of being a country artist.

However, Carlisle grew up with strong bluegrass roots in Santa Ana, CA. He tells R&R, "Every Sunday, we'd move the furniture and have these big jam sessions with guys that I later saw on the cover of *Guitar Player* magazine." The visitors often included guitarist Doc Watson and dobro stylist Tut Taylor. "Since I was a kid, I'd be sitting there with my guitar, trying to keep up with them. They were just my dad's buddies. He used to sell and trade acoustic instruments."

Noting that the R&B influence became stronger as he reached his teens, Carlisle adds, "I've always had a passion for anything that's done genuinely. It's the passion in the music that draws me to it ... not so much the genre."

L.A. Studio Days

During the '80s, Carlisle's skills as a background vocalist made him a mainstay of the L.A. studio scene. In addition to working with producer Richard Landis on Juice Newton's country projects, Carlisle's vocals made their way onto albums by Barry Manilow, REO Speedwagon, Motley Crue, Poison, and many others.

In 1984, he began a nine-year stint as lead vocalist for Allies, a contemporary Christian band that recorded for Word Records. Moving to Nashville seven years ago to continue his contemporary Christian career, Carlisle says, "I also wanted to further my career as country writer. I have a deep appreciation for country music. I really enjoy writing it because it's what I grew up with."

took along an estimated 2 million pounds of equipment, which filled 60 trucks. Among the items: More than 100 miles of cables, 66.3 miles of film, two helicopters, a 70-foot crane, and 300 pounds of confetti.

• As a follow-up to his role in the Academy Award-winning "Sling Blade," Dwight Yoakam will continue his acting career with a role in the new Richard Linklater film, "The Newton Boys." Being filmed

Kiss Of Success

Carlisle has released three albums, including his latest — "Butterfly Kisses" — renamed from "Shades Of Grace" following the single's success. By now, the industry knows the story of how the contemporary Christian track gained multiformat secular airplay to fuel the album's sales — last reported at almost 100,000 units per week.

After Country stations started playing the original version, Carlisle's label — Diadem Music Group — teamed with BMG's Jive label for national distribution. And Carlisle provided a country remix of the song he had originally written as nothing more than a special present on his daughter's 16th birthday.

"I know how to be an opportunist, and this isn't the case," he reveals. "This song was never even intended to be on the record. I wrote it as a gift to my child. The way this thing is spreading is not of our doing."

Admitting that he never expected Country airplay, Carlisle points out, "It's not something we instigated. We thought if it was getting attention at Country radio, let's give them something they can play."

Regarding the remix, Carlisle explains, "The song was originally written as a country tune. The stretch was really more to bring it to the pop world, so bringing it back to country was a labor of love. We had kind of urban sounding drums and keyboard bass. We put in a real drum sound, with real bass and acoustic guitars. We just took the thing a little more to the center."

Cover Versions

As a result of the BMG connection, BNA's Country promotion team is working "Butterfly Kisses." Ironically, they're in direct competition with two cover versions that have been recorded and rush-released. Shortly after Shenandoah vocalist Marty Raybon and brother Tim formed the Raybon Brothers and released a single on MCA, Jeff Carson recorded it for MCG/Curb.



Bob Carlisle

Carlisle and Marty Raybon crossed paths a few years ago at the Gospel Music Association's Dove Awards. Carlisle says, "I've always thought he was one of the great traditional country singers. In fact, I'd always wondered if I could get him to sing some of my demos."

As of last week, Carlisle hadn't heard Carson's version, but he's pleased with the Raybons' interpretation. When asked whether he would have preferred to be the only artist with "Butterfly Kisses" currently at Country radio, Carlisle says, "I think it's unfortunate that this has happened at a time when we're already on the chart. Once you get past that, it's not my place to argue who was where first. I've met Marty Raybon once, and he's a very, very nice man." Conceding that he will be receiving songwriter royalties from any version played, Carlisle laughs, "There's no telethons for me, either way."

The Future

Juggling media interest with rumors that other artists (including Tony Bennett) are going to record "Butterfly Kisses," Carlisle's goal for the future is "to find time to sleep."

He adds, "If this was something that was calculated, then I could sit here and tell you the next step. I can't tell you I've got some big plan for the future. I'm going to do what I've always done, and that is to write and sing songs out of my own need and my own passion.

"I'm not a fool. I know how success runs. I'm just going to continue doing what I've always done."

that he has clout at the label, White got Asylum co-President Kyle Lehning to play keyboards during the show.

• The fourth season of the Ryman Auditorium's Tuesday night bluegrass series kicks off June 3 with the Nashville Bluegrass Band and Claire Lynch & The Front Porch String Band. The series runs through August 26.

— Calvin Gilbert

you're

You're

gonna

Gonna

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Miss A

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Whole

but you don't have to!

Lotta

CRYSTAL BERNARD

THE
RECORD'S
ON YOUR
DESK NOW

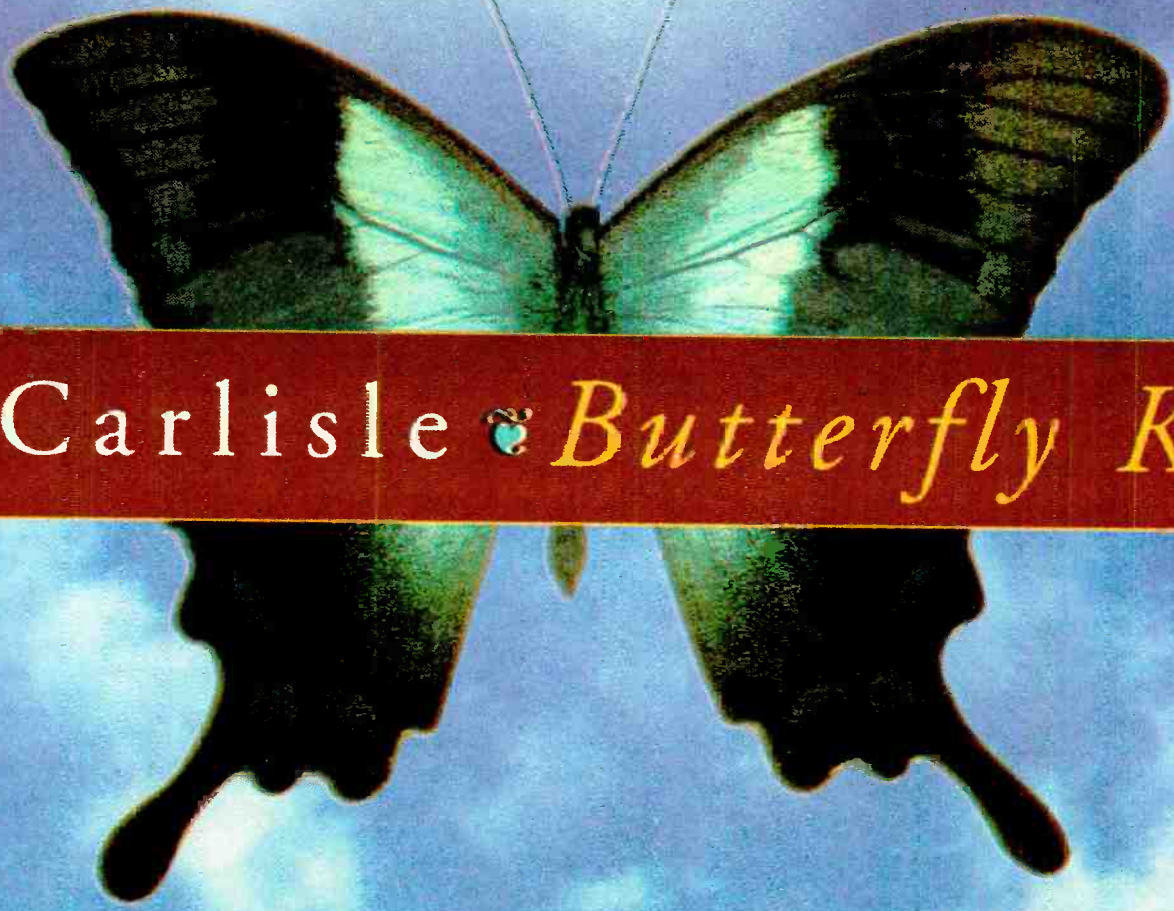
Love



RIVER
NORTH
RECORDS



Understandably imitated, but never duplicated.



Bob Carlisle & *Butterfly Kisses*

The original song, by the original artist.

Debating at **45** on R&R's Country Chart
with 22 more adds this week!

Moving from 65* to 52* on Billboard's Country Singles Chart.
Already playing on over 70 stations with over 7 million listeners.

Bob Carlisle's CD "Butterfly Kisses" is now PLATINUM and
available in stores everywhere!

Bob Carlisle's single "Butterfly Kisses" will be included on the
forthcoming BNA St. Jude's Christmas Album.

Don't miss Bob Carlisle's upcoming appearance on:
PRIME TIME COUNTRY, Thursday, May 29
Along with: Good Morning America June 12
Fox After Breakfast June 13

For further information, please contact your local BNA promotion
representative or Jive Records.



The New Album Gallery

June 3, 1997

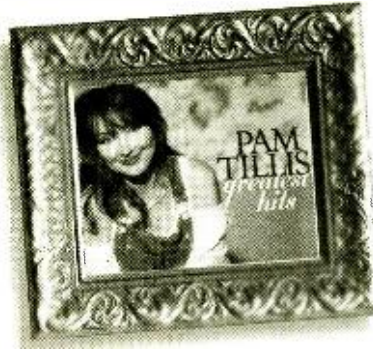


Sons Of The Desert "Whatever Comes First" (Epic)

They got their record deal quickly during their very first trip to Nashville, but Sons Of The Desert paid their dues the old-fashioned way in the honky tonks of Texas. The band's origins began in Waco, but the sound developed after hitting the Dallas club stages in 1990.

After getting "discovered" last year at Nashville's Wildhorse Saloon, the band teamed with producers **Johnny Slate** and **Doug Johnson** to record their first album. Lead vocalist **Drew Womack** has a writer's credit on eight of the songs, including four he wrote alone. The album takes its title from the debut single, "Whatever Comes First," written by Womack with **Brad Crisler** and former Shooters member **Walt Aldridge**. The album also includes a **Radney Foster** song, "You Can Come Cryin' To Me."

In addition to Womack, the quintet includes bassist **Doug Virden**, lead guitarist **Tim Womack** (Drew's older brother), keyboardist **Scott Saunders**, and drummer **Brian Westrum**.



Pam Tillis "Greatest Hits" (Arista)

If you're looking for hits, you've come to the right place with **Pam Tillis's** first compilation. Among the favorites included on the 12-track collection: "Don't Tell Me What To Do," "Maybe It Was Memphis," "Shake The Sugar Tree," "Let That Pony Run," "Cleopatra, Queen Of Denial," "Spilled Perfume," and "Mi Vida Loca (My Crazy Life)."

It begins with two new tracks, including "All The Good Ones Are Gone," her current single (written by **Dean Dillon** and **Bob McDill**). The other new one is the **Wayland Patton/Tia Sillers** song, "Land Of The Living." The new tracks were co-produced

by Tillis and **Billy Joe Walker Jr.**, who has enjoyed considerable success producing **Bryan White**.

It's hard to imagine that it's been six years since Tillis arrived with "Don't Tell Me What To Do." Aside from the tremendous success she's enjoyed at radio and retail, Tillis can look back on her "Greatest Hits" package with the knowledge that she's made some substantive music.

GOING FOR ADDS

June 2, 1997

Clint Black & Martina McBride "Still Holding On"

RCA: One of the year's major vocal events, RCA has been closely guarding this single to prevent early airplay after several **Chancellor** stations acquired an unauthorized copy. It's a powerful performance that appears on both Black's and McBride's upcoming albums.

Kippi Brannon "I'd Be With You"

Curb/Universal: Brannon follows up "Daddy's Little Girl" with the title track from her Curb/Universal debut album. **Stephony Smith** wrote the song and provides background vocals on Brannon's single.

Buffalo Club "Nothin' Less Than Love"

Rising Tide: The **Sky Kings' Rusty Young**, formerly of **Poco**, penned "Nothin' Less Than Love" with **Wayne Tester**. The track is featured on Buffalo Club's self-titled debut album.

Burnin' Daylight "Live To Love Again"

Curb: Burnin' Daylight members **Marc Beeson**, **Kurt Howell**, and **Sonny LeMaire** wrote it with **Trey Bruce**. It comes from their self-titled debut album.

Crawford/West "Summertime Girls"

Warner Bros.: Crawford/West, Warner Bros./Nashville's first duo, is releasing its first single. Texan **Rick Crawford** and Arkansan **Kenny West** had a hand in writing all 10 cuts on their debut album, including this one Crawford wrote with "Hobo" **Jim Varsos** and **Kim Tribble**.

Diamond Rio "How Your Love Makes Me Feel"

Arista: In preparing their "Greatest Hits" package, Diamond Rio recorded two new songs, including this one written by **Max T. Barnes** and **Trey Bruce**. Set to arrive July 15, the new album also features "Imagine That," written by some guy named **Bryan White**.

Toby Keith "When We Were In Love"

Mercury: **Toby Keith** provides a preview of his latest music with the first single from his new album, "Dream Walkin'," set for release next month.

John Michael Montgomery "How Was I To Know"

Atlantic: John Michael Montgomery — the artist — had topped the chart many times before, but his recent "I Miss You A Little" was his first as a songwriter. This latest track from JMM's album "What I Do The Best" was written by **Blair Daly** and **Will Rambeaux**.

Nikki Nelson "I Don't Know How Not To Love You"

DKC/Columbia: The former **Highway 101** vocalist chooses a **Sam Hogin/Bill LaBounty** song as the new single from her upcoming solo debut on **Columbia/DKC**.

MC Potts "I'm So Sorry"

Critique: The CD single for MC Potts's "I'm So Sorry" carries the label "Warning! This is not a ballad!" Potts is gearing up for **Fan Fair** and the upcoming release of her sophomore **Critique** album.

Collin Raye "What The Heart Wants"

Epic: "What The Heart Wants" is one of at least three new tracks that will be featured on "The Best Of Collin Raye: Direct Hits." The greatest hits package is set to arrive in late August.

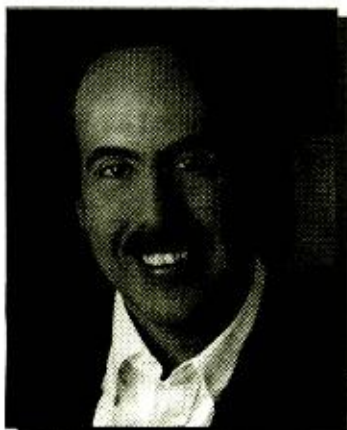
Shelly Streeter "White Lace, Promises"

Long Arm: Modesto, CA native Shelly Streeter's previous work in several bands led to several awards from the **California Country Music Association**, including **Female Vocalist Of The Year** and **Female Entertainer Of The Year**. She hopes to expand her national presence with this song, which she co-wrote.

Trisha Yearwood "How Do I Live"

MCA: MCA has set the official add date for Trisha Yearwood's recording of the **Diane Warren** song featured in the film "Con Air." Also vying for your attention: **LeAnn Rimes's MCG/Curb** version of the same song.

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Adults 25-54, M-S 6A-12M

COUNTRY PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL COUNTRY REPORTERS ON R&R ONLINE

MARKET #2: KZLA/Los Angeles (818) 246-0939. Sebastian/Fink. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #3: WUSN/Chicago (312) 649-0939. Sledge/Blondo. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #4: KISAN/San Francisco (415) 291-0202. Roberts/Ryan. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #4: KYCY/San Francisco (415) 391-9330. Logan/Jordan. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #5: WXTU/Philadelphia (610) 667-9000. McCarrie/Radler. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #6: WWWW/Detroit (313) 259-4323. Hamlin/E. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #6: WYCD/Detroit (810) 799-0600. Haskel/Marrosso. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #7: KPLX/Dallas (214) 526-2400. Rivers/Whitney. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #7: KYNG/Dallas (214) 716-7800. Pearman/Tackett. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #8: WMZQ/Washington (202) 362-8330. Daniels/Anthony. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #9: KIKK/Houston (713) 881-5957. Roberts. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #9: KILT/Houston (713) 881-5100. Pipa. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #10: WKLB/Boston (617) 542-0241. Brophay/Rogers. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #11: WKIS/Miami (954) 431-6200. McKay/Evans. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.

MARKET #12: WKHX/Atlanta (770) 955-0101. McGinley/Gray. PLAYLIST with columns: PLAYS, SW, ZW, LW, TW, ARTIST/TITLE.



MIKE KINOSHIAN

Q95 Adapts To Life Without A 'Legend'

□ PD O'Brien shares strategy for station's change without major ad dollar or audience loss

Working for three years in a market doesn't warrant an air personality being dubbed a market "veteran" or, worse, a "legend." However, 30 years in Detroit radio does qualify Dick Purtan to be worthy of "legend" status. Last year, though, the morning star and Hot AC WKQI/Detroit parted company. Q95 PD Tom O'Brien discusses the impact of losing such a talent.



Tom O'Brien

Ten of Purtan's 30 years in the Motor City radio wars were spent at Q95 (formerly WCZY), and he's also well-known for his crosstown CKLW, WXYZ, and WKNR stints. Purtan's last day at Q95 was March 15, 1996.

"Our station at that time was going through a metamorphosis," recalls O'Brien, who arrived at Q95 from Classic Rock WOFX/Cincinnati in April 1995. "Hot AC's core artists shifted from Michael Bolton, Phil Collins, Amy Grant, and Billy Joel to Sheryl Crow and Hootie & The Blowfish. The music began leaning in a much more Pop/Alternative direction."

This change in musical philosophy, he contends, made it more difficult for Q95 to convert women 25-34 to morning drive. "Dick's show was the one their parents listened to. It became apparent that, without that morning drive jump start with Hot AC's core audience, we'd have trouble bringing them in the door after 10am."

Maze Of Legalese

During Purtan's 10-year WKQI tenure, the station operated under multiple ownership and is now a Chancellor Media property. But a clause in his contract addressed the changing nature

of the business. "If Q95 were sold, his contract was automatically converted to a one-year deal," O'Brien notes. "At the time [Q95 was sold to Evergreen], he was in the middle of a five-year contract. That put us in renewal talks for his services. Conversations were very productive, and it was a mutual understanding of what he meant to the station."

Those positive discussions dimmed, however, when lawyers questioned the difference between a merger and a sale of assets. The language in Purtan's contract — reported to be worth multimillions — was studied to see if his deal would shift to one year.

"Nowhere along the line did Q95 ever say it didn't want to retain his services and Dick never said that he had firm intentions of leaving," O'Brien comments. "The court ultimately decided that he did have the right to choose where he wanted to go. At that point, we worked out an opportunity for him to leave with the understanding that he couldn't emerge on another Detroit radio station for at least 30 days."

Rumors circulated that he'd leave

to join crosstown ABC Radio powerhouse WJR. "The minute [longtime WJR morning man] J.P. McCarthy passed away in August 1995, Dick's stock really was raised, and the scope of things began to change. All of a sudden, a huge AM station lost one of America's great broadcasters, while another of the country's great broadcasters was right across the street. It gave Dick more options and he began investigating them."

But the WJR scenario never materialized: Purtan opted instead for mornings at crosstown Oldies WOMC.

Revenue Builder

Certainly one concern Q95 had about losing the talented Purtan involved the advertising community. "Dick's presence had always enabled this station to drive very high cost-per-points and huge power ratios," O'Brien points out. "We were getting huge morning drive rates, but weren't really converting share to middays and afternoons. To justify the rate, we priced spots very low in other dayparts."

Having studied Purtan's exclusive cume versus converting cume from daypart to daypart, O'Brien opines, "Without Dick Pur-

tan, we felt the potential loss was about 20% of our weekly cume. We also looked at revenue directly tied to him. The impact he had on Q95 was significant enough that we never questioned the amount of money he was being paid. We made a commitment that the station would continue being valuable to advertisers."

A Q95 research project revealed that, when asked, most people thought the station was Detroit's adult "Top 40." But as O'Brien explains, others referred to it as "The Dick Purtan station. The station, obviously, had several brands. Dick's the man who wears the white hat in Detroit and is responsible for generating millions of dollars a year for charities."

Motor City Meets Windy City

As his station prepared for the post-Purtan era, O'Brien remarks, "We were looking to replace a legend. One thing Evergreen has always been able to do is attract and develop great talent. I had a list of about 100 potential morning shows."

Then came the interesting suggestion (believed to have come from Evergreen President/COO Jim de Castro) to have Danny Bonaduce do double-duty as Purtan's morning

[Dick Purtan's presence had always enabled Q95 to drive very high cost-per-points and huge power ratios. To justify the rate, we priced spots very low in other dayparts.]

REBUTTAL

WRMF Feels The H-EAT

WRLX/West Palm Beach Exec. VP/GM Steve Lapa recently discussed his station's B/EZ-to-Soft AC evolution with us (R&R 5/9). But crosstown WEAT-FM OM/PD Les Howard Jacoby took issue with some of Lapa's comments in that piece. My conversation with Lapa took place several days before Arbitron released West Palm Beach's winter book and Lapa, appropriately, made ratings references based on the fall sweep. Jacoby, however, contends Lapa positioned WEAT-FM ("Sunny") as "not doing the job when, in reality, we are. We soundly trounced [WRLX Mainstream AC sister] WRMF in every demographic this winter."

35-44 Focus

In the article, Lapa hints that Sunny has left its Soft AC position and now might play artists like Hootie & The Blowfish, a charge Jacoby denies. "Our core artists include Toni Braxton, Mariah Carey, Phil Collins, Whitney Houston, and Rod Stewart. In our mind, 35-44 is the most important cell. That's where we direct our research, and we've consistently won the 35-64 demo. Our [Pop/Alternative] sister WMBX will do splendidly in younger demos and we have no intention of putting Sunny there."

Regarding WRLX, Jacoby remarks, "They're automated and they sound like it. The station's dull, liner-intensive, and has no production values. My station's very highly produced, has jingles, and we're playing soft music."

"They play a steady diet of Neil Diamond, Barry Manilow, and Barbra Streisand, and we also play some of those artists. [WEAT-FM consultant] Gary Berkowitz does AC better than anyone and we're fortunate to have him on our team."

Updated Format Stats

Here's a quick overview of the West Palm Beach format race, based on three female demos from the winter book. Winter-to-winter percentage fluctuations are listed first.

In addition to Soft AC WEAT-FM, Mainstream AC WRMF, and B/EZ-turned-Soft AC WRLX, Pop/Alternative WMBX is also shown. The latter switched from Soft AC (as WHLG) approximately three weeks before the sweep ended; WHLG hadn't shown in any of these demos last winter.

	Women 18-34	Women 25-54	Women 35-64
WEAT-FM	+108% No. 1	+18% No. 1	-2% No. 1
WRMF	-51% No. 3	-17% No. 2	+6% No. 2
WRLX	+20% No. 25	+211% No. 7	+32% No. 4
WMBX	N/A No. 8	N/A No. 14	N/A No. 26

Also based on winter numbers, WEAT-FM's strongest individual cell is women 45-54 — which accounts for 15% of its audience. It's women 35-44 (25%) for WRMF and women 65+ for WRLX (36%). Approximately 23% of Pop/Alternative WMBX's audience is comprised of women 25-34.



Les Howard Jacoby

drive replacement, as well as continue his afternoon drive duties at sister WLUP-FM/Chicago. "It's only a 47-minute flight from Detroit to Chicago," O'Brien notes.

The former "Partridge Family" cast member did the split shift for about eight months and celebrated his first year with Q95 this past March 25. "He's got television in his blood and gets a glimmer in his eye when people talk to him about it, but he loves radio. Danny's a hard worker, loved the opportunity, and never gave the wrong call letters on either station. He did a great job of

delineating between the two jobs, but it's really helped us out a great deal to have him focused on one station."

Listener expectation has been that Q95 has an entertaining morning show. According to O'Brien, "We actually increased our cume when Danny replaced Dick by taking and promoting a more aggressive hit position. Danny genuinely likes — and talks about — the music that we play. Our brand for Q95 is hits and fun. Adult females in Detroit think Q95 is a fun station that plays great music. That's what kept the station alive after we lost a legend."

Adult females in Detroit think Q95 is a fun station that plays great music. That's what kept the station alive after we lost a legend.

Mornings In Motown

Here's how Hot AC WKQI/Detroit has done since Danny Bonaduce succeeded Dick Purtan last March in morning drive. The women 25-54 contest was just about a wash from last year, while Bonaduce made great strides among 18-34 females and is second to UC WJLB. Arbitron references are Winter 1996 to Winter 1997, Monday-Friday, 6-10am.

	Women 18-34	Women 25-54	Women 35-64
Winter 1996	No. 4	No. 3	No. 6
Winter 1997	+68% No. 2	-4% No. 4	-32% No. 9

Conversely, this is what Purtan has meant to his new station — Oldies WOMC.

	Women 18-34	Women 25-54	Women 35-64
Winter 1996	No. 13	No. 4	No. 3
Winter 1997	+58% No. 8	+32% No. 3	+37% No. 2

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
3	1	1	1	BOB CARLISLE Butterfly Kisses (DMG/Jive)	2385	2357	2161	1857	100/0
9	6	4	2	CHICAGO Here In My Heart (Reprise)	1857	1720	1622	1462	94/3
6	3	2	3	JEWEL You Were Meant For Me (Atlantic)	1815	1835	1871	1811	80/0
1	2	3	4	RICHARD MARX Until I Find You Again (Capitol)	1706	1834	2009	2043	84/0
10	10	6	5	TONI BRAXTON I Don't Want To (LaFace/Arista)	1543	1518	1459	1412	85/0
2	4	5	6	BRYAN ADAMS I'll Always Be Right There (A&M)	1486	1568	1724	1864	80/0
14	11	11	7	BEE GEES Alone (Polydor/A&M)	1408	1235	1081	954	79/5
19	14	10	8	MICHAEL BOLTON Go The Distance (Columbia)	1325	1239	964	733	82/1
5	7	9	9	KENNY LOGGINS For The First Time (Columbia)	1291	1388	1600	1850	79/1
7	8	8	10	BRUCE SPRINGSTEEN Secret Garden (Columbia)	1264	1390	1529	1527	69/0
4	5	7	11	JON SECADA Too Late, Too Soon (SBK/EMI)	1218	1445	1723	1855	71/0
23	20	14	12	PETER CETERA Do You Love Me That Much? (River North)	1088	925	732	585	76/3
21	19	18	13	SHAWN COLVIN Sunny Came Home (Columbia)	1049	887	772	645	55/4
12	13	13	14	R. KELLY I Believe I Can Fly (Jive)	967	943	1016	1096	58/1
16	15	15	15	BARRY MANILOW I'd Really Love To See You Tonight (Arista)	952	921	941	913	59/0
13	16	16	16	TONI BRAXTON Un-break My Heart (LaFace/Arista)	916	905	905	1059	63/0
17	17	17	17	BRIAN MCKNIGHT & DIANA KING When We Were... (DAS/Mercury)	846	894	885	850	64/0
8	9	12	18	JOOSE If Tomorrow Never Comes (Flavor Unit/EastWest/EEG)	803	1119	1479	1517	51/1
11	12	19	19	CELINE DION All By Myself (550 Music)	790	853	1055	1183	57/1
22	21	20	20	JIM BRICKMAN Picture This (Windham Hill)	763	702	646	589	68/1
25	24	21	21	MONICA For You I Will (Warner Sunset/Atlantic)	625	540	499	435	52/4
27	25	22	22	TINA TURNER On Silent Wings (Virgin)	566	487	477	404	44/3
—	—	29	23	JAMES TAYLOR Little More Time With You (Columbia)	480	247	10	—	46/18
26	26	24	24	DUNCAN SHEIK Barely Breathing (Atlantic)	447	416	401	410	19/2
—	—	26	25	PAUL CARRACK For Once In Our Lives (Ark 21)	387	330	196	7	37/4
—	—	28	26	KATHY TROCCOLI He'll Never Leave Me (Reunion)	382	310	188	—	40/7
—	—	27	27	STYX Paradise (CMC)	374	328	218	110	36/1
DEBUT			28	ERIC MARTIN I Love The Way You Love Me (Atlantic)	258	234	191	150	26/1
30	28	—	29	PAULA COLE Where Have All The Cowboys Gone? (Imago/WB)	251	225	221	181	16/2
29	—	30	30	BLESSID UNION OF SOULS I Wanna Be There (EMI)	249	244	201	189	21/2

This chart reflects airplay from May 26-June 1. Songs ranked by total plays. Highlighted songs indicate Breaker. 100 AC reporters. 77 current playlists. Songs that are down or flat in plays for three consecutive weeks and below No. 15 are moved to recurrent. © 1997, R&R Inc.

NEW & ACTIVE

AZ YET Hard To Say I'm Sorry (LaFace/Arista)

Total Stations: 25, Adds: 7, Plays: 215, WWLI 15, WSRS 5, WYJB 5 (5), WLEV 14 (14), WLIF 7 (7), WVAF 5, WJBR 7 (7), WKTK 14, WEAT 6, WDEF 5 (5), WOOF 8, WAHR 10 (10), WTFM 10 (10), WLTS 5 (5), KMGL 5 (5), KQXT 5 (5), WLIT 11 (11), WFMK 20 (20), WGLM 7 (7), WMGN 17 (17), WQLR 5, WLTE 5 (5), KSNE 5, KWAV 5 (5), KSBL 14 (14).

WHITNEY HOUSTON My Heart Is Calling (Arista)

Total Stations: 22, Adds: 7, Plays: 208, WWLI 10 (5), WHYN 10, WLEV 14, WLIF 5 (5), WBEB 10, WJBR 7 (7), WARM 6 (6), WTCB 7 (7), WTVR 5 (5), WDEF 10 (10), WAHR 10 (5), KESZ 14, KQXT 14 (14), WLIT 17 (17), WOOD 5 (3), WFMK 20 (10), WGLM 7 (7), WSWT 10, KLYF 10, WLTE 5 (5), KELO 7 (7), KWAV 5.

CARDIGANS Lovefool (Mercury)

Total Stations: 11, Adds: 0, Plays: 181, WHYN 14 (14), WFPG 7 (7), WAFY 14 (13), WALK 8 (5), WLRQ 17 (17), WRMF 27 (25), WOOF 30 (30), WTFM 27 (27), KLYF 21 (21), KGBY 10 (10), KZST 6 (9).

ALAN PARSONS So Far Away (River North)

Total Stations: 17, Adds: 6, Plays: 138, WLEV 5, WKWK 5 (5), WTCB 7 (7), WTVR 5, WOOF 8 (8), WAHR 5, WTFM 10 (10), KQXT 7 (7), WROE 10 (10), WFMK 10 (10), WGLM 5 (5), WSWT 10, KLYF 10, KEZG 5, KELO 7 (7), KWAV 15 (15), KSBL 14 (14).

LINDA EDER Something To Believe In (Atlantic)

Total Stations: 16, Adds: 6, Plays: 99, WRCH 7 (7), WSRS 5, WLEV 5 (5), WLIF 5 (5), WTVR 5, WOOF 8 (8), KMGL 5 (5), KQXT 7 (7), WOOD 3, WFMK 10, WGLM 7 (7), WSWT 10, KEZG 5, WLTE 5 (5), KELO 7 (7), KWAV 5 (5).

LEANN RIMES How Do I Live (MCG/Curb)

Total Stations: 12, Adds: 4, Plays: 82, WWLI 5, WLEV 5 (5), WAFY 14 (12), WKWK 5 (5), WTCB 4, WRVR 9 (7), KQXT 7 (7), WOOD 3 (3), WTPI 10 (8), WFMK 10, WGLM 5 (5), KWAV 5.

Songs ranked by total plays. Station call letters followed by number of plays.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
JAMES TAYLOR Little More Time With You (Columbia)	18
AZ YET Hard To Say I'm Sorry (LaFace/Arista)	7
WHITNEY HOUSTON My Heart Is Calling (Arista)	7
KATHY TROCCOLI He'll Never Leave Me (Reunion)	7
LINDA EDER Something To Believe In (Atlantic)	6
ALAN PARSONS So Far Away (River North)	6
BEE GEES Alone (Polydor/A&M)	5
PAUL CARRACK For Once In Our Lives (Ark 21)	4
SHAWN COLVIN Sunny Came Home (Columbia)	4
MONICA For You I Will (Warner Sunset/Atlantic)	4
LEANN RIMES How Do I Live (MCG/Curb)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
JAMES TAYLOR Little More Time With You (Columbia)	+233
BEE GEES Alone (Polydor/A&M)	+173
PETER CETERA Do You Love Me That Much? (River North)	+163
SHAWN COLVIN Sunny Came Home (Columbia)	+162
CHICAGO Here In My Heart (Reprise)	+137
WHITNEY HOUSTON My Heart Is Calling (Arista)	+95
MICHAEL BOLTON Go The Distance (Columbia)	+86
MONICA For You I Will (Warner Sunset/Atlantic)	+85
TINA TURNER On Silent Wings (Virgin)	+79
KATHY TROCCOLI He'll Never Leave Me (Reunion)	+72

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
JIM BRICKMAN w/MARTINA MCBRIDE Valentine (Windham Hill)
ERIC CLAPTON Change The World (Reprise)
KENNY G Havana (Arista)
JOURNEY When You Love A Woman (Columbia)
BARBRA STREISAND & BRYAN ADAMS I Finally Found... (Columbia)
BABYFACE Every Time I Close My Eyes (Epic)
WHITNEY HOUSTON I Believe In You And Me (Arista)
ROD STEWART If We Fall In Love Tonight (Warner Bros.)
DONNA LEWIS I Love You Always Forever (Atlantic)
NO DOUBT Don't Speak (Trauma/Interscope)

Breakers: Songs registering 825 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.

S U P E R T R A M P

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AC PLAYLISTS

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MARKET #1
106.7 Litefm
WLTW/New York (212) 258-7000 Ryan
PLAYS 3W 2W LW TW ARTIST/TITLE
14 14 14 14 TONI BRAXTON/Un-break My Heart
14 14 14 14 BOB CARLISLE/Butterfly Kisses

MARKET #2
KOST 103.5FM
KOST/Los Angeles (213) 427-1035 Kaye/Chiang
PLAYS 3W 2W LW TW ARTIST/TITLE
15 15 24 25 BOB CARLISLE/Butterfly Kisses
24 24 24 24 MONICA/For You I Will

MARKET #5
B-101.1
WBEB/Philadelphia (610) 667-8400 Conley/Rowland
PLAYS 3W 2W LW TW ARTIST/TITLE
18 24 24 24 BRYAN ADAMS/It's Always Be...
23 24 24 24 KENNY LOGGINS/For The First Time

MARKET #8
Soft Rock 97.1 WASH-7FM
WASH/Washington (202) 895-5000 Strelt/Davis/Martin
PLAYS 3W 2W LW TW ARTIST/TITLE
35 35 35 35 R. KELLY/I Believe I Can Fly
35 35 35 35 WHITNEY HOUSTON/I Believe In You

MARKET #10
MAGIC 106.7
WMLX/Boston (617) 542-0241 Kelley/Laurence
PLAYS 3W 2W LW TW ARTIST/TITLE
25 26 26 26 TONI BRAXTON/Un-break My Heart
25 26 26 26 BOB CARLISLE/Butterfly Kisses

MARKET #15
WALK 97.5fm
WALK/Long Island (516) 475-5200 Michaels/Lombardo/Miller
PLAYS 3W 2W LW TW ARTIST/TITLE
30 30 15 20 NO MERCY/Where Do You Go
30 30 15 20 CELINE DION/All By Myself

MARKET #17
KEZK 102.5
Soft Rock
KEZK/St. Louis (314) 531-0000 London
PLAYS 3W 2W LW TW ARTIST/TITLE
15 17 17 15 JOURNEY/When You Love...
14 15 15 15 BEE GEES/Alone

MARKET #18
KEZ99.9 FM
KESZ/Phoenix (602) 207-9999 Del Rosso
PLAYS 3W 2W LW TW ARTIST/TITLE
39 31 34 34 BRYAN ADAMS/It's Always Be
16 17 30 33 BOB CARLISLE/Butterfly Kisses

MARKET #23
KOSI 101.1 FM
KOSI/Denver (303) 696-1714 Taylor/Hamilton
PLAYS 3W 2W LW TW ARTIST/TITLE
9 17 17 17 BOB CARLISLE/Butterfly Kisses
9 17 17 17 JEWEL/You Were Meant

MARKET #24
K103fm
KKCW/Portland, OR (503) 222-5103 Minckler
PLAYS 3W 2W LW TW ARTIST/TITLE
17 17 17 15 BOB CARLISLE/Butterfly Kisses
14 14 12 15 BARRY MANILOW/I'd Really Love

MARKET #25
WARM 98
WRRM/Cincinnati (513) 241-9898 Holland
PLAYS 3W 2W LW TW ARTIST/TITLE
19 18 16 18 BOB CARLISLE/Butterfly Kisses
18 17 18 18 JEWEL/You Were Meant

MARKET #28
Y92.
KGBY/Sacramento (916) 929-5325 Laurence
PLAYS 3W 2W LW TW ARTIST/TITLE
36 36 36 36 KENNY LOGGINS/For The First Time
36 36 36 36 JEWEL/You Were Meant

MARKET #31
Lite 103.5 FM
WWLI/Providence (401) 433-4200 Holt/Boisvert
PLAYS 3W 2W LW TW ARTIST/TITLE
17 21 21 21 BOB CARLISLE/Butterfly Kisses
21 21 21 21 RICHARD MARX/Until I Find You

MARKET #32
95
WSNY/Columbus (614) 451-2191 Knight/Nunnally
PLAYS 3W 2W LW TW ARTIST/TITLE
33 33 33 33 STREISAND & ADAMS/Finally Found
33 33 33 33 TONI BRAXTON/Un-break My Heart

MARKET #33
WFOG 92.9 FM
Continuous Late Favorites
WFOG/Fairfax (757) 621-6771 Smitt
PLAYS 3W 2W LW TW ARTIST/TITLE
9 8 17 21 BOB CARLISLE/Butterfly Kisses
19 19 13 11 CELINE DION/All By Myself

MARKET #34
KQ 102
KQXT/San Antonio (210) 736-9700 Scott/Norris
PLAYS 3W 2W LW TW ARTIST/TITLE
21 21 21 21 RICHARD MARX/Until I Find You
21 21 21 21 JEWEL/You Were Meant

MARKET #36
107.9 WTP1
WTP1/Indianapolis (317) 816-4000 Havens/Cooper
PLAYS 3W 2W LW TW ARTIST/TITLE
18 18 18 18 SHAWN COLVIN/Sunny Came Home
18 18 18 18 RICHARD MARX/Until I Find You

MARKET #38
MAGIC 107.7
Soft Rock Favorites
WMGF/Orlando (407) 561-1100 Dane/Miuccio
PLAYS 3W 2W LW TW ARTIST/TITLE
12 12 12 18 BOB CARLISLE/Butterfly Kisses
12 12 12 18 CHICAGO/Here In My Heart

MARKET #39
WLMG
WLMG/New Orleans (504) 593-6376 Ferrara/Scott
PLAYS 3W 2W LW TW ARTIST/TITLE
15 15 15 24 TINA TURNER/On Silent Wings
24 24 24 24 CHICAGO/Here In My Heart

MARKET #40
Q102.5
WMLQ/Buffalo (716) 876-0930 Lucas/Cristian
PLAYS 3W 2W LW TW ARTIST/TITLE
42 42 42 42 BOB CARLISLE/Butterfly Kisses
42 42 42 42 ERUCE SPRINGSTEEN/Secret Garden

