

THE MOST TRUSTED NAME IN RADIO SINCE THE BIRTH OF ROCK & ROLL

ISSUE 2210

JUNE 12, 1998



GAVIN



Gerald Leifer Thinking



Love has consequences.



Gerald Levert Thinkin' Bout It

The premiere single and video from Gerald's new album **Love & Consequences**, his first solo release since hitting double platinum with LSG.

Produced by Darrell "Delite" Allamby for 2,000 Watts Music, Inc., the producer behind LSG's platinum #1 smash "My Body"

Album in stores July 21

Love has consequences.



Executive Producers: Gerald Levert, Sylvia Fione & Melvin Bobb • Associate Executive Producer: Leonard Brooks • Management: Leonard Brooks for LB Management
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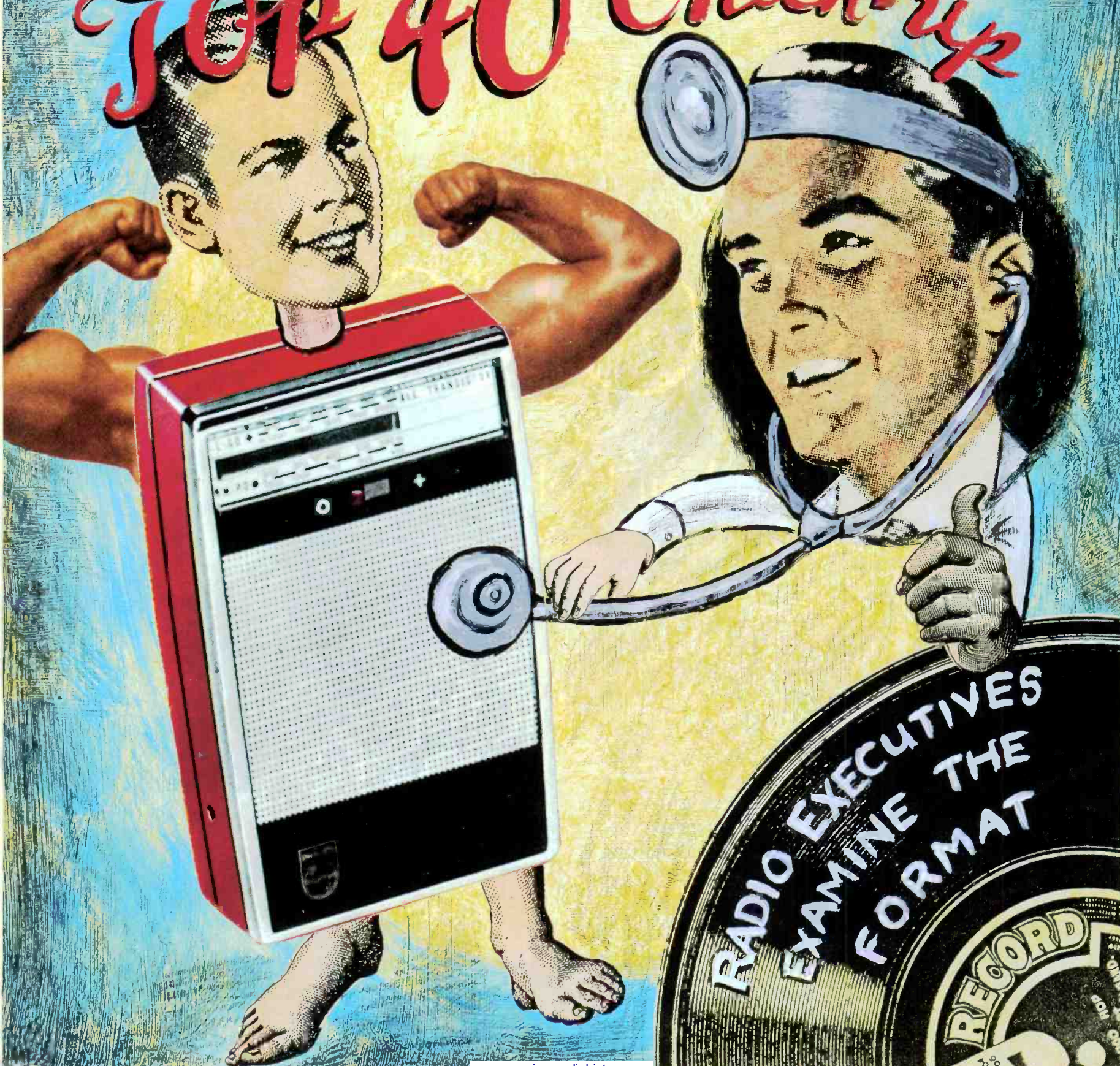
THE MOST TRUSTED NAME IN RADIO SINCE EDIE COCHRAN HAD THE SUMMERTIME BLUES
ISSUE 2210 JUNE 12 1998

Plus:
Top 40's
Top 40 Stations

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40TH
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TOP 40 Check-up



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



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NEWSBRIEFS

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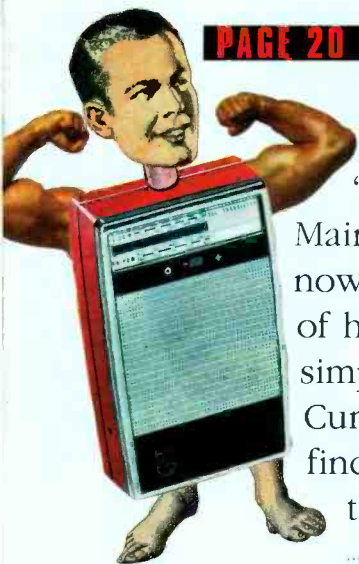
Lights, Microphone, Action?

Open a newspaper or turn on the TV, and it's a safe bet you'll be bombarded with ads for movies, especially during summer. Check your station's traffic log, however, and chances are the movie commercials will be few and far between.

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The Doctors Are In

"I feel that Top 40—in particular, Mainstream Top 40—is very healthy right now, mainly because they have access to a lot of hit records that all of the niched stations simply don't feel they can play," says Rick Cummings of Emmis Communications. To find out what other Top 40 heavies are thinking, check this week's cover story.



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White Men Can Rap

If you were asleep the week of June 1, then you may be unaware that both the Beastie Boys and Barenaked Ladies disrupted the Alternative format with blasts of Old School electro-funk and retro-fitted Alterna-rap. Gavin Alternative maestro Spence D. examines this trend.

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FIRST PERSON

AS TOLD TO ELIOT TIEGEL

Alan Menken

**Award Winning
Composer and Musician**