REPORTERS

Stations and their adds listed alphabetically by market

AC

WLEV/Allentown, PA OMPD: J. Davis APDMD: Bill Marvin 14 WHITNEY HOUSTON "Heart" 14 JAMES TAYLOR "Little" 5 ALAN PARSONS "Far"	WDEF/Chattanooga, TN PDMD: Denny Howard No Adds	KEZA/Fayetteville, AR OMPD: Chip Arledge APDMD: Rich Kelly 15 JIM BRICKMAN "Picture" 15 MICHAEL BOLTON "Distance"	WALK/Long Island, NY PD: Gene Michaels APDMD: Rob Miller MD: Charlie Lombardo 8 PAULA COLE "Cowboys"	WTVR/Richmond, VA PDMD: Tony Fiorentino 5 ALAN PARSONS "Far" 5 LINDA EDER "Something"
WRDE/Appleton, WI PDMD: Dan Larkin No Adds	WRRM/Cincinnati, OH PDMD: T.J. Holland 10 BEE GEES "Ain't No" 5 PETER CETERA "Do"	WCRZ/Flint, MI OMPD: J. Patrick MD: George McIntyre No Adds	KOST/Los Angeles, CA St Mgr/PD: Jhani Kaye APDMD: Johnny Chiang No Adds	WSLQ/Roanoke, VA PD: Don Morrison MD: Dick Daniels No Adds
WFPG/Atlantic City, NJ OMPD: Dick Fennessy MD: Marlene Aquia 14 SAVAGE GARDEN "Want"	KKLI/Colorado Springs, CO PD: Steve Larson MD: Sharon Green 12 KATHY TROCCOLI "Never"	WJAJ/Ft. Wayne, IN OM: Lee Tobin PD: Barb Richards 5 MONICA "For" 5 TINA TURNER "Wings" 5 JAMES TAYLOR "Little"	KVLY/McAllen, TX PD: Roger Scott MD: Brenda Lynn 5 SHAWN COLVIN "Sunny"	KGBY/Sacramento, CA PDMD: Bob Laurence 24 MONICA "For"
WBBQ/Augusta, GA PDMD: John Patrick No Adds	WTCB/Columbia, SC OMPD: Brent Johnson 4 LEANN RIMES "How"	WAFY/Frederick, MD PD: John Fessler MD: Norman Henry Schmidt No Adds	WLRQ/Melbourne, FL PD: Taryn Kieppel MD: Karen Kay 22 PAULA COLE "Cowboys"	KQXT/San Antonio, TX OMPD: Mike Scott MD: Bill Norris 14 JAMES TAYLOR "Little" 7 PAUL MCCARTNEY "World" 7 STEVE WINWOOD "Spice" 5 PAUL BENATAR "Wine" 5 RENEGADE BLUE "Lover"
KKMJ/Austin, TX OM: Stan Mann PD: Nolan Cruise No Adds	WSNY/Columbus, OH PD: Chuck Knight MD: Bob Nunally 26 BABYFACE "Close"	WKTK/Gainesville, FL PDMD: Britton Jon 14 JAMES TAYLOR "Little" 14 KATHY TROCCOLI "Never" 14 AZ YET "Sorry"	WRVR/Memphis, TN OMPD: Joel Burke MD: Kay Manley 7 KATHY TROCCOLI "Never"	KCIX/Boise, ID PDMD: Russ Novak No Adds
WMJJ/Birmingham, AL OM: John Jenkins PD: John Stuart 12 BEE GEES "Ain't"	WLQT/Dayton, OH PD: Mary Fleenor MD: Steven Scott 17 TINA TURNER "Wings"	WOBM/Monmouth-Ocean, NJ PDMD: Jeff Rafter 18 SHAWN COLVIN "Sunny" 18 KATHY TROCCOLI "Never"	KZST/Santa Rosa, CA PD: Brent Ferris MD: Pat Schaffer 3 BLESSID UNION OF "Wanna" 1 KATHY TROCCOLI "Never"	WBMX/Boston, MA VP/Prog: Greg Strassell APDMD: Michelle Buczymski 24 MONICA "Want" 23 ABRA MOORE "Clover" 13 BETTER THAN EZRA "Wanting" 12 DAVE MATTHEWS BAND "Topping" 3 10,000 MANIACS "More"
WMJX/Boston, MA PD: Don Kelley MD: Mark Laurence 8 CHICAGO "Heart"	KOSI/Denver, CO OM: Scott Taylor PD: Steve Hamilton 9 JAMES TAYLOR "Little" 3 PAUL CARRACK "Once"	KWAV/Monterey, CA PDMD: Bernie Moody 5 WHITNEY HOUSTON "Heart" 5 LEANN RIMES "How" 5 MARY GRIFFIN "Just" 5 RENEGADE BLUE "Lover"	WHYN/Springfield, MA PD: Chris Tracy MD: Bridget Lynott 10 WHITNEY HOUSTON "Heart" 10 JAMES TAYLOR "Little"	WMAS/Springfield, MA PD: Paul Cannon APDMD: Keith Stephens 17 PETER CETERA "Do" 7 MONICA "For"
WEZN/Bridgeport, CT PDMD: Steve Marcus 5 CHICAGO "Heart"	KLYF/Des Moines, IA PD: Ken McCloud MD: Dave Campbell 10 PAUL CARRACK "Once" 10 ALAN PARSONS "Far" 10 WHITNEY HOUSTON "Heart" 10 JAMES TAYLOR "Little"	WLMG/New Orleans, LA OMPD: Nick Ferrara MD: Johnny Scott 15 MONICA "For" 15 PETER CETERA "Do"	WMXZ/Bryan, TX PDMD: Ryan O'Brien 10 SHERYL CROW "Change"	WLRW/Champaign, IL PD: Mike Biekmore 30 BOB CARLISLE "Butterfly" 30 SISTER HAZEL "All"
WMJQ/Bufalo, NY PD: Rob Lucas MD: Roger Christian 14 JAMES TAYLOR "Little"	WDOF/Dothan, AL GMPD: Leigh Simpson OMMD: Mike Holderfield 15 TRISHA YEARWOOD "How" 8 AZ YET "Sorry"	WLTW/New York, NY PDMD: Jim Ryan 10 BABYFACE "Come"	WLBX/Springfield, MO PD: Mitch Baker MD: Paul Kelley 8 JOOSE "Tomorrow"	WQAL/Cleveland, OH PD: Mary Ellen Kachinska MD: Steve Brown 5 JON BON JOVI "Midnight" 9 BARENKATED LADIES "Apartment"
WHBC/Canton, OH PD: Terry Simmons MD: Bruce Lewis 18 JAMES TAYLOR "Little"	WSPA/Greenville, SC OM: Jim Kirkland PDMD: Greg McKinney 15 JAMES TAYLOR "Little"	WFOG/Norfolk, VA PDMD: Mike Smith 10 BEE GEES "Ain't"	WMMX/Chicago, IL PD: Barry James APDMD: Jaime Karak No Adds	WQMG/Columbus, GA PDMD: Lee McCord 10 THIRD EYE BLIND "Lite" 10 COUNTING CROWS "Daylight"
KDAT/Cedar Rapids, IA PD: Richard W. Staden MD: Tom Cook 8 TINA TURNER "Wings"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WFAH/Huntsville, AL PD: John Malone MD: Benny O'Brien 5 ALAN PARSONS "Far" 5 STEVE WINWOOD "Spice" 5 KATHY TROCCOLI "Never"	WQMG/Columbus, GA PDMD: Lee McCord 10 THIRD EYE BLIND "Lite" 10 COUNTING CROWS "Daylight"	WQEE/Huntington, WV PD: Jim Davis APDMD: Gary Miller 17 BACKSTREET BOYS "Playing" 15 GINA G "Gimme"
WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"

HOT AC

KKOB/Albuquerque, NM OM: John Forsythe APDMD: Mike Parsons 14 COUNTING CROWS "Daylight"	KALC/Denver, CO PD: Gregg Cassidy MD: Cha Cha 6 SQUIRREL NUT ZIPPERS "Her" 3 LORI CARSON "Got"	KURB/Little Rock, AR OMPD: Randy Cain MD: Kevin Miller 31 SHERYL CROW "Change" 17 PAUL CARRACK "Once"	KTNP/Omaha, NE PD: Kevin Callahan MD: Tony Matteo 12 SARAH McLACHLAN "Possession"	KIOI/San Francisco, CA MD: Jay Nachlis 36 MONICA "For" 30 WHITNEY HOUSTON "Believe" 25 BEE GEES "Ain't" 25 CHICAGO "Heart"
KMXS/Anchorage, AK PD: Mark Carlson APDMD: Roxy Linnox No Adds	KSTZ/Des Moines, IA PD: Jim Schaefer MD: Carol Vonn 13 SHAWN COLVIN "Sunny" 6 BOB CARLISLE "Butterfly"	KBIG/Los Angeles, CA PD: Dave Ervin MD: Dave Verdery 37 SAVAGE GARDEN "Want" 24 SHAWN COLVIN "Sunny"	WMGX/Portland, ME PD: Randi Kirnbaum MD: Doug Erickson 19 SHERYL CROW "Change" 19 JAMES TAYLOR "Little"	KRUZ/Santa Barbara, CA APDMD: Mike O'Brian No Adds
KAMX/Austin, TX PD: Dusty Hayes MD: Jack Stevens 23 DEPECHE MODE "Good" 22 SISTER HAZEL "All"	KATF/Dubuque, IA PD: Tim Dixon MD: Jackie Livingston 16 BEE GEES "Ain't" 16 JON BON JOVI "Midnight"	WMC/Memphis, TN PD: Russ Morley MD: Bruce Wayne 6 SHERYL CROW "Change" 6 STEVE WINWOOD "Spice" 6 SPICE GIRLS "Say"	KBBT/Portland, OR PD: Michael Newman MD: Lisa Adams 15 SUBLIME "Santana" 12 10,000 MANIACS "More" 4 DEPECHE MODE "Good"	WAEV/Savannah, GA OMPD: Scotty Snipes MD: Steve Williams 28 THIRD EYE BLIND "Lite"
WWMX/Baltimore, MD PD: Adam Goodman MD: Greg Carpenter No Adds	WQSM/Fayetteville, NC PDMD: Dave Stone 7 STEVE WINWOOD "Spice"	WPLL/Miami, FL PDMD: Dave Stewart No Adds	WSNV/Providence, RI PD: Bill Weston MD: Jack Casey 22 JAMES TAYLOR "Little"	WMTX/Tampa, FL PDMD: Chuck Morgan 5 THIRD EYE BLIND "Lite"
WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"	WVAF/Charleston, WV PD: Rick Johnson MD: Anne Nutter 5 AZ YET "Sorry"

100 Total Reporters
100 Current Reporters
77 Current Playlists

Reported Frozen Playlist (12):
WYJB/Albany, NY
WLIF/Baltimore, MD
WLIT/Chicago, IL
WRCH/Hartford, CT
WPEZ/Macon, GA
WMGN/Madison, WI
WLTN/New Orleans, LA
KSFV/Salt Lake City, UT
KSBL/Santa Barbara, CA
KLSY/Seattle, WA
KISC/Spokane, WA
WMGS/Wilkes Barre, PA

Did Not Report, Playlist Frozen (11):
KYM/Anchorage, AK
WDOK/Cleveland, OH
KVIL/Dallas, TX
WINK/Ft. Myers, FL
WTFM/Johnson City, TN
WLTE/Minneapolis, MN
KJSN/Modesto, CA
KELO/Sioux Falls, SD
WRVF/Toledo, OH
WJBR/Wilmington, DE
WARM/York, PA

86 Total Reporters
85 Current Reporters
61 Current Playlists

Reported Frozen Playlist (14):
WMJY/Biloxi, MS
WKQV/Detroit, MI
WIKZ/Hagerstown, MD
KYSR/Los Angeles, CA
WJLK/Monmouth-Ocean, NJ
WSHE/Orlando, FL
WYXR/Philadelphia, PA
KZZP/Phoenix, AZ
WVTV/Pittsburgh, PA
KMXG/Quad Cities, IA-IL
KPLZ/Seattle, WA
WNSN/South Bend, IN
WAKS/Tampa, FL
KMAJ/Topeka, KS

Did Not Report, Playlist Frozen (10):
WKDD/Akron, OH
WLUP/Chicago, IL
WJDX/Jackson, MS
WXL/Parkersburg, WV
WRAL/Raleigh, NC
KNEV/Reno, NV
WMBX/Richmond, VA
KFMB/San Diego, CA
KLLC/San Francisco, CA
KYKY/St. Louis, MO

Did Not Report A New Playlist For Two Consecutive Weeks; Data Not Used (1):
WOMX/Orlando, FL



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CAROL ARCHER

The Greatest Single Obstacle To Top Five Success? Mornings!

□ Drivetimes at KTWV/L.A., KBLX/SF, and KKSF/SF are turning the tide

Without question, this format's greatest challenge is creating successful morning shows. Once that riddle has been solved, NAC/Smooth Jazz stations will dominate the adult radio landscape, hands down, period, end of story. The topic is so critical that it will be the sole subject of this year's NAC panel at the upcoming October NAB in New Orleans (see Editor's Note for details).

For a decade, the issue of NAC morning programming has been complicated by tension between providing an unchanging, dependable "oasis" of smooth sounds with the need to compete with the information people need to begin the day — like news, weather, and traffic — provided by other stations.

A few stations have experimented with less moderate approaches than all-music or blending some traditional morning elements into an essentially NAC show: KEZL/Fresno ran Mark & Brian for a brief time several years ago and paid a heavy price for the decision. But they regrouped to an all-NAC format which now earns KEZL a higher percentage of P1 listeners than any station in the format. To learn more about approaches that are working, this week we take a look at morning shows in Los Angeles and San Francisco.

Picking Right Personality

KTWV(The Wave)/L.A. put two female hosts on in mornings for nine months about three years ago, trying out a "personality" approach that cost the station nearly half its cume. Not only did The Wave recover from that experiment, today Paul Crosswhite's morning show is one of the top-rated in NAC nationally, ranking as high as fifth 25-54 during the past year.

Crosswhite is a longtime presence on Los Angeles airwaves, and his particular history in the market makes him an ideal demographic and psychographic fit for the station: For some years from the mid-'70s through the early '80s, he was the morning newscaster on CBS's KNX-FM(The Mellow Sound). His warm, relatable style is remembered today as fondly by that station's legion of fans — many of whom grew up to become Wave partisans — as his popular feature, "The Odyssey File," which Angelenos still discuss, although it's been off the air for more than a decade. And, who better than a former newscaster to make the minutia of cultural, political, lifestyle-driven information



Paul Crosswhite



Kevin Brown



Roger Coryell

meaningful and concise for listeners?

Broadcast Architecture CEO Frank Cody observes that part of Crosswhite's appeal is that he doesn't condescend: "He never speaks down to his audience, but he doesn't speak up to them either." Crosswhite skillfully blends great music with relevant lifestyle observations. There are also 94-second news updates at the top and bottom of each hour with anchor Carol Ramos, and four Shadow Traffic reports hourly. His show feels just like The Wave does the rest of the day, but with the personality and information dials turned up.

The battle for NAC dominance has been raging in San Francisco for a decade. Although KKSF has generally held the lead in overall ratings, crosstown KBLX has always proved a formidable adversary. As it often does, KBLX PD Kevin Brown's morning show scored fifth 25-54 in the Winter '96 Arbitron, making it another of the rare, high-morning-ratings performers in this format.

Capturing 'Essence'

"This show on 'The Quiet Storm' is actually the essence of what we do overall," Brown explains. "It features a little bit more personality than the rest of the day. It's heavy with information and very topical. There are audience participation elements, too. It's as music-intensive as a personality show can be: I play about

eight records an hour. We have two news segments with Brenda Ross and four traffic reports an hour. There are so many festivals and concerts here that we're loaded with tickets. There are opportunities perhaps twice each hour for listeners to participate [and win tickets] by either answering a trivia question or one focusing on the events of the day."

Brown says there are a couple of key elements in the show's success, although with typical modesty, he doesn't mention his considerable reputation as an great raconteur. "Despite it being quite a soft radio station, which we are, and one which plays a lot of instrumental music, this morning show has a lot of AC morning show elements which are atypical of Smooth Jazz radio stations. There's also a little more personality here. These factors, combined with the chemistry between Brenda and me, makes the show a winner.

"We focus on those elements that are important to our P1s. Preparing the show is ongoing. The Internet is a big help now. It saves a lot of time over going through papers and magazines. Plus, I use morning show services. You could literally prep for a morning show 20 hours a day."

Despite it being a soft radio station — and one which plays a lot of instrumental music — this morning show has a lot of AC morning show elements which are atypical of Smooth Jazz radio stations.

—Kevin Brown

Brown is nearly the only major-market PD in this format to do a morning show [another is WJZF/Atlanta PD Mark Edwards]. I asked him how he balances the considerable pressures of each. "The only way you can realistically do both jobs, because they both require so much time to do them well, is to have a good staff. I am fortunate to have people around me who allow me to be creative when I'm on the air and also [to support me] when I'm behind the desk doing the administrative part."

'Meaningful' Newscasts

KKSF's morning personality of the past six years is Roger Coryell. "Mine is a music-intensive morning show with eight or nine songs an hour. We have two newscasts and four brief traffic reports, too, just enough so that folks don't feel they have to go elsewhere. Plus, other important elements which generally tend to be local, topical, and useful. Our newscaster, Dave McQueen, is probably the best news guy in the

THE DUKE OF JAZZ

The following poem was written by former GRP Natl. Dir. Advertising Kathe Charas. It was read by i.e. music Pres. Mark Wexler at the memorial service held for GRP's Duke DuBois earlier this month.

SHINY TOP
BUTTON DOWN
SHIRT
SHORT SLEEVES,
ALWAYS
DARK PANTS
SNEAKERS
AND JAZZ

BIG GRIN
BIG HEART
BIG HUG
BIGGEST TEASE
LARGER THAN LIFE
AND JAZZ

FATHER
BROTHER
GRANDFATHER
UNCLE
FRIEND
AND JAZZ

CALIFORNIA
KAUAI
FISHIN'
TAPPIN'
DRUMMIN'
AND JAZZ

GINNY
DEBORAH
ERICA
MISS HAWAIIAN
TROPICS
ALL HIS GIRLS
AND JAZZ

PRODUCER
KEVIN
VINNY
IMPULSE
SO PROUD
AND JAZZ

MARK & DOUG
ROLAND & GARY
HOLLIS
TOM THE JAZZMAN
A FEW PALS
AND JAZZ

BILLIE
SARAH
DINAH
ELLA
CARMEN
AND JAZZ

DUMB EWI
IT'S GARBAGE
THAT FUNNY STUFF
POTATO HEAD
DARN DRUM
MACHINE
AND JAZZ

LOVING
GIVING
CARING
SHARING
NO MEAT
AND JAZZ

SHINY TOP
BUTTON DOWN
SHIRT
SHORT SLEEVES,
ALWAYS
DARK PANTS
SNEAKERS
AND JAZZ

JAZZ
PASSION
UNCLE DUKE
LOVE YOU
DUKE DUBOIS
GONE FISHIN'

business. He's been in the market since 1967 and he even has the ability — if the computer or newswires are down — to extemporize a meaningful newscast. His choice of stories is exceptional, and he can put business news in plain English. We don't do banter, but we interact more than we used to. That has to do with the mechanics of the show since there are formatically more opportunities now.

"We also do a 'Quote Of The Day,' which continues to be one of the most popular elements. Two other features which we have a lot of fun with are the 'Earlybird World Game' at 6:45 — it makes people feel smart and is a merchandising opportunity for our sales staff — and our 'News Quiz,' a topical trivia contest. Both are designed to make it so folks who don't feel like calling in or playing can still enjoy them. The payoff has to be the ar-

swer, rather than the prize.

"I prepare for the show by poring over the eight newspapers we get delivered, magazines, and the Internet. I take the pulse of what people are interested in and talking about. I use www.nando.net, which has a feature called 'Something Else.'

"The one thing all NAC morning shows are lacking is the involvement of the listeners, which is very hard to do without typical AC-style phone bits. But so often, listeners are so much funnier than any DJ in front of a microphone. I don't hear any of us making it a two-way street."

(Editor's Note: This year's NAB will be held in New Orleans Sept. 17-20. The NAC format panel discussion, which will examine the challenge of morning shows, will be Thursday, Sept. 18, at 3:30pm, not 10:30am as originally planned.)



MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	2	2	1	RICK BRAUN Notorious (<i>Mesa/Bluemoon</i>)	906	891	882	860	51/0
7	5	3	2	GATO BARBIERI Straight Into The Sunrise (<i>Columbia</i>)	837	765	659	590	51/0
1	1	1	3	LEE RITENOUR Water To Drink (<i>I.E./Verve</i>)	788	896	934	917	49/0
8	7	7	4	3RD FORCE In The Full Moonlight (<i>Higher Octave</i>)	735	619	621	590	44/0
5	6	5	5	CHUCK LOEB Cruzin' South (<i>Shanachie</i>)	679	668	647	594	40/0
6	8	6	6	KENNY G Havana (<i>Arista</i>)	662	630	621	592	41/1
12	10	9	7	WARREN HILL U R The 1 (<i>Discovery</i>)	589	519	511	486	45/0
3	3	4	8	GOTA European Comfort (<i>Instinct</i>)	569	692	824	824	45/0
—	26	16	9	BONEY JAMES Nothin' But Love (<i>Warner Bros.</i>)	539	450	295	29	51/3
15	14	10	10	SPECIAL EFX Since You've Been Away (<i>JVC</i>)	522	500	475	427	49/2
11	12	11	11	MICHAEL LINGTON Tell It Like It Is (<i>Nu Groove</i>)	505	495	502	514	46/0
13	13	12	12	ZACHARY BREAUX Cafe Reggiao (<i>Zebra</i>)	495	494	484	468	44/0
14	15	15	13	BRIAN MCKNIGHT & DIANA KING When We Were... (<i>DAS/Mercury</i>)	466	459	467	458	43/0
20	16	18	14	EL DEBARGE Dindi (<i>I.E./Verve</i>)	465	440	406	356	43/0
10	9	14	15	TOMMY EMMANUEL Midnight Drive (<i>Higher Octave</i>)	452	482	512	516	42/0
19	17	17	16	URBAN KNIGHTS The Promise (<i>GRP</i>)	433	445	389	363	42/1
22	19	19	17	NELSON RANGELL Turning Night Into Day (<i>GRP</i>)	429	408	367	329	47/1
4	4	8	18	JIM BRICKMAN You Never Know (<i>Windham Hill</i>)	423	585	680	686	32/0
23	18	20	19	EVERETTE HARP What's Going On (<i>Blue Note</i>)	414	402	374	324	39/1
9	11	13	20	INCOGNITO A Shade Of Blue (<i>Verve Forecast</i>)	402	492	506	520	40/0
30	29	22	21	DANCING FANTASY When Dreams Come True (<i>Innovative</i>)	384	343	275	250	40/0
BREAKER			22	CHRIS BOTTI The Way Home (<i>Verve Forecast</i>)	363	239	52	14	42/4
—	25	24	23	HERB ALPERT Passion Dance (<i>Almo Sounds/Geffen</i>)	352	339	316	231	43/0
24	21	21	24	JOHN TESH L'Aquila (<i>GTSP</i>)	352	355	347	323	39/0
—	30	26	25	ERIC MARIENTHAL Easy Street (<i>I.E./Verve</i>)	312	283	266	199	41/1
28	27	27	26	DIRK RICHTER Smooth Move (<i>Sin-Drome</i>)	299	283	294	289	35/0
27	23	25	27	FANTASY BAND Double Talk (<i>Shanachie</i>)	298	304	324	297	36/0
18	20	23	28	ANDY SNITZER A River's Road (<i>Warner Bros.</i>)	278	340	363	371	31/0
—	—	28	29	TONI BRAXTON I Don't Want To (<i>LaFace/Arista</i>)	256	258	253	249	28/1
DEBUT			30	PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	250	167	20	—	40/8

This chart reflects airplay from May 14-20. Songs ranked by total plays. Highlighted songs indicate Breaker.
51 NAC reporters. 47 current playlists. © 1997, R&R Inc.

BREAKERS

CHRIS BOTTI

The Way Home (*Verve Forecast*)

TOTAL PLAYS/INCREASE: 363/124
TOTAL STATIONS/ADDS: 42/4
CHART: 22

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	8
GROVER WASHINGTON JR. Bordertown (<i>Columbia</i>)	7
ANITA BAKER The Final Frontier (<i>Atlantic</i>)	4
CHRIS BOTTI The Way Home (<i>Verve Forecast</i>)	4
NORMAN BROWN This Time Around (<i>MoJazz/Motown</i>)	4
BUCKSHOT LEFONQUE Another Day (<i>Columbia</i>)	4
PAUL HARDCASTLE Peace On Earth (<i>JVC</i>)	3
BONEY JAMES Nothin' But Love (<i>Warner Bros.</i>)	3
DAVE KOZ Under The Spell Of The Moon (<i>Capitol</i>)	3
LEE OSKAR So Much In Love (<i>Zebra</i>)	3
TIM WEISBERG Herbie's Blues (<i>Fahrenheit</i>)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
PAUL HARDCASTLE Peace On Earth (<i>JVC</i>)	+131
CHRIS BOTTI The Way Home (<i>Verve Forecast</i>)	+124
3RD FORCE In The Full Moonlight (<i>Higher Octave</i>)	+116
GROVER WASHINGTON JR. Bordertown (<i>Columbia</i>)	+103
BONEY JAMES Nothin' But Love (<i>Warner Bros.</i>)	+89
NORMAN BROWN This Time Around (<i>MoJazz/Motown</i>)	+85
PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	+83
GATO BARBIERI Straight Into The Sunrise (<i>Columbia</i>)	+72
WARREN HILL U R The 1 (<i>Discovery</i>)	+70
DAVE KOZ Under The Spell Of The Moon (<i>Capitol</i>)	+48

Breakers: Songs registering 325 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

KEN NAVARRO Smooth Sensation (*Positive*)

Total Plays: 250, Total Stations: 36, Adds: 2

WALTER BEASLEY Slowly But Surely (*Shanachie*)

Total Plays: 237, Total Stations: 35, Adds: 1

NORMAN CONNORS Saturday Afternoon (*MoJazz/Motown*)

Total Plays: 203, Total Stations: 29, Adds: 2

SPYRO GYRA The Unwritten Letter (*GRP*)

Total Plays: 194, Total Stations: 29, Adds: 2

PAUL HARDCASTLE Peace On Earth (*JVC*)

Total Plays: 190, Total Stations: 27, Adds: 3

GROVER WASHINGTON JR. Bordertown (*Columbia*)

Total Plays: 137, Total Stations: 23, Adds: 7

NORMAN BROWN This Time Around (*MoJazz/Motown*)

Total Plays: 85, Total Stations: 15, Adds: 4

MARK PORTMANN Come As You Are (*Zebra*)

Total Plays: 84, Total Stations: 8, Adds: 0

DIRK K I Love Your Smile (*Countdown/Unity*)

Total Plays: 83, Total Stations: 10, Adds: 1

SPYRO GYRA Together (*GRP*)

Total Plays: 78, Total Stations: 11, Adds: 0

DAVE GRUSIN Peter Gunn (*GRP*)

Total Plays: 77, Total Stations: 9, Adds: 0

NORMAN CONNORS One For Mr. C (*MoJazz/Motown*)

Total Plays: 71, Total Stations: 8, Adds: 0

JEFF KASHIWA August Moon (*Fahrenheit*)

Total Plays: 65, Total Stations: 7, Adds: 0

ERIC MARIENTHAL Until You Come Back To Me (*I.E./Verve*)

Total Plays: 65, Total Stations: 6, Adds: 0

LEE OSKAR So Much In Love (*Zebra*)

Total Plays: 64, Total Stations: 11, Adds: 3

SLIM MAN Every Beat Of My Heart (*GES*)

Total Plays: 63, Total Stations: 7, Adds: 0

DAVE KOZ Under The Spell Of The Moon (*Capitol*)

Total Plays: 59, Total Stations: 14, Adds: 3

Songs ranked by total plays

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NAC/SMOOTH JAZZ ALBUMS

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
1	1	1	1	VARIOUS ARTISTS A Twist Of Jobim (<i>I.E./Nerve</i>)	1325	-72	"Water" (788) "Dindi" (465)
2	2	2	2	2 RICK BRAUN Body And Soul (<i>Mesa/Bluemoon</i>)	961	+22	"Notorious" (906) "Venice" (30)
6	5	4	3	3 3RD FORCE Vital Force (<i>Higher Octave</i>)	845	+116	"Moonlight" (735) "Real" (76)
9	7	3	4	4 GATO BARBIERI Que Pasa (<i>Columbia</i>)	840	+71	"Sunrise" (837) "Gala" (3)
4	4	5	5	5 KENNY G The Moment (<i>Arista</i>)	763	+38	"Havana" (662) "Eastside" (46)
7	8	7	6	6 CHUCK LOEB The Music Inside (<i>Shanachie</i>)	688	+10	"Cruzin'" (679) "Music" (9)
8	10	10	7	7 WARREN HILL Shelter (<i>Discovery</i>)	667	+58	"U" (589) "Shelter" (47)
10	9	8	8	ZACHARY BREAUX Uptown Groove (<i>Zebra</i>)	614	-10	"Cafe" (495) "Never" (59)
3	3	6	9	GOTA It's So Different Here (<i>Instinct</i>)	587	-122	"European" (569) "Alone" (18)
—	28	16	10	10 BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	567	+80	"Nothin'" (539) "Dream" (27)
17	14	14	11	11 SPECIAL EFX Here To Stay (<i>JVC</i>)	522	+22	"Since" (522)
13	13	13	12	12 MICHAEL LINGTON Michael Lington (<i>Nu Groove</i>)	515	+10	"Tell" (505) "Life" (10)
19	16	15	13	URBAN KNIGHTS Urban Knights II (<i>GRP</i>)	485	-14	"Promise" (433) "Step" (20)
11	11	12	14	TOMMY EMMANUEL Midnight Drive (<i>Higher Octave</i>)	484	-41	"Midnight" (452) "Fields" (16)
14	15	17	15	15 SOUNDTRACK When We Were Kings (<i>DAS/Mercury</i>)	466	+7	"Kings" (466)
5	6	9	16	JIM BRICKMAN Picture This (<i>Windham Hill</i>)	464	-159	"Never" (423) "Valentine" (21)
23	17	18	17	17 EVERETTE HARP What's Going On (<i>Blue Note</i>)	462	+13	"Going" (414) "Mercy" (12)
12	12	11	18	INCOGNITO Beneath The Surface (<i>Verve Forecast</i>)	448	-87	"Shade" (402) "Misunderstood" (17)
27	21	19	19	19 NELSON RANGELL Turning Night Into Day (<i>GRP</i>)	429	+21	"Turning" (429)
—	—	22	20	20 DANCING FANTASY Love Letters (<i>Innovative</i>)	400	+42	"Dreams" (384) "Hot" (10)
20	19	20	21	FANTASY BAND The Kiss (<i>Shanachie</i>)	394	-2	"Talk" (298) "Could" (57)
24	20	21	22	JOHN TESH Avalon (<i>GTSP</i>)	388	-1	"L'Aquila" (352) "Avalon" (20)
—	29	28	23	23 ERIC MARIENTHAL Easy Street (<i>I.E./Nerve</i>)	377	+55	"Easy" (312) "Until" (65)
DEBUT	—	27	24	24 CHRIS BOTTI Midnight Without You (<i>Verve Forecast</i>)	363	+124	"Way" (363)
—	27	25	25	25 HERB ALPERT Passion Dance (<i>Almo Sounds/Geffen</i>)	352	+13	"Passion" (352)
—	30	29	26	26 KEN NAVARRO Smooth Sensation (<i>Positive</i>)	351	+32	"Smooth" (250) "Magic" (43)
26	24	26	27	27 DIRK RICHTER Vibes Alive (<i>Sin-Drome</i>)	335	+7	"Smooth" (299) "So" (36)
25	23	23	28	TONI BRAXTON Secrets (<i>LaFace/Arista</i>)	327	-23	"Want" (256) "Heart" (71)
DEBUT	—	—	29	29 SPYRO GYRA 20/20 (<i>GRP</i>)	284	+51	"Unwritten" (194) "Together" (78)
21	22	24	30	ANDY SNITZER In The Eye Of The Storm (<i>Warner Bros.</i>)	282	-62	"Road" (278) "Dream" (4)

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	8
CHRIS BOTTI Midnight Without You (<i>Verve Forecast</i>)	5
GROVER WASHINGTON JR. Soulful Strut (<i>Columbia</i>)	5
BUCKSHOT LEFONQUE Music Evolution (<i>Columbia</i>)	4
SOUNDTRACK Mad About You (<i>Atlantic</i>)	4
REGINA CARTER Something For Grace (<i>Atlantic</i>)	3
PAUL HARDCASTLE Hardcastle 2 (<i>JVC</i>)	3
DAVE KOZ Off The Beaten Path (<i>Capitol</i>)	3
LEE OSKAR So Much In Love (<i>Zebra</i>)	3
TIM WEISBERG Undercover (<i>Fahrenheit</i>)	3
ABRAXAS POOL Abraxas Pool (<i>Miramir</i>)	2
NORMAN CONNORS Easy Living (<i>MoJazz/Motown</i>)	2
BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	2
JON LUCIEN Endless Is Love (<i>Shanachie</i>)	2
SPECIAL EFX Here To Stay (<i>JVC</i>)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
CHRIS BOTTI Midnight Without You (<i>Verve Forecast</i>)	+124
3RD FORCE Vital Force (<i>Higher Octave</i>)	+116
PAUL HARDCASTLE Hardcastle 2 (<i>JVC</i>)	+109
PAUL TAYLOR Pleasure Seeker (<i>Countdown/Unity</i>)	+86
GROVER WASHINGTON JR. Soulful Strut (<i>Columbia</i>)	+85
BONEY JAMES Sweet Thing (<i>Warner Bros.</i>)	+80
GATO BARBIERI Que Pasa (<i>Columbia</i>)	+71
WARREN HILL Shelter (<i>Discovery</i>)	+58
ERIC MARIENTHAL Easy Street (<i>I.E./Nerve</i>)	+55
WALTER BEASLEY Tonight We Love (<i>Shanachie</i>)	+51
SPYRO GYRA 20/20 (<i>GRP</i>)	+51
DAVE KOZ Off The Beaten Path (<i>Capitol</i>)	+47
SOUNDTRACK Mad About You (<i>Atlantic</i>)	+44
DANCING FANTASY Love Letters (<i>Innovative</i>)	+42
KENNY G The Moment (<i>Arista</i>)	+38

This chart reflects airplay from May 14-20. Albums ranked by total plays, with plays from all cuts from an album combined. 51 NAC reporters. 47 current playlists. © 1997, R&R Inc.

NAC NOTES By Carol Archer

Congratulations to **Rick Braun** for attaining No. 1 with "Notorious" (*Mesa/Bluemoon*), one of the most sensuous tracks to come down the NAC pike in some time. **Gato Barbieri's** "Straight Into The Sunrise" (*Columbia*) is breathing down Braun's neck, so the next week or two will determine which is the format's current alpha male.

KTWV's incredible record of success demands that its seemingly unusual playlist additions be checked out (more often than not, APD/MD **Ralph Stewart** simply ear-picks cuts, such as **Slash's** "Obsession Confession," that later become hits across-the-board). This week, the station em-

braced **Willie and Lobo's** lovely "Napali" (*Mesa/Bluemoon*) from the CD "Caliente." As a Wave P1 myself, I can tell you the track is perfect for the Los Angeles market and may be just the kind of refreshing summer spice your list needs, too.

Seek out **Phillippe Saisse's** cover of **Bobby Timmons's** late-'50s hit "Moanin'" (*Verve Forecast*). This outstanding track is in-pocket for smooth jazz because it retains the cool-but-swingin' jazz-inflected vibe of the original — enough to quiet format critics who say, "But it's not jazz" — while Saisse reads it with his signature silky

smooth NAC flair. A hip and sophisticated addition to playlists anywhere. And its hook is world-class.

This format's music-loving programmers will want to be sure to check out the following releases for their personal pleasure: **Etta James's** "Love's Been Hard On Me" (*Private Music*) (her finest — and most restrained — offering in years) and **Pinetop Perkins's** "Born In The Delta" (*Telarc*), whose piano chops will make your head spin. Is **Pat Metheny & Charlie Haden's** "Missouri Sky" (*Verve*) in top rotation at your home as it is at mine? Amazing, artful, ethereal music to improve anyone's quality of life!

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Stations and their adds by track listed alphabetically by market

<p>KNIK/Anchorage, AK GM/PD: Dean Williams No Adds</p>	<p>KHIH/Denver, CO PD: Becky Taylor MD: Cheri Marquart DAVE KOZ "Under"</p>	<p>WSJW/Louisville, KY PD: Brian Conn NORMAN BROWN "Time" GROVER WASHINGTON... "Bordertown"</p>	<p>WQCD/New York, NY PD: Steve Williams MD: Rick Laboy NORMAN CONNORS "Saturday" DOWN TO THE BONE "Staten" DOWN TO THE BONE "Brooklyn"</p>	<p>KKJZ/Portland, OR PD: Shaun Yu MD: Hal Murray No Adds</p>	<p>KKSF/San Francisco, CA PD: Lee Hansen MD: Blake Lawrence No Adds</p>
<p>KAJZ/Austin, TX MD: Candace Andrews KEIKO MATSUI "Hope" REGINA CARTER "Late" SPYRO GYRA "Unwritten" PAUL TAYLOR "Pleasure" NELSON RANGELL "Turning" ANITA BAKER "Frontier"</p>	<p>WVMV/Detroit, MI PD/MD: Tom Sleeker PAUL TAYLOR "Pleasure"</p>	<p>WLVE/Miami, FL PD: Shirley Maldonado DAVE KOZ "Under" PAUL TAYLOR "Pleasure" VAL GARDENA "Avalon"</p>	<p>WJCD/Norfolk, VA PD: Terry Steele MD: Larry Hollowell REGINA CARTER "Downtown" URBAN KNIGHTS "Promise" PAUL TAYLOR "Pleasure"</p>	<p>WSMJ/Richmond, VA PD/MD: Tommy Fleming No Adds</p>	<p>KJZY/Santa Rosa, CA PD: Gordon Zlot MD: Rob Singleton BUCKSHOT LEFONQUE "Day" EVERETTE HARP "Going" COMMON CAUSE "Midnight" ANITA BAKER "Frontier"</p>
<p>WDAZ/Boston, MA PD/MD: Bill George KEN NAVARRO "Smooth" TONI BRAXTON "Want"</p>	<p>WGUF/Ft. Myers, FL PD/MD: Bill Gray KHANI COLE "Someone" GROVER WASHINGTON... "Bordertown" PAUL HARDCASTLE "Peace" DAVE KOZ "Under" JIM BRICKMAN "Picture"</p>	<p>WJZI/Milwaukee, WI PD: Fred Heller APD/MD: Chris Moreau CHRIS BOTTI "Way" PAUL TAYLOR "Pleasure" OSCAR LOPEZ "Thinking"</p>	<p>KTNT/Oklahoma City, OK PD: Steve English MD: Stephanie Stewart JON LUCIEN "Look" BONEY JAMES "Nothin'"</p>	<p>KQBR/Sacramento, CA PD: Lawrence Tanter SPYRO GYRA "Unwritten" BUCKSHOT LEFONQUE "Day" LEE OSKAR "Much"</p>	<p>KWJZ/Seattle, WA PD: Carol Handley PAUL TAYLOR "Pleasure"</p>
<p>WJZK/Charleston, SC PD/MD: Tom Kennedy No Adds</p>	<p>KEZL/Fresno, CA PD/MD: Mike Vasquez NORMAN BROWN "Time"</p>	<p>KMJZ/Minneapolis, MN PD: Rob Moore KEN NAVARRO "Smooth" TIM WEISBERG "Herbie's" ANITA BAKER "Frontier" LEE OSKAR "Much" NORMAN CONNORS "Saturday" PHILLIPE SAISSE "Moanin'"</p>	<p>WLOQ/Orlando, FL PD: Steve Huntington NORMAN BROWN "Time" MARK PORTMANN "Slink" GEORGE DUKE "How" BOBBY LYLE "Talk" GROVER WASHINGTON... "Bordertown" GEORGE DUKE "Place" BONEY JAMES "East"</p>	<p>KSSJ/Sacramento, CA PD: Don Langford MD: Keli Garrett AL JARREAU "Impanema"</p>	<p>WSJT/Tampa, FL PD/MD: Ross Block KENNY G "Havana"</p>
<p>WNUA/Chicago, IL VP/Prog: Paul Goldstein MD: Steve Stiles GEORGE BENSON "Johnnie" SPECIAL EFX "Since"</p>	<p>KUCD/Honolulu, HI PD/MD: Mahlon Moore BONEY JAMES "Nothin'" CHRIS BOTTI "Way"</p>	<p>KSBR/Mission Viejo, CA PD/MD: Terry Wedel FAREED HAQUE "Teach" SERGIO SALAVATORE "Pocket" OZZIE AHLERS "Finger" BUCKSHOT LEFONQUE "Day" ABRAXAS POOL "Szabo"</p>	<p>WJZJ/Philadelphia, PA PD: Ann Gress MD: Michael Tozzi GROVER WASHINGTON... "Bordertown"</p>	<p>KCLC/St. Charles, MO PD: Rich Reigert MD: Scott Nenninger JIM BEARD "Tel" BONEY JAMES "Nothin'" TIM WEISBERG "Herbie's" GEORGE SMALL "Tracking"</p>	<p>KOAS/Tulsa, OK PD/MD: Ron Allen PAUL TAYLOR "Pleasure" GROVER WASHINGTON... "Bordertown" PAUL HARDCASTLE "Peace"</p>
<p>WVAE/Cincinnati, OH PD: Rad Messick No Adds</p>	<p>WFSJ/Jacksonville, FL PD: Hank Dole MD: Craig Williams GROVER WASHINGTON... "Bordertown" PAUL HARDCASTLE "Peace"</p>	<p>KRVR/Modesto, CA PD: Jim Bryan MD: Doug Wulff ABRAXAS POOL "Szabo" NORMAN BROWN "Time" DIRK K "Smile" KEIKO MATSUI "Dream" LEE OSKAR "Much" MARK PORTMANN "Slink" TIM WEISBERG "Herbie's"</p>	<p>KOAZ/Phoenix, AZ PD/MD: Angela Handa ANITA BAKER "Frontier" ERIC MARIENTHAL "Easy"</p>	<p>KBZN/Salt Lake City, UT PD: Rob Riesen No Adds</p>	<p>WJZW/Washington, DC PD/MD: Steve Kosbau No Adds</p>
<p>WNWV/Cleveland, OH PD/MD: Bernie Kimble No Adds</p>	<p>KCIY/Kansas City, MO PD: Bret Michael MD: Michelle Chase No Adds</p>	<p>KXDC/Monterey, CA PD/MD: Scott D'Brien BUCKSHOT LEFONQUE "Day" REGINA CARTER "Late" GROVER WASHINGTON... "Bordertown" JAMES TAYLOR "Jump"</p>	<p>KYDT/Phoenix, AZ PD/MD: Nick Francis JON LUCIEN "Look"</p>	<p>KIFM/San Diego, CA PD: Mike Shepard APD/MD: Kelly Cole No Adds</p>	<p>51 Total Reporters 51 Current Reporters 47 Current Playlists</p>
<p>WZJZ/Columbus, OH PD: Bill Harmon WALTER BEASLEY "Slowly" CHRIS BOTTI "Way" PAUL TAYLOR "Pleasure"</p>	<p>KTWV/Los Angeles, CA PD: Chris Brodie APD/MD: Ralph Stewart SPECIAL EFX "Since" WILLIE & LOBO "Napali" RONNIE LAWS "Listen"</p>	<p>WJZZ/Pittsburgh, PA PD: Carl Anderson MD: Herschel CHRIS BOTTI "Way"</p>	<p>KBLX/San Francisco, CA PD: Kevin Brown MD: Ron Cadet GEORGE DUKE "Summertime" SWEETBACK "Rise" ZHANE "Crush" BONEY JAMES "East" CHRIS BOTTI "Midnight"</p>	<p>Reported Frozen Playlist (1): KOAD/Dallas, TX</p>	<p>Did Not Report, Playlist Frozen (3): WCCJ/Charlotte, NC KCJZ/San Antonio, TX WJZT/Tallahassee, FL</p>
<p>JRN/Denver, CO PD: Steve Hibbard MD: Greg Allen No Adds</p>					

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CYNDEE MAXWELL

ROCK

Contrasting The Strengths Between Three Rock Genres

□ Interep evaluates R&R reporters' ratings in a search for formatic force

Interep's Marla Pirner and Michele Skettino crunched some numbers to compare how the Active Rock, Rock, and Alternative formats fare in terms of ratings — and what those results mean.

The following data is based on Top 100 markets with an R&R format reporter. Arbitron Winter 1997 reports were used, unless a market was only measured twice per year. Adults 18-34, Monday-Sunday, 6am-midnight metro data was analyzed.

"As a relatively new format, Alternative is still in its growth phase," Pirner begins. "In the past year, the format's overall 12+ audience share grew 1.5-2.5 (Winter '96-Winter '97, Arbitron's 92 continuously measured metros, Mon-Sun 6am-midnight)." Here is more information that Pirner and Skettino uncovered for the formats in the Top 100 markets.

• Alternative has twice as many reporting stations as Rock or Active Rock:

Alternative	76
Active Rock	39
Rock	37

• Alternative is faster-growing than Rock or Active Rock (based on the above 12+ information).

• Alternative has more 18-34 listeners over the course of an entire week ...

Alternative	113,900
Active Rock	109,100
Rock	81,300

... However, these listeners don't spend as long with their Alternative station as they do with their Rock or Active Rock station.

• The average Alternative station has fewer listeners at any given moment than Rock or Active Rock. These figures reflect each format's AQH rating:

Active Rock	1.5
Rock	1.4
Alternative	1.2

• On the other side of the coin, both Active Rock and Rock consistently attract higher 18-34 AQH audience than Alternative. These figures reflect each format's AQH share:

Active Rock	8.2
Rock	8.0
Alternative	6.1

• Active Rock and Rock are nearly always ranked in the Top 5 in their respective markets. In fact, 80%-90% of Active Rock and Rock stations rank in the Top 5.

Pirner explains what this information means: "From an advertiser's point of view, each commercial aired on a Rock or Active Rock station will reach more 18-34-year-olds than on an Alternative station — based on the 'average' of all R&R reporting stations in each of those formats.



Alternative has more 18-34 listeners over the course of an entire week. However, these listeners don't spend as long with their Alternative station as they do with their Rock or Active Rock station.



"Looking at it from a record label's perspective, a single airing of a song will reach more 18-34-year-olds on a Rock or Active Rock station than on an Alternative.

"Radio station salespeople know the rating that influences buyers most is generally a little higher on average for Active Rock and Rock stations."

Market Summaries By Size

	Active Rock	Rock	Alternative
Markets 1-25	14 reporters	7 reporters	22 reporters
Rank 1-5	79%	29%	50%
Rank 6-10	14%	57%	41%
Rank 11-15	7%	14%	9%

	10 reporters	9 reporters	20 reporters
Markets 26-50			
Rank 1-5	90%	67%	50%
Rank 6-10	10%	33%	35%
Rank 11-15	—	—	15%

	9 reporters	12 reporters	17 reporters
Markets 51-75			
Rank 1-5	100%	100%	59%
Rank 6-10	—	—	41%

	5 reporters	8 reporters	6 reporters
Markets 76-100			
Rank 1-5	100%	100%	67%
Rank 6-10	—	—	33%

Size Matters

In the table above, Skettino breaks out the market summaries by size. Example: There are 14 Active Rock reporters in markets 1-25, and 79% of those 14 stations rank between 1-5.

• Total number of reporting stations per format in the Top 100 markets:

Alternative	76
Active Rock	39
Rock	37

Note: 11 of these markets have more than one Alternative reporter. In markets with more than one reporter in the same market, the ranks reflect an AQH average of both stations.

While we as an industry tend to super-classify these formats, I believe the audience doesn't draw such distinct lines. In the four years since I left radio and joined R&R, I've become much more like a "regular listener" again and have more non-radio and non-record friends. As a result, I have a better understanding of the benefits each format has to offer than I did in times past. I don't want to dis Alternative because the format certainly has its own merits. But by the same token, Active Rock and Rock also have many positive virtues that have been tested and proven and that should be recognized and valued by the industry.

Reader Response To Two Formats On One Frequency

Here is a letter from WKBH & WFBZ/La Crosse, WI PD Jim Dixon regarding a recent R&R column.

"My general manager Tim Scott and I found your May 2 column spotlighting WSTZ/Jackson, MS and KZOZ/San Luis Obispo, CA to be of particular interest. Here in LaCrosse, we have integrated some similar philosophies into our programming over the past several years on our signals WKBH and WFBZ.

"Back in 1993 as an ABC-SMN Classic Rock affiliate — although we were beginning to enjoy some ratings success — we realized that with two large universities in the market, a large population of younger people, and no other AOR or Alternative competitor, there was a huge void for newer rock. Being under the constraints of Classic Based Satellite Programming, we knew our options were limited, but were able to talk our owner into turning on "Pirate Radio Saturday Night with Lonn Friend," a once-a-week, radical departure from our traditional programming. This generated a lot of positive listener response, very little negative (it seemed that even our older demos understood that the kids just wanted to rock), and even a few advertisers. Unfortunately, Westwood One pulled the plug on the show, but we decided to keep it going on a local level.

"By 1994, we added another signal to bolster our coverage (due to a very funky geographical makeup of the area) and with the additional stick came the opportunity to expand on our once-a-week excursion into newer rock. After consulting with Lee Abrams and Chris Miller at ABC, we began to run ABC's Z-Rock from 7pm to 5am on one signal while keeping the other one as is. We did a lot of cross-promoting on each, and basically sold the hard-rocking Z-Rock as a sort of "out-of-control bastard stepchild." What we were doing really wasn't any different from a lot of AORs in that we were simply going after the available demos at night. What made the situation unique is we were doing it with satellite programming. Something was working because the numbers continued to grow. We even saw another AOR competitor come and quickly go.

"By 1996, Z-Rock had evolved into an Alternative format, and our combined numbers (which was how we had been sold) were tied for tops in the market. When Z-Rock went off the air at the end of 1996, we made the decision to continue programming what was to become "The Buzz" on a local level. What began in January as a 7pm-5am format has now gone fulltime as of March, with the exception of a simulcast of my morning show. As a successful rock franchise that had already been doing Active and Alternative on a parttime basis, we weren't about to let someone else come along and take what we had been building on. Although we are still very limited in our budget, we have been able to do the Alternative format with only a couple additions to our existing staff and a lot of people doubling up on their workloads. Needless to say, we are now the proud "parents" of a strong, heritage Classic Rocker and a solid up-and-coming Modern Rocker. We realize that in this day and age of big group owners and heavily consulted niche programming, ours is a very unique station. I could tell you about our sales LMA that really puts another spin on everything, but that's another chapter. Nevertheless, it's been quite a ride and a lot of fun to watch the project grow. We feel now that by giving The Buzz fulltime status, not only have we protected our bottom end, but we have set the stage to increase revenue by selling the station independently, without substantially increasing our operating costs.

"If there are other programmers or owners interested in discussing any specifics, they can reach us at (608) 784-0100. We enjoy your column. Keep up the good work!"

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Going for adds now





ACTIVE ROCK TOP 50

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
	1	1	1	OFFSPRING Gone Away (Columbia)	2078	2302	2357	2373	76/0
3	2	2	2	TONIC If You Could Only See (Polydor/A&M)	1994	2025	1900	1784	76/0
8	4	3	3	SAMMY HAGAR Little White Lie (Track Factory/MCA)	1862	1809	1713	1488	68/0
6	7	6	4	MATCHBOX 20 Push (Lava/Atlantic)	1752	1715	1611	1551	71/0
7	5	4	5	LIVE Freaks (Radioactive)	1749	1727	1644	1546	78/0
13	10	8	6	FOO FIGHTERS Monkey Wrench (Roswell/Capitol)	1415	1377	1323	1236	77/0
2	3	5	7	QUEENSRYCHE Sign Of The Times (EMI)	1323	1723	1821	1831	59/0
11	11	9	8	NAKED Mann's Chinese (Red Ant)	1287	1360	1323	1319	67/0
10	9	10	9	BUSH Cold Contagious (Trauma/Interscope)	1227	1329	1337	1341	70/0
	25	16	10	COLLECTIVE SOUL Listen (Atlantic)	1190	1030	734	157	66/3
4	6	7	11	U2 Staring At The Sun (Island)	1163	1458	1625	1770	55/0
15	13	12	12	SEVEN MARY THREE Rock Crown (Mammoth/Atlantic)	1151	1187	1164	1078	74/1
46	24	17	13	WALLFLOWERS The Difference (Interscope)	1128	962	735	377	69/4
18	15	15	14	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.)	1081	1063	991	895	67/0
9	12	13	15	VERVE PIPE The Freshmen (RCA)	1015	1169	1310	1458	49/0
5	8	11	16	VERUCA SALT Voicano Girls (Outpost/Geffen)	975	1209	1343	1628	56/0
30	21	19	17	AEROSMITH Hole In My Soul (Columbia)	975	876	764	677	55/2
14	14	14	18	COWBOY MOUTH Jenny Says (MCA)	961	1082	1109	1082	54/0
	39	21	19	MOTLEY CRUE Afraid (Elektra/EEG)	899	827	453	—	59/2
20	16	18	20	SILVERCHAIR Freak (Epic)	885	957	905	830	58/0
27	20	22	21	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	868	808	781	709	40/1
BREAKER			22	SMASHING PUMPKINS The End... (Warner Sunset/WB)	855	188	—	—	65/14
	48	29	23	MEGADETH Trust (Capitol)	833	696	343	—	62/1
38	31	27	24	BLUR Song 2 (Virgin)	817	730	638	517	56/4
31	27	24	25	TOAD THE WET SPROCKET Come Down (Columbia)	771	743	696	672	49/2
33	28	25	26	COUNTING CROWS Daylight Fading (DGC/Geffen)	757	740	694	632	39/0
24	22	23	27	SCREAMIN' CHEETAH WHEELIES Magnolia (Capricorn/Mercury)	753	801	758	739	42/0
BREAKER			28	NIXONS Baton Rouge (MCA)	725	299	2	—	62/7
21	17	20	29	OUTHOUSE Welcome (Mercury)	708	828	856	829	47/0
45	35	31	30	SUGARTOOTH Booty Street (DGC/Geffen)	659	650	553	380	62/5
12	18	28	31	COLLECTIVE SOUL Precious Declaration (Atlantic)	648	715	851	1311	49/0
17	19	26	32	METALLICA King Nothing (Elektra/EEG)	637	735	794	940	43/0
BREAKER			33	METALLICA Bleeding Me (Elektra/EEG)	628	283	123	100	50/9
		36	34	FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)	596	458	206	73	58/3
23	23	30	35	SOUNDGARDEN Rhinoceros (A&M)	581	696	753	758	30/0
22	32	35	36	LIVE Lakini's Juice (Radioactive)	571	529	634	799	51/0
37	36	34	37	TOOL "H" (Volcano)	571	555	549	547	34/0
36	34	33	38	RADISH Little Pink Stars (Mercury)	564	579	586	556	54/1
		47	39	SUMMERCAMP Drawer (Maverick/Reprise)	477	340	230	45	41/4
		41	40	VIBROLUSH Bridge Over Me (Iguana/Interscope)	433	386	277	151	38/1
	47	40	41	MEREDITH BROOKS Bitch (Capitol)	428	419	355	288	18/0
29	29	32	42	DRAIN S.T.H. I Don't Mind (Enclave)	419	582	678	690	41/0
		48	43	OUR LADY PEACE Superman's Dead (Columbia)	406	336	270	185	40/3
41	44	44	44	BUSH Greedy Fly (Trauma/Interscope)	405	357	370	452	35/0
		43	45	CUNNINGHAMS Bottle Rockets (Revolution)	392	359	245	7	45/7
49	46	42	46	SWEET VINE Mountainside (Columbia)	383	386	355	325	25/1
26	33	39	47	JONNY LANG Lie To Me (A&M)	360	433	602	709	28/0
19	30	37	48	MATTHEW SWEET Where You Get Love (Volcano)	353	456	656	855	23/0
DEBUT	37	46	50	MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)	334	289	243	257	17/0
				AEROSMITH Falling In Love... (Columbia)	324	350	533	710	32/0

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 80 Active Rock reporters. 71 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

AMPAGE

Words (Higher Source)
Total Plays: 301, Total Stations: 31, Adds: 3

DAVE MATTHEWS BAND

Tripping Billies (RCA)
Total Plays: 281, Total Stations: 19, Adds: 1

COREY STEVENS

One More Time (Eureka/Discovery)
Total Plays: 223, Total Stations: 11, Adds: 0

AEROSMITH

Pink (Columbia)
Total Plays: 217, Total Stations: 16, Adds: 1

PIST-ON

Grey Flap (Atlantic)
Total Plays: 193, Total Stations: 19, Adds: 2

MANBREAK

Ready Or Not (Almo Sounds/Geffen)
Total Plays: 178, Total Stations: 23, Adds: 16

SHERYL CROW

A Change Would Do You Good (A&M)
Total Plays: 174, Total Stations: 11, Adds: 1

MOIST

Resurrection (Arista)
Total Plays: 162, Total Stations: 23, Adds: 5

COWARD

I Don't Care (Elektra/EEG)
Total Plays: 152, Total Stations: 17, Adds: 2

K'S CHOICE

Not An Addict (550 Music)
Total Plays: 145, Total Stations: 6, Adds: 0

Songs ranked by total plays.

BREAKERS®

SMASHING PUMPKINS

The End Is The Beginning Is... (Warner Sunset/WB)
TOTAL PLAYS/INCREASE: 855/667
TOTAL STATIONS/ADDS: 65/14
CHART: 22

NIXONS

Baton Rouge (MCA)
TOTAL PLAYS/INCREASE: 725/426
TOTAL STATIONS/ADDS: 62/7
CHART: 28

METALLICA

Bleeding Me (Elektra/EEG)
TOTAL PLAYS/INCREASE: 628/345
TOTAL STATIONS/ADDS: 50/9
CHART: 33

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
MANBREAK Ready Or Not (Almo Sounds/Geffen)	16
LOCAL H Eddie Vedder (Island)	15
SMASHING PUMPKINS The End... (Warner Sunset/WB)	14
BLUES TRAVELER Carolina Blues (A&M)	10
METALLICA Bleeding Me (Elektra/EEG)	9
CUNNINGHAMS Bottle Rockets (Revolution)	7
NIXONS Baton Rouge (MCA)	7
SUGAR RAY Fly (Atlantic)	6
MOIST Resurrection (Arista)	5
SUGARTOOTH Booty Street (DGC/Geffen)	5

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMASHING PUMPKINS The End... (Warner Sunset/WB)	+667
NIXONS Baton Rouge (MCA)	+426
METALLICA Bleeding Me (Elektra/EEG)	+345
WALLFLOWERS The Difference (Interscope)	+166
COLLECTIVE SOUL Listen (Atlantic)	+160
FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)	+138
MEGADETH Trust (Capitol)	+137
SUMMERCAMP Drawer (Maverick/Reprise)	+137
AEROSMITH Hole In My Soul (Columbia)	+99
MANBREAK Ready Or Not (Almo Sounds/Geffen)	+90

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
WALLFLOWERS One Headlight (Interscope)
STIR Stale (Aware/Capitol)
SILVERCHAIR Abuse Me (Epic)
STONE TEMPLE PILOTS Tumble In The Rough (Atlantic)
SOUNDGARDEN Blow Up The Outside World (A&M)
BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
TOOL Stinkfist (Volcano)
SUBLIME What I Got (Gasoline Alley/MCA)
METALLICA Hero Of The Day (Elektra/EEG)
LOCAL H Bound For The Floor (Island)

Breakers: Songs registering 600 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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WRCX, WCPR, WZAT, WHMH, WTAD, KMGJ, WLZR, KNSX, KFMX, KICA, WKQZ, WGRG, WRXQ, KZRK, KXXZ, WOBR, WZTU, WHFC, WSTZ, KRKR, WRBR, KAZR, KQDS, WKZO, WXRA, WQZK, WRZZ, KBHR, WYKT, KRQR, KHUM

New This Week:

KFBD, WRKR, WMKY, WLPW, KIWR, WEBX, WBZC

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Stations and their adds listed alphabetically by market

ACTIVE ROCK

Table listing Active Rock stations across various markets including Albuquerque, Charleston, Detroit, Manchester, St. Cloud, etc. Each entry includes station name, PD, and a list of current and frozen playlist titles.

ROCK

Table listing Rock stations across various markets including Akron, Duluth, Las Vegas, Panama City, Savannah, etc. Each entry includes station name, PD, and a list of current and frozen playlist titles.

80 Total Reporters
80 Current Reporters
71 Current Playlists

Reported Frozen Playlist (6):
KLO/Colorado Springs, CO
WTPA/Harrisburg, PA
KQRC/Kansas City, MO
WZTA/Miami, FL
KTYD/Santa Barbara, CA
WZAT/Savannah, GA

Did Not Report, Playlist Frozen (3):
KEY/Abilene, TX
KBP/Denver, CO
WRCN/Long Island, NY

83 Total Reporters
83 Current Reporters
79 Current Playlists

Reported Frozen Playlist (2):
WOT/Toledo, OH
WNCY/Youngstown, OH

Did Not Report, Playlist Frozen (2):
WQBZ/Macon, GA
WVCT/Peoria, IL



ROCK TOP 50

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
2	1	1	1	SAMMY HAGAR Little White Lie (Track Factory/MCA) 1769 1841 1745 1551 83/0					
5	4	2	2	TONIC If You Could Only See (Polydor/A&M) 1449 1526 1416 1309 80/0					
10	8	4	3	MATCHBOX 20 Push (Lava/Atlantic) 1294 1316 1229 1159 77/2					
3	2	3	4	QUEENSRYCHE Sign Of The Times (EMI) 1247 1427 1517 1511 72/0					
6	5	5	5	OFFSPRING Gone Away (Columbia) 1223 1312 1329 1274 68/0					
12	11	8	6	AEROSMITH Hole In My Soul (Columbia) 1155 1142 1017 776 76/1					
29	16	11	7	WALLFLOWERS The Difference (Interscope) 1034 1010 752 425 76/2					
9	6	7	8	VERVE PIPE The Freshmen (RCA) 1025 1177 1239 1166 59/0					
8	9	9	9	JONNY LANG Lie To Me (A&M) 959 1120 1177 1177 67/0					
1	3	6	10	U2 Staring At The Sun (Island) 958 1209 1481 1630 60/0					
15	13	12	11	LYNYRD SKYNYRD Travelin' Man (CMC) 814 866 821 743 57/0					
—	24	18	12	COLLECTIVE SOUL Listen (Atlantic) 798 720 530 176 66/6					
19	17	16	13	COREY STEVENS One More Time (Eureka/Discovery) 785 776 748 678 60/1					
14	12	14	14	LIVE Freaks (Radioactive) 781 810 838 745 68/1					
4	7	10	15	COLLECTIVE SOUL Precious Declaration (Atlantic) 759 1033 1236 1447 59/0					
16	14	13	16	COUNTING CROWS Daylight Fading (DGC/Geffen) 746 817 809 723 58/0					
13	18	15	17	SCREAMIN' CHEETAH WHEELIES Magnolia (Capricorn/Mercury) 673 785 744 748 55/0					
—	—	25	18	MOTLEY CRUE Afraid (Elektra/EEG) 627 529 215 — 55/1					
28	27	22	19	TOAD THE WET SPROCKET Come Down (Columbia) 612 573 515 430 54/1					
7	10	17	20	AEROSMITH Falling In Love... (Columbia) 588 759 1028 1232 59/0					
11	15	19	21	WALLFLOWERS One Headlight (Interscope) 564 670 760 927 56/0					
24	26	23	22	NAKED Mann's Chinese (Red Ant) 538 567 516 479 47/2					
38	29	24	23	PAUL MCCARTNEY The World Tonight (Capitol) 527 549 486 348 49/2					
23	23	21	24	SWEET VINE Mountainside (Columbia) 519 584 548 516 45/2					
31	25	27	25	SEVEN MARY THREE Rock Crown (Mammoth/Atlantic) 498 519 523 417 54/1					
35	31	30	26	FOO FIGHTERS Monkey Wrench (Roswell/Capitol) 497 459 438 370 49/2					
17	19	20	27	METALLICA King Nothing (Elektra/EEG) 488 592 591 703 41/0					
36	33	31	28	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.) 458 457 416 368 51/1					
—	—	37	29	JOHN FOGERTY Walking In A Hurricane (Warner Bros.) 438 343 147 4 45/6					
20	20	26	30	CHEAP TRICK Say Goodbye (Red Ant) 402 522 582 619 36/0					
—	38	35	31	DAVE MATTHEWS BAND Tripping Billies (RCA) 395 381 286 207 37/3					
30	30	33	32	BUSH Cold Contagious (Trauma/Interscope) 386 443 448 425 34/0					
21	21	28	33	VERUCA SALT Volcano Girls (Outpost/Geffen) 381 508 580 599 29/0					
32	32	34	34	AEROSMITH Pink (Columbia) 375 427 430 394 22/0					
18	22	29	35	LIVE Lakini's Juice (Radioactive) 374 488 560 682 42/0					
48	36	36	36	JOHN MELLENCAMP The Full Catastrophe (Mercury) 363 367 327 226 30/1					
—	—	42	37	MEGADETH Trust (Capitol) 337 263 108 — 36/1					
22	28	32	38	ZZ TOP Rhythmeen (RCA) 316 452 498 521 26/0					
—	—	40	39	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG) 310 278 208 191 28/0					
25	35	38	40	BUSH Greedy Fly (Trauma/Interscope) 289 326 362 445 30/0					
DEBUT			41	SMASHING PUMPKINS The End... (Warner Sunset/WB) 242 22 — — 28/5					
DEBUT			42	BOSTON Higher Power (Epic) 242 198 113 20 23/1					
—	49	44	43	SILVERCHAIR Freak (Epic) 241 227 223 193 24/1					
44	42	41	44	SOUNDGARDEN Rhinoceros (A&M) 238 269 258 267 17/0					
—	—	43	45	COWBOY MOUTH Jenny Says (MCA) 234 237 216 194 25/0					
DEBUT			46	METALLICA Bleeding Me (Elektra/EEG) 231 107 18 21 30/8					
—	50	46	47	OUTHOUSE Welcome (Mercury) 226 221 216 186 28/0					
—	—	49	48	DRAIN S.T.H. I Don't Mind (Enclave) 195 215 215 201 24/0					
DEBUT			49	NIXONS Baton Rouge (MCA) 192 32 — — 37/11					
39	46	50	50	COUNTING CROWS A Long December (DGC/Geffen) 184 205 235 324 30/0					

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 83 Rock reporters. 79 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

AMPAGE Words (Higher Source)
Total Plays: 182, Total Stations: 26, Adds: 0

SUGARTOOTH Booty Street (DGC/Geffen)
Total Plays: 176, Total Stations: 25, Adds: 2

CUNNINGHAMS Bottle Rockets (Revolution)
Total Plays: 150, Total Stations: 21, Adds: 1

STYX On My Way (CMC)
Total Plays: 144, Total Stations: 14, Adds: 0

SHERYL CROW A Change Would Do You Good (A&M)
Total Plays: 140, Total Stations: 9, Adds: 0

RADISH Little Pink Stars (Mercury)
Total Plays: 130, Total Stations: 21, Adds: 1

BLUR Song 2 (Virgin)
Total Plays: 125, Total Stations: 13, Adds: 0

OUR LADY PEACE Superman's Dead (Columbia)
Total Plays: 116, Total Stations: 19, Adds: 5

VIBROLUSH Bridge Over Me (Iguana/Interscope)
Total Plays: 105, Total Stations: 20, Adds: 4

JON BON JOVI Queen Of New Orleans (Mercury)
Total Plays: 104, Total Stations: 9, Adds: 0

Songs ranked by total plays.

BREAKERS®

No Songs Qualified For Breaker Status This Week

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
BLUES TRAVELER Carolina Blues (A&M)	19
NIXONS Baton Rouge (MCA)	11
METALLICA Bleeding Me (Elektra/EEG)	8
COLLECTIVE SOUL Listen (Atlantic)	6
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	6
LOCAL H Eddie Vedder (Island)	6
38 SPECIAL Fade To Blue (Razor & Tie)	5
OUR LADY PEACE Superman's Dead (Columbia)	5
SMASHING PUMPKINS The End... (Warner Sunset/WB)	5
VIBROLUSH Bridge Over Me (Iguana/Interscope)	4

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMASHING PUMPKINS The End... (Warner Sunset/WB)	+220
NIXONS Baton Rouge (MCA)	+160
METALLICA Bleeding Me (Elektra/EEG)	+124
MOTLEY CRUE Afraid (Elektra/EEG)	+98
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	+95
COLLECTIVE SOUL Listen (Atlantic)	+78
MEGADETH Trust (Capitol)	+74
RUSH Virtuality (Atlantic)	+55
38 SPECIAL Fade To Blue (Razor & Tie)	+54
STYX On My Way (CMC)	+45

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
METALLICA Hero Of The Day (Elektra/EEG)
TONIC Open Up Your Eyes (Polydor/A&M)
SOUNDGARDEN Burden In My Hand (A&M)
SOUNDGARDEN Blow Up The Outside World (A&M)
RUSH Driven (Atlantic)
SILVERCHAIR Abuse Me (Epic)
JOHN MELLENCAMP Just Another Day (Mercury)
WIDESPREAD PANIC Hope In... (Capricorn/Mercury)
BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
MATCHBOX 20 Long Day (Lava/Atlantic)

Breakers: Songs registering 500 plays or more for the first time. Bullets awarded to songs gaining plays over the previous week. If two songs are tied in number of plays, the song being played on more stations is placed first. Most Increased Plays lists the songs with the greatest week-to-week increases in total plays. Weighted chart appears on R&R ONLINE.

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ROCK PLAYLISTS


May 30, 1997 R&R • 107

FIND COMPLETE PLAYLISTS FOR ALL ROCK REPORTERS ON R&R ONLINE



MARKET #2

KLOS/Los Angeles
(310) 840-4836
Duncan/Wilde



MARKET #6

WWBR/Detroit
(810) 589-7900
Bevilacqua/Flynn



MARKET #12

WKLS/Atlanta
(404) 325-0960
Kepple



MARKET #15

WBAB/Long Island
(516) 587-1023
Buchmann/Wellman



MARKET #18

KDKB/Phoenix
(602) 897-9310
Maranville/Li

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
13	13	14	10	10	PAUL MCCARTNEY/The World Tonight
14	14	13	10	10	U2/Staring At The Sun
14	14	15	9	9	COUNTING CROWS/Daylight Fading
14	14	15	9	9	LYNYRD SKYNYRD/Travelin' Man
14	14	14	9	9	COREY STEVENS/One More Time
14	12	9	9	9	GARY HOEY/Peace Pipe
-	-	-	-	-	1 12 JON FOGERTY/Walking In A... 12 13 14 15
15	13	14	8	8	INXS/Elegantly Wasted
13	14	12	8	8	BOZ SCAGGS/It Ain't What You Do...
7	9	9	8	8	MATCHBOX 20/Push
7	9	8	8	8	SAMMY HAGAR/Little White Lie
9	8	9	7	7	CHEAP TRICKS/Say Goodbye
8	7	7	7	7	TOAD THE WET...Come Down
-	-	-	-	-	1 9 JONNY LANG/Lie To Me 13 13 13 7
13	13	13	7	7	WALLFLOWERS/The Headlight
14	13	13	6	6	JONNY LANG/Lie To Me
13	14	10	6	6	ERIC JOHNSON/S...R.V.
-	-	-	-	-	5 JOHN MELLENCAMP/The Full Catastrophe 5 STEVE WINWOOD/Spy In The House... 5 38 SPECIAL/Fade To Blue 5 COLLECTIVE SOUL/Listen
12	14	14	4	4	JOHN MELLENCAMP/Just Another Day
14	13	14	3	3	ZVONK/Nothin' But A Good Time
5	5	5	3	3	DAVE MATTHEWS BAND/Crash Into Me
13	12	12	2	2	STORYVILLE/Good Day For...
10	10	9	2	2	COLLECTIVE SOUL/Precious Declaration
8	8	8	2	2	U2/Last Night On Earth
4	5	5	2	2	WALLFLOWERS/One Headlight
4	4	4	2	2	BIG HEAD TODD...Resignation Superman

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
20	25	24	20	20	JOHN MELLENCAMP/The Full Catastrophe
24	25	24	20	20	SAMMY HAGAR/Little White Lie
23	23	22	20	20	JONNY LANG/Lie To Me
-	-	-	-	-	10 11 19 18 TONIC/If You Could Only 20 22 19 15 AEROSMITH/Hole In My Soul 12 13 18 15 SWEET VINE/Mountain Side 12 13 16 15 SCREAMIN' CHEETAH.../Magnolia 13 13 13 14 COREY STEVENS/One More Time 6 14 13 13 LYNYRD SKYNYRD/Travelin' Man 20 20 18 13 QUEENSRYCHE/Sign Of The Times 10 11 14 13 OFFSPRING/Gone Away 20 22 22 9 COLLECTIVE SOUL/Precious Declaration 14 10 8 9 JOHN MELLENCAMP/Just Another Day 17 14 13 9 U2/Staring At The Sun 5 10 13 9 NAKED/Mann's Chinese 8 10 12 9 METALLICA/King Nothing - - 1 9 METALLICA/Bleeding Me 15 13 12 8 VERVE PIPE/The Freshmen 11 11 11 8 VERUCA SALI/Volcano Girls - - 5 8 JOHN FOGERTY/Walking In A... - - 3 8 COLLECTIVE SOUL/Listen 2 7 7 7 CUNNINGHAMS/Bottle Rockets 5 7 8 6 LIVE/Freaks 2 7 7 6 OUTHOUSE/Welcome - - 3 6 NIXONS/Baton Rouge 13 12 7 5 RUSH/Driven 15 8 7 5 AEROSMITH/Falling In Love 8 7 7 5 LIVE/Lakin's Juice 5 5 5 5 BLACK CROWES/Blackberry

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
23	25	27	32	32	WALLFLOWERS/One Headlight
31	30	32	30	30	COLLECTIVE SOUL/Precious Declaration
9	16	14	17	17	OFFSPRING/Gone Away
21	13	17	17	17	VERVE PIPE/The Freshmen
14	15	13	16	16	SAMMY HAGAR/Little White Lie
13	8	14	14	14	AEROSMITH/Falling In Love...
-	-	-	-	-	6 7 SOUNDGARDEN/Rhinoaur - - 7 METALLICA/Bleeding Me 11 8 4 6 TONIC/If You Could Only... 14 8 7 6 JONNY LANG/Lie To Me 5 6 5 6 SCREAMIN' CHEETAH.../Magnolia 18 16 7 6 QUEENSRYCHE/Sign Of The Times 31 32 21 5 BETTER THAN EZRA/Desperately Wanting 9 7 4 5 LYNYRD SKYNYRD/Travelin' Man 6 3 5 5 COOL FOR AUGUST/Don't Wanna Be Here 5 2 2 4 MATCHBOX 20/Push 5 2 2 2 LIVE/Freaks - - 2 1 STONE TEMPLE PILOTS/Tumble In The Rough - - 2 1 COLLECTIVE SOUL/Listen

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
26	25	28	33	33	U2/Staring At The Sun
27	29	31	31	31	SAMMY HAGAR/Little White Lie
29	26	30	30	30	WALLFLOWERS/One Headlight
19	20	30	30	30	SUBLIME/Sateria
-	-	-	-	-	20 21 COUNTING CROWS/Daylight Fading - - 21 MEREDITH BROOKS/Bitch 14 17 23 20 AEROSMITH/Pink 20 20 20 20 QUEENSRYCHE/Sign Of The Times - 19 19 18 VERVE PIPE/The Freshmen 17 18 18 18 WALLFLOWERS/The Difference 21 18 17 17 PAUL MCCARTNEY/The World Tonight - - 13 17 STEVE WINWOOD/Spy In The House... - - 17 SHERYL CROW/A Change Would Do... 8 14 14 16 AEROSMITH/Hole In My Soul 10 12 13 16 COREY STEVENS/One More Time 12 12 15 15 TONIC/If You Could Only... 13 13 13 14 OFFSPRING/Gone Away 12 11 11 13 JONNY LANG/Lie To Me 13 13 11 12 MATCHBOX 20/Push - - 11 11 LIVE/Freaks - - 11 BLUES TRAVELER/Carolina Blues - - 10 THIRD EYE BLIND/Semi-Charmed Life 14 17 17 5 LYNYRD SKYNYRD/Travelin' Man 5 5 5 5 STORYVILLE/Skind Side 5 5 5 5 SCREAMIN' CHEETAH.../Magnolia - - 5 TOAD THE WET...Come Down - - JOHN FOGERTY/Walking In A...

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
33	32	32	34	34	U2/Staring At The Sun
12	24	33	33	33	TONIC/If You Could Only...
27	33	33	34	34	COREY STEVENS/One More Time
8	16	24	34	34	SHERYL CROW/A Change Would Do...
32	33	32	34	34	SWEET VINE/Mountain Side
4	13	23	34	34	MEREDITH BROOKS/Bitch
33	33	33	34	34	SAMMY HAGAR/Little White Lie
17	15	15	34	34	AEROSMITH/Hole In My Soul
9	15	15	34	34	PAUL MCCARTNEY/The World Tonight
9	16	15	34	34	WALLFLOWERS/The Difference
-	-	-	-	-	10 JON BON JOVI/Queen Of New Orleans 26 23 15 3 CHEAP TRICKS/Say Goodbye 15 11 11 13 DAVE MATTHEWS BAND/Crash Into Me 14 13 12 13 STORYVILLE/Good Day For... 7 6 7 12 COOL FOR AUGUST/Don't Wanna Be Here 18 17 15 12 VERVE PIPE/The Freshmen 6 6 6 12 TOAD THE WET...Come Down 20 14 13 12 MATCHBOX 20/Push 11 11 12 19 AEROSMITH/Falling In Love... 11 12 13 19 COLLECTIVE SOUL/Precious Declaration 14 12 13 17 COUNTING CROWS/A Long December 12 13 11 11 WALLFLOWERS/A Long December 11 12 11 11 JOHN MELLENCAMP/Just Another Day 12 14 11 11 JONNY LANG/Lie To Me 9 12 13 11 MATCHBOX 20/Long Day - - 9 38 SPECIAL/Fade To Blue 13 12 13 16 WALLFLOWERS/One Headlight 11 9 12 16 ZACK WYLDE/Way Beyond Empty - - 9 BLUES TRAVELER/Carolina Blues - - 9 SAMMY HAGAR/Marching To Mars




MARKET #20

WDVE/Pittsburgh
(412) 937-1441
Romano/Winter



MARKET #25

WEBN/Cincinnati
(513) 621-9326
Richards/Jamie



MARKET #26

KCAL/Riverside
(909) 793-3554
Shaw/Matthews



MARKET #31

WHJY/Providence
(401) 438-6110
Weston/Schifino



MARKET #33

WNOB/Worfolk
(757) 366-9500
Kojan/Parker


PLAYS	3W	2W	1W	TW	ARTIST/TITLE
11	12	17	22	22	ERIC JOHNSON/S...R.V.
14	15	21	18	18	AEROSMITH/Falling In Love...
18	17	18	18	18	MATCHBOX 20/Long Day
12	15	15	17	17	CLARK/Mercury
15	17	17	17	17	MATCHBOX 20/Push
19	14	15	15	15	WALLFLOWERS/One Headlight
14	16	15	15	15	WALLFLOWERS/The Difference
2	2	11	13	13	COUNTING CROWS/Angels Of...
11	11	14	13	13	DAVE MATTHEWS BAND/Crash Into Me
9	12	11	12	12	JONNY LANG/Lie To Me
-	-	-	-	-	10 11 12 12 TOM PETTY & HEARNS/That Hill 13 8 13 11 GATHERING FIELD/Rhapsody In Blue 8 11 12 11 U2/Staring At The Sun 10 7 9 11 METALLICA/Hero Of The Day 10 11 7 10 SAMMY HAGAR/Little White Lie 18 16 10 9 COUNTING CROWS/Daylight Fading 8 7 11 9 COREY STEVENS/It's Over 6 8 7 9 TONIC/Open Up Your Eyes 9 11 7 7 SWEET VINE/Mountain Side 6 10 6 7 JOHN MELLENCAMP/The Full Catastrophe 12 11 7 7 LIVE/Reps 9 6 6 7 COLLECTIVE SOUL/Listen - - 8 6 STONE TEMPLE PILOTS/Lady Picture Show 8 4 3 7 TONIC/If You Could Only... 5 - 5 5 SEVEN MARY THREE/Rock Crown 5 - 5 5 EVERCLEAR/Santa Monica... 5 - 4 - 5 WHY STORE/Lack Of Water - - 5 SON VOLT/Down 5 - 5 5 GOD GOOD DOLLS/Flat Top 4 4 5 5 REFRESHMENTS/Banditos

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
28	32	32	32	32	STONE TEMPLE PILOTS/Tumble In The Rough
15	8	25	31	31	SOUNDGARDEN/Rhinoaur
33	32	31	31	31	OFFSPRING/Gone Away
21	19	19	19	19	ALICE IN CHAINS/What The Hell Have I
15	19	19	19	19	SOUNDGARDEN/Zero Chance
-	-	-	-	-	15 18 METALLICA/Bleeding Me - - 14 WALLFLOWERS/The Difference 20 17 18 STABBING WESTWARD/Shame 20 18 21 17 SAMMY HAGAR/Little White Lie 17 14 18 17 PEARL JAM/Breath - - 14 NIXONS/Baton Rouge 12 13 17 11 COLLECTIVE SOUL/Listen 13 15 13 11 COLLECTIVE SOUL/Precious Declaration 17 20 15 11 CORROSION OF.../Drowning In... 29 32 24 11 PEARL JAM/Sate Of Love... - - 10 SMASHING PUMPKINS/The End Is... 21 19 19 9 MIGHTY JOE PLUM/Live Through This 5 8 8 9 TONIC/If You Could Only... 6 8 9 8 OUTHOUSE/Welcome 11 12 13 8 AEROSMITH/Hole In My Soul 10 8 9 7 NAKED/Mann's Chinese - - 8 COWBOY MOUTH/Jenny Says 6 6 6 6 OUR LADY PEACE/Superman's Dead 10 12 7 6 LIVE/Herospynchodreamer 9 8 8 6 ORBIT/Medicine (Baby)... 13 6 7 6 QUEENSRYCHE/Sign Of The Times - - 1 5 PEARL JAM/Yellow Ledbetter 4 5 4 5 SEVEN MARY THREE/Rock Crown 7 4 5 5 COOL FOR AUGUST/Don't Wanna Be Here

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
31	31	27	31	31	OFFSPRING/Gone Away
6	9	22	30	30	ERIC JOHNSON/S...R.V.
30	33	26	30	30	SAMMY HAGAR/Little White Lie
30	27	25	28	28	AEROSMITH/Falling In Love...
-	-	-	-	-	3 19 16 MOTLEY CRUE/Airaid 29 13 14 16 METALLICA/Ain't My Bitch 4 3 13 15 METALLICA/King Nothing 11 13 24 13 DARLAHOOD/Grow Your Own 13 10 9 12 CHEAP TRICKS/Say Goodbye 17 13 14 11 QUEENSRYCHE/Sign Of The Times - - 8 10 AEROSMITH/Hole In My Soul 29 29 11 10 AC/DC/Gone Shootin' 4 6 7 9 TONIC/If You Could Only... 6 7 8 9 SEVEN MARY THREE/Rock Crown 8 9 10 9 WALLFLOWERS/One Headlight 5 6 10 8 SOUNDGARDEN/Rhinoaur 3 8 6 8 ALICE IN CHAINS/Would? 3 8 9 8 TONIC/Open Up Your Eyes 7 4 4 7 MATCHBOX 20/Push - - 5 7 VAN HALEN/Me Wise Magic 4 7 9 7 SOUNDGARDEN/Burden In My Hand 7 6 8 6 WALLFLOWERS/The Difference 11 4 7 6 OUR LADY PEACE/Superman's Dead 10 12 7 6 LIVE/Herospynchodreamer 9 8 8 6 ORBIT/Medicine (Baby)... 13 6 7 6 QUEENSRYCHE/Sign Of The Times - - 1 5 PEARL JAM/Yellow Ledbetter 4 5 4 5 SEVEN MARY THREE/Rock Crown 3 26 7 3 METALLICA/Hero Of The Day

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
24	26	26	22	22	COLLECTIVE SOUL/Precious Declaration
15	25	26	21	21	OFFSPRING/Gone Away
25	27	26	20	20	LIVE/Lakin's Juice
14	24	20	20	20	VERVE PIPE/The Freshmen
14	15	14	19	19	BARENKED LADIES/The Old Apartment
-	-	-	-	-	11 15 11 AEROSMITH/Hole In My Soul 14 16 15 11 SAMMY HAGAR/Little White Lie 15 13 13 10 TONIC/If You Could Only... - - 10 SHERYL CROW/It Makes You... 11 15 9 9 SHERYL CROW/A Change Would Do... 14 12 15 9 MATCHBOX 20/Push 15 15 15 9 THIRD EYE BLIND/Semi-Charmed Life 7 13 14 9 JONNY LANG/Lie To Me 13 17 15 9 BETTER THAN EZRA/Desperately Wanting - 15 9 JOHN MELLENCAMP/Just Another Day - - 15 9 TONIC/Open Up Your Eyes 12 12 11 8 DAVE MATTHEWS BAND/Sounding Blies 6 6 8 8 MEREDITH BROOKS/Bitch 7 6 8 8 WALLFLOWERS/The Difference 7 5 7 6 STI/S... - - 6 FOO FIGHTERS/Monkey Wrench - - 5 COUNTING CROWS/Daylight Fading - 6 7 5 LIVE/Freaks 8 8 9 5 COOL FOR AUGUST/Don't Wanna Be Here 7 10 8 5 MIGHTY MIGHTY BT/The Impression... 7 7 9 5 COWBOY MOUTH/Jenny Says 8 8 8 4 BLUR/Song 2 - - 4 TOAD THE WET...Come Down

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
29	30	27	28	28	COLLECTIVE SOUL/Precious Declaration
29	25	28	27	27	SOUNDGARDEN/Rhinoaur
27	26	20	27	27	TONIC/Listen
31	29	29	26	26	OFFSPRING/Gone Away
27	26	26	26	26	METALLICA/Thru The Wire
-	-	-	-	-	2 8 MOTLEY CRUE/Airaid - - 27 21 MEGADETH/Trust 12 19 17 20 TONIC/If You Could Only... 11 26 21 19 DRAIN S.../Don't Mind 17 16 18 19 HUNGER/Vanishing Cream 19 22 18 13 OUTHOUSE/Welcome 20 19 21 17 VERUCA SALI/Volcano Girls 25 14 14 17 SAMMY HAGAR/Little White Lie 19 18 19 17 SILVERCHAIR/Freak 15 16 16 18 AEROSMITH/Falling In Love... 12 14 12 13 OFFSPRING/Amazed 11 16 17 13 AEROSMITH/Pink 16 15 15 13 ALICE IN CHAINS/Would? 18 14 17 13 STABBING WESTWARD/Shame 15 14 16 15 ALICE IN CHAINS/Again 16 14 16 15 BUSH/Greedy Fly - - 14 BLUR/Song 2 14 12 11 14 COLLECTIVE SOUL/Listen 18 17 16 13 FOO FIGHTERS/Monkey Wrench 14 14 15 12 TONIC/Open Up Your Eyes 9 10 5 11 SOUNDGARDEN/Blow Up 14 14 12 10 HELMET/Exactly What You... 9 10 12 9 SOUNDGARDEN/Pretty Noose 9 7 7 9 METALLICA/Ain't My Bitch 6 3 8 9 METALLICA/Until It Sleeps



MARKET #38

WKW/New Orleans
(504) 831-8811
Level



MARKET #42

WCCC/Hartford
(860) 233-4426
Dresner/Karolyi



MARKET #45

KOMP/Las Vegas
(702) 876-1460
Culotta/Marty



MARKET #46

WCMF/Rochester, NY
(716) 272-7260
Jacobs/Kane



MARKET #47

WRAT/Mammoth
(908) 681-3800
Crutt/Lane

PLAYS	3W	2W	1W	TW	ARTIST/TITLE
29	29	30	29	29	SAMMY HAGAR/Little White Lie
22	25	28	28	28	MATCHBOX 20/Push
29	29	27	28	28	OFFSPRING/Gone Away
26	27	23	27	27	U2/Staring At The Sun
24	24	20	27	27	METALLICA/King Nothing
20	21	19	27	27	WALLFLOWERS/The Difference
17	17	14	17	17	COREY STEVENS/One More Time
-	-	-	-	-	13 15 SWEET VINE/Mountain Side 16 13 13 WIDE SPREAD PANIC/Hope In A Hopeless... 18 18 10 13 QUEENSRYCHE/Sign Of The Times 9 9 12 12 TONIC/If You Could Only... 8 10 10 12 COUNTING CROWS/Daylight Fading 7 7 10 12 BOSTON/Higher Power 9 9 12 12 COUNTING CROWS/A Long December 11 11 13 11 LYNYRD SKYNYRD/Travelin' Man 9 9 11 11 THIRD EYE BLIND/Semi-Charmed Life - - 12 11 JOHN FOGERTY/Walking In A... 14 14 12 11 JONNY LANG/Lie To Me 6 5 11 10 TOAD THE WET...Come Down 11 12 10 10 VERVE PIPE/The Freshmen



SKY DANIELS

Pop/Alternative Poses New Challenges

□ Part 2: What should Alternative do in the face of upper-demo flanking?

Last week, we chronicled the historical evolution of the Pop/Alternative format. This week, we continue our look at this new hybrid, focusing on its potential impact on Alternative — and what Alternative must do to defend its position.

Coalescing And Diffusing

Tom Barnes, Managing Partner of Sinton, Barnes and Associates, has studied the evolution of what his company originally dubbed (and now owns the service mark for) "Modern AC." "The reason we own the term," Barnes discloses, "is not because this is a format, but because it is a process. I believe more in delivering music to a demographic and psychographic target than I do in the notion of formats.

"A lot of the problems we see are due to the industry's nature of trying to apply old models to new ideas. People like to believe a format becomes successful by having a particular set of records played in a set rotation. There is a particular imaging that must be captured through proper stationarity for Modern AC to succeed."

Again revisiting the format's roots, Barnes explains, "Back in 1993, you saw AC fearing a decline, with come being flat and the cycle at a low ebb. Much like Rock refurbished itself by transmogrifying into Active Rock, you had AC entities needing to do so. Seeing a viable adult segment wanting to use alternative music, many are seeking to reinvent themselves in this fashion. The problem is, the image required for this idea's success is completely different from that of Hot AC. People now are copying the original Modern AC models and mutating them more toward pop.

"From the beginning, I feared mis-

interpretation of this approach because of its target demo, 25-34 women. I sensed the high demand for that target would cause the notion to become confused. This format succeeds best when you have people with Alternative sensibilities who are disciplined in assessing the common denominator. In many current applications, instead of having disciplined Alternative sensibilities pulling the horse in, you have people with AC sensibilities trying to let the horse out."



Tom Barnes

Marketing Mistakes

Barnes recognizes that there has not been an expressed consistency achieved in the Pop/Alternative world in this early stage. Barnes partially chalks that up to what he feels is an industry failing in marketing to women. "The secret of this format escapes many practitioners. People in this business tend to miss when it comes to targeting women. You can't apply neat positioners in your thinking. Generally, women don't respond to marketing language the way men do. Women are more sophisticated in interpreting language and its use, while men respond to messages of direct benefit more. As a result, just using new records with old hype will inevitably fail.

"In marketing this format, you have an industry full of men wanting to expressly describe it. Some people have questioned it as a viable format because it doesn't have a concise, three-word positioner. The closest I

can come in defining it is that it's a synthesis of Alternative's creative credibility with Pop's disciplines."

Discipline & Differentiation

Jacobs Media's Dave Beasing agrees with Barnes about the type of programmer who should run the format: "Pop/Alternative PDs must inherently relate to the music, but have the discipline to not get caught up in the industry manipulation the way Alternative programmers can."

Beasing is also aware that sales departments seek "AC" designations to avoid a perceived stigma toward Pop and Alternative. Instead, he believes, stations must seek differentiation. "The way to get better 25-54 numbers is the same way to get better 12+ numbers: an exciting product. We're always led to believe that if you want upper demos, you have to move to a passive, 'safe' approach. If you don't create an exciting radio station for 18-34s, you end up being perceived as — and competing with — the multitude of ACs. Ironically, this format was designed to break away from that pack."

Warped Imagination

KALC/Denver PD Gregg Cassidy believes the format must place creative concerns ahead of musical issues. Recalling the genesis of the original "Alice," Cassidy explains, "[Owner] Frank Wood, [VP/Programming] Chuck Finney,



Gregg Cassidy

and I believed this should be a personality-driven entity. Stationarity had to be an important concern for this, like any format, to be durable. Any station that relies solely on music is destined to fail with the inevitable audience shifts.

"In our market, KBCO had created an oldies base of '80s retro music that appealed to adults with alternative leanings. As Nashville is to Country, Denver is to Adult Alternative. We viewed this as 'Warped AC' because this market's audience had different perspective. We weren't intending to let the music define the station. We didn't want to let anything define the station. I wanted to let the audience use its own intelligence and perceptions to create a personal connection."

Electing to create a "new" product, Cassidy avoided conventional thinking. "We didn't seek to use trite positioners. I wanted to ensure that we had a proper feel and tone. So I hired personalities from other markets — I wanted to avoid any perceptual connotation that jocks from stations in the market might bring. We looked for jocks who could communicate meaningful lifestyle concerns in a direct, concise fashion. I wanted



Alternative is facing two options: become glorified CHR or regenerate into another Alternative position. Right now, I don't know how well equipped the format is to regenerate.

— John Parikhal

the momentum of CHR and Hot AC without the 'yuk-yuk' smarminess those jocks can have. The hardest element to capture is attitude."

And attitude, Cassidy reveals, is the defining element of Pop/Alternative. "Alternative hasn't done enough in defining its on-air attitude, relying instead on the music. We created this station from the talent perspective. In every generation of radio, people get disenchanted with the put-on, superficial voicings. You always have great air personalities that find the authentic voice for the times. That's especially what this format needs."

What the emerging format doesn't need, according to Cassidy, is to get swept up in its newfound attention from the industry. He says, "We are getting a lot of attention from the labels. We have to be careful not to get caught up in it. The problem we've always had in the past was that record companies were too far ahead of the adult consumers in their marketing strategies. The Wallflowers are a great example. A year after its release, it starts to really sell to the masses. This format reaches an active adult audience that also seems to have a tolerance level for higher rotations. The combination of high spins and longer time in the marketplace gives a better chance to connect songs."

Will this format revert back to a purer approach with future music shifts? Cassidy explains, "You have a lot of veteran programmers who have been through the game before. Veterans know: The more you develop the true stationarity, the more durable the station will be. We don't rely on music, and we don't rely on forced-listening promotions. We rely on personalities who walk into the studio and capture the vibe of Denver every day."

Alternative Alert!

Consultant Randy Lane, the original PD of KYSR/Los Angeles, feels the Pop/Alternative approach will be durable. He suggests, "Alternative had better not be cavalier about this. They currently are trying to block it by becoming a lot more pop. In many cases, they are going back and trying to reclaim artists like Jewel, who they already lost ownership of. If they continue to do that, a point will come where they lose their original core loyalists and play into the hands of the Pop/Alternative programmers."

Lane likewise suggests that both Alternative and Pop/Alternative approaches would benefit from a key musical element — balance. He notes, "While playing pop hits with a sense of immediacy or novelty may generate reaction, a playlist should be dominated by artists of substance. What differentiates these two formats from Pop and AC is a genuine recognition of authenticity of its artists. There is a genuine need for long-term perspective with these approaches. Make sure the artists you support can grow with

your audience. That breeds loyalty."

Joint Communications CEO John Parikhal agrees: Perspective is crucial. "Alternative can't just compete on the upper flank. It has to be cognizant of what the younger audience will desire. Alternative is facing two options: become glorified CHR or regenerate into another Alternative position. Right now, I don't know how well equipped the format is to regenerate. The more they assimilate upper-demo pop, the less prepared they are to address the desires of teens and pre-teens coming into their target demo. Those kids clearly favor hip-hop music. What Alternative stations recognize the need to prepare for that?"

Bursting The Bubble (Gum)

Barnes, too, senses a low-end shift that is not seamlessly connected to the prevailing pop-trend at Alternative. He warns, "In our business, Hanson and the Spice Girls are just the beginning. As more major labels buy into disposable pop and 'old-school' A&R, will Alternative be caught in the same trap CHR constantly gets in — following trends not to a timely conclusion, but to their extinction? If labels sense short-term revenue and choose bubble-gum over long-term artist development, what will that leave Alternative?"

Barnes sees a transitional solution. He suggests, "If you believe teens desire rhythmic notions like hip-hop, start the transition process now with ska. Sublime, Mighty Mighty Boss-tones, and No Doubt have already demonstrated the low-end target's affinity for it. It makes for a clear transition to the next movement into rhythm — even more than the express dance connotations of electronica.

"Alternative programmers are powerless over what labels decide to put out. That's why we've preached for years the need for stationarity at this format. The problem is that creative, unique ideas require hard work. De-



While playing pop hits with a sense of immediacy or novelty may generate reaction, a playlist should be dominated by artists of substance.

— Randy Lane

veloping a successful morning show, clever production, and marketing a station properly requires a lot of effort and money. Time and time again, Alternative wants to rely on the music as their diet."

Even when others have stolen the food from the table.

Buck-O-Nine

"MY TOWN"



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#1 most played/
#1 most requested: 91X

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Early Adds:
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#1 Most Added this week
at Alternative

#2 Most Added this week
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WDGE WMRQ & more

HERE WE GO WITH ANOTHER HARD ROCKIN'
LOCAL H FOLD-IN!

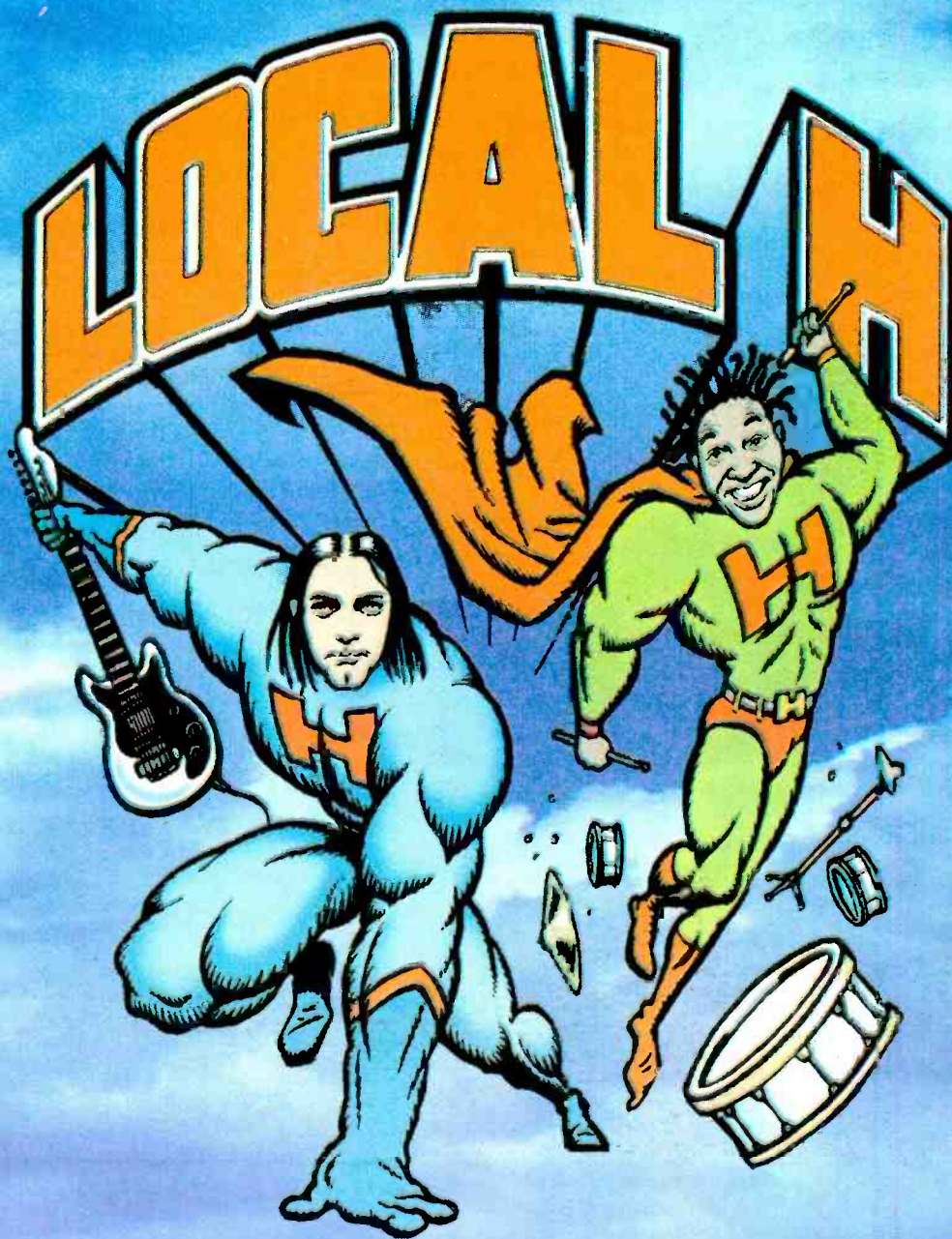
An Even Flow of cold and warm air will gather over Zion, Illinois today, creating startling cumulus cloud formations. To see the full impact of this weather system simply fold in the page as shown in the diagram to the right.



A▶

FOLD BACK SO "A" MEETS "B"

◀B FOLD THIS SECTION OVER LEFT



EDGY AND FUN, WITH AN INFECTIOUS HOOK YOU'LL HUM TILL YOU DIE
VERY LOUD AND INTENSE. THESE GUYS ROCK FOR REAL! NOT JUST FODDER
FOR THE MASSES.

A▶

◀B

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
			1	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	3236	3292	3174	3000	97/0
4	2	2	2	MIGHTY MIGHTY BOSSTONES The Impression... (Mercury)	2889	2869	2716	2573	94/2
7	4	3	3	TONIC If You Could Only See (Polydor/A&M)	2702	2607	2500	2408	92/1
9	9	5	4	DEPECHE MODE It's No Good (Mute/Reprise)	2428	2378	2320	2209	91/0
5	6	6	5	MEREDITH BROOKS Bitch (Capitol)	2178	2317	2416	2469	79/0
18	12	8	6	BLUR Song 2 (Virgin)	2132	2177	1914	1791	89/1
2	3	4	7	VERVE PIPE The Freshmen (RCA)	2127	2496	2695	2929	72/0
16	11	9	8	FOO FIGHTERS Monkey Wrench (Roswell/Capitol)	2102	2137	2028	1876	89/0
17	13	12	9	K'S CHOICE Not An Addict (550 Music)	2087	2004	1860	1796	83/1
21	16	14	10	MATCHBOX 20 Push (Lava/Atlantic)	2032	1930	1737	1591	83/2
6	8	7	11	OFFSPRING Gone Away (Columbia)	2030	2219	2344	2465	73/1
35	25	18	12	WALLFLOWERS The Difference (Interscope)	1981	1733	1260	811	87/2
BREAKER			13	SMASHING PUMPKINS The End... (Warner Sunset/WB)	1877	646			90/3
			14	LIVE Freaks (Radioactive)	1842	2084	2079	2108	83/0
20	17	16	15	SQUIRREL NUT ZIPPERS Hell (Mammoth)	1801	1833	1706	1661	79/1
22	18	17	16	TOAD THE WET SPROCKET Come Down (Columbia)	1792	1820	1683	1553	91/1
3	5	10	17	U2 Staring At The Sun (Island)	1702	2124	2457	2697	70/0
8	7	13	18	SMASHING PUMPKINS Eye (Interscope)	1553	2003	2391	2391	62/0
12	14	15	19	VERUCA SALT Volcano Girls (Outpost/Geffen)	1535	1867	1848	2049	64/1
24	23	19	20	COUNTING CROWS Daylight Fading (DGC/Geffen)	1433	1509	1431	1448	77/1
23	22	20	21	BUSH Cold Contagious (Trauma/Interscope)	1419	1488	1483	1530	76/0
29	26	24	22	SNEAKER PIMPS 6 Underground (Virgin)	1289	1219	1170	1127	66/4
			23	DAVE MATTHEWS BAND Tripping Billies (RCA)	1243	1108	894	446	72/3
BREAKER			24	COLLECTIVE SOUL Listen (Atlantic)	1149	904	708	181	64/5
15	19	22	25	SUBLIME Santeria (Gasoline Alley/MCA)	1099	1372	1660	1901	47/0
BREAKER			26	SUMMERCAMP Drawer (Maverick/Reprise)	1068	953	574	134	75/3
41	37	28	27	THAT DOG Never Say Never (DGC/Geffen)	1051	1006	753	633	73/4
13	20	21	28	BECK The New Pollution (DGC/Geffen)	1042	1391	1650	1950	54/0
BREAKER			29	SHERYL CROW A Change Would Do You Good (A&M)	1039	872	565	229	60/5
10	15	23	30	WHITE TOWN Your Woman (Chrysalis/EMI)	980	1352	1757	2134	43/0
33	31	29	31	COWBOY MOUTH Jenny Says (MCA)	968	988	945	910	57/2
19	24	26	32	INXS Elegantly Wasted (Mercury)	890	1087	1373	1785	42/0
44	39	40	33	ABRA MOORE Four Leaf Clover (Arista Austin/Arista)	851	801	721	614	58/3
37	38	35	34	REEL BIG FISH Sell Out (Mojo/Universal)	816	860	727	701	49/3
14	21	27	35	MATTHEW SWEET Where You Get Love (Volcano)	764	1070	1540	1947	44/0
25	27	33	36	WALLFLOWERS One Headlight (Interscope)	751	879	1088	1332	40/0
36	36	39	37	JAMIROQUAI Virtual Insanity (Work)	743	810	790	809	38/0
27	28	31	38	SILVERCHAIR Freak (Epic)	741	951	1081	1135	51/0
43	40	43	39	NO DOUBT Sunday Morning (Trauma/Interscope)	733	732	711	615	37/0
30	33	37	40	FIONA APPLE Sleep To Dream (Work)	720	838	905	1012	38/0
49	45	44	41	LUSCIOUS JACKSON Under Your Skin (Grand Royal/Capitol)	691	659	571	487	50/2
47	43	46	42	NAKED Mann's Chinese (Red Ant)	635	623	581	536	36/0
28	30	41	43	BEN FOLDS FIVE Battle Of Who Could Care Less (550 Music)	626	785	967	1130	37/0
32	32	42	44	DAVE MATTHEWS BAND Crash Into Me (RCA)	613	772	917	920	30/0
45	48	47	45	INDIGO GIRLS Shame On You (Epic)	599	612	548	563	43/2
26	29	38	46	ORBIT Medicine (Baby Come Back) (A&M)	580	812	1055	1218	34/0
34	35	36	47	PAULA COLE Where Have All The Cowboys... (Imago/WB)	544	842	860	886	26/1
			48	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.)	514	469	448	437	37/2
			49	CHEMICAL BROTHERS Block Rockin' Beats (Astralwerks/Caroline)	500	474	453	453	46/2
DEBUT			50	SUPERGRASS Cheapskate (Capitol)	495	315	69	19	42/4

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker.

99 Alternative reporters. 89 current playlists. Songs below No. 25 are moved to recurrent after 26 weeks. © 1997, R&R Inc.

NEW & ACTIVE

LIVE Turn My Head (Radioactive)

Total Plays: 480, Total Stations: 39, Adds: 19

SUBLIME The Wrong Way (Gasoline Alley/MCA)

Total Plays: 479, Total Stations: 24, Adds: 5

OUR LADY PEACE Superman's Dead (Columbia)

Total Plays: 451, Total Stations: 28, Adds: 2

CAKE Frank Sinatra (Capricorn/Mercury)

Total Plays: 407, Total Stations: 34, Adds: 3

RADISH Little Pink Stars (Mercury)

Total Plays: 393, Total Stations: 38, Adds: 0

MICHAEL PENN Try (57/Epic)

Total Plays: 379, Total Stations: 36, Adds: 5

CUNNINGHAMS Bottle Rockets (Revolution)

Total Plays: 379, Total Stations: 31, Adds: 2

FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)

Total Plays: 325, Total Stations: 33, Adds: 8

COWARD I Don't Care (Elektra/EEG)

Total Plays: 317, Total Stations: 30, Adds: 1

LIGHTNING SEEDS You Showed Me (Hollywood)

Total Plays: 288, Total Stations: 21, Adds: 4

Songs ranked by total plays.

BREAKERS

SMASHING PUMPKINS

The End Is The Beginning Is... (Warner Sunset/WB)

TOTAL PLAYS/INCREASE: 1877/1231
TOTAL STATIONS/ADDS: 90/3
CHART: 13

COLLECTIVE SOUL

Listen (Atlantic)

TOTAL PLAYS/INCREASE: 1149/245
TOTAL STATIONS/ADDS: 64/5
CHART: 24

SUMMERCAMP

Drawer (Maverick/Reprise)

TOTAL PLAYS/INCREASE: 1068/115
TOTAL STATIONS/ADDS: 75/3
CHART: 26

SHERYL CROW

A Change Would Do You Good (A&M)

TOTAL PLAYS/INCREASE: 1039/167
TOTAL STATIONS/ADDS: 60/5
CHART: 29

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
LOCAL H Eddie Vedder (Island)	26
BLUES TRAVELER Carolina Blues (A&M)	20
LIVE Turn My Head (Radioactive)	19
MANBREAK Ready Or Not (Almo Sounds/Geffen)	9
FAITH NO MORE Last Cup Of Sorrow (Slash/Reprise)	8
SUGAR RAY Fly (Atlantic)	8
DEL AMITRI Not Where It's At (A&M)	7
ECHO & THE BUNNYMEN I Want To... (London)	6
NIXONS Baton Rouge (MCA)	6

ECHO And The BUNNYMEN
"I Want To Be There"
Already On:

Q101	WHFS	KEDG
WBCN	XHRM	LIVE 105
XTRA	WMRQ	KHTY
WHYT	KQXR	WKRO
KMBY	WDST	WXEG
WBRU	KTZB	KNSX

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
SMASHING PUMPKINS The End... (Warner Sunset/WB)	+1231
WALLFLOWERS The Difference (Interscope)	+248
COLLECTIVE SOUL Listen (Atlantic)	+245
LIVE Turn My Head (Radioactive)	+198
DEL AMITRI Not Where It's At (A&M)	+182
SUPERGRASS Cheapskate (Capitol)	+180
SHERYL CROW A Change Would Do You Good (A&M)	+167
MANBREAK Ready Or Not (Almo Sounds/Geffen)	+162
NIXONS Baton Rouge (MCA)	+138
LIGHTNING SEEDS You Showed Me (Hollywood)	+137

HOTTEST RECURRENTS

ARTIST TITLE LABEL(S)
BUSH Greedy Fly (Trauma/Interscope)
JEWEL You Were Meant For Me (Atlantic)
311 All Mixed Up (Capricorn/Mercury)
LIVE Lakini's Juice (Radioactive)
COLLECTIVE SOUL Precious Declaration (Atlantic)
LUSCIOUS JACKSON Naked Eye (Grand Royal/Capitol)
BETTER THAN EZRA Desperately Wanting (Swell/Elektra/EEG)
SUBLIME What I Got (Gasoline Alley/MCA)
LOCAL H Bound For The Floor (Island)
GARBAGE #1 Crush (Capitol)

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.

THE SINGLE "LIVE AGAIN" FROM THE DEBUT ALBUM "GOD BLESS AMERICA"

Jill Frierlinter

"Every once in a while a cd comes through our office sans the usual hype of most label releases, and basically, knocks us on our collective ass. JillFrierlinter's God Bless America is one of those cd's." -FMQB, 5/2/97

"Live Again" is already on over two dozen stations From WNNX to WRQX to KECH and more and more everyday.

For more info 757-229-0603 fax 757-258-9553 SRGA

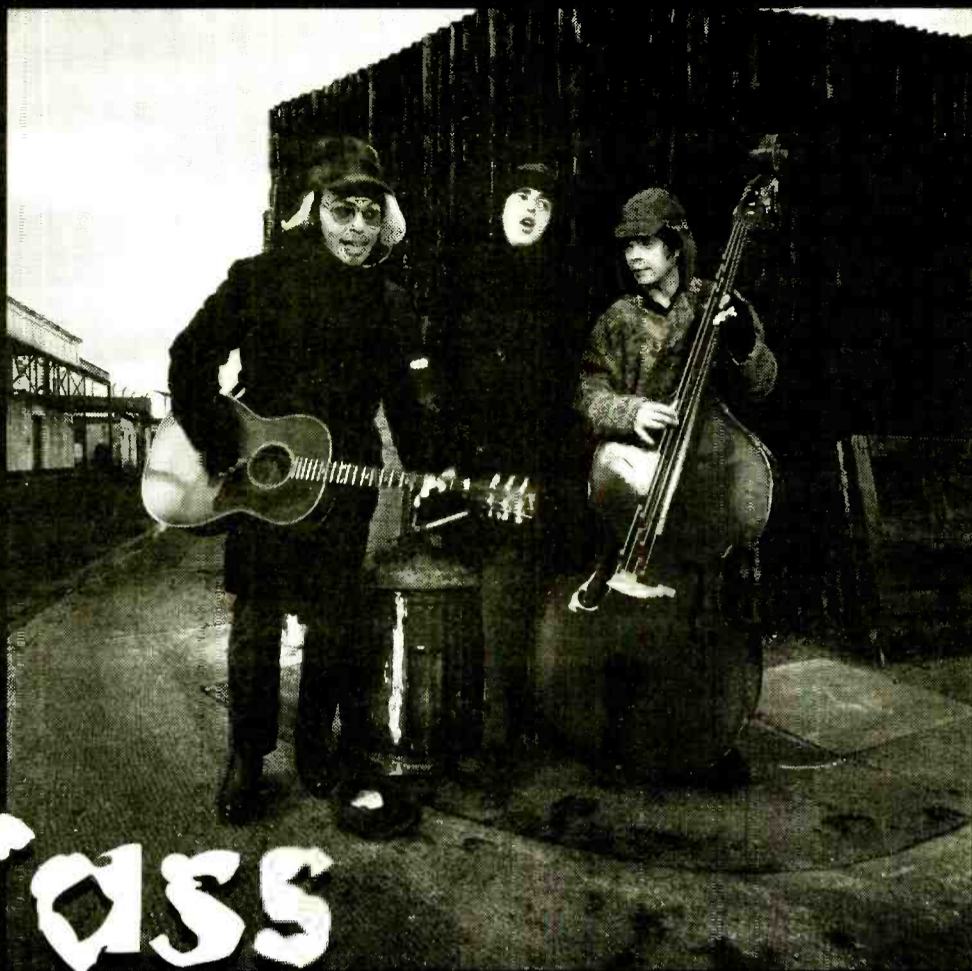
Debut **50** @ R&R Alternative chart
in just 3 weeks!

Debut **5*** @ Soundscan New Alternative
Artist Sales Chart.

4629 pieces Soundscanned in the first
week on sale.

First Two Weeks of Adds:

KNDD	KROQ	Q101	KOME	WBRU
WBCN	WFNX	91X	WEND	CIMX
WNNX	KNRK	KITS	XHRM	WDGE
CKEY	WLUM	WRLG	CFNY	KLZR
KWOD	KNSX	WRXQ	WPBZ	WEQX
WDST	WKRL	WHTG	KGDE	WBZU
WNFZ	KFTE	KCXX	KHTY	KICT
KNRQ	KQRX	KJEE	and many many more!!	



Supergrass

"CHEAPSKATE"

Club tour in late May and early June
Opening for The Foo Fighters in June



Luscious Jackson

"Under Your Skin"

Fever In, Fever Out
Certified gold after the first single.
On tour all summer with Live.

LEADING THE WAY:

WRLG 28x	KROX 24x	KLZR 23x	WNFZ 22x
CIMX 22x	WEQX 21x	WDST 19x	91X 20x
KZON 18x	WPBZ 17x	WHFS 15x	WPLY 16x
KNDD 15x	KEDJ 15x	KXPK 14x	WFNX 13x
KJEE 12x	KTCL 12x	WQBK 10x	KNRK 10x
WLUM 11x	WQXA 12x	WKDF 15x	WXDX 7x
KROQ 5x	and quite a few more!!		

NEW AIRPLAY:

WXRK	KROQ	KITS	WBCN	KOME	CIMX
WENZ	XHRM	KXRK	WXDX	WAQZ	KFTE
WXSR	WKRL	WCYY	WARQ		



ALTERNATIVE REPORTERS

Stations and their adds listed alphabetically by market

<p>WQBK/Albany, NY OM/PD: Dan Binder MD: Kelly McNamara 19 BLUES TRAVELER "Carolina" LIVE "Turn" COLLECTIVE SOUL "Listen" FAITH NO MORE "Cup" THIN LIZARD DAWN "Weed"</p> <p>KTEG/Albuquerque, NM PD: Skip Isley APD/MD: Julie Hoyt 19 LOCAL H "Vedder"</p> <p>WJSE/Atlantic City, NJ OM/PD/MD: Dave King LOCAL H "Vedder" U2 "Earth" MANBREAK "Ready" SUBLIME "Wrong"</p> <p>KROX/Austin, TX PD: Sara Trexler APD/MD: Lloyd Hocutt 3 SHERYL CROW "Change" NIXONS "Baton"</p> <p>WGRG/Binghamton, NY PD/MD: Steve Gilinsky MICHAEL PENN "Try" LOCAL H "Vedder" MANBREAK "Ready"</p> <p>WRAX/Birmingham, AL PD: Dave Rossi MD: Hurricane Shane SHAWN COLVIN "Sunny" FIVE EIGHT "Stanley" BIG HEAD "TOOD...Teal"</p> <p>WBCN/Boston, MA VP/Programming: Dedipus APD: Steven Strick MD: Carter Alan COWBOY MOUTH "Jenny" PRODIGY "Breathe" LUSCIOUS JACKSON "Under" LOCAL H "Vedder"</p> <p>WFNX/Boston, MA PD: Bill Glasser MD: Laurie Gail 13 MIGHTY MIGHTY BT "Impression" 12 SNEAKER PIMPS "6" MONACO "Want" U2 "Earth" SUGAR RAY "Fly" SOCIAL DISTORTION "Drag" LIGHTNING SEEDS "Showed" PENNYWISE "What" MANBREAK "Ready"</p> <p>WBTZ/Burlington, VT PD: Stephanie Hindley MD: Steve Picard 1 LOCAL H "Vedder" LIVE "Turn" MONACO "Want"</p> <p>WPGU/Champaign, IL PD: Ben Ponzio MD: Pete Schiecke No Adds</p> <p>WKQX/Chicago, IL APD/MD: Mary Shuminas SUBLIME "Wrong" SUPERGRASS "Cheapskate" MANSUN "Wide"</p> <p>WAQZ/Cincinnati, OH PD/MD: Matthew Harris APD: Sterling Schessler 18 MIGHTY MIGHTY BT "Impression"</p> <p>WOXY/Cincinnati, OH PD: Dave Tellmann MD: Dorsie Fyffe 21 SINEAD O'CONNOR "Mother" 14 DEPECHE MOODE "Useless" 12 LIGHTNING SEEDS "Showed" 5 BLUES TRAVELER "Carolina" 4 TOAD THE WET... "Desire" 3 BETH ORTON "Live" 2 BEN FOLDS FIVE "Brick" 2 BRAINIACS "Fresh" 2 GENE "Fighting"</p> <p>WENZ/Cleveland, OH PD: Sean Robertson CHANTAL KREVIJAZUK "Made" BLUES TRAVELER "Carolina" MARCY PLAYGROUND "Sex" CAKE "Sinatra" SOUL COUGHING "Serve" LOCAL H "Vedder" MONACO "Want"</p> <p>KFMZ/Columbia, MO PD: Paul Maloney NIXONS "Baton" LOCAL H "Vedder"</p>	<p>WWCO/Columbus, OH PD: Jane Purcell MD: Andy Davis 3 SMASHING PUMPKINS "End" 1 LIGHTNING SEEDS "Showed"</p> <p>WZAZ/Columbus, OH PD: Greg Ausham MD: Mark Pennington THAT DOG "Never" VIBROLUSH "Bridge"</p> <p>KOGE/Dallas, TX PD: Joel Folger MD: Mike Peer 6 SUGAR RAY "Fly" LIVE "Turn"</p> <p>WXEG/Dayton, OH PD: Jeff Stevens MD: Allen Rantz 4 LIVE "Turn" LOCAL H "Vedder" ECHO & THE BUNNYMEN "Want" REEL BIG FISH "Sell"</p> <p>WKRO/Daytona Beach, FL PD: Taff Moore 2 MANBREAK "Ready" 2 LOCAL H "Vedder" 2 ECHO & THE BUNNYMEN "Want"</p> <p>KKOM/Des Moines, IA PD: J. Michael McKay MD: Sophia John 13 BLUES TRAVELER "Carolina" DEL AMITRI "Where" CAKE "Sinatra"</p> <p>CIMX/Detroit, MI Program Mgr: Murray Brookshaw PD/MD: Vince Cannova MXPX "Chick" TRAGICALLY HIP "Century"</p> <p>WHYT/Detroit, MI PD: Garatt Michaels MD: Alex Tear No Adds</p> <p>KNRQ/Eugene, OR PD: Stu Allen REEL BIG FISH "Sell"</p> <p>KFGX/Fargo, ND PD: Jay Thomas UGLY AMERICANS "White"</p> <p>KFRR/Fresno, CA PD: Don O'Neal OMC "Bizarre" SHAWN COLVIN "Sunny" PAULA COLE "Cowboys"</p> <p>WEJE/Ft. Wayne, IN DM: Sean Smyth Co-APD: Weasel Co-APD: Jamie Marchiori No Adds</p> <p>WGRO/Grand Rapids, MI PD: Allan Fee MD: Margot Smith LIVE "Turn" BLUES TRAVELER "Carolina" FAITH NO MORE "Cup"</p> <p>WXNR/Greenville, NC PD: Jay Lopez MD: Neal Douhne 14 BLUES TRAVELER "Carolina" 8 INOIGO GIRLS "Shame" 7 FUN LOVIN' CRIMINALS "King"</p> <p>WQXA/Harrisburg, PA PD: John Moschitta MD: Scott McFadden 5 BLUES TRAVELER "Carolina" 2 LOCAL H "Vedder" 1 FAITH NO MORE "Cup" 1 CHEMICAL BROTHERS "Block" 1 SNEAKER PIMPS "6" LIVE "Turn" CAKE "Sinatra" DEL AMITRI "Where" MANBREAK "Ready"</p> <p>WMRQ/Hartford, CT PD: Jay Beau Jones MD: Dave Hill 25 TONIC "Covid" 7 COUNTING CROWS "Daylight" 2 DAVE MATTHEWS BAND "Tripping" LOCAL H "Vedder" LIVE "Turn" SNEAKER PIMPS "6" OMC "Bizarre"</p>	<p>KPOI/Honolulu, HI PD: Brock Whaley MD: Nikki Basque COLLECTIVE SOUL "Listen" SAVE FERRIS "World"</p> <p>KTBZ/Houston, TX PD: Cruze APD: Steve Robison MD: David Sadol 3 CHEMICAL BROTHERS "Block" 1 ECHO & THE BUNNYMEN "Want" LIVE "Turn" MICHAEL PENN "Try"</p> <p>WRZX/Indianapolis, IN PD: Scott Jameson MD: Michael Young MANSUN "Wide" BLUES TRAVELER "Carolina" LIVE "Turn"</p> <p>WPLA/Jacksonville, FL PD: Jim Randall APD: Beaner MD: Greg Brady NIXONS "Baton" COLLECTIVE SOUL "Listen"</p> <p>KCHZ/Kansas City, MO PD: Frank Copsidas APD: Todd Haller MD: Drew Bennett DEL AMITRI "Where" SUGAR RAY "Fly"</p> <p>KISF/Kansas City, MO PD: Jon Anthony MD: Jason Justice 11 FOLK IMPLOSION "Insinuation" DAVE MATTHEWS BAND "Tripping" SNEAKER PIMPS "6"</p> <p>KLZR/Kansas City, MO PD: Roger The Dodger MD: Bob Osburn PENNYWISE "What" LOCAL H "Vedder" SUGAR RAY "Fly" SAVE FERRIS "World" LUSK "Backworlds" MANBREAK "Ready"</p> <p>WWOX/Lansing, MI PD: Chris Brunt MD: Jacent Jackson U2 "Earth" LOCAL H "Vedder"</p> <p>KEDG/Las Vegas, NV PD: John Griffin MD: Freddy Snakeskin MONACO "Want" ECHO & THE BUNNYMEN "Want"</p> <p>KXTE/Las Vegas, NV PD: Mike Stern MD: Chris Ripley METALLICA "Bleeding"</p> <p>WXZZ/Lexington, KY PD: Dennis Dillon MD: Brad Hart No Adds</p> <p>WLIR/Long Island, NY PD: Jeff Levine APD: Gary Cee MD: Lynda Lopez COLLECTIVE SOUL "Listen" LIVE "Turn" DEL AMITRI "Where"</p> <p>KROQ/Los Angeles, CA VP/Prog.: Kevin Weatherly APD: Gene Sandbloom MD: Lisa Worden 3 MATCHBOX 20 "Push" PRODIGY "Breathe" RUCK-O-NINE "Town"</p> <p>WMAD/Madison, WI PD: Pat Frawley APD/MD: Trevor Scott LOCAL H "Vedder" BLUES TRAVELER "Carolina" LIVE "Turn" DEL AMITRI "Where"</p> <p>WRXQ/Memphis, TN PD/MD: Tony Williams 5 INOIGO GIRLS "Shame" NIXONS "Baton"</p> <p>WLUM/Milwaukee, WI PD: Tommy Wilde APD: Chuck Summers MD: Zerrin Bulut 20 LIVE "Turn" MANBREAK "Ready" LOCAL H "Vedder"</p>	<p>KEGE/Minneapolis, MN PD: John Lassman MD: Mike Hanson 18 U2 "Earth" 14 FAITH NO MORE "Cup" LOCAL H "Vedder"</p> <p>WHTG/Monmouth-Ocean, NJ PD: T.J. Bryan MD: Shelley Miller No Adds</p> <p>WKOF/Nashville, TN PD: Kidd Redd MD: Sheri Sexton NIXONS "Baton"</p> <p>WRLG/Nashville, TN OM: John Lenac PD: Julie Forman MD: Jason Moon 15 BLUES TRAVELER "Carolina" 10 PRIMUS "Shake" 7 CAROIGANS "Carnival" GUSGUS "Believe" WORLD PARTY "Time"</p> <p>KKNO/New Orleans, LA PD: Vince Richards MD: Rod Ryan No Adds</p> <p>WXRK/New York, NY PD: Steve Kingston APD/MD: Alexa Tobin 5 FOO FIGHTERS "Johnny" 4 LUSCIOUS JACKSON "Under" 3 FAITH NO MORE "Cup" BLUES TRAVELER "Carolina" PRODIGY "Breathe"</p> <p>WROX/Norfolk, VA PD: Perry Stone APD/MD: Al Mitchell No Adds</p> <p>KQRX/Odessa, TX PD: Frank Hall MD: Shaun Slaughter LOCAL H "Vedder" JEREMY TOBACK "California" MICHAEL PENN "Try" SAVE FERRIS "World"</p> <p>KGOE/Omaha, NE PD: Lynn Barstow MD: Scott Papek 7 BLUES TRAVELER "Carolina" FAITH NO MORE "Cup" LIVE "Turn"</p> <p>KNRX/Oklahoma City, OK PD: Mike McCoy MD: Geno Pearson LIVE "Turn" LOCAL H "Vedder" SUBLIME "Wrong" MANBREAK "Ready" MICHAEL PENN "Try"</p> <p>WPLY/Philadelphia, PA PD: Jim McGuinn APD: Doug Kubinski MD: Preston Eliot 9 BLUES TRAVELER "Carolina"</p> <p>KZON/Phoenix, AZ PD: Paul Peterson OFFSPRING "Gone" VERUCA SALT "Volcano"</p> <p>WXOX/Pittsburgh, PA PD: Ali Castellini MD: Lenny Diana 13 ARTIFICIAL JOY CLUB "Sick" THAT DOG "Never" DAVE MATTHEWS BAND "Tripping" SUGAR RAY "Fly"</p> <p>WCYY/Portland, ME PD: Herb Ivy MD: Brian James SHERYL CROW "Change" OUR LADY PEACE "Superman's" LUSK "Backworlds" LOCAL H "Vedder"</p> <p>KNRK/Portland, OR PD: Mark Hamilton No Adds</p> <p>WOST/Poughkeepsie, NY PD/MD: Nic Harcourt OM: Jimmy Buff APD: Dave Doud 14 LIVE "Turn" 4 BETH ORTON "Live" 2 BEN HARPER "Faded" 2 ARTIFICIAL JOY CLUB "Sick" 2 MANSUN "Wide"</p>	<p>WBRU/Providence, RI PD: Tim Schiavelli MD: Matt Maloney 9 LIVE "Turn" BLUES TRAVELER "Carolina"</p> <p>WOGF/Providence, RI PD/MD: Brent Petersen APD: John Allers 21 LIVE "Turn" 18 BLUES TRAVELER "Carolina" 1 LOCAL H "Vedder" BLUR "Song" FAITH NO MORE "Cup"</p> <p>KORB/Quad Cities, IA PD: Steve Gunner DEL AMITRI "Where" LIGHTNING SEEDS "Showed" JEREMY TOBACK "California"</p> <p>KRZQ/Reno, NV PD: Rob "Blaze" Brooks APD: Smilin' Marty MD: Heather Pierce 11 SUGAR RAY "Fly" SUBLIME "Wrong" CUNNINGHAMS "Bottle" OFFSPRING "Meaning"</p> <p>WBZU/Richmond, VA PD: J.J. Quest MD: Mike Scott 22 SQUIRREL NUT ZIPPERS "Hell" 19 BLUES TRAVELER "Carolina" SHERYL CROW "Change" MANBREAK "Ready" LOCAL H "Vedder" DEL AMITRI "Where"</p> <p>KCXX/Riverside, CA OM/PD: Dwight Arnold APD: John DeSantis MD: Lisa Axe 9 SMASHING PUMPKINS "End" 1 SUMMERCAMP "Drawer" 1 SUPERGRASS "Cheapskate"</p> <p>WNVE/Rochester, NY PD/MD: Erick Anderson 5 BLUES TRAVELER "Carolina" PRODIGY "Breathe" TOAD THE WET... "Come" OUR LADY PEACE "Clumsy"</p> <p>KWOOD/Sacramento, CA PD: Ron Bunce MD: Boomer Barbosa 2 LOCAL H "Vedder" 2 THIRO EYE BLIND "Graduate"</p> <p>KPNT/St. Louis, MO PD: Alex Luke MD: Adam Potts LOCAL H "Vedder" SUMMERCAMP "Drawer" WEEZER "Triangle"</p> <p>WOSC/Salisbury-Ocean City, MO DM: Jim Hays PD: T.J. Roberts MD: Paula Sangeleer 11 K'S CHOICE "Addict" 2 LOCAL H "Vedder"</p> <p>KXRK/Salt Lake City, UT VP/Ops. & Prog.: Mike Summers MD: Sean Ziebarth 23 COOL FOR AUGUST "Here" 14 ABRA MOORE "Clover" 14 COLLECTIVE SOUL "Listen" 14 MICHAEL PENN "Try" 11 SUMMERCAMP "Drawer" 5 LOCAL H "Vedder"</p> <p>XHRM/San Diego, CA MD: Brynn Capella 1 SUGAR RAY "Fly" 1 MANSUN "Wide" 1 BUCK-O-NINE "Town" 1 MATCHBOX 20 "Push" 1 THAT DOG "Never"</p> <p>XTRA/San Diego, CA PD: Bryan Schock MD: Chris Muckley 9 SUGAR RAY "Fly" SOUL COUGHING "Serve" THIRO EYE BLIND "Losing"</p> <p>KITS/San Francisco, CA VP/Programming: Richard Sands APD: Roland West MD: Aaron Azeisen 7 COWARD "Care" 5 SEAHORSES "Law" ECHO & THE BUNNYMEN "Want"</p> <p>KSLY/San Luis Obispo, CA PD: Dave Christopher MD: Adam Burnes 24 WALLFLOWERS "Difference" 16 SHERYL CROW "Change" 11 SMASHING PUMPKINS "End"</p>	<p>KHTY/Santa Barbara, CA Co-PD: Samantha Mattern Co-PD: Deanne Saffren 13 SUBLIME "Wrong" ECHO & THE BUNNYMEN "Want" SUPERGRASS "Cheapskate" LORI CARSON "Got" CUNNINGHAMS "Bottle"</p> <p>KJEE/Santa Barbara, CA GM/PD: Eddie Gutierrez APD: John Schroter 2 ABRA MOORE "Clover" 2 SOULS "Cello" 1 MXPX "Chick" LIVE "Turn"</p> <p>KNOD/Seattle, WA PD: Phil Manning MD: Kim Monroe No Adds</p> <p>WHMP/Springfield, MA PD: Adam Wright MD: Nick Danier LIVE "Turn" ABRA MOORE "Clover" MONACO "Want" NIXONS "Baton"</p> <p>KTOZ/Springfield, MO PD: Melody Lee MD: Sheli Scott THAT DOG "Never" COWBOY MOUTH "Jenny" BLUES TRAVELER "Carolina"</p> <p>WKRL/Syracuse, NY PD: Mimi Griswold APD: Scorsh SPACE "Neighbour" JEREMY TOBACK "California" LOCAL H "Vedder"</p> <p>WXSX/Tallahassee, FL OM: Denny Alexander PD: Rick Schmidt APD: Evan Delaney MD: Chaz 6 SHERYL CROW "Change" 4 WALLFLOWERS "Difference" FAITH NO MORE "Cup"</p> <p>KFMA/Tucson, AZ PD: Suzie Dunn No Adds</p> <p>KMYZ/Tulsa, OK PD: Paul Kriegler MD: Jane Shasserer 6 BLUES TRAVELER "Carolina" 3 OUR LADY PEACE "Superman's" REEL BIG FISH "Sell"</p> <p>WHFS/Washington, DC PD: Robert Benjamin APD: Bob Waugh MD: Pat Ferrise No Adds</p>
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99 Total Reporters
 99 Current Reporters
 89 Current Playlists

Reported Frozen Playlist (6):
 WNNX/Atlanta, GA
 KQXR/Boise, ID
 WEND/Charlotte, NC
 KTCL/Denver, CO
 KEDJ/Phoenix, AZ
 KOME/San Jose, CA

Did Not Report, Playlist Frozen (4):
 WEQX/Albany, VT
 WEDG/Bufalo, NY
 WNFZ/Knoxville, TN
 WPBZ/West Palm Beach, FL

SLUSH

"So Volatile"

Add Date: June 2

<http://discoveryrec.com>

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ALTERNATIVE PLAYLISTS

May 30, 1997 R&R • 113

B

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #1
WXRK/New York
(212) 314-9230
Kingston/Tobin

PLAYS
3W 2W LW TW
33 39 37 37 OFFSPRING/Gone Away
37 37 26 36 WALLFLOWERS/One Headlight
25 25 26 35 DEPECHE MODE/It's No Good
37 36 37 34 SOUNDGARDEN/Blow Up
26 28 23 29 FOO FIGHTERS/Monkey Wrench
39 36 36 28 SUBLIME/Santeria
30 32 27 28 MIGHTY MIGHTY BT/The Impression
32 30 30 27 BLUR/Song 2
34 28 28 27 SQUIRREL NUT ZIPPERS/Hell
26 28 28 26 THIRD EYE BLIND/Semi-Charmed Life
30 30 29 26 VERVE PIPE/The Freshmen
5 16 26 25 LIVE/Turn My Head
1 5 16 25 SUBLIME/The Wrong Way
12 8 13 25 BUSH/Cold Contagious
32 32 29 24 BUSH/Greedy Fly
25 17 29 24 U2/Staring At The Sun
28 26 30 23 LUSCIOUS JACKSON/Naked Eye
15 19 16 23 WALLFLOWERS/The Difference
- 16 21 20 TOAD/The Wet
25 20 19 18 SOUNDGARDEN/Rhinoceros
38 38 37 16 SMASHING PUMPKINS/Eye
20 17 15 16 DAVE MATTHEWS BAND/Crash Into Me
14 10 15 15 MATCHBOX 20/Push
12 9 8 15 MATTHEW SWEET/Where You Get Love
6 11 16 14 TOAD THE WET /Come Down
14 7 14 14 TONIC/If You Could Only
14 15 14 14 K'S CHOICE/Not An Addict
9 11 14 14 CHEMICAL BROTHERS/Block Rockin' Beats
- 12 13 SUMMERCAMP/Drawer

MARKET #2
KROQ/Los Angeles
(818) 567-1067
Weatherly/Sandblom/Worden

PLAYS
3W 2W LW TW
33 37 40 27 MIGHTY MIGHTY BT/The Impression
27 36 37 27 SNEAKER PIMPS/Underground
- 12 26 26 SMASHING PUMPKINS/The End Is
28 24 26 26 NO DOUBT/Sunday Morning
36 38 37 24 SUBLIME/The Wrong Way
23 20 19 23 JAMIROQUAI/Virtual Insanity
26 24 27 21 THIRD EYE BLIND/Semi-Charmed Life
34 29 36 20 REEL BIG FISH/Sell Out
16 25 24 20 THIRD EYE BLIND/Graduate
35 25 21 20 DEPECHE MODE/It's No Good
17 31 34 19 LIVE/Turn My Head
- 22 18 THAT DOG/Never Say Never
19 14 18 17 FIONA APPLE/Sleep To Dream
- 7 23 16 SUMMERCAMP/Drawer
- 17 27 14 MONACO/What Do You Want
21 22 25 13 NO DOUBT/Sunday Morning
39 39 37 33 SMASHING PUMPKINS/Eye
11 8 16 12 BUSH/Cold Contagious
32 24 16 12 OFFSPRING/Gone Away
- 16 12 MANSION/Wide Open Space
17 12 16 9 BLUR/Song 2
- 10 9 LUSCIOUS JACKSON/Under Your Skin
13 10 10 9 MEREDITH BROOKS/Bitch
22 17 13 8 SAVE FERRIS/The World Is New
10 10 12 7 CHEMICAL BROTHERS/Block Rockin' Beats
11 6 5 6 TOAD THE WET /Come Down
7 17 10 10 OFFSPRING/The Meaning Of Life
5 7 5 5 TONIC/If You Could Only
7 5 5 5 COUNTING CROWS/Daylight Fading
11 12 8 5 WALLFLOWERS/The Difference

MARKET #3
Q101
WKQX/Chicago
(312) 527-8348
Shuminas

PLAYS
3W 2W LW TW
38 30 40 40 VERUCA SALTO/Volcano Girls
38 38 32 38 MIGHTY MIGHTY BT/The Impression
17 19 26 38 UNDERWORLD/Born Slippy
33 28 29 37 BLUR/Song 2
30 29 41 34 MEREDITH BROOKS/Bitch
35 35 37 33 DAVE MATTHEWS BAND/Crash Into Me
20 22 26 32 BUSH/Cold Contagious
17 24 26 32 THIRD EYE BLIND/Semi-Charmed Life
24 34 32 31 WALLFLOWERS/The Difference
31 36 32 28 SMASHING PUMPKINS/Eye
22 23 26 28 JAMIROQUAI/Virtual Insanity
- 9 27 MONACO/What Do You Want
27 25 27 26 SNEAKER PIMPS/Underground
26 27 26 LUSCIOUS JACKSON/Naked Eye
14 15 16 25 TONIC/If You Could Only
24 26 27 25 NO DOUBT/Sunday Morning
35 26 24 24 K'S CHOICE/Not An Addict
23 35 30 24 DEPECHE MODE/It's No Good
- 18 20 MATCHBOX 20/Push
20 19 18 20 FOO FIGHTERS/Monkey Wrench
- 10 19 SMASHING PUMPKINS/The End Is
- 16 19 LIVE/Turn My Head
14 16 14 18 COUNTING CROWS/Daylight Fading
- 17 16 18 SOULS/Cella (Where You)
31 29 30 16 BECK/The New Pollution
15 17 17 15 FRASURE/In My Arms
20 17 18 15 DAFT PUNK/Da Funk
12 13 14 14 CHEMICAL BROTHERS/Block Rockin' Beats
17 23 14 TOAD THE WET /Come Down
28 20 22 11 OFFSPRING/Gone Away

MARKET #4
LIVE 105
KITS/San Francisco
(415) 512-1053
Sands/West/Axelsen

PLAYS
3W 2W LW TW
28 23 32 38 DEPECHE MODE/It's No Good
9 25 28 35 THIRD EYE BLIND/Semi-Charmed Life
17 26 32 34 LIGHTNING SEEDS/You Shove Me
11 30 31 34 LIVE/Turn My Head
32 22 21 32 SQUIRREL NUT ZIPPERS/Hell
25 14 15 30 MIGHTY MIGHTY BT/The Impression
- 28 28 SMASHING PUMPKINS/The End Is
22 13 6 27 SUBLIME/The Wrong Way
20 32 32 26 FOO FIGHTERS/Monkey Wrench
15 20 22 20 REEL BIG FISH/Sell Out
- 18 20 SUMMERCAMP/Drawer
13 18 26 19 BLUR/Song 2
11 8 16 19 MONACO/What Do You Want
- 9 17 SHAWN COLVIN/Sunny Came Home
- 18 17 LUSCIOUS JACKSON/Under Your Skin
- 17 17 SUPERGRASS/Cheapskate
30 14 19 16 FIONA APPLE/Sleep To Dream
28 28 23 15 VERVE PIPE/The Freshmen
31 32 29 15 BECK/The New Pollution
- 8 15 LONDON SUEDE/Beautiful Ones
- 14 14 TONIC/If You Could Only
15 18 19 14 THAT DOG/Never Say Never
7 10 11 14 MATTHEW SWEET/Where You Get Love
15 17 14 WALLFLOWERS/The Difference
12 19 15 14 SNEAKER PIMPS/Underground
12 18 13 13 TOAD THE WET /Come Down
23 12 16 13 WHITE TOWN/Your Woman
9 9 6 13 CHEMICAL BROTHERS/Block Rockin' Beats
24 23 12 MARCY PLAYGROUND/Sex And Candy
16 20 15 11 NO DOUBT/Sunday Morning

MARKET #5
Y100
WPLY/Philadelphia
(610) 565-8900
McGinnis/Kubirnski/Elliott

PLAYS
3W 2W LW TW
44 44 44 46 THIRD EYE BLIND/Semi-Charmed Life
43 44 44 44 SUBLIME/Santeria
41 44 44 44 WHITE TOWN/Your Woman
31 30 41 43 BECK/The New Pollution
19 36 37 42 PAULA COLLE/Where Have All...
40 37 41 41 VERVE PIPE/The Freshmen
- 24 28 41 SHERYL CROW/A Change Would Do
33 43 30 31 SQUIRREL NUT ZIPPERS/Hell
- 15 29 28 WALLFLOWERS/The Difference
29 27 28 28 MATTHEW SWEET/Where You Get Love
25 29 28 28 TOAD THE WET /Come Down
23 20 25 28 MATCHBOX 20/Push
19 20 26 27 MIGHTY MIGHTY BT/The Impression
28 27 25 27 COUNTING CROWS/Daylight Fading
26 30 20 27 DEPECHE MODE/It's No Good
26 28 26 26 MEREDITH BROOKS/Bitch
26 28 26 26 VERUCA SALTO/Volcano Girls
12 20 23 24 TONIC/If You Could Only
- 13 23 SMASHING PUMPKINS/The End Is
22 19 24 21 INDIGO GIRLS/Shame On You
14 15 19 20 REEL BIG FISH/Sell Out
13 14 16 20 FIONA APPLE/Sleep To Dream
- 15 20 DAVE MATTHEWS BAND/Tripping Billies
- 19 19 SNEAKER PIMPS/Underground
9 10 14 19 CHEAP TRICK/Say Goodbye
28 19 18 18 K'S CHOICE/Not An Addict
20 17 20 18 OFFSPRING/Don't
15 16 13 16 LUSCIOUS JACKSON/Under Your Skin
10 14 15 16 BUSH/Cold Contagious
12 10 12 15 FOO FIGHTERS/Monkey Wrench

MARKET #6
89X
CIMX/Detroit
(313) 961-9811
Brookshaw/Cannova

PLAYS
3W 2W LW TW
29 29 34 54 STONE TEMPLE PILOTS/Tumble In The Rough
56 52 50 52 MIGHTY MIGHTY BT/The Impression
47 47 50 33 BLUR/Song 2
41 32 51 41 OFFSPRING/Gone Away
16 23 55 49 NO DOUBT/Sunday Morning
25 48 48 48 SMASHING PUMPKINS/The End Is
37 51 51 47 BECK/The New Pollution
50 50 51 38 FOO FIGHTERS/Monkey Wrench
30 27 28 37 OUR LADY PEACE/Superman's Dead
43 35 41 35 SQUIRREL NUT ZIPPERS/Hell
- 47 39 35 TREBLE CHARGER/Friend Of Mine
38 43 35 DELIRIUM/Silence
44 44 46 31 OUR LADY PEACE/Clumsy
- - 31 SUBLIME/The Wrong Way
- - 13 U2/Last Night On Earth
52 50 52 29 WALLFLOWERS/The Difference
43 27 30 28 MATCHBOX 20/Push
49 39 29 27 FIONA APPLE/Sleep To Dream
36 31 29 26 RUSTY/Empty Cell
56 46 31 24 LIVE/Freaks
3 16 17 22 THIRD EYE BLIND/Semi-Charmed Life
36 29 17 21 K'S CHOICE/Not An Addict
- - 10 21 SUMMERCAMP/Drawer
- 16 25 18 LUSCIOUS JACKSON/Under Your Skin
18 19 11 16 SLODANTE/Good In Eyetime
26 27 19 13 DEPECHE MODE/It's No Good
13 19 17 12 JAMIROQUAI/Virtual Insanity
- - 11 DEL AMIRI/Not Where It's At
30 27 23 11 BUSH/Cold Contagious
- 5 7 7 PULSARS/Tunnel Song

MARKET #7
WHYY/Detroit
(313) 871-3030
Michaels/Tear

PLAYS
3W 2W LW TW
49 46 45 33 DAVE MATTHEWS BAND/Crash Into Me
50 36 48 33 WHITE TOWN/Your Woman
47 47 50 33 DUNCAN SHEIK/Barely Breathing
47 46 48 28 WALLFLOWERS/One Headlight
47 48 47 28 VERVE PIPE/The Freshmen
47 48 45 27 JEWEL/You Were Meant...
18 15 20 26 MATCHBOX 20/Push
38 45 48 25 PAULA COLLE/Where Have All...
26 24 24 21 SAVAGE GARDEN/What You
15 17 21 20 SQUIRREL NUT ZIPPERS/Hell
28 28 27 20 COLLECTIVE SOUL/Precious Declaration
29 31 27 20 LUSCIOUS JACKSON/Naked Eye
20 30 32 19 MIGHTY MIGHTY BT/The Impression
26 29 28 18 INXS/Elegantly Wasted
27 28 26 18 TONIC/If You Could Only
41 45 30 17 SHAWN COLVIN/Sunny Came Home
25 31 27 17 BETTER THAN EZRA/Long Lost
20 26 22 16 U2/Staring At The Sun
31 34 30 16 SHERYL CROW/Everyday Is
23 25 24 16 DEPECHE MODE/It's No Good
20 29 27 15 COWBOY MOUTH/Jenny Says
13 12 23 15 FIONA APPLE/Sleep To Dream
29 26 29 15 BARENAKED LADIES/The Old Apartment
24 29 28 15 THIRD EYE BLIND/Semi-Charmed Life
28 28 15 TORI AMOS/Silent All These
10 13 18 14 INDIGO GIRLS/Shame On You
- - 10 ENGLISH BEAT/Mirror In
21 19 21 14 MATTHEW SWEET/Where You Get Love
- 7 12 13 ECHO & THE BUNNYMEN/What To Be
20 20 20 12 TOAD THE WET /Come Down

MARKET #8
KDGE/Dallas
(972) 770-7777
Folger/Smith/Peet

PLAYS
3W 2W LW TW
32 51 49 43 DAVE MATTHEWS BAND/Crash Into Me
19 23 38 42 SQUIRREL NUT ZIPPERS/Hell
52 48 44 41 VERVE PIPE/The Freshmen
34 32 27 39 K'S CHOICE/Not An Addict
47 55 26 38 MCH/How Bizarre
- 11 32 SMASHING PUMPKINS/The End Is
27 34 40 31 THIRD EYE BLIND/Semi-Charmed Life
30 29 30 29 BECK/The New Pollution
12 14 21 28 MIGHTY MIGHTY BT/The Impression
28 25 25 27 SMASHING PUMPKINS/Eye
15 14 19 20 WALLFLOWERS/The Difference
11 20 20 25 U2/Staring At The Sun
27 28 24 24 MATCHBOX 20/Push
18 14 26 24 LIVE/Freaks
42 21 24 21 DUNCAN SHEIK/Barely Breathing
E 15 20 20 BLUR/Song 2
10 10 20 19 BUSH/Cold Contagious
12 16 19 19 NO DOUBT/Sunday Morning
10 22 18 18 TONIC/If You Could Only
19 15 19 18 THAT DOG/Never Say Never
10 24 25 17 CAMUS/J Who
13 18 13 17 TOAD THE WET /Come Down
- 16 17 COLLECTIVE SOUL/Listen
- 14 16 SNEAKER PIMPS/Underground
15 26 16 16 DEPECHE MODE/It's No Good
- 15 14 SHERYL CROW/A Change Would Do
23 13 14 13 ABRA MOORE/Four Leaf Clover
17 19 14 13 MONACO/What Do You Want
14 14 13 13 GRAND STREET CRYERS/You Win Again
18 11 6 11 INXS/Elegantly Wasted

MARKET #9
WHFS/Washington
(301) 306-0991
Benjamin/Waugh/Ferrise

PLAYS
3W 2W LW TW
25 25 35 35 BECK/The New Pollution
- 25 25 35 ECHO & THE BUNNYMEN/What To Be
- 25 25 35 JAMIROQUAI/Virtual Insanity
35 35 35 35 MIGHTY MIGHTY BT/The Impression
35 35 35 35 SMASHING PUMPKINS/Eye
- 25 25 35 SUBLIME/The Wrong Way
35 35 35 35 THIRD EYE BLIND/Semi-Charmed Life
35 35 35 35 U2/Staring At The Sun
25 25 25 25 BUSH/Greedy Fly
15 25 25 25 COLLECTIVE SOUL/Listen
35 35 35 25 DAVE MATTHEWS BAND/Crash Into Me
15 25 25 25 DAVE MATTHEWS BAND/Tripping Billies
35 35 35 25 DEPECHE MODE/It's No Good
25 25 25 25 FOO FIGHTERS/Monkey Wrench
25 25 25 25 K'S CHOICE/Not An Addict
- 25 25 25 LIVE/Turn My Head
25 25 25 25 REEL BIG FISH/Sell Out
25 25 25 25 SHAWN COLVIN/Sunny Came Home
- 25 25 25 SMASHING PUMPKINS/The End Is
25 25 25 25 SQUIRREL NUT ZIPPERS/Hell
35 35 35 25 SUBLIME/Santeria
- 15 25 25 SUMMERCAMP/Drawer
15 15 25 25 THAT DOG/Never Say Never
25 25 25 25 TOAD THE WET /Come Down
- 15 25 25 TONIC/If You Could Only
25 25 25 25 VERVE PIPE/The Freshmen
25 25 25 25 WALLFLOWERS/One Headlight
25 15 15 15 BLUR/Song 2
25 25 25 15 BUSH/Cold Contagious

MARKET #10
BUZZ
KTBB/Houston
(713) 961-1000
Cruze/Sadof

PLAYS
3W 2W LW TW
20 31 35 38 VERVE PIPE/The Freshmen
19 34 48 37 BLUR/Song 2
40 39 35 33 DEPECHE MODE/It's No Good
21 20 31 32 THIRD EYE BLIND/Semi-Charmed Life
21 22 32 30 MIGHTY MIGHTY BT/The Impression
21 27 27 27 LIVE/Freaks
21 21 21 27 TONIC/If You Could Only
38 41 36 24 SMASHING PUMPKINS/Eye
18 18 13 23 FOO FIGHTERS/Monkey Wrench
41 41 39 22 MATCHBOX 20/Push
20 23 22 22 CRIBIT/Minute (Baby)
29 21 32 22 U2/Staring At The Sun
15 17 22 22 SQUIRREL NUT ZIPPERS/Hell
38 29 21 22 MEREDITH BROOKS/Bitch
11 17 21 22 OUR LADY PEACE/Superman's Dead
43 37 32 21 K'S CHOICE/Not An Addict
19 20 20 21 LINDA PERRY/Feel Me U...
20 21 21 20 BECK/The New Pollution
20 21 21 20 TOAD THE WET /Come Down
20 19 21 20 SNEAKER PIMPS/Underground
12 16 20 20 ABRA MOORE/Four Leaf Clover
12 10 20 20 BUSH/Cold Contagious
- 16 20 20 SMASHING PUMPKINS/The End Is
32 30 19 19 INXS/Elegantly Wasted
21 11 14 19 COLLECTIVE SOUL/Listen
- 11 17 THAT DOG/Never Say Never
20 19 14 16 COWBOY MOUTH/Jenny Says
4 12 16 15 WALLFLOWERS/The Difference
1E 18 15 15 VERUCA SALTO/Volcano Girl
12 17 16 15 OFFSPRING/Gone Away

MARKET #11
WBCN
104.1FM
WBCN/Boston
(617) 266-1111
Oedipus/Strick/Alan

PLAYS
3W 2W LW TW
38 39 37 37 MIGHTY MIGHTY BT/The Impression
- 17 35 SMASHING PUMPKINS/The End Is
38 36 35 35 VERVE PIPE/The Freshmen
28 25 33 31 FOO FIGHTERS/Monkey Wrench
24 27 30 30 K'S CHOICE/Not An Addict
- 20 26 28 SQUIRREL NUT ZIPPERS/Hell
- 13 24 26 WALLFLOWERS/The Difference
37 37 39 26 FIONA APPLE/Sleep To Dream
14 25 28 24 MATCHBOX 20/Push
21 32 32 22 THIRD EYE BLIND/Semi-Charmed Life
35 22 20 20 PORNO FOR PYROS/Hard Charger
- 13 19 ECHO & THE BUNNYMEN/What To Be
17 18 18 19 CHEMICAL BROTHERS/Block Rockin' Beats
17 19 15 18 TOAD THE WET /Come Down
9 21 27 17 COUNTING CROWS/Daylight Fading
18 17 17 16 TONIC/If You Could Only
18 19 17 16 OFFSPRING/Gone Away
- 9 15 FAITH NO MORE/Last Cup Of Sorrow
17 15 17 15 WHITE TOWN/Your Woman
30 17 15 15 MATTHEW SWEET/Where You Get Love
9 11 12 15 SUPERGRASS/Cheapskate
20 20 21 15 BLUR/Song 2
16 18 18 15 LIVE/Freaks
7 17 15 15 VERUCA SALTO/Volcano Girls
7 9 12 15 ABRA MOORE/Four Leaf Clover
12 15 14 14 SNEAKER PIMPS/Underground
27 21 17 14 DEPECHE MODE/It's No Good
- 9 12 14 DAVE MATTHEWS BAND/Tripping Billies
13 12 9 12 COOL FOR AUGUST/Don't Wanna Be Here

MARKET #12
WFNX/Boston
(617) 595-6200
Glasser/Gail

PLAYS
3W 2W LW TW
13 27 27 28 CHEMICAL BROTHERS/Block Rockin' Beats
28 34 34 27 FOO FIGHTERS/Monkey Wrench
31 33 33 27 LIVE/Freaks
21 27 27 26 JAMIROQUAI/Virtual Insanity
18 23 23 25 MOKDOK/For Me
28 29 29 24 DEPECHE MODE/It's No Good
28 31 31 24 BEN FOLDS FIVE/Battle Of Who
31 32 32 23 SMASHING PUMPKINS/Eye
31 31 31 22 REEL BIG FISH/Sell Out
- 12 19 SUPERGRASS/Cheapskate
18 23 23 17 MATTHEW SWEET/Where You Get Love
20 21 21 16 FOLK IMPLOSION/Insurrection
- 12 16 SUBLIME/The Wrong Way
17 22 22 15 BECK/The New Pollution
22 20 20 15 BLOODHOUND GANG/Who's Everybody
29 31 31 15 THIRD EYE BLIND/Semi-Charmed Life
20 21 21 15 OFFSPRING/Gone Away
20 20 20 14 MEREDITH BROOKS/Bitch
19 18 14 14 WHITE TOWN/Your Woman
11 14 14 THAT DOG/Never Say Never
21 21 21 14 NERE HERDERS/No God
- 14 SMASHING PUMPKINS/The End Is
18 20 20 13 VERUCA SALTO/Volcano Girls
- 13 MIGHTY MIGHTY BT/The Impression
24 21 21 13 MDRPHNE/Early To Bed
- 12 MANSION/Wide Open Space
13 12 12 12 FIONA APPLE/Sleep To Dream
- 12 SNEAKER PIMPS/Underground
6 12 12 12 SUMMERCAMP/Drawer
11 13 13 11 LUSCIOUS JACKSON/Under Your Skin

MARKET #13
THE end
107.7
KNDD/Seattle
(206) 622-3251
Manning/Mcrae

PLAYS
3W 2W LW TW
48 47 48 46 K'S CHOICE/Not An Addict
26 24 46 46 BLUR/Song 2
32 43 44 45 FOO FIGHTERS/Monkey Wrench
25 24 24 44 MIGHTY MIGHTY BT/The Impression
45 45 45 43 SNEAKER PIMPS/Eye
43 43 43 43 SMASHING PUMPKINS/Eye
24 20 23 42 WALLFLOWERS/The Difference
- 17 24 CUNNINGHAM/Bottle Rockets
- 5 16 24 SUPERGRASS/Cheapskate
25 24 26 23 THIRD EYE BLIND/Semi-Charmed Life
24 24 24 23 DEPECHE MODE/It's No Good
16 11 24 23 BETTER THAN EZRA/Long Lost
24 22 23 23 U2/Do You Feel Loved
26 21 23 23 TONIC/If You Could Only
11 11 23 23 MATCHBOX 20/Push
24 20 22 23 VERUCA SALTO/Volcano Girls
- 7 15 23 SOCIAL DISTORTION/Don't Drag Me Down
16 12 14 23 DAVE MATTHEWS BAND/Tripping Billies
- 12 22 LIVE/Turn My Head
16 15 17 18 THAT DOG/Never Say Never
- 6 18 MANBERG/Ready Or Not
22 23 17 17 SQUIRREL NUT ZIPPERS/Hell
- 5 19 17 BEN FOLDS FIVE/Battle Of Who
- 17 OFFSPRING/The Meaning Of Life
18 14 24 16 SUMMERCAMP/Drawer
14 11 17 16 LUSCIOUS JACKSON/Under Your Skin
7 17 12 16 MXPX/Chick Magnet
- 7 18 15 GUGGUS/Believe
- 15 SMASHING PUMPKINS/The End Is
17 15 14 13 TOAD THE WET /Come Down

MARKET #14
92.5
the Gas
XHRM/San Diego
(619) 336-4900
Capella

PLAYS
3W 2W LW TW
39 34 39 30 THIRD EYE BLIND/Semi-Charmed Life
34 36 37 27 DEPECHE MODE/It's No Good
- 6 32 27 ECHO & THE BUNNYMEN/What To Be
34 30 35 26 VERUCA SALTO/Volcano Girls
- 16 24 MONACO/What Do You Want
31 29 30 24 MATTHEW SWEET/Where You Get Love
37 38 32 23 TOAD THE WET /Come Down
30 26 30 23 REEL BIG FISH/Sell Out
37 35 38 23 SUBLIME/The Wrong Way
- 22 22 SMASHING PUMPKINS/The End Is...
39 35 35 22 CAKE/Frank Sinatra
17 19 29 21 LIVE/Freaks
28 29 30 21 JAMIROQUAI/Virtual Insanity
33 26 31 19 WALLFLOWERS/The Difference
33 33 29 19 COWBOY MOUTH/Jenny Says
25 28 33 19 MIGHTY MIGHTY BT/The Impression
- 17 26 DAVE MATTHEWS BAND/Tripping Billies
2 28 31 17 UB40/It's My Turn
38 36 29 17 SNEAKER PIMPS/Underground
6 12 14 19 TONIC/If You Could Only
23 17 18 15 INXS/Elegantly Wasted
19 14 20 14 K'S CHOICE/Not An Addict
10 11 13 14 BUCK-O-NINE/What Happened To
- 7 16 14 LUSCIOUS JACKSON/Under Your Skin
26 24 24 14 SHERYL CROW/A Change Would Do
17 16 19 14 SQUIRREL NUT ZIPPERS/Hell
- 1 16 14 SUMMERCAMP/Drawer
19 19 16 13 COUNTING CROWS/Daylight Fading
24 20 23 13 FRASURE/In My Arms

MARKET #15
91X
XTRA/San Diego
(619) 291-9191
Schack/Ruckley

PLAYS
3W 2W LW TW
17 17 33 BUCK-O-NINE/My Town
- 14 36 33 SPACE/Neighborhood
- 28 39 33 BOB DYLAN/Pinata
26 31 32 32 FOO FIGHTERS/Monkey Wrench
26 32 38 32 SMASHING PUMPKINS/Eye
26 31 31 31 OFFSPRING/Gone Away
25 34 31 31 SUBLIME/The Wrong Way
15 18 18 29 FOUNTAINS OF WAYNE/Sin To The Bottom
16 17 17 23 JEPPECHE MODE/It's No Good
16 18 17 23 BLOODHOUND GANG/Who's Everybody
14 18 10 20 STONE TEMPLE PILOT/Tumble In The Rough
15 17 17 20 SNEAKER PIMPS/Underground
- 7 14 19 ECHO & THE BUNNYMEN/What To Be
- 11 19 SUMMERCAMP/Drawer
13 15 11 19 GUGGUS/Believe
15 18 13 19 LUSCIOUS JACKSON/Under Your Skin
16 19 14 19 MARCY PLAYGROUND/Sex And Candy
28 31 18 18 MATTHEW SWEET/Where You Get Love
12 16 18 28 DESCENDENTS/When I Get Old
13 18 13 18 CAMEL/Not Sinatra
14 14 18 JAMIROQUAI/Virtual Insanity
- 15 17 SMASHING PUMPKINS/The End Is
15 18 17 17 ORBITAL/The Saint
13 17 18 17 REEL BIG FISH/Sell Out
- 15 17 LIGHTNING SEEDS/You Shove Me
13 13 15 16 NO DOUBT/Sunday Morning
12 17 13 16 BUSH/Cold Contagious
12 14 15 16 BLUR/Song 2
11 15 15 16 FIONA APPLE/Sleep To Dream
11 15 15 14 OFFSPRING/Choose

MARKET #16
WLR
92.7
WLR/Long Island
(516) 222-1103
Levine/Ceb/Lopez

PLAYS
3W 2W LW TW
44 42 44 40 WALLFLOWERS/One Headlight
43 48 44 40 PAULA COLLE/Where Have All...
42 41 43 38 JEWEL/You Were Meant...
42 39 43 35 U2/Staring At The Sun
28 25 25 26 WHITE TOWN/Your Woman
26 25 26 26 LUSCIOUS JACKSON/Naked Eye
28 25 26 26 INXS/Elegantly Wasted
26 24 27 25 MEREDITH BROOKS/Bitch
- 12 22 SHERYL CROW/A Change Would Do
23 25 24 24 THIRD EYE BLIND/Semi-Charmed Life
17 21 25 24 OMC/How Bizarre
24 24 26 23 SUBLIME/Santeria
23 23 25 23 DUNCAN SHEIK/Barely Breathing
23 24 23 23 DAVE MATTHEWS BAND/Crash Into Me
17 21 24 22 SHAWN COLVIN/Sunny Came Home
16 23 24 22 VERVE PIPE/The Freshmen
27 24 21 21 SAVAGE GARDEN/What You
7 9 19 19 WALLFLOWERS/The Difference
7 9 19 19 INDIGO GIRLS/Shame On You
19 21 21 18 FIONA APPLE/Sleep To Dream
15 17 22 18 DEPECHE MODE/It's No Good
9 17 18 18 COUNTING CROWS/Daylight Fading
- 18 18 MIGHTY MIGHTY BT/The Impression...
10 10 12 7 MATCHBOX 20/Push
5 9 7 7 K'S CHOICE/Not An Addict
- 10 11 7 TOAD THE WET /Come Down
- 9 8 7 SQUIRREL NUT ZIPPERS/Hell
9 8 10 7 TONIC/If You Could Only...
- 7 7 7 FORWARD/Don't Care
7 7 7 7 FRASURE/In My Arms

MARKET #17
93.7
KEGE/Minneapolis
(612) 545-5601
Lassman/Hanson

PLAYS
3W 2W LW TW
33 43 48 50 THIRD EYE BLIND/Semi-Charmed Life
45 45 48 50 VERVE PIPE/The Freshmen
45 30 40 45 TONIC/If You Could Only...
- 16 40 SMASHING PUMPKINS/The End Is
- 29 48 36 MIGHTY MIGHTY BT/The Impression
7 26 33 33 COWBOY MOUTH/Jenny Says
16 35 39 30 DAVE MATTHEWS BAND/Crash Into Me
11 23 19 29 K'S CHOICE/Not An Addict
17 29 30 29 COLLECTIVE SOUL/Listen
24 25 27 28 FOO FIGHTERS/Monkey Wrench
22 21 24 27 VERUCA SALTO/Volcano Girls
24 24 25 23 MATCHBOX 20/Push
20 21 27 27 NO DOUBT/Sunday Morning
13 21 23 26 BLUR/Song 2
- 21 24 LIVE/Turn My Head
23 22 27 23 OFFSPRING/Gone Away
18 22 22 23 MATCHBOX 20/Long Day
5 5 5 22 SNEAKER PIMPS/Underground
14 13 22 22 BECK/The New Pollution
11 12 13 20 BUSH/Cold Contagious
- 18 U2/Last Night On Earth
21 16 - 17 BUSH/Greedy Fly
16 5 20 15 REEL BIG FISH/Sell Out
- 14 FAITH NO MORE/Last Cup Of Sorrow
40 43 31 13 MEREDITH BROOKS/Bitch
14 16 22 11 WALLFLOWERS/The Difference
21 18 23 10 SHERYL CROW/A Change Would Do...
- 5 11 9 SOULS/Cella (Where You)
5 5 6 9 THAT DOG/Never Say Never
- 7 NIXONS/Baton Rouge

MARKET #18
101

ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #22: 107.9 The END Cleveland's Modern Rock WENZ/Cleveland (216) 861-0100

MARKET #24: 94.7 NRX Portland, OR KNRK/Portland, OR (503) 223-1441

MARKET #25: 97.1 WOXY Cincinnati WAOZ/Cincinnati (513) 621-9326

MARKET #25: 97.1 WOXY Cincinnati WOXY/Cincinnati (513) 523-4114

You're not Alternative until you "Sell Out" BEEL BIG FISH New at: WXEG, KMYZ, WNfz & KNRQ 100,000+scanned R&R Alternative #34 BDS 37*

MARKET #27: 95.5 WBRU Kansas City KCHZ/Kansas City (913) 696-3700

MARKET #27: 107.3 FM KANSAS CITY NEW ROCK KISF/Kansas City (816) 254-1073

MARKET #27: The Layer KLZR/Kansas City (913) 843-1320

MARKET #28: 106.5 KWDD Sacramento Bunce/Barbosa

MARKET #29: new rock 102.1 WLUM/Milwaukee Wibe/Bulot

MARKET #31: 95.5 WBRU Providence (401) 272-9550

MARKET #31: 99.7 THE EDGE WJGE/Providence (401) 823-3343

MARKET #32: 101.1 WWCW Columbus, OH Purcell/Davis

MARKET #32: 98.7 WZAZ Columbus, OH Ausham/pennington

MARKET #33: 96X WROX/Norfolk (757) 640-8500

MARKET #35: 106 KXRX/Salt Lake City Summers/Ziebarth

MARKET #36: 103 WRZX/Indianapolis Jameson/Young

MARKET #39: KKNO/New Orleans Richards/Ryan

MARKET #42: radio 104 WMRQ/Hartford Jones/Hill

MARKET #43: 96X WRRQ/Memphis Williams

BreakThrough

Artist:

OUR LADY PEACE

TRACK: "SUPERMAN'S DEAD"
LP: "CLUMSY"
PRODUCER: ARNOLD LANNI
LABEL: COLUMBIA

(drums) — built its live reputation with endless touring, opening for the likes of **Bush, Elastica, and Alanis Morissette.** As we enter yet another cycle of pop confection in the record biz, test your teeth and bite down on some hard candy for a change...

• **Influences:** Beatles, Sex Pistols, Sinead O'Connor, Sheila Chandra

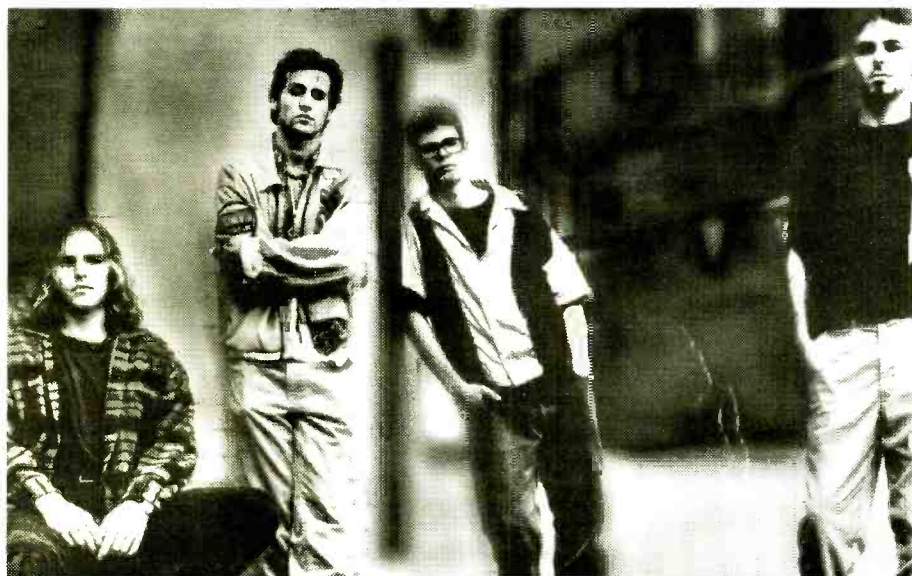
• **Artist POV:** Maida explains the band's self-aware reference of the album's title by saying, "The word 'clumsy' invites a little bit of forgiveness and some compassion. I think the record goes against the tide of the last four or five years, when a lot of music was angry, but didn't address the source of that anger."

— Sky Daniels

e

ssentials: After debuting at No. 1 on Canada's album charts, **Our Lady Peace** now is determined to invade the United States with its passionate live shows and this, its second full-length.

Passion is an operative word for OLP. Singer **Raine Maida** recalls the great litany of fiery frontpeople who use raw emotion to cut through to the audience. The band — **Mike Turner** (guitar), **Duncan Coutts** (bass/keyboards), and **Jeremy Taggart**



Breakthrough Artist highlights breaking artists charting for the first time.

Smashing Pumpkins
"The End Is The Beginning Of The End" (Warner Sunset/WB)
KITS/SF PD Roland "Adam" West

Holy Smashing Pumpkins, Batman! The end is



the beginning is ... whatever. It's a Batman soundtrack, don't overthink it. I'm a lifelong fan of the Bat. As a kid, I spent more time doodling my own Batman comics than doing homework. When the first film came out, I thought Prince's musical vision was a perfect choice for the caped recluse. Siouxsie & The Banshees worked beautifully in presenting Catwoman to the darkness of Gotham City. U2 enigmatically represented Riddler's entry into Batworld 3. ■ The anticipation is great for "Batman And Robin," and judging from the Pumpkins' work, I expect the Dolby surround sound to be mindblowing. This band doesn't need me to tell you how great they are. You had better know the need to retain ownership of this, "the" band for the Alternative format. Billy Corgan may well be the musical equivalent of Bruce Wayne, a brooding leader of an angst-driven band of musicians. James Iha (his Robin), D'arcy (Batgirl), and drummer (eh, the Batcave's computer?) Their mission: wipe out generic rock bands (no superstar cameos here). ■ I've already slated Foo Fighters for Bat 5

Roland West ON THE RECORD



Saddle up the **Seahorses**. **John Squire** has blossomed his "Rose" cuttings to great effect with this combination of Manchester melody and American guitar-drive ... At this point, Alternative probably likes **Local H** better ... Last week, it was the rock of the **Nixons**. This week, it's the blues of **Blues Traveler** that has the format stretching it's comfort zone ... It's promising when several Top 10 2Ds cite perceived depth on the **Third Eye Blind** lp. Does this mean we'll see this one all the way through? ... **Live's** "Turn My Head" is now out of the barn and headed toward No. 1. Radio is giving this a real "Classic Coke" endorsement (you figure the reference out) ... Early buzz on both **Sugar Ray** and **Artificial Joy Club** is huge. Could these be the next to score **Summertime**-sized first weeks? ... **Monaco** has cemented the loyalty of the movers and shakers. How long before the rest of the pack reacts? ...

ON THE RADIO With Sky Daniels

Speaking of signal-callers, will radio follow **99X's** lead on **Seven Mary Three's** "Make Up Your Mind"? ... Radio likes the fact that **Dexter's** (familiar) vocal stylings are pronounced on the **Offspring's** "Meaning" ... Given the heroes' return welcome they're getting live, radio should be hearing an "Echo" ... Record of the week: **Mansun**.

A SONG OF EPIC PROPORTIONS.

FAITH NO MORE

"LAST CUP OF SORROW"

MOST ADDED!

New This Week:

WXRK KEGE WDGE WQBK
WGRD KGDE WQXA WXSX



From their new album: ALBUM OF THE YEAR
1997 Slash Records www.RepriseRec.com/FaithNoMore



NEW MUSIC SPECIALTY SHOWS

Panel Observes Seahorses 'Law'

An instant classic. That's the buzz on the new one from the Seahorses, "Love Is The Law." John Squire rises from the ashes of Stone Roses to make good on his initial promise with a track that matches Manchester melody with American guitar fixation. KITS/SF, KPNT/St. Louis, and WBCN/Boston were among those heralding this triumphant return. Mansun continues to break, thanks to the R&R Panel. New support from WHFS/Washington, KROX/Austin, WRLG/Nashville, and more allowed for a No. 2 finish. Once again, the place where historical importance is respected is the Panel, as Echo & The Bunnymen have a major debut in third place, with play at KTBZ/Houston, KQXR/Boise, and more. Catch Ian and the lads at select festivals this summer. Manbreak and Souls made strong moves. Record To Watch: Jimmie's Chicken Shack.

WROX/Norfolk
Nocturnal Transmissions
Sunday, May 18
Al Mitchell



- GUS GUS Believe (4AD/WB)

- CHEMICAL BROTHERS Dig Your Own Hole (Astralwerks/Caroline)

- CARTER THE UNSTOPPABLE... A World Without Dave (Cooking Vinyl)

- ANI DIFRANCO In Nor Out (Righteous Babe)

- MARK EITZEL In Your Life (Warner Bros.)

- ELYSIAN FIELDS Jack In The Box (Radioactive)

- FOLK IMPLSION Insinuation (Communion)

- CARDIGANS Been It (Mercury)

- GIGOLO AUNTS Kinda Girl (Wicked Disc)

- HANG UPS Jump Start (Restless/Clean)

- JUNIOR COTTONMOUTH Something Scratching (Atlantic)

TOP 20 ARTISTS

Ranked by total number of shows reporting artist.

- 1 SEAHORSES (Geffen)
- 2 MANSUN (Epic)
- 3 ECHO & THE BUNNYMEN (London)
- 4 MANBREAK (Almo Sounds/Geffen)
- 5 BIS (Grand Royal)
- 6 LIGHTNING SEEDS (Hollywood)
- 7 SUPERGRASS (Capitol)
- 8 ANI DIFRANCO (Righteous Babe)
- 9 SOULS (Trauma/Interscope)
- 10 ATARI TEENAGE RIOT (Grand Royal)
- 11 PENNYWISE (Epitaph) Airplay Includes: KROQ, KKND, WLUM
- 12 SPACE (Gut/Universal) Airplay Includes: KDGE, WBCN, WXSX
- 13 PRODIGY (Mute/Maverick/WB) Airplay Includes: KGDE, KQXR, WEQX
- 14 SLEATER-KINNEY (Kill Rock Stars) Airplay Includes: KNRK, WHFS, WHTG
- 15 CHEMICAL BROTHERS (Astralwerks/Caroline) Airplay Includes: KKND, WBTZ, WPLA
- 16 LUSK (Volcano) Airplay Includes: KITS, WRLG, XHRM
- 17 PRIMUS (Interscope) Airplay Includes: KISF, KXRK, WRXQ
- 18 CHARLATANS (Beggars Banquet/MCA) Airplay Includes: WEQX, WQBK, XTRA
- 19 MATERIAL ISSUE (Rykodisc) Airplay Includes: KNRX, KPNT, WPLY
- 20 MXPX (Tooth & Nail) Airplay Includes: KTCL, WBRU, WKRO



Seahorses


Compiled by Lynn Baudoain

SPECIALTY SHOW REPORTERS

Shows and their Top 5 songs listed alphabetically by market

<p>WQBK/Albany, NY Over The Edge Monday midnight-2am Kelli McNamara Charlatans "One To Another" Blink 182 "Waggy" Bis "Sweetshop Avenger" Material Issue "What If I Killed" Underworld "Pearl's Girl"</p>	<p>KTCL/Denver, CO Adventure University Saturday 10pm-midnight Bret Saunders Regurgitator "Blubber Boy" Coward "I Don't Care" MXPX "Middlename" Papas Fritas "Hey Hey You Say" Pavement "Weste Can Drum"</p>	<p>WRXQ/Memphis, TN The Eleventh Hour Sunday 11pm-midnight Maxwell Lightning Seeds "You Showed Me" Mansun "Wide Open Space" Luscious Jackson "Under Your Skin" Abra Moore "Four Leaf Clover" Chemical Brothers "Block Rockin' Beat"</p>	<p>WDST/Poughkeepsie, NY Indie Flux Thursday 10-11pm Nic Harcourt Gus Gus "Believe" Fluke "Atombomb" Mulu "Desire" Plasticene "Sometimes I See" Varnaline "Meet Me On The Ledge"</p>
<p>WEQX/Albany, NY Download Sunday 7-10pm DeAnna Mach Charlatans "North Country Boy" Seahorses "Love Is The Law" MXPX "Chick Magnet" Stone Temple Pilots "Art School Girl" Fool's Garden "Lemon Tree"</p>	<p>KDGE/Dallas, TX The Adventure Club Sunday 7-10pm Josh & Kevin Aphex Twin "4" Blur "To The End" Morrissey "Boy Racer" Yummy Fur "Plastic Cowboy" Rhett Miller "Big Brown Eyes"</p>	<p>WHTG/Monmouth, NJ Goin' Underground Sunday 9-midnight Jeff Raspe Fox Dog Ponding "Searching For The" Death In Vegas "Twist And Crawl" Seahorses "Love Is The Law" Kenickie "In Your Car" Material Issue "What If I Killed"</p>	<p>WBRU/Providence, RI Breaking And Entering Wednesday midnight-2am Matt Maloney Grandpa Boy "I Want My Money" Propellerheads "Velvet Pants" Cirrus "Drop The Break" Verberna "The Song that..." Seahorses "Love Is The Law"</p>
<p>KROX/Austin, TX The Next Big Thing Sunday 6-9pm Andy Langer Rebecca Blahband "Sugar" Abra Moore "Strangest Places" Foo Fighters "My Hero" Toadies "Cowboy Song" Fastball "Are You Ready"</p>	<p>WEJE/Ft. Wayne, IN New Music Show Sunday 8:30-9:30pm Weasel Bloodhound Gang "I Wish I Was" Daff Punk "Around The World" Fiona Apple "Criminal" Fools Garden "Lemon Tree" Shen Jackson "Maple Tree"</p>	<p>WROX/Norfolk, VA Nocturnal Transmissions Monday 7-9:30pm Al Mitchell Gus Gus "Believe" Supergrass "Cheapskate" Lightning Seeds "You Showed Me" Pennywise "Society" Manbreak "Ready Or Not"</p>	<p>KXRK/Salt Lake City, UT Now Hear This Sunday 9-10pm Sean Ziebarth Poole "Glumb" Primus "Shake Hands With" Seahorses "Love Is The Law" Pavement "Stereo" Jimmie's Chicken "High"</p>
<p>WFNX/Boston, MA Moods For Moderns Sunday 8-10pm Charlie Apollo Four Forty "Ain't Talkin' Carter The... "A World Without Dave" Gene "Fighting Fit" Lamb "Gorecki" Souls "Cello"</p>	<p>WQXA/Harrisburg, PA The Sunday Morning News Sunday 8-10am Bill Hanson Cake "Frank Sinatra" Carniss "U Who" Our Lady Peace "Superman's Dead" Ani Difranco "In Or Out" Cummings "Bottle Rockets"</p>	<p>WRLG/Nashville, TN Thunderground Radio Sunday 7-9:30pm Jason Moon Supergrass "Cheapskate" Braniac "Mr. Fingers" Amnesia "Drained" Bobby Bare, Jr. "Nothin' Better To Do" Hang Ups "Jump Starts"</p>	<p>XHRM/San Diego, CA Whatever Sunday 8pm-midnight Greg Pearson Kenickie "In Your Car" Fool's Garden "Lemon Tree" Joseph Arthur "Haunted Eyes" Manbreak "Wasted" Bis "Starbright Boy"</p>
<p>WBTZ/Burlington, VT Spinning Unrest Sunday 9-10:30pm Steve Picard Number One Cup "Backlit" Chemical Brothers "Lost In The K-Hole" Pizzicato Five "Holger & Marcus" Bettie Serveert "Co-Coward" Bis "Tell It To The Kids"</p>	<p>KTBJ/Houston, TX Lunar Rotation Sunday 7-9pm Dandy Sadot Candy Machine "Exits & Entrances" Echo & The Bunnymen "Want To Be There" Foo Fighters "Up In Arms" Seahorses "Love Is The Law" Supergrass "Tonight"</p>	<p>KKND/New Orleans, LA The Deep End Sunday 8-10pm Laura Jones Man Or Astroman "Universe City" Atari Teenage Riot "Atari Teenage Riot" Bug "On The Southside" Autour De Lucie "Simon" ZuluTonic "ZuluLeptic"</p>	<p>XTRA/San Diego, CA Muckley's Floorboard Wednesday midnight-2am Chris Muckley Bis "Everybody Thinks..." Buck-O-Nine "Round Kid" Dandy Warhols "Everyday Should Be" Skankin' Pickle "It's Margaret Cho" Cardigans "Fine"</p>
<p>KQXR/Boise, ID Rebellious Jukebox Sunday 8-10pm Tim Johnstone Pond "Spokes" Treblic Charger "Friend Of Mine" Guided By Voices "Not Behind The" Comet "American Flyer" Poster Children "Music Of America"</p>	<p>WPLA/Jacksonville, FL Forbidden Planet Saturday 8pm-1am Robert Goodman Atari Teenage Riot "Atari Teenage Riot" West Beat Manifesto "It's The Music" Blink 182 "Dammit" Chemical Brothers "Block Rockin' Beat" Voodoo Glowskulls "Bullet Proof"</p>	<p>KGDE/Omaha, NE New From The Edge Monday midnight-2am Scott Papek Monaco "What Do You Want..." Autour De Lucie "Simon" Artificial Joy Club "Sick And Beautiful" Echo & The Bunnymen "Want To Be There" Seahorses "Love Is The Law"</p>	<p>KOME/San Jose, CA Nocturnal Noise Saturday midnight-1am Jeanette Grgurevic DJ Speedy "E.Q. The Drums..." Seahorses "Love Is The Law" John "Suffer Baby" Fat Boy Slim "Michael Jackson" Dandy Warhols "Not if you were..."</p>
<p>WBCN/Boston, MA Nocturnal Emissions Sunday 8-10pm Oedipus Souls "Cello" Space "Neighborhood" Seahorses "Love Is The Law" Monaco "What Do You Want..." Manbreak "Ready Or Not"</p>	<p>KISF/Kansas City, MO Living Room Sunday 8-10pm Stan & Joel Seahorses "Love Is The Law" Summercamp "Drawer" Cake Like "Lorraine's Car" World Party "Beautiful Dream" Primus "Shake Hands With"</p>	<p>KNRX/Oklahoma City, OK Xtremities Sunday 8-9:30pm Geno Pearson Echo & The Bunnymen "Want To Be There" Pietasters "Movin' On UP" Atari Teenage Riot "Sick To Death" Chansaw Kittens "Dorothy's Last Fling" Ani Difranco "In Or Out"</p>	<p>KITS/San Francisco, CA Transmitter Adjustment Sunday 10pm-midnight Aaron Axelsen/Rick Stuart Catherine Wheel "Delicious" Embrace "Last Gas" Primal Scream "Kowalski" Seahorses "Love Is The Law" Geneva "Tranquilizer"</p>
<p>WAQZ/Cincinnati, OH Before The Revolution Weeknights midnight-1am Supergrass "Cheapskate" Pulsars "Tunnel Song" Coward "I Don't Care" Ednaswap "Clown Show" Monaco "What Do You Want..."</p>	<p>KLZR/Kansas City, MO Nocturnal Transmission Sunday 11pm-1am Ray Velasquez Intense "1st Contact" New Nexus "Temperature Rising" Source Direct "Call & Response" T.D.F. "Rip Stop" Deterium "Euphoria"</p>	<p>WPLY/Philadelphia, PA Y NOT Sunday 9-10:30pm Marilyn Russell/Dan Fein Ben Folds Five "Battle Of Who..." Cummings "Bottle Rockets" Erasure "In My Arms" Elysian Fields "Jack In The Box" Friggs "Juiced Up"</p>	<p>KPNT/St. Louis, MO New Music Sunday Sunday 7-9:30pm Les Aaron Third Eye Blind "Jumper" Space "Neighborhood" Bug "No Doctor" Primal Scream "Kowalski" Mad Caddies "Distress"</p>
<p>WOXY/Cincinnati, OH 11 O'clock News Sunday 11pm-1am Dorsey Fyffe Dr. Octogon "Blue Flowers" Lkys "Pookah" Cirrus "Break In" Atari Teenage Riot "Sick To Death" Snot "Stoopid"</p>	<p>KXTE/Las Vegas, NV It Hurts When I Pee Sunday 10pm-midnight Chris Ripley Snot "Stoopid" Manbreak "Ready Or Not" Buck-O-Nine "My Town" Prodigy "Breathe" Fat "Downtime"</p>	<p>KNRK/Portland, OR Something Cool Sunday 5-8pm Mark Hamilton Crumbbox "To The Well" Elysian Fields "Jack In The Box" Fluke "Atombomb" Gigolo Aunts "Kinda Girl" Lunaticicks "Don't Want You"</p>	<p>KFMA/Tucson, AZ Test Department Sunday 5-8pm Suzie Dunn & Chuck Roast Monaco "What Do You Want..." Fat "Downtime" Beth Orton "She Cries Your Name" Lamb "Gorecki" Melanie Sauer "Tonight"</p>
<p>WXEG/Dayton, OH The Edge Spin Cycle Sunday 9-10:30pm Allen Rantz Cummings "Bottle Rockets" Chemical Brothers "Block Rockin' Beat" Echo & The Bunnymen "Want To Be There" Carniss "U Who" Smashing Pumpkins "End Is The..."</p>	<p>KROQ/Los Angeles, CA Rodney On The ROQ Sunday 10pm-1am Rodney Bingenheimer Jentis "One Way Ticket" Jeffie's Fan Club "Miles" Pennywise "Get A Life" Broadcast "Book lovers" Cranes "Jewel"</p>	<p>WDGE/Providence, RI House Of New Edge Music Tuesday 11pm-midnight John Allers Lughead "Whatever Makes You..." Carniss "U Who" Artificial Joy Club "Sick And Beautiful" Local H "Eddie Vedder" Save Ferris "The World Is New"</p>	<p>WXSX/Tallahassee, FL Underground Lounge Sunday 8-10pm Rob The Lounge Lizard Space "Neighborhood" Ani Difranco "Gravel" Eleven Shadows "L' Ocean" Less Than Jake "Automatic" Chemical Brothers "Block Rockin' Beat"</p>
<p>WKRO/Daytona Beach, FL Brave New World Tuesday 10-11pm Aaron "with a K" Schatz Bobgoblin "Pinata" Prodigy "Breathe" Gigolo Aunts "Kinda Girl" Papas Fritas "Say Goodbye" Mansun "Wide Open Space"</p>	<p>WLUM/Milwaukee, WI Sunday Night Music Revolution Sunday 7-11pm Terry Havel Skyscraper "Never Again" Fool's Garden "Lemon Tree" Pulsars "Tunnel Song" Auriloweb "Bankrobber" Yo La Tengo "Stockholm Syndrome"</p>	<p>WXDX/Pittsburgh, PA Edge Of The X Sunday 9-11pm Ali Castelli/Brandon Davis Fiona Apple "Criminal" Jane Jensen "Luv Song" Manbreak "Ready Or Not" Aerosmith "Sick As A Dog" Led Zeppelin "The Battle Of..."</p>	<p>WHFS/Washington, DC Now Hear This Sunday 8-10:30pm Dave Marsh Disembodiment Plan "Ice Of Boston" Helium "Silver Springs" Dusters "17" Bis "Skinny Tie..." Sleater Kinney "Not What You Want"</p>

44 Total Reporters




LUSK BACKWORLDS

Specialty show chart debut 16!

PURE, PERFECT, PSYCHEDELIC POP.

THE FIRST SINGLE FROM LUSK'S DEBUT ALBUM FREE MARS. AVAILABLE NOW.

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New this week:
WCYY KLZR WBZF

Early Believers:
WHMP KKDM WXSX
KMBY WRRV WDST

Spinning this week:
KLLC WBCN KZON
KXPK KHTY WEND
WENZ WBTZ WGRD
WMRQ KTOZ KFRR

'Not A Bunch Of Strumming Folkies'

□ Centered between Alternative and Classic Rock, WBOS is 'just right' for Boston adults

By Cyndee Maxwell

WBOS/Boston's Winter '97 Arbitron 12+ share rose 2.9-3.2 overall, bringing the stations overall rank up a notch to No. 11. Its 18-49 and 25-49 adult shares were also up. PD **Jim Herron** attributes the increase to at-work listening as well as finding the right music ratio of new and classic material.

According to Herron, while the station has always performed well in at-work listening in the adult demos, there was a significant increase in the winter book. "That's where the primary growth was. We also had some sensational success in the Boston-area counties that are important to us, such as Middlesex County (the area's largest county), where we were No. 1 overall. In all the other counties, we were either Top 5 or Top 10. It was a balanced book in terms of demos and the spread of males to females." While Herron considers 'BOS a Rock-based Adult Alternative, the outlets male/female ratio is a nearly perfect 50/50 split. "It's amazing, but it's within 5%-10% percent."

How does the station compare in morning drive, where the market is loaded with high-profile personalities including **Howard Stern**, **Don Imus**, **Charles Laquidera**, **Matt Siegel**, **John Lander**, and **Lauren & Wally**? "We are competitive in mornings even though we're the only Rock station that plays music in the morning," declares Herron. "There are nine solid, excellent, entertaining morning shows in the market. We're pleased with our morning host, **Ken Shelton**, who has a high profile but whose approach is to play music. He was at [AOR-turned-Alternative] **WBCN** for 13 years."

WBOS has a unique come duplication situation with some of the other stations in the market. Says Herron, "We primarily share with 'BCN and [Classic Rock] **WZLX** on the rock side, and **CHR Kiss [WXKS-FM]** and [Hot AC] **WBMX** on the pop side. One interesting thing concerns the listeners of **WBUR**. [Boston University's **National Public Radio**] station. Our primary listeners don't share a tremendous amount with 'BUR, but we're the No. 1 choice for WBUR's primary listeners. After they get their dose of 'All Things Considered' and 'Morning Edition,' they come over to 'BOS for the rest of the day."

"The same happens with **Classical WCRB**. A primary 'BOSer doesn't necessarily listen to 'CRB, however a 'CRBer does listen to WBOS when not listening to Classical. We're a solid primary choice for our core P1s, but the P2s and P3s

are coming from interesting sources. So, you can see our success is drawn from a lot of camps."

Success Without Marketing

Also of note is the fact that WBOS has done no marketing in over a year. "We've been doing this format for a number of years and



Jim Herron

we have a very solid come, ranking seventh or eighth in the market. Listeners have a good understanding of what WBOS means. Our product is positioned to provide current, contemporary music relief to a Classic Rock listener who is frankly tired of hearing the same old **Aerosmith** songs. There is a solid core of Classic Rock listeners who rely on 'BOS for getting introduced to new, interesting music but know we're still going to play the **Pettys** and the **R.E.M.s** of the world.

"On the flip side, the disenfranchised **WBCNer** who wants to hear a more conservative approach to contemporary music—with an adult approach that's music intensive with a smattering of classics — finds 'BOS the first choice. There is no pop or other non-rock factors. It's a hip station musically as well as presentation-wise. It's a no-nonsense, clean, adult, no-hype delivery with a lot of tempo and rock. It's not a granola, Cambridge, MA, hippie station; we're not a bunch of strumming folkies.

"With all due respect to 'BCN, the majority of their numbers are generated by **Stern** right now. **Howard** does a tremendous job on most of the stations he is on, including **WBCN**. But after morning drive, things change pretty dramatically in terms of who listens to 'BCN. The typical, 32-year-old adult finds **WBCN** too unfamiliar, hard, and adolescent. By contrast, he finds 'ZLX too old at times, and maybe too talky. But that station also has a lot of loyalty because of **Laquidera**, who had 17-18 years of heritage with 'BCN."

Pressure Under Change

The Boston radio landscape has seen its fair share of change, in presentation and in ownership. For WBOS, new owner **Greater Media** is a "very focused, competitive, broadcasting company laden with excellent broadcasters who are seasoned veterans," says Herron. "It's a debt-free company that wants to

win in every market with every station, and they provide their stations with the resources to do just that. One example is the addition of **MD Cliff Nash** to the staff roster. **Greater Media** allocated the resources to bring in a great person who complements our staff, and **Cliff** has been a very positive influence here."

Before its current owners assumed control of the station, WBOS was owned by **CBS**, **Infinity**, and **Granum**. But for a time, it was almost in radio purgatory — essentially owned by no one. Comments Herron, "From approximately October 1996 through March 1997, we were spun off from **CBS** [to comply with DOJ ownership restrictions] along with **WMMR/Philadelphia** and weren't owned by anybody. We were floating on our own with no resources, no communication, no ability to talk to our company, and so forth. It was an interesting period of time.

"The irony is that we wound up doing very well in the ratings for that time frame. It's a testament to all of our staff that during that very uncertain time, everybody pulled through, continued to do their job well, and didn't freak out worrying about all the possible 'what ifs.'"

On The Leading Edge

Herron admits there also appears to be a correlation between a higher play per week of currents and an increase in the ratings. WBOS's playlist is approximately 35 titles with spins as high as 45 plays per week. "We've always been interested in finding the audience threshold for new music and trying to understand what's not enough and what's too much. There have been times over the last year where we've had either more spins or fewer spins than in years past, but I think we've settled in on a number that's comfortable at this stage of the game. We've even increased them a bit since the winter book.

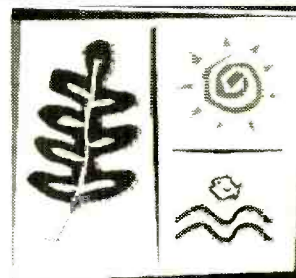
"It's very important for this station to be on the cutting edge of introducing brand new music. We're looking for different artists that we can embrace and make our own. **Toad The Wet Sprocket**, **Shawn Colvin**, and **Paula Cole** are all artists who were exclusive to 'BOS a year ago, but are now played by almost every station here. The same thing was true with the **Dave Matthews Band** and **Blues Traveler** two years ago. It's gratifying to know that we've been somewhat responsible for the introduction of these artists to the market. And it's gratifying to be on the leading edge of music trends."

While some stations play the hits only after the songs have been well tested, WBOS isn't afraid to go early on artists that fit. Herron attributes their ability to embrace new music partly because of the market's hunger for new music. "We certainly are

Beantown Digs Earth-Friendly WBOS

■ Music makes green message fun

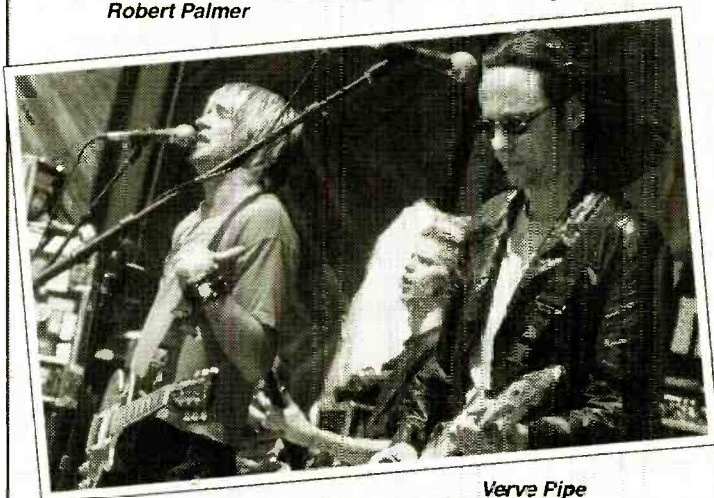
WBOS's fourth annual Earth Day Concert and Festival drew over 200,000 fans throughout the day to see **Boz Scaggs**, **Patty Griffin**, **Verve Pipe**, **Ashley MacIsaac**, **Modern English**, the **Boneshakers**, **Widespread Panic**, **Jonathan Edwards**, and **Robert Palmer** (backed by the **Boneshakers** and the **Uptown Horns**). Over 100 environmental exhibitors rounded out the affair. Here are some action shots of the free show.



Robert Palmer



Patty Griffin



Verve Pipe



Boz Scaggs



Ashley MacIsaac

interested in how things research, but it will always be important for WBOS to be a breaker and risk-taker with certain artists and certain songs. That's one of the points of differentiation that our listeners can hang their hat on. At the same time, they know we're not going to deluge them with new stuff they don't understand. We always bring them back to their com-

fort zone after introducing them to something new and interesting.

"Market dynamics have changed. Look at the playlists for **Kiss** and **WBMX** — they've come way over toward us. Thus, the library also plays a big role for us. We need musical aggressiveness as one of the points to help disseminate the differences between those stations and WBOS."

TALK BACK TO R&R!

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

Call me at (310) 788-1668 or e-mail: max@rronline.com

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS				TOTAL STATIONS/ADDS
					TW	LW	2W	3W	
1	1	1	1	VERVE PIPE The Freshmen (RCA)	636	692	693	763	27/0
5	5	3	2	INDIGO GIRLS Shame On You (Epic)	631	599	566	558	35/0
6	6	6	3	TOAD THE WET SPROCKET Come Down (Columbia)	614	575	526	555	36/0
4	4	4	4	SHAWN COLVIN Sunny Came Home (Columbia)	575	582	581	580	29/0
3	2	2	5	INXS Elegantly Wasted (Mercury)	566	622	665	650	28/0
10	9	9	6	ABRA MOORE Four Leaf Clover (Arista Austin/Arista)	509	448	437	381	34/1
8	8	7	7	SISTER HAZEL All For You (Universal)	504	489	455	392	28/2
13	12	8	8	WALLFLOWERS The Difference (Interscope)	501	471	392	358	31/0
21	13	13	9	SHERYL CROW A Change Would Do You Good (A&M)	476	426	342	271	29/2
11	11	11	10	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)	467	429	394	370	18/0
2	3	5	11	U2 Staring At The Sun (Island)	455	581	625	708	27/0
15	10	10	12	PAUL MCCARTNEY The World Tonight (Capitol)	437	429	394	315	31/2
7	7	12	13	COUNTING CROWS Daylight Fading (DGC/Geffen)	433	427	471	526	26/0
17	16	14	14	MATCHBOX 20 Push (Lava/Atlantic)	410	380	315	289	24/0
27	21	17	15	DAVE MATTHEWS BAND Tripping Billies (RCA)	385	297	249	195	29/2
14	14	15	16	JONNY LANG Lie To Me (A&M)	322	340	327	355	23/0
12	15	16	17	WALLFLOWERS One Headlight (Interscope)	292	313	325	362	14/0
BREAKER			18	COLLECTIVE SOUL Listen (Atlantic)	281	201	168	110	22/0
BREAKER			19	BIG HEAD TODD & THE MONSTERS Please Don't... (Revolution)	266	243	200	165	24/2
30	23	20	20	VAN MORRISON Burning Ground (Polydor/A&M)	258	259	230	177	23/0
19	20	23	21	OMC How Bizarre (Mercury)	246	245	251	276	17/2
25	26	25	22	MEREDITH BROOKS Bitch (Capitol)	239	234	209	203	10/0
20	19	18	23	BOZ SCAGGS It All Went Down The Drain (Virgin)	235	267	270	274	21/0
22	18	21	24	DAVE MATTHEWS BAND Crash Into Me (RCA)	230	259	289	268	12/0
—	—	29	25	JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	223	179	104	—	22/0
9	17	19	26	FIONA APPLE Sleep To Dream (Work)	204	265	300	388	16/0
DEBUT			27	DEL AMITRI Not Where It's At (A&M)	197	99	46	22	20/2
24	22	22	28	WHITE TOWN Your Woman (Chrysalis/EMI)	193	248	245	220	7/0
29	29	28	29	SON VOLT Back Into Your World (Warner Bros.)	180	183	176	186	18/0
23	24	27	30	JEWEL You Were Meant For Me (Atlantic)	180	187	226	267	11/0

This chart reflects airplay from May 19-25. Songs ranked by total plays. Highlighted songs indicate Breaker. 39 Adult Alternative reporters. 34 current playlists. © 1997, R&R Inc.

NEW & ACTIVE

WILCO Monday (Reprise)

Total Plays: 171, Total Stations: 22, Adds: 1

SNEAKER PIMPS 6 Underground (Virgin)

Total Plays: 141, Total Stations: 11, Adds: 3

MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)

Total Plays: 134, Total Stations: 9, Adds: 0

TONIC If You Could Only See (Polydor/A&M)

Total Plays: 134, Total Stations: 7, Adds: 0

WHY STORE Surround Me (Way Cool Music/MCA)

Total Plays: 116, Total Stations: 11, Adds: 1

10,000 MANIACS More Than This (Geffen)

Total Plays: 115, Total Stations: 13, Adds: 2

MICHAEL PENN Try (57/Epic)

Total Plays: 112, Total Stations: 13, Adds: 1

JEREMY TOBACK California Phase (Rise And...) (RCA)

Total Plays: 109, Total Stations: 15, Adds: 1

JAYHAWKS It's Up To You (American/Reprise)

Total Plays: 105, Total Stations: 14, Adds: 0

FOOL'S PROGRESS Think About It (Capricorn/Mercury)

Total Plays: 102, Total Stations: 15, Adds: 1

PAULA COLE I Don't Want To Wait (Imago/WB)

Total Plays: 101, Total Stations: 16, Adds: 3

Songs ranked by total plays.

BREAKERS®

COLLECTIVE SOUL

Listen (Atlantic)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
281/80	22/0	18

BIG HEAD TODD & THE MONSTERS

Please Don't Tell Her (Revolution)

TOTAL PLAYS/INCREASE	TOTAL STATIONS/ADDS	CHART
266/23	24/2	19

MOST ADDED®

ARTIST TITLE LABEL(S)	ADDS
BLUES TRAVELER Carolina Blues (A&M)	7
HUFFAMOOSE Wait (Interscope)	4
RICKIE LEE JONES Firewalker (Reprise)	4
PAULA COLE I Don't Want To Wait (Imago/WB)	3
SNEAKER PIMPS 6 Underground (Virgin)	3

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEL AMITRI Not Where It's At (A&M)	+98
DAVE MATTHEWS BAND Tripping Billies (RCA)	+88
COLLECTIVE SOUL Listen (Atlantic)	+80
STEVE WINWOOD Spy In The House Of Love (Virgin)	+68
ABRA MOORE Four Leaf Clover (Arista Austin/Arista)	+61
10,000 MANIACS More Than This (Geffen)	+58
SHERYL CROW A Change Would Do You Good (A&M)	+50
HUFFAMOOSE Wait (Interscope)	+50
SNEAKER PIMPS 6 Underground (Virgin)	+46
JOHN FOGERTY Walking In A Hurricane (Warner Bros.)	+44

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.

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ADULT ALTERNATIVE ALBUMS

MAY 30, 1997

3W	2W	LW	TW	ARTIST TITLE LABEL(S)	TOTAL PLAYS	+/- PLAYS	EMPHASIS TRACKS (PLAYS)
2	2	1	1	1 WALLFLOWERS Bringing Down The Horse (Interscope)	857	+10	"Difference" (501) "Headlight" (292)
7	7	4	2	2 INDIGO GIRLS Shaming Of The Sun (Epic)	665	+12	"Shame" (631) "Map" (20)
1	1	2	3	U2 Pop (Island)	661	-115	"Staring" (455) "Earth" (93)
3	3	3	4	VERVE PIPE Villains (RCA)	636	-56	"Freshmen" (636)
6	6	5	5	SHAWN COLVIN A Few Small Repairs (Columbia)	633	-10	"Sunny" (575) "Facts" (18)
8	10	8	6	6 TOAD THE WET SPROCKET Coil (Columbia)	630	+42	"Come" (614) "Fear" (7)
10	8	9	7	7 DAVE MATTHEWS BAND Crash (RCA)	622	+51	"Tripping" (385) "Crash" (230)
9	9	7	8	SHERYL CROW Sheryl Crow (A&M)	596	-23	"Change" (476) "Everyday" (70)
4	5	10	9	9 COUNTING CROWS Recovering The Satellites (DGC/Geffen)	580	+9	"Daylight" (433) "December" (105)
5	4	6	10	INXS Elegantly Wasted (Mercury)	573	-56	"Elegantly" (566) "Just" (7)
13	12	12	11	11 ABRA MOORE Strangest Places (Arista)	512	+62	"Clover" (509) "Faithful" (3)
12	11	11	12	12 SISTER HAZEL Somewhere More... (Universal)	504	+15	"All" (504)
16	14	14	13	13 THIRD EYE BLIND Third Eye Blind (Elektra/EEG)	467	+38	"Life" (467)
20	13	13	14	14 PAUL MCCARTNEY Flaming Pie (Capitol)	440	+11	"World" (437) "Used" (3)
18	17	16	15	15 COLLECTIVE SOUL Disciplined Breakdown (Atlantic)	411	+41	"Listen" (281) "Blame" (44)
22	19	15	16	16 MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)	410	+30	"Push" (410)
15	16	18	17	BIG HEAD TODD & THE MONSTERS Beautiful World (Revolution)	351	-10	"Tell" (266) "Superman" (47)
14	15	17	18	JONNY LANG Lie To Me (A&M)	341	-23	"Lie" (322) "Matchbox" (8)
21	20	20	19	VAN MORRISON The Healing Game (Polydor/A&M)	313	-11	"Burning" (258) "Healing" (27)
17	18	19	20	BOZ SCAGGS Come On Home (Virgin)	295	-29	"Drain" (235) "Tired" (15)
29	24	22	21	21 PAULA COLE This Fire (Imago/WB)	276	+9	"Cowboys" (141) "Wait" (101)
—	—	28	22	22 JOHN FOGERTY Blue Moon Swamp (Warner Bros.)	249	+53	"Walking" (223) "Blueboy" (11)
24	22	24	23	23 OMC How Bizarre (Mercury)	246	+1	"Bizarre" (246)
—	29	25	24	24 MEREDITH BROOKS Blurring The Edges (Capitol)	239	+5	"Bitch" (239)
—	28	26	25	SON VOLT Straightaways (Warner Bros.)	214	-19	"Back" (180) "Easy" (34)
11	21	21	26	FIONA APPLE Tidal (Work)	204	-72	"Sleep" (204)
—	—	30	27	27 WILCO Being There (Reprise)	201	+8	"Monday" (171) "Outtaste" (18)
DEBUT	—	—	28	28 DEL AMITRI Some Other Sucker's Parade (A&M)	197	+98	"Where" (197)
27	25	23	29	WHITE TOWN Women In Technology (Chrysalis/EMI)	193	-55	"Woman" (193)
25	26	29	30	JEWEL Pieces Of You (Atlantic)	187	-7	"You" (180) "Save" (7)

This chart reflects airplay from May 19-25. Albums ranked by total plays, with plays from all cuts from an album combined. 39 Adult Alternative reporters. 34 current playlists. © 1997 R&R Inc.

MOST ADDED

ARTIST TITLE LABEL(S)	ADDS
BLUES TRAVELER Straight On Till Morning (A&M)	7
HUFFAMOOSE We've Been Had Again (Interscope)	4
RICKIE LEE JONES Ghostyhead (Reprise)	4
SNEAKER PIMPS Becoming X (Virgin)	3
WORLD PARTY Egyptology (Enclave)	3
10,000 MANIACS Love Among The Ruins (Geffen)	2
DEL AMITRI Some Other Sucker's Parade (A&M)	2
PAJLA COLE This Fire (Imago/WB)	2
PAUL MCCARTNEY Flaming Pie (Capitol)	2
OMC How Bizarre (Mercury)	2
SISTER HAZEL Somewhere More... (Universal)	2
JAMES TAYLOR Hourglass (Columbia)	2
STEVE WINWOOD Junction Seven (Virgin)	2
ZIGGY MARLEY & THE MELODY... Fallen Is... (Elektra/EEG)	2

MOST INCREASED PLAYS

ARTIST TITLE LABEL(S)	TOTAL PLAY INCREASE
DEL AMITRI Some Other Sucker's Parade (A&M)	+98
STEVE WINWOOD Junction Seven (Virgin)	+68
ABRA MOORE Strangest Places (Arista)	+62
JAMES TAYLOR Hourglass (Columbia)	+61
10,000 MANIACS Love Among The Ruins (Geffen)	+58
JOHN FOGERTY Blue Moon Swamp (Warner Bros.)	+53
DAVE MATTHEWS BAND Crash (RCA)	+51
HUFFAMOOSE We've Been Had Again (Interscope)	+50
SNEAKER PIMPS Becoming X (Virgin)	+46
TOAD THE WET SPROCKET Coil (Columbia)	+42
COLLECTIVE SOUL Disciplined Breakdown (Atlantic)	+41
THIRD EYE BLIND Third Eye Blind (Elektra/EEG)	+38
SHERRI JACKSON Sherri Jackson (Hybrid)	+32
MATCHBOX 20 Yourself Or Someone Like You (Lava/Atlantic)	+30
WORLD PARTY Egyptology (Enclave)	+30

REPORTERS

Stations and their adds by track listed alphabetically by market

WXLE/Albany, NY PD: Neil Hunter OMC "Bizarre" ODDS "Mad" KATELL KEINEG "Hell"	WNCS/Burlington, VT PD: Glenn Roberts MD: Jody Peterson 4 SHAWN COLVIN "Facts" 3 ROBERT CRAY BAND "That" 3 ROBERT CRAY BAND "Nothing" 2 ROBERT CRAY BAND "Jealous" 2 ROBERT CRAY BAND "Trick" BUCKWHEAT "Trouble"	WXRT/Chicago, IL VP/Programming: Norm Winer MD: Patty Martin 8 SNEAKER PIMPS "6" 4 JOHN FOGERTY "Blueboy" 4 DAVE MATTHEWS BAND "Tripping" 3 PAUL MCCARTNEY "Used" WORLD PARTY "Time" ZIGGY MARLEY "People"	CIDR/Detroit, MI PD: Murray Brookshaw MD: Ann Delisi TRAGICALLY HIP "Century" RICKIE LEE JONES "Firewalker" JOHN MELLENCAMP "Full" CLARKS "Cigarette" TRAGICALLY HIP "Blow" TRAGICALLY HIP "Courage"	KMBY/Monterey, CA PD: Rich Berlin 15 LIGHTNING SEEDS "Stowed" 10 COWARD "Care" 6 DEL AMITRI "Where" 4 BEN HARPER "Faded" 3 CLARKS "Cigarette" 3 WORLD PARTY "Time"	WXPN/Philadelphia, PA OM/PO: Bruce Ranes MD: Bruce Warren 10 TUATARA "Ethers" 8 TUATARA "Desert" 2 BEN FOLDS FIVE "Brick" RICKIE LEE JONES "Firewalker" LIVE "Turn" SNEAKER PIMPS "6" FOOL'S GARDEN "Lemon" PAUL MCCARTNEY "Flaming" PAUL MCCARTNEY "Young"	KZZO/Sacramento, CA PD: Carmy Ferreri APD/MD: Carrie Owens 2 SHERYL CROW "Change"	KRSH/Santa Rosa, CA PD: Zue Zuest MD: Bill Bowker No Adds	KAEP/Spokane, WA PD: Scott Soudras MD: Haley Jones 2 SHERRI JACKSON "Maple" SISTER HAZEL "All" DMC "Bizarre"
KFXD/Boise, ID PD: Kevin Welch MD: Kevin Welch HUFFAMOOSE "Wait" BIG HEAD TODD... "Tell" JAMES TAYLOR "Little"	WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 2 DEL AMITRI "Where" 2 BLUES TRAVELER "Carolina" PAULA COLE "Wait" TREEHOUSE "Daddy"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WJBY/Ft. Myers, FL PD: Stephanie Davis MD: Kurt Schreiner CARDIGANS "Been" JEREMY TOBACK "California"	KPIG/Monterey, CA PD/MD: Laura Hopper No Adds	KINX/Portland, OR PD: Carl Widig APD: Anita Garlock 7 JOHN FOGERTY "Blueboy" SUPERTRAMP "Win" SNEAKER PIMPS "6" STEVE WINWOOD "Mercy" STEVE WINWOOD "Fun" STEVE WINWOOD "Someone"	WVRV/St. Louis, MO PD: Scott Strong MD: Mike Richter 1 PAUL MCCARTNEY "World" 1 PAULA COLE "Wait"	WTTT/Seattle, WA PD: Chris Mays APD: Jason Parker MD: Sean Carlson 6 SHERYL CROW "Change" 4 BLUES TRAVELER "Carolina" 2 HUFFAMOOSE "Wait" 2 LORI CARSON "Got" 1 WORLD PARTY "Vanity" ZIGGY MARLEY "People"	WRNX/Springfield, MA PD: Tom Davis MD: Bruce Stebbins 10,000 MANIACS "More"
WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 2 DEL AMITRI "Where" 2 BLUES TRAVELER "Carolina" PAULA COLE "Wait" TREEHOUSE "Daddy"	WXRC/Charlotte, NC MD: Greg Hills 6 DARDEN SMITH "First" 5 WHY STORE "Surround" 4 WIDESPREAD PANIC "Glory" 3 OCEAN COL OUR SCENE "Caught" 3 DARDEN SMITH "Broken" 2 WILCO "Outtaste" BLUES TRAVELER "Carolina" STEVE WINWOOD "Spy" LEO KOTTKE "World"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WTTT/Indianapolis, IN PD/MD: Rich Anton No Adds	WJBY/Ft. Myers, FL PD: Stephanie Davis MD: Kurt Schreiner CARDIGANS "Been" JEREMY TOBACK "California"	WRLT/Nashville, TN MD: David Hall PD: Jessie Scott MD: Keith Coes No Adds	KENZ/Salt Lake City, UT PD: Bruce Jones APD/MD: Dom Casual 12 10,000 MANIACS "More"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds
WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WBOS/Boston, MA PD: Jim Herron MD: Cliff Nash 2 DEL AMITRI "Where" 2 BLUES TRAVELER "Carolina" PAULA COLE "Wait" TREEHOUSE "Daddy"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WTTT/Seattle, WA PD: Chris Mays APD: Jason Parker MD: Sean Carlson 6 SHERYL CROW "Change" 4 BLUES TRAVELER "Carolina" 2 HUFFAMOOSE "Wait" 2 LORI CARSON "Got" 1 WORLD PARTY "Vanity" ZIGGY MARLEY "People"	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds	WVNY/Cape Cod, MA PD/MD: Barbara Dacey No Adds

39 Total Reporters
 39 Current Reporters
 34 Current Playlists

Reported Frozen Playlist (3):
 KKZN/Dallas, TX
 WMAX/Rochester, NY
 WHPT/Tampa, FL

Did Not Report, Playlist Frozen (2):
 KGSF/Austin, TX
 WMMM/Madison, WI

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ADULT ALTERNATIVE PLAYLISTS

FIND COMPLETE PLAYLISTS FOR ALL ADULT ALTERNATIVE REPORTERS ON R&R ONLINE

MARKET #3
93.1
WXR/Chicago (773) 777-1700
Winer/Martin

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
12	14	14	14	14	PAUL MCCARTNEY/The World Tonight
10	12	11	12	12	COLLECTIVE SOUL/Listen
-	10	10	11	11	JOHN FOGERTY/Walking In A...
9	13	10	10	10	INXS/Elegantly Wasted
10	6	7	10	10	ABRA MOORE/Four Leaf Clover
10	6	7	10	10	COLLECTIVE SOUL/Link
7	7	9	10	10	WILCO/Monday
10	10	11	9	10	SON VOLT/Caryatid Easy
12	10	7	9	10	TOAD THE WET.../Come Down
10	10	7	9	10	COUNTING CROWS/Daylight Fading
7	12	10	9	10	LIVE/Merica
-	5	11	9	10	DEL AMITRI/Not Where It's At
10	11	8	9	10	FREEDY JOHNSTON/On The Way Out
10	14	9	9	10	SHAWN COLVIN/Sunny Came Home
-	-	-	-	-	SNEAKER PIMPS/Underground
7	9	8	8	10	SHERYL CROW/A Change Would Do...
6	6	4	4	8	V-ROYS/Johnny Too Bad
7	9	11	8	10	BIG HEAD TODD.../Please Don't Tell...
7	5	4	4	8	MATCHBOX 20/Push
7	9	8	8	10	BETTIE SEAVEERT/Rudder
11	8	11	8	10	U2/Staring At The Sun
-	-	-	-	-	SMASHING PUMPKINS/The End...
10	9	9	7	10	CHRIS WHITLEY/Automatic
7	6	7	7	10	INXS/It's Just A Man
7	6	7	7	10	DEPECHE MODE/It's No Good
9	9	7	7	10	ODDS/Someone Who's Cool
4	6	4	7	10	WALLFLOWERS/The Difference
10	9	7	7	10	VERVE PIPE/The Freshmen
7	9	6	7	10	JAYHAWKS/Think About It
7	8	7	7	10	MATTHEW SWEET/Where You Get Love

MARKET #4
KFOG
104.5 97.7
KFOG/San Francisco (415) 543-1045
Marszalek/Evans

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
18	21	19	23	23	BOZ SCAGGS/It All Went Down...
-	9	19	23	23	JOHN FOGERTY/Walking In A...
10	8	16	23	23	ROBERT CRAY BAND/Can't Quit
11	17	21	22	22	INXS/Elegantly Wasted
19	20	20	22	22	SHERYL CROW/A Change Would Do...
21	23	20	21	21	SHAWN COLVIN/Sunny Came Home
19	24	23	19	19	PAUL MCCARTNEY/The World Tonight
22	22	23	19	19	VAN MORRISON/Burning Ground
18	19	17	18	18	BIG HEAD TODD.../Please Don't Tell...
22	18	22	18	18	INDIGO GIRLS/Shame On You
23	19	18	18	18	TOAD THE WET.../Come Down
10	25	9	17	17	JOHNNY LANG/Lie To Me
-	-	-	-	-	STEVE WINWOOD/Spy In The House...
-	8	7	10	10	ABRA MOORE/Four Leaf Clover
22	20	20	10	10	U2/Staring At The Sun
8	10	8	10	10	WILCO/Dustsare (Outta...)
-	-	-	-	-	WIDESPREAD PANIC/Aunt Avis
11	11	9	8	9	DAVE MATTHEWS BAND/Tipping Billies
11	11	9	8	9	WALLFLOWERS/The Difference
14	10	6	7	7	COUNTING CROWS/Daylight Fading
19	18	7	7	7	JOE LUIS WALKER/Down Dirty Blues
7	8	7	7	7	MARK EITZEL/In Your Life
15	11	6	7	7	ODDS/Someone Who's Cool
-	-	-	-	-	TOAD THE WET.../Whatever I Fear
7	6	6	7	10	WALLFLOWERS/One Headlight
6	4	5	6	10	WILCO/Monday
10	9	8	6	7	BONESHAKERS/Cold Sweat
22	10	4	6	7	VERVE PIPE/The Freshmen
8	6	4	5	6	MATTHEW SWEET/Where You Get Love
-	-	-	-	-	ODDS/Make You Mad

MARKET #5
88.5
WXPN/Philadelphia (215) 898-6677
Ranes/Warren

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
-	-	-	16	16	CHRIS BOTTI/Midnight Without You
-	6	14	14	14	SHERYL JACKSON/Maple Tree
-	-	-	6	11	10,000 MANIACS/More Than This
5	5	5	10	10	ABRA MOORE/Four Leaf Clover
-	4	3	10	10	VAN MORRISON/Burning Ground
-	-	-	10	10	TUATARA/Breaking The Ethers
-	18	7	10	10	TUATARA/Saturday Night...
-	-	-	9	10	LEO KOTTKE/World Turning
7	9	7	9	9	BOZ SCAGGS/It All Went Down...
9	3	7	9	9	INDIGO GIRLS/Shame On You
6	5	7	8	8	BEN FOLDS FIVE/Steven's Last...
-	-	-	5	8	JOHN FOGERTY/Walking In A...
7	8	7	7	7	MIGHTY MIGHTY BT/The Impression...
3	2	3	8	8	KIM RICHEY/Every River
9	5	8	8	8	KIM RICHEY/Know
8	6	7	8	8	ANI O'FRANCO/In And Out
8	9	8	8	8	JAMES/She's A Star
7	8	7	8	8	COUNTING CROWS/Daylight Fading
-	-	-	8	8	TUATARA/The Desert Sky
-	-	-	15	15	HUFFAMOUSE/Wat
2	15	4	7	7	MICHAEL PENN/Try
4	6	7	7	7	LUSCIOUS JACKSON/Under Your Skin
9	9	7	7	7	JOHNNY LANG/Lie To Me
8	8	7	7	7	JAMIROQUAI/Virtual Insanity
-	7	5	6	6	WALLFLOWERS/The Difference
4	3	2	6	6	ROBERT EARL KEEN/Over The Waterfall
6	3	5	6	6	MATTHEW SWEET/Back To You
-	-	-	4	4	SINEAD O'CONNOR/This Is To Mother
7	9	7	7	7	U2/Staring At The Sun
5	5	7	6	6	BETH ORTON/She Cried Your Name

MARKET #6
THE RIVER
93.9 FM
CIDR/Detroit (313) 517-2558
Brookshaw/Delisi

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
31	31	30	30	30	INDIGO GIRLS/Shame On You
22	29	30	30	30	DAVE MATTHEWS BAND/Tipping Billies
22	22	22	22	22	U2/The Playboy Mansion
23	22	21	21	21	DELIRIOUS/Silence
-	-	-	16	17	SHERYL CROW/A Change Would Do...
31	30	31	25	25	WALLFLOWERS/The Difference
30	30	31	24	24	COUNTING CROWS/Daylight Fading
-	-	-	21	23	DEL AMITRI/Not Where It's At
22	21	22	22	22	ABRA MOORE/Four Leaf Clover
14	20	22	22	22	BIG HEAD TODD.../Please Don't Tell...
14	15	18	21	21	JOHNNY LANG/Lie To Me
3	15	13	19	19	VAN MORRISON/Burning Ground
31	31	31	15	15	INXS/Elegantly Wasted
13	16	13	14	14	TOAD THE WET.../Come Down
6	12	13	13	13	WHY STORE/Surround Me
15	17	14	13	13	KIM RICHEY/Know
-	-	-	11	13	PAULA COLE/Don't Want To Wait
-	-	-	11	12	MATCHBOX 20/Push
13	11	11	11	11	DUNCAN SHEIK/Barely Breathing
13	11	11	11	11	WILCO/Monday
12	11	11	11	11	VERVE PIPE/The Freshmen
5	4	13	10	10	PAUL MCCARTNEY/The World Tonight
-	-	-	10	10	ODDS/Make You Mad
9	9	6	10	10	SARA CRAIG/Miss Rocket
21	22	16	10	10	MORPHEE/Early To Bed
12	12	12	10	10	JEWEL/You Were Meant...
12	11	9	10	10	PATTY GRIFFIN/Every Little Bit
13	12	11	10	10	SHAWN COLVIN/Sunny Came Home
12	11	11	10	10	FIONA APPLE/Sleep To Dream
11	10	8	10	10	COUNTING CROWS/A Long December

MARKET #10
WBOS
92.9 FM
WBOS/Boston (617) 258-8888
Herron/Nash

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
24	24	45	45	45	MATCHBOX 20/Push
24	24	45	45	45	WHITE TOWN/Your Woman
24	45	45	45	45	SISTER HAZEL/All For You
45	45	45	45	45	THIRD EYE BLIND/Semi-Charmed Life
45	45	45	45	45	SHAWN COLVIN/Sunny Came Home
45	45	45	45	45	VERVE PIPE/The Freshmen
45	45	45	45	45	WALLFLOWERS/One Headlight
45	45	-	-	-	INXS/Elegantly Wasted
-	7	7	24	24	COUNTING CROWS/Daylight Fading
-	-	-	-	-	MEREDITH BROOKS/Bitch
10	7	24	24	24	DAVE MATTHEWS BAND/Tipping Billies
-	-	-	-	-	INDIGO GIRLS/Shame On You
8	24	24	24	24	SNEAKER PIMPS/Underground
24	24	24	24	24	SHERYL CROW/A Change Would Do...
24	24	24	24	24	COLLECTIVE SOUL/Listen
24	24	24	24	24	SHERYL CROW/A Change Would Do...
24	24	24	24	24	FIONA APPLE/Sleep To Dream
24	24	24	24	24	ABRA MOORE/Four Leaf Clover
24	24	24	24	24	TOAD THE WET.../Come Down
24	24	24	24	24	U2/Staring At The Sun
24	24	24	24	24	JOHN MELLENCAMP/Just Another Day
45	45	15	15	15	DAVE MATTHEWS BAND/Crash Into Me
45	15	15	15	15	BETTER THAN EZRA/Desperately Wanting
15	15	15	15	15	VERVE PIPE/Everyday Is...
15	15	15	15	15	BRUCE SPRINGSTEEN/Secret Garden
15	15	15	15	15	PAULA COLE/Where Have All...
15	15	15	15	15	JEWEL/You Were Meant...
15	15	15	15	15	SARAH MCLACHLAN/Possession
-	-	-	-	-	WALLFLOWERS/The Difference
-	-	-	-	-	WORLD PARTY/It's Time
-	-	-	-	-	SHERYL JACKSON/Maple Tree

MARKET #10
THE RIVER
92.5 FM
WXRV/Boston (508) 374-4733
Doody/Mullaney

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
18	16	16	23	23	T.O.P./Fio Stop
18	17	17	21	21	INDIGO GIRLS/Shame On You
18	16	16	21	21	TOAD THE WET.../Come Down
14	19	16	21	21	TONIC/You Could Only...
12	16	17	21	21	PAUL MCCARTNEY/The World Tonight
20	17	19	21	21	ANI O'FRANCO/In And Out
-	20	17	19	19	DEL AMITRI/Not Where It's At
11	13	17	19	19	MATCHBOX 20/Push
17	16	19	19	19	ABRA MOORE/Four Leaf Clover
12	19	16	19	19	U2/Staring At The Sun
15	16	16	19	19	WALLFLOWERS/The Difference
8	10	10	19	19	INXS/Elegantly Wasted
18	17	18	19	19	OMC/How Bizarre
7	17	18	19	19	BRUCE COCKBURN/Pacing The Cage
19	17	16	17	17	DAVE MATTHEWS BAND/Tipping Billies
17	16	20	17	17	SISTER HAZEL/All For You
20	17	16	17	17	JOHN LEE HOOKER/Dimples
17	16	20	17	17	JAMIROQUAI/Virtual Insanity
-	-	-	-	-	10,000 MANIACS/More Than This
9	10	10	13	13	FOOL'S PROGRESS/Think About It
17	13	11	12	12	LORI CARLSON/Somebody's Got Me
6	6	12	12	12	JAYHAWKS/It's Up To You
1	6	10	12	12	PETER MULVEY/Grace
-	-	-	-	-	HUFFAMOUSE/Wat
1	6	9	11	11	SHAWN COLVIN/Wichita Skyline
6	8	13	11	11	BETH ORTON/She Cried Your Name
15	16	17	11	11	WIDESPREAD PANIC/Tall Boy
19	10	11	10	10	COLLECTIVE SOUL/Blame
17	8	10	10	10	JOHNNY LANG/Lie To Me
8	9	6	10	10	CICADAS/We Want Everything

MARKET #13
The Mountain
106.7 FM
KMTT/Seattle (206) 233-1037
Mays/Carlson

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
22	24	24	25	25	THIRD EYE BLIND/Semi-Charmed Life
11	21	23	25	25	VERVE PIPE/The Freshmen
23	24	24	24	24	JOHNNY LANG/Lie To Me
24	24	24	24	24	U2/Staring At The Sun
24	24	24	24	24	SHAWN COLVIN/Sunny Came Home
24	24	24	22	22	INDIGO GIRLS/Shame On You
24	24	24	22	22	PAUL MCCARTNEY/The World Tonight
9	5	9	11	11	TOAD THE WET.../Come Down
10	8	10	11	11	ABRA MOORE/Four Leaf Clover
8	10	11	11	11	DEPECHE MODE/It's No Good
10	9	12	10	10	INXS/Elegantly Wasted
10	11	10	10	10	BOZ SCAGGS/It All Went Down...
11	11	10	10	10	BIG HEAD TODD.../Please Don't Tell...
12	10	10	10	10	WALLFLOWERS/The Difference
9	10	10	10	10	JEWEL/You Were Meant...
9	10	8	9	9	VAN MORRISON/Burning Ground
-	-	-	-	-	RICKIE LEE JONES/Firewalker
13	10	10	9	9	OMC/How Bizarre
4	8	9	9	9	U2/The Playboy Mansion
-	10	8	9	9	DAVE MATTHEWS BAND/Tipping Billies
-	-	-	-	-	BONESHAKERS/Cold Sweat
-	7	9	8	8	SQUIRREL NUT ZIPPERS/Hell
-	-	-	-	-	SHERYL JACKSON/Maple Tree
7	8	8	8	8	ROBERT EARL KEEN/Over The Waterfall
11	8	10	8	8	JAMIROQUAI/Virtual Insanity
-	-	-	-	-	MORPHEE/Early To Bed
10	10	8	7	7	SON VOLT/Back Into Your World
-	-	-	-	-	DEL AMITRI/Not Where It's At
-	-	-	-	-	JOHNNY LANG/Lie To Me
-	-	-	-	-	WHITE TOWN/Your Woman
9	10	7	7	7	MATCHBOX 20/Push

MARKET #16
Cities97
KTCZ/Minneapolis (612) 339-0000
MacLeish/Frederickson

PLAYS	SW	ZW	LW	TW	ARTIST/TITLE
20	19	21	22	22	SHAWN COLVIN/Sunny Came Home
22	20	20	21	21	COUNTING CROWS/Daylight Fading
22	23	21	21	21	BOZ SCAGGS/It All Went Down...
20	22	21	21	21	WALLFLOWERS/Three Marienas
8	20	17			

OPENINGS

OPENINGS

OPENINGS

OPENINGS

NATIONAL

WE RESPECT TALENT

Douglas Whitley is our radio placement coordinator. He has 32 years' **ON AIR EXPERIENCE**. He is courteous and knows how to talk to talented people like yourself, and he knows how to get you a radio job. **IF YOU ARE READY FOR A MOVE**, call Douglas for registration information. **JUST ONE TALENT HELPING ANOTHER.**

NATIONAL BROADCAST TALENT
(205) 608-0294

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800-231-7940 937 WILD GINGER TRAIL, WEST CHICAGO, IL 60185

EAST

P/T openings at Classic Rock station. T&R: WXBB, Mark Jennings, Box 370, Dover, NH 03821 EOE (5/30)

Seeking AT and news people for P/T swing. T&R: WGHT, Matt Locker, Box 316, Pompton Lakes, NJ 07442 EOE (5/30)

Market leader seeking Program Director. Resumes: Albany Broadcasting, John Kelly, 6 Johnson Rd, Latham, NY 12110 EOE (5/30)

Seeking PT/ AT for weekend AC airshift. T&R: WAFY, John Fieseler, 5742 Industry Lane, Frederick, MD 21714 EOE (5/30)

EVENINGS IN THE POCONOS!

Creative, energetic talent needed now. Obsession for winning a must! T&R/photo to: Steve McKay, WSBG, 22 South Sixth St., Stroudsburg, PA 18360. Females strongly encouraged! EOE

PRODUCER

WFAN is looking for experienced Sportstalk show producer with ability to book guests, work with air talent, and oversee game broadcasts. Resumes and letters only: Mark Chernoff, WFAN, 34-12 36th Street, Astoria, NY 11106 EOE

BOARD OP/TAPE OPERATOR

WFAN is looking for an experienced Board Operator. Candidate must have experience running board for talk programming and play-by-play game broadcasts and have ability to edit audio tape reel-to-reel and digital editors. Resumes and letters only: Dannelle Henriquez, 34-12 36th Street, Astoria, NY 11106. EOE

PROGRAM DIRECTOR TALK

WWDB-FM/Philadelphia, is seeking a program director who can lead the nation's first FM Talk Station in the #5 market to the next level. This PD must be experienced, dedicated, and committed to winning. A multi-talented team leader, who understands the creation and implementation of market research. Direct responsibilities include: managing on-air talent, news, production and promotion depts. Salary and benefits excellent. Send resume to: Dan Sullivan, GM, WWDB-FM, Bala Cynwyd, PA 19004. EOE

NY/PA Christian FM Network has immediate opening for morning drive time co-host. Must be conversational, positive, have an enjoyable personality, and a strong desire for ministry. Competitive salary and benefits. Call 1-800-927-9083. EOE

FNX BOSTON NEEDS DRIVE TIME JOCK ASAP!

Not interested in standard, normal or wacky/zany. Need innovator who will challenge an audience as much as they challenge themselves. Immediate opening, work with a PD who will encourage your creativity and give you the room to redefine modern radio. Must relate to the FNX lifestyle. Rush package, T&R to: Barry Ahern, WFNX, 126 Brookline Ave., Boston, MA 02215. No Calls. EOE

Major market urban seeks Morning Messiah. Must be able to perform miracles. If you can raise ratings from the dead, and crucify the competition, send tape and resume. Radio & Records, 10100 Santa Monica Bl., #289, 5th Floor, Los Angeles, CA 90067. EOE

DAME MEDIA

DAME MEDIA, INC.

Needs AM Drive entertainers for acquisitions and current opportunities. Formats: Rock/AC/CHR/Talk. You don't necessarily need to be funny, but you must be "fun". Experience a must.

News Director/AM Drive Anchor for our top-rated country station/NT combo in Johnstown, PA.

PM Drive talent for NAC station in Albany, NY. Responsibilities also include promotions.

Great opportunities with an aggressive company (21 stations & growing) dedicated to being #1. Send T&R to: Tom Benson, Group PD, Dame Media Inc., P.O. Box 6477 Harrisburg, PA 17112 EOE

Rare opening for a large market radio producer for high-profile, top-rated morning show. Must know digital production, book guests with a vengeance, and oversee all aspects of the morning show. If you don't "get it"... don't bother. Rush your material to: Radio & Records, 10100 Santa Monica Bl., #300, 5th Floor, Los Angeles, CA 90067. EOE

YOU WANT TO STOP BEING A JOCK AND BECOME A TALK HOST.

Could be the smartest career move you ever make. Get the facts about working in Talk radio. SABO media has earned the reputation for being the most advanced Talk radio consultancy. Dozens of jocks call us monthly for guidance on changing careers. Invest in our brand new booklet "Building a career in talk radio — DJ to talk host." If you want to break into talk, get this book. Order today.

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GENERAL MANAGER

West Virginia Radio Corporation is seeking a General Manager/Sales Manager for WDNE AM&FM/Elkins, WV. The successful candidate must have the ability to manage, inspire, and motivate the entire WDNE staff including the ability to hire and train an active local sales staff. This individual must possess requisite knowledge in radio programming and promotion. The desire to keep WDNE a local, community involved radio station and the determination to win are essential qualities for the job. Compensation will be based on station sales performance, station profit, and personal sales performance. Please send resume to Dale Miller, President & CEO, West Virginia Radio Corporation, 1251 Earl L. Core Road, Morgantown, WV 26505. West Virginia Radio Corporation is an Equal Opportunity Employer.

PROMOTION DIRECTOR

If spending nights and weekends at station events does not fit your lifestyle, yet you're great at your job, here is your next opportunity.

Northeast based consulting firm seeks in-house Promotion Director to work with our clients. Include references and salary requirements. Apply confidentially to: Radio & Records, 10100 Santa Monica Bl., #301, 5th Floor, Los Angeles, CA 90067. EOE

MORNING TALK HOST

DAMN! We need a Morning Drive Talker...and great morning talk talent is hard to find! Are you ready to move to a strong suburban News/Talk station in the New York metro area? Can you talk about local issues and local politics with as much passion as national topics? Can you work with a co-host? We need an experienced, entertaining morning talk host. If you're ready to stimulate our 35-54 listeners with your wit and wisdom in the a.m... send T&R to: Op. Mgr., WCTC-AM, Box 100, New Brunswick, NJ 08903. As a Greater Media Station, we offer an excellent benefits package. EOE. Fax (908)249-7562

SOUTH

Seeking killer Adult Top 40 Hot AC morning. T&R: WMBX, Kevin Callahan, 701 Northpoint Parkway, Ste. 500, West Palm Beach, FL 33407 EOE (5/30)

Seeking Production Director. Must have pipes, creativity, digital experience. T&R: Robert Lindsey, Box 1559, Lexington, KY 40592 EOE (5/30)

Increase your exposure with Mediacasting's Talent Pool! For \$25.95 your aircheck will be posted on the internet. To be heard send tapes and resume to: P.O. Box 1736, Fond du Lac, WI 54936-1736. (414)926-9620 or www.mediacasting.com

WJXB is looking for a special AC lifestyle personality for middays. We believe in personal appearances and going out to ask for the vote. If you can communicate with 25-54 females, overnight tape, resume, and photo to: Jeff Jarnigan, B-97.5, 1100 Sharps Ridge Road, Knoxville, TN 37917. Females and minorities encouraged to apply. South Central Communications Corporation is an equal opportunity employer. M/F/H. No phone calls accepted. EOE

Heritage CHR FM in S.E. GA is seeking afternoon drive air personality/PD. High energy level along with strong production skills, leadership and teaching abilities a must. Send tape w/production/resume/photo to: WXMK, Station Manager, 108 Benedict Road, Brunswick, GA 31520. EOE



San Antonio's Smooth Jazz 106.7FM, KCJZ, is accepting tapes and resumes for a fulltime on-air position. Digital production experience and knowledge of Smooth Jazz helpful. No beginners, please. Rush your tape and resume to: Norm Miller, PD, KCJZ, 8122 Datapoint Drive, Suite 500, San Antonio, TX 78229 EEO.

<http://www.ronline.com>

OPPORTUNITIES

OPENINGS

92.7 Bay FM KKBA

Winning Soft AC needs experienced PMD/APD. You'll be groomed for our next PD opening! Solid company, great working environment. T&R: Chris Reynolds, Program Director, KKBA 2117 Leopard St. Corpus Christi, TX 78408. EOE M/F

Legendary CHR Z-93/KQIZ Amarillo seeks PD/mornings. If you are passionate about radio send your tape, resume, picture ASAP to: Larry Swikard GM, 2903 S. Western, Amarillo, TX 79109. Must know Selector. EOE

WANTED: Major Market smooth jazz talent. If you're compelling, genuine, and humble, you're ready for this heritage station. AC/NAC/AOR experience a plus. Radio & Records, 10100 Santa Monica Bl., #293, 5th Floor, Los Angeles, CA 90067. EOE

Reach Satellite Network in Nashville seeks sharp, content-oriented afternoon air talent for southern gospel format. Minimum five years fulltime experience. If you are up to the challenge of personality radio in a network environment send tape and resume to Dean Chapman, 220 Great Circle Road, Suite 132, Nashville, TN 37228. RSN encourages females and minorities to apply. EOE

Rare morning show opening at WACO-FM. Great company seeks morning show partner who can continue market domination both on-air and off-air appearances. No beginners. Rush tape, resume, and photo to: **GULFSTAR COMMUNICATIONS INC.** Zack Owen, 314 W. State Hwy. 6, Waco, TX 76712. No Phone Calls. EOE

American Radio Systems/Austin has an immediate opening for middays at Modern AC KAMX-FM. Here's what we're looking for:

- Reality-based communicators able to relate to 25-34 women.
- Positive attitude and ability to work well with others.
- Familiarity with today's music and artists.

T&R to: Dusty Hayes, 4301 Westbank Dr., B-350, Austin, TX, 78746. Minority applicants encouraged. EOE

Small market Country station in Florida looking for morning team/or person. Must be local, topical, good judgment, team player, and willing to be involved in the community. Work for a committed company. Send package with pics to: Radio & Records, 10100 Santa Monica Bl., #299, 5th Floor, Los Angeles, CA 90067. EOE

OPENINGS

MIDWEST

Fort Wayne's Country station seeks experienced quality weekenders within 75 miles. Call: Crash Davis, WBTV Program Director at (219) 482-9288 EOE (5/30)

Fulltime News opening. T&R: KFOR, Dale Johnson, Box 80209, Lincoln, NE 68501 EOE (5/30)

News / PA coordinator position open at WKSU in Kent, Ohio. Contact Deborah at (330) 672-3114 EOE (5/30)

Medium market News station in Wisconsin, seeking dependable, aggressive Assistant News Director. Call: (414) 921-1071 x230 EOE (5/30)

Hot AC mornings / Production. Team players send T&R: KZMK, Grant McGee, Box 2770, Sierra Vista, AZ 85636. No calls. EOE (5/30)



JEFF MCCLUSKY & ASSOCIATES INC.
marketing and promotion services

ARE YOU READY TO JOIN AMERICA'S PREMIER MUSIC PROMOTION AND MARKETING FIRM?

Jeff McClusky & Associates has a rare executive opening in its Chicago office: Director of Artist Development. This is a unique opportunity for multi-task oriented person with music industry relationships. Must have 3-5 years experience with thorough working knowledge of promotion and marketing. Create marketing and promotion strategies for major motion picture soundtracks, international labels, music publishers and independent labels. Must be a leader, able to develop new business ventures, know how to budget, and work with high level individuals. Send resume and references to: Tom Barsanti, JMA, 719 W. Willow, Chicago, IL 60614. NO CALLS PLEASE. EOE

NETWORK STATION MANAGER

Indiana Public Radio seeks an individual to lead and oversee the day to day broadcast operation of its developing five station network. The successful candidate will have a leadership role in defining IPR's program service goals and the direct responsibility for shaping the service to meet goals. Must be an effective communicator with external and internal constituencies including listeners, donors, community partners, staff and licensee. In addition the successful candidate must be a hands on manager—taking on production projects and filling shifts as needed. Indiana Public Radio is committed to audience and customer service and the Network Station manager must share and advance this commitment. Bachelor's degree or equivalent plus over three years experience as radio program director—preferably with a NPR affiliated classical music and local news station or equivalent required. A signed cover letter, resume with three professional references, proof of education beyond high school (transcripts preferred) and cassette sample of announcing and production must be received by Human Resources Department by 4:00pm, Monday, June 30, 1997. Send credentials to:

Human Resources Department
Attn: NSM
Ball State University
Muncie, IN 47306



Ball State University
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OPENINGS

FREE REGISTRATION

for former members! URGENT need for talent, all levels. If you've never contacted us, call now for free information. Placing jocks, news, PD's, prod., etc.

STATIONS, CALL TO HEAR THE BEST AVAILABLE TALENT

NETWORK (407) 679 8090

SPORTS PRODUCER

Learfield Sports is looking for an energetic and creative producer to coordinate programming elements of game-day and other shows for its 10 college radio broadcasts. Radio production and sports knowledge are key. Cover letter and resume to: Roger Gardner, Learfield Communications, Inc., 505 Hobbs Rd., Jefferson City, MO 65109. Learfield is an Equal Opportunity Employer.



If you are an MD and/or Assistant PD in a large or medium market, and desire your opportunity to take the PD chair with a great company, read on! Saga Country leader WIXY/Champaign, IL is looking for an up-and-coming programming star. People, programming, and music skills are essential, along with a working knowledge of marketing and promotion. Selector experience preferred. Send your package right away to: Joel Raab Associates, 760 N. Woodbourne Road, Suite D, Langhorne, PA 19047. EOE

WEST

Live on the beautiful Monterey Bay! Wanted at KDON... Music Director with on-air shift (middays or news/morning co-host.) Females encouraged to apply. Rush T&R to: Jennifer Wilde, KDON, 55-B Plaza Circle, Salinas, CA 93901. EOE

AC Morning Co-Host: Outgoing, funny, community-minded. Liberal, woman-owned company. High quality of life (Oregon!). T&R, production samples, show ideas, sample prep sheets, salary requirements (small market): Radio & Records, 10100 Santa Monica Bl., #297, 5th Floor, Los Angeles, CA 90067. EOE

NIGHTS IN UTAH?!

We moved our night guy to mornings and his name is Uncle Nasty...what's yours? Active Rocker, 101 THE BEAR, is looking for NIGHTS WITH ATTITUDE—LOTS OF ATTITUDE! Females encouraged. T&R: Randy Rose, KBER, 434 Bearcat Drive, Salt Lake City, UT 84115. EOE

OPENINGS

News director/reporter for Northern California AC/Classic Soul combo. No anchoring. If you're experienced, passionate about local news, know how to use sound to make a story compelling, and are familiar with Sac/SF region, send T&R to: Steven Bise, Quick Broadcasting, 600 E. Main St., Vacaville, CA 95688. EOE



MORNING DRIVE: SF's soft AC has rare opening for AM drive host. Min. 3 yrs. AM drive exp. Must appeal to adult female audience. Tape and resume to Bill Conway, KOIT, 400 Second Street, SF, 94107. No Calls Please. EOE

SKYVIEW/METRO NETWORKS, LAS VEGAS & PHOENIX have openings for experienced news people. Warm, friendly delivery. Send tape and resume to: Diana Caine, Skyview/Metro Networks, 275 East Tropicana, Suite 150, Las Vegas, Nevada 89109. EOE

RADIO IN THE WINE COUNTRY! We're looking for FT/PT air talent. Stellar production/remotes. T&R to: Results Radio of Sonoma, 6640 Redwood Drive, Rohnert Park, CA 94928 EOE

PROMOTION/ CLEARANCE DEMI-GOD

L.A. area national radio promotion company looking for aggressive promotions/clearance person to solicit/negotiate/administrate campaigns with top radio partners for our entertainment/package-goods clients. Must be hard working, completely anal re: details, but fun and ready for an exciting challenge. MAC computer skills a must, layout skills a definite plus...Digital Engineering skills would make us swoon. Salary w/ incentive. If you want to sell for us, impress us first! Send resume w/tape & salary history to: Radio & Records, 10100 Santa Monica Bl., #296, 5th Floor, Los Angeles, CA 90067. EOE



southern California's modern rock

MARKETING DIRECTOR- LOS ANGELES

Y-107, America's 4th most listened to Alternative station, seeks Marketing Director. If you are extremely creative, detail oriented, possess strong leadership and organizational skills, thrive in competitive situations, and have a passion for Modern Rock, we want to hear from you. Knowledge of L.A. market a plus. Fax and overnight letter and resume to: Odyssey Communications, Personnel Department, 320 North Halsted Street, Suite 170, Pasadena, CA 91107. Fax: 818-351-8665. EOE

OPENINGS

Great opportunity for entertaining, interactive AOR/Classic Rock morning show. Live and work in beautiful central Washington. 2 hours from Seattle. T&R to: Ron Harris, PD, KATS-FM, P.O. Box 1280, Yakima, WA 98907. EOE

OPENINGS

Top 30 Morning Hosts, teams, news readers, and experienced producers needed. Multiple formats. Maybe you're a great show or team in a smaller market with a huge passion for radio. You prep like crazy. You take direction well...And, you're waaay too good for your current market. Want a great situation with a well-respected company that isn't for sale? Great lifestyle, money, and incredible opportunities for all these positions NOW! ADULT ENTERTAINERS ONLY! Respond to: Radio & Records, 10100 Santa Monica Bl. #298, 5th Floor, Los Angeles, CA 90067. EOE

POSITIONS SOUGHT

Do you need a PD/Asst. PD? Major market talk and sports producer/host. I've also done music and news, looking to move into programming management. Will consider all markets. Call me. 847-364-5728.

POSITIONS SOUGHT

Stand-up comic/ AT seeking airshifts, any format. News/ Sports / Morning Drive experience. HENRY SCOTT: (312) 409-4656 ext.2 (5/30)

Experienced sportscaster. Versatile, dedicated, seeks first time PD position at Sports/News/Talk station, small-medium market with college PBP. ED: (702) 369-1801 (5/30)

I am possessed! Let me worship at your Rock altar before I'm forced into human sacrifices. DEBBI: (708) 799-5644 or (618) 295-2558 (5/30)

News/Sports veteran, AP award winner, proven ratings booster, seeks important job STEVE SMITH: (419) 636-2306 (5/30)

Florida AT/ experienced pro. Seeking new challenge anywhere in Florida/ south/ southeast/Gulf Coast. -IAC/AC/CHR/Classics/Oldies. JAY: (561) 770-4749 (5/30)

How am I funny? Like a clown, a side-show freak? Do I amuse you? Ten-year vet. MIKE: (301) 916-2844 or jkauff@erols.com (5/30)

Personality radio back from the dead "Rock & Roll in the Morning!". Rock/ Country. CHRIS ROCK. JOHNNY ROLL: (800) 289-1790 (5/30)

Digital production, promotions, air, jock-of-all-trades 13 years experience. Seeking NC/SC/TN/KY/VA JOHN: (715) 693-4969 (5/30)

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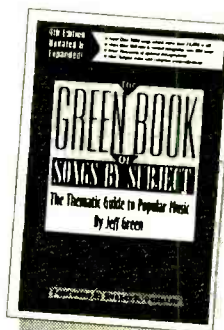
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6 insertions	85.00
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51 insertions	65.00

Marketplace
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310-553-4330 Fax: 310-203-8727



THE BACK PAGES.

NATIONAL AIRPLAY OVERVIEW MAY 30, 1997

Breakers In Blue

CHR/POP

LW	TW	Artist	Title	Label
1	1	HANSON	Mmm Bop	(Mercury)
4	2	SPICE GIRLS	Say You'll Be There	(Virgin)
3	3	WALLFLOWERS	One Headlight	(Interscope)
2	4	SAVAGE GARDEN	I Want You	(Columbia)
5	5	MONICA	For You I Will	(Warner Sunset/Atlantic)
6	6	PAULA COLE	Where Have All The Cowboys...	(Imago/WB)
8	7	WHITE TOWN	Your Woman	(Chrysalis/EMI)
7	8	JEWEL	You Were Meant For Me	(Atlantic)
9	9	MARK MORRISON	Return Of The Mack	(Atlantic)
10	10	SHAWN COLVIN	Sunny Came Home	(Columbia)
13	11	ROBYN	Do You Know (What It Takes)	(RCA)
14	12	AZ YET	Hard To Say I'm Sorry	(LaFace/Arista)
11	13	DUNCAN SHEIK	Barely Breathing	(Atlantic)
15	14	OMC	How Bizarre	(Mercury)
17	15	BOB CARLISLE	Butterfly Kisses	(DMG/Jive)
20	16	MEREDITH BROOKS	Bitch	(Capitol)
12	17	CARDIGANS	Lovefool	(Mercury)
18	18	BLACKSTREET	Don't Leave Me	(Interscope)
22	19	BLESSID UNION OF SOULS	I Wanna Be There	(EMI)
23	20	SISTER HAZEL	All For You	(Universal)
16	21	NO DOUBT	Don't Speak	(Trauma/Interscope)
25	22	VERVE PIPE	The Freshmen	(RCA)
26	23	THIRD EYE BLIND	Semi-Charmed Life	(Elektra/EEG)
19	24	SHERYL CROW	Everyday Is A Winding Road	(A&M)
31	25	SHERYL CROW	A Change Would Do You Good	(A&M)
24	26	BABYFACE	Every Time I Close My Eyes	(Epic)
27	27	GINA G	Ooh Aah... Just A Little Bit	(Eternal/WB)
29	28	TONI BRAXTON	I Don't Want To	(LaFace/Arista)
21	29	U2	Staring At The Sun	(Island)
—	30	EN VOGUE	Whatever	(EastWest/EEG)

CHR begins on Page 65.

CHR/RHYTHMIC

LW	TW	Artist	Title	Label
1	1	BLACKSTREET	Don't Leave Me	(Interscope)
4	2	112	Cupid	(Bad Boy/Arista)
2	3	MARK MORRISON	Return Of The Mack	(Atlantic)
5	4	ROME	I Belong To You (Every...)	(RCA)
3	5	SWV	Can We (Jive)	
7	6	SPICE GIRLS	Say You'll Be There	(Virgin)
6	7	NOTORIOUS B.I.G.	Hypnotize	(Bad Boy/Arista)
10	8	NU FLAVOR	Sweet Sexy Thing	(Reprise)
8	9	702	Get It Together	(Biv 10/Motown)
26	10	PUFF DADDY & FAITH EVANS	I'll Be Missing...	(Bad Boy/Arista)
9	11	GINUWINE	Tell Me Do U Wanna	(550 Music)
15	12	BILLY LAWRENCE	Come On	(EastWest/EEG)
17	13	ROBYN	Do You Know (What It Takes)	(RCA)
11	14	MONICA	For You I Will	(Warner Sunset/Atlantic)
12	15	ORU HILL	In My Bed	(Island)
19	16	NOTORIOUS B.I.G.	Mo Money, Mo Problems	(Bad Boy/Arista)
14	17	AZ YET	Hard To Say I'm Sorry	(LaFace/Arista)
20	18	HANSON	Mmm Bop	(Mercury)
47	19	EN VOGUE	Whatever	(EastWest/EEG)
16	20	MARY J. BLIGE	Love Is All We Need	(MCA)
13	21	FREAK NASTY	Da Dip	(Power)
27	22	CHANGING FACES	G.H.E.T.T.O.U.T.	(Big Beat/Atlantic)
21	23	NEW EDITION	One More Day	(MCA)
18	24	PUFF DADDY	Can't Nobody Hold Me Down	(Bad Boy/Arista)
24	25	ERYKAH BADU	Next Lifetime	(Kedar/Universal)
23	26	AALIYAH	4 Page Letter	(BlackGround/Atlantic)
30	27	BABYFACE	Every Time I Close My Eyes	(Epic)
—	28	BONE THUGS-N-HARMONY	Look Into My Eyes	(Ruthless/Relativity)
28	29	REFUGEE CAMP ALL-STARS	The Sweetest Thing	(Columbia)
—	30	BABYFACE	How Come, How Long	(Epic)

CHR begins on Page 65.

URBAN

LW	TW	Artist	Title	Label
2	1	CHANGING FACES	G.H.E.T.T.O.U.T.	(Big Beat/Atlantic)
3	2	ERYKAH BADU	Next Lifetime	(Kedar/Universal)
1	3	ROME	I Belong To You (Every...)	(RCA)
5	4	REFUGEE CAMP ALL-STARS	The Sweetest Thing	(Columbia)
4	5	JOE	Don't Wanna Be A Player	(Jive)
8	6	TONY TONI TONE	Thinking Of You	(Mercury)
12	7	GOO'S PROPERTY	Stomp	(B-Rite/Interscope)
10	8	BROWNSTONE	5 Miles To Empty	(MJJ/Work)
6	9	112	Cupid	(Bad Boy/Arista)
7	10	KENNY LATTIMORE	For You	(Columbia)
9	11	MARY J. BLIGE	Love Is All We Need	(MCA)
13	12	ERIC BENET	Femininity	(Warner Bros.)
23	13	K-CI & JOJO	You Bring Me Up	(MCA)
18	14	NEW EDITION	One More Day	(MCA)
16	15	GYRL	Get Your Groove On	(Silas/MCA)
15	16	BILLY LAWRENCE	Come On	(EastWest/EEG)
26	17	NOTORIOUS B.I.G.	Mo Money, Mo Problems	(Bad Boy/Arista)
11	18	MARK MORRISON	Return Of The Mack	(Atlantic)
20	19	KEITH SWEAT	Come With Me	(Elektra/EEG)
21	20	SOUNDS OF BLACKNESS	Spirit	(Perspective/A&M)
25	21	DIONNE FARRIS	Hopeless	(Columbia)
24	22	CHRISTION	Full Of Smoke	(Roc-A-Fella/Def Jam/Mercury)
28	23	BRAND NEW HEAVIES	Sometimes	(Delicious Vinyl/Red Ant)
29	24	ZHANE	Crush	(Illtown/Motown)
14	25	MICHAEL JACKSON	Blood On The Dance Floor	(Epic)
27	26	ERICKA YANCEY	So Good	(RCA)
—	27	EN VOGUE	Whatever	(EastWest/EEG)
19	28	SWV	Can We (Jive)	
36	29	JADE	Keep On Risin'	(Hollywood)
—	30	PATTI LABELLE	When You Talk About Love	(MCA)
39	31	SCARFACE	Smile	(Rap-A-Lot/Noo Trybe)
37	33	ROBIN S	It Must Be Love	(Big Beat/Atlantic)

URBAN begins on Page 29.

HOT AC

LW	TW	Artist	Title	Label
1	1	WALLFLOWERS	One Headlight	(Interscope)
3	2	SHAWN COLVIN	Sunny Came Home	(Columbia)
2	3	JEWEL	You Were Meant For Me	(Atlantic)
4	4	DUNCAN SHEIK	Barely Breathing	(Atlantic)
5	5	PAULA COLE	Where Have All The Cowboys...	(Imago/WB)
6	6	SAVAGE GARDEN	I Want You	(Columbia)
7	7	SHERYL CROW	Everyday Is A Winding Road	(A&M)
8	8	NO DOUBT	Don't Speak	(Trauma/Interscope)
11	9	SISTER HAZEL	All For You	(Universal)
9	10	HANSON	Mmm Bop	(Mercury)
10	11	BOB CARLISLE	Butterfly Kisses	(DMG/Jive)
12	12	DAVE MATTHEWS BAND	Crash Into Me	(RCA)
13	13	U2	Staring At The Sun	(Island)
14	14	CARDIGANS	Lovefool	(Mercury)
16	15	VERVE PIPE	The Freshmen	(RCA)
18	16	SHERYL CROW	A Change Would Do You Good	(A&M)
15	17	BRUCE SPRINGSTEEN	Secret Garden	(Columbia)
19	18	WHITE TOWN	Your Woman	(Chrysalis/EMI)
20	19	KYLE VINCENT	Wake Me Up	(Carpport/Hollywood)
22	20	THIRD EYE BLIND	Semi-Charmed Life	(Elektra/EEG)
17	21	COUNTING CROWS	A Long December	(DGC/Geffen)
21	22	MEREDITH BROOKS	Bitch	(Capitol)
24	23	TORI AMOS	Silent All These Years	(Atlantic)
25	24	BLESSID UNION OF SOULS	I Wanna Be There	(EMI)
26	25	R. KELLY	I Believe I Can Fly	(Jive)
23	26	INXS	Elegantly Wasted	(Mercury)
28	27	COUNTING CROWS	Daylight Fading	(DGC/Geffen)
27	28	INDIGO GIRLS	Shame On You	(Epic)
30	29	MONICA	For You I Will	(Warner Sunset/Atlantic)
—	30	BEE GEES	Alone	(Polydor/A&M)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 91.

AC

LW	TW	Artist	Title	Label
1	1	BOB CARLISLE	Butterfly Kisses	(DMG/Jive)
4	2	CHICAGO	Here In My Heart	(Reprise)
2	3	JEWEL	You Were Meant For Me	(Atlantic)
3	4	RICHARD MARX	Until I Find You Again	(Capitol)
6	5	TONI BRAXTON	I Don't Want To	(LaFace/Arista)
5	6	BRYAN ADAMS	I'll Always Be Right There	(A&M)
11	7	BEE GEES	Alone	(Polydor/A&M)
10	8	MICHAEL BOLTON	Go The Distance	(Columbia)
9	9	KENNY LOGGINS	For The First Time	(Columbia)
8	10	BRUCE SPRINGSTEEN	Secret Garden	(Columbia)
7	11	JON SECADA	Too Late, Too Soon	(SBK/EMI)
14	12	PETER CETERA	Do You Love Me That Much?	(River North)
18	13	SHAWN COLVIN	Sunny Came Home	(Columbia)
13	14	R. KELLY	I Believe I Can Fly	(Jive)
15	15	BARRY MANILOW	I'd Really Love To See You...	(Arista)
16	16	TONI BRAXTON	Un-break My Heart	(LaFace/Arista)
17	17	BRIAN MCKNIGHT & DIANA KING	When We Were...	(DAS/Mercury)
12	18	JOOSE	If Tomorrow Never Comes	(Flavor Unit/EastWest/EEG)
19	19	CELINE DION	All By Myself	(550 Music)
20	20	JIM BRICKMAN	Picture This	(Windham Hill)
21	21	MONICA	For You I Will	(Warner Sunset/Atlantic)
22	22	TINA TURNER	On Silent Wings	(Virgin)
29	23	JAMES TAYLOR	Little More Time With You	(Columbia)
24	24	DUNCAN SHEIK	Barely Breathing	(Atlantic)
26	25	PAUL CARRACK	For Once In Our Lives	(Ark 21)
28	26	KATHY TROCCOLI	He'll Never Leave Me	(Reunion)
27	27	STYX	Paradise	(CMC)
—	28	ERIC MARTIN	I Love The Way You Love Me	(Atlantic)
—	29	PAULA COLE	Where Have All The Cowboys...	(Imago/WB)
30	30	BLESSID UNION OF SOULS	I Wanna Be There	(EMI)

No Songs Qualified For Breaker Status This Week.

AC begins on Page 91.

ACTIVE ROCK

LW	TW	Artist	Title	Label
1	1	OFFSPRING	Gone Away	(Columbia)
2	2	TONIC	If You Could Only See	(Polydor/A&M)
3	3	SAMMY HAGAR	Little White Lie	(Track Factory/MCA)
4	4	MATCHBOX 20	Push	(Lava/Atlantic)
4	5	LIVE	Freaks	(Radioactive)
8	6	FOO FIGHTERS	Monkey Wrench	(Roswell/Capitol)
5	7	QUEENSRYCHE	Sign Of The Times	(EMI)
9	8	NAKED	Mann's Chinese	(Red Ant)
10	9	BUSH	Cold Contagious	(Trauma/Interscope)
16	10	COLLECTIVE SOUL	Listen	(Atlantic)
7	11	U2	Staring At The Sun	(Island)
12	12	SEVEN MARY THREE	Rock Crown	(Mammoth/Atlantic)
17	13	WALLFLOWERS	The Difference	(Interscope)
15	14	COOL FOR AUGUST	Don't Wanna Be Here	(Warner Bros.)
13	15	VERVE PIPE	The Freshmen	(RCA)
11	16	VERUCA SALT	Volcano Girls	(Outpost/Geffen)
19	17	AEROSMITH	Hole In My Soul	(Columbia)
14	18	COWBOY MOUTH	Jenny Says	(MCA)
21	19	MOTLEY CRUE	Atraid	(Elektra/EEG)
18	20	SILVERCHAIR	Freak	(Epic)
22	21	THIRD EYE BLIND	Semi-Charmed Life	(Elektra/EEG)
—	22	SMASHING PUMPKINS	The End Is The Beginning...	(Warner Sunset/WB)
29	23	MEGADETH	Trust	(Capitol)
27	24	BLUR	Song 2	(Virgin)
24	25	TOAD THE WET SPROCKET	Come Down	(Columbia)
25	26	COUNTING CROWS	Daylight Fading	(DGC/Geffen)
23	27	SCREAMIN' CHEETAH WHEELIES	Magnolia	(Capricorn/Mercury)
—	28	NIXONS	Baton Rouge	(MCA)
20	29	OUTHOUSE	Welcome	(Mercury)
31	30	SUGARTOOTH	Booty Street	(DGC/Geffen)
—	33	METALLICA	Bleeding Me	(Elektra/EEG)

ROCK begins on Page 102.



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Breakers in Blue

NATIONAL AIRPLAY OVERVIEW MAY 30, 1997

URBAN AC

LW	TW	
1	1	KENNY LATTIMORE For You (Columbia)
2	2	TONY TONI TONE Thinking Of You (Mercury)
3	3	DIONNE FARRIS Hopeless (Columbia)
5	4	ERYKAH BADU Next Lifetime (Kedar/Universal)
4	5	BLACKSTREET Don't Leave Me (Interscope)
8	6	REFUGEE CAMP ALL-STARS The Sweetest Thing (Columbia)
6	7	ROME I Belong To You (Every...) (RCA)
7	8	ERIC BENET Femininity (Warner Bros.)
13	9	CHANGING FACES G.H.E.T.T.O.U.T. (Big Beat/Atlantic)
11	10	TONI BRAXTON I Love Me Some Him (LaFace/Arista)
16	11	BROWNSTONE 5 Miles To Empty (MJJ/Work)
15	12	SOUNDS OF BLACKNESS Spirit (Perspective/A&M)
10	13	MARY J. BLIGE Love Is All We Need (MCA)
18	14	PAUL HARCASLE Jokers Wild (JVC)
9	15	BABYFACE Every Time I Close My Eyes (Epic)
14	16	ANN NESBY This Weekend (Perspective/A&M)
24	17	MAXWELL Suitelady (Columbia)
22	18	BRAND NEW HEAVIES Sometimes (Delicious Vinyl/Red Ant)
21	19	INCOGNITO A Shade Of Blue (Verve Forecast)
12	20	MONICA For You I Will (Warner Sunset/Atlantic)
17	21	MONTELL JORDAN What's On Tonight (Def Jam/RAL/Mercury)
—	22	PATTI LABELLE When You Talk About Love (MCA)
28	23	KEITH SWEAT Come With Me (Elektra/EEG)
26	24	JOE Don't Wanna Be A Player (Jive)
27	25	WHITNEY HOUSTON My Heart Is Calling (Arista)
20	26	AFTER 7 Sara Smile (Virgin)
30	27	ZHANE' Crush (Illtown/Motown)
29	28	ADRIANA EVANS Seein' Is Believing (Loud/PMP/RCA)
19	29	LUTHER VANDROSS Love Don't Love You Anymore (LV/Epic)
—	30	BRIGETTE MCWILLIAMS Fire (Virgin)

URBAN begins on Page 29.

ROCK

LW	TW	
1	1	SAMMY HAGAR Little White Lie (Track Factory/MCA)
2	2	TONIC If You Could Only See (Polydor/A&M)
4	3	MATCHBOX 20 Push (Lava/Atlantic)
3	4	QUEENSRYCHE Sign Of The Times (EMI)
5	5	OFFSPRING Gone Away (Columbia)
8	6	AEROSMITH Hole In My Soul (Columbia)
11	7	WALLFLOWERS The Difference (Interscope)
7	8	VERVE PIPE The Freshmen (RCA)
9	9	JONNY LANG Lie To Me (A&M)
6	10	U2 Staring At The Sun (Island)
12	11	LYNYRD SKYNYRD Travelin' Man (CMC)
18	12	COLLECTIVE SOUL Listen (Atlantic)
16	13	COREY STEVENS One More Time (Eureka/Discovery)
14	14	LIVE Freaks (Radioactive)
10	15	COLLECTIVE SOUL Precious Declaration (Atlantic)
13	16	COUNTING CROWS Daylight Fading (DGC/Geffen)
15	17	SCREAMIN' CHEETAH WHEELIES Magnolia (Capricorn/Mercury)
25	18	MOTLEY CRUE Afraid (Elektra/EEG)
22	19	TOAD THE WET SPROCKET Come Down (Columbia)
17	20	AEROSMITH Falling In Love... (Columbia)
19	21	WALLFLOWERS One Headlight (Interscope)
23	22	NAKED Mann's Chinese (Red Ant)
24	23	PAUL MCCARTNEY The World Tonight (Capitol)
21	24	SWEET VINE Mountainside (Columbia)
27	25	SEVEN MARY THREE Rock Crown (Mammoth/Atlantic)
30	26	FOO FIGHTERS Monkey Wrench (Roswell/Capitol)
20	27	METALLICA King Nothing (Elektra/EEG)
31	28	COOL FOR AUGUST Don't Wanna Be Here (Warner Bros.)
37	29	JOHN FOGERTY Walking In A Hurricane (Warner Bros.)
26	30	CHEAP TRICK Say Goodbye (Red Ant)

No Songs Qualified For Breaker Status This Week.

ROCK begins on Page 102.

COUNTRY

LW	TW	
3	1	ALAN JACKSON Who's Cheatin' Who (Arista)
7	2	TIM MCGRAW It's Your Love (Curb)
2	3	KEVIN SHARP She's Sure Taking It Well (143/Asylum/EEG)
6	4	VINCE GILL A Little More Love (MCA)
5	5	LEANN RIMES The Light In Your Eyes (MCG/Curb)
8	6	BROOKS & DUNN Why Would I Say Goodbye (Arista)
4	7	MINDY MCCREARY A Girl's Gotta Do (What...) (BNA)
10	8	TY HERNDON Loved Too Much (Epic)
1	9	BRYAN WHITE Sittin' On Go (Asylum/EEG)
11	10	TANYA TUCKER Little Things (Capitol)
13	11	REBA MCENTIRE I'd Rather Ride Around With... (MCA)
15	12	MARK WILLS Places I've Never Been (Mercury)
14	13	DEANA CARTER Count Me In (Capitol)
16	14	MARK CHESNUTT Let It Rain (Decca)
17	15	PAM TILLIS All The Good Ones Are Gone (Arista)
21	16	TRACE ADKINS I Left Something Turned On... (Capitol)
20	17	RICK TREVINO I Only Get This Way With You (Columbia)
19	18	SONS OF THE DESERT Whatever Comes First (Epic)
22	19	PATTY LOVELESS The Trouble With The Truth (Epic)
34	20	GEORGE STRAIT Carrying Your Love With Me (MCA)
26	21	JOHN BERRY I Will, If You Will (Capitol)
28	22	LONESTAR Come Cryin' To Me (BNA)
27	23	TRAVIS TRITT She's Going Home With Me (Warner Bros.)
29	24	CLAY WALKER One, Two, I Love You (Giant)
9	25	JOHN MICHAEL MONTGOMERY I Miss You A Little (Atlantic)
31	26	MICHAEL PETERSON Drink, Swear, Steal & Lie (Reprise)
30	27	SAMMY KERSHAW Fit To Be Tied Down (Mercury)
32	28	RICOCHE He Left A Lot To Be Desired (Columbia)
33	29	TRACY BYRD Don't Love Make A Diamond... (MCA)
36	30	JAMES BONAMY The Swing (Epic)

COUNTRY begins on Page 97.

ALTERNATIVE

LW	TW	
1	1	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
2	2	MIGHTY MIGHTY BOSSTONES The Impression That I Get (Mercury)
3	3	TONIC If You Could Only See (Polydor/A&M)
5	4	DEPECHE MODE It's No Good (Mute/Reprise)
6	5	MEREDITH BROOKS Bitch (Capitol)
8	6	BLUR Song 2 (Virgin)
4	7	VERVE PIPE The Freshmen (RCA)
9	8	FOO FIGHTERS Monkey Wrench (Roswell/Capitol)
12	9	K'S CHOICE Not An Addict (550 Music)
14	10	MATCHBOX 20 Push (Lava/Atlantic)
7	11	OFFSPRING Gone Away (Columbia)
18	12	WALLFLOWERS The Difference (Interscope)
45	13	SMASHING PUMPKINS The End Is The Beginning... (Warner Sunset/WB)
11	14	LIVE Freaks (Radioactive)
16	15	SQUIRREL NUT ZIPPERS Hell (Mammoth)
17	16	TOAD THE WET SPROCKET Come Down (Columbia)
10	17	U2 Staring At The Sun (Island)
13	18	SMASHING PUMPKINS Eye (Interscope)
15	19	VERUCA SALT Volcano Girls (Outpost/Geffen)
19	20	COUNTING CROWS Daylight Fading (DGC/Geffen)
20	21	BUSH Cold Contagious (Trauma/Interscope)
24	22	SNEAKER PIMPS 6 Underground (Virgin)
25	23	DAVE MATTHEWS BAND Tripping Billies (RCA)
32	24	COLLECTIVE SOUL Listen (Atlantic)
22	25	SUBLIME Santeria (Gasoline Alley/MCA)
30	26	SUMMERCAMP Drawer (Maverick/Reprise)
28	27	THAT DOG Never Say Never (DGC/Geffen)
21	28	BECK The New Pollution (DGC/Geffen)
34	29	SHERYL CROW A Change Would Do You Good (A&M)
23	30	WHITE TOWN Your Woman (Chrysalis/EMI)

ALTERNATIVE begins on Page 108.

NAC/SMOOTH JAZZ

LW	TW	
2	1	RICK BRAUN Notorious (Mesa/Bluemoon)
3	2	GATO BARBIERI Straight Into The Sunrise (Columbia)
1	3	LEE RITENOUR Water To Drink (I.E./Verve)
7	4	3RD FORCE In The Full Moonlight (Higher Octave)
5	5	CHUCK LOEB Cruzin' South (Shanachie)
6	6	KENNY G Havana (Arista)
9	7	WARREN HILL U R The 1 (Discovery)
4	8	GOTA European Comfort (Instinct)
16	9	BONEY JAMES Nothin' But Love (Warner Bros.)
10	10	SPECIAL EFX Since You've Been Away (JVC)
11	11	MICHAEL LINGTON Tell It Like It Is (Nu Groove)
12	12	ZACHARY BREAU Cafe Reggio (Zebra)
15	13	BRIAN MCKNIGHT & DIANA KING When We Were... (DAS/Mercury)
18	14	EL DEBARGE Dindi (I.E./Verve)
14	15	TOMMY EMMANUEL Midnight Drive (Higher Octave)
17	16	URBAN KNIGHTS The Promise (GRP)
19	17	NELSON RANGELL Turning Night Into Day (GRP)
8	18	JIM BRICKMAN You Never Know (Windham Hill)
20	19	EVERETTE HARP What's Going On (Blue Note)
13	20	INCOGNITO A Shade Of Blue (Verve Forecast)
22	21	DANCING FANTASY When Dreams Come True (Innovative)
30	22	CHRIS BOTTI The Way Home (Verve Forecast)
24	23	HERB ALPERT Passion Dance (Almo Sounds/Geffen)
21	24	JOHN TESH L'Aquila (GTSP)
26	25	ERIC MARIENTHAL Easy Street (I.E./Verve)
27	26	DIRK RICHTER Smooth Move (Sin-Drome)
25	27	FANTASY BAND Double Talk (Shanachie)
23	28	ANDY SNITZER A River's Road (Warner Bros.)
28	29	TONI BRAXTON I Don't Want To (LaFace/Arista)
—	30	PAUL TAYLOR Pleasure Seeker (Countdown/Unity)

NAC begins on Page 97.

ADULT ALTERNATIVE

LW	TW	
1	1	VERVE PIPE The Freshmen (RCA)
3	2	INDIGO GIRLS Shame On You (Epic)
6	3	TOAD THE WET SPROCKET Come Down (Columbia)
4	4	SHAWN COLVIN Sunny Came Home (Columbia)
2	5	INXS Elegantly Wasted (Mercury)
9	6	ABRA MOORE Four Leaf Clover (Arista Austin/Arista)
7	7	SISTER HAZEL All For You (Universal)
8	8	WALLFLOWERS The Difference (Interscope)
13	9	SHERYL CROW A Change Would Do You Good (A&M)
11	10	THIRD EYE BLIND Semi-Charmed Life (Elektra/EEG)
5	11	U2 Staring At The Sun (Island)
10	12	PAUL MCCARTNEY The World Tonight (Capitol)
12	13	COUNTING CROWS Daylight Fading (DGC/Geffen)
14	14	MATCHBOX 20 Push (Lava/Atlantic)
17	15	DAVE MATTHEWS BAND Tripping Billies (RCA)
15	16	JONNY LANG Lie To Me (A&M)
16	17	WALLFLOWERS One Headlight (Interscope)
26	18	COLLECTIVE SOUL Listen (Atlantic)
24	19	BIG HEAD TODD & THE MONSTERS Please Don't Tell... (Revolution)
20	20	VAN MORRISON Burning Ground (Polydor/A&M)
23	21	OMC How Bizarre (Mercury)
25	22	MEREDITH BROOKS Bitch (Capitol)
18	23	BOZ SCAGGS It All Went Down The Drain (Virgin)
21	24	DAVE MATTHEWS BAND Crash Into Me (RCA)
29	25	JOHN FOGERTY Walking In A Hurricane (Warner Bros.)
19	26	FIONA APPLE Sleep To Dream (Work)
—	27	DEL AMITRI Not Where It's At (A&M)
22	28	WHITE TOWN Your Woman (Chrysalis/EMI)
28	29	SON VOLT Back Into Your World (Warner Bros.)
27	30	JEWEL You Were Meant For Me (Atlantic)

ADULT ALTERNATIVE begins on Page 117.

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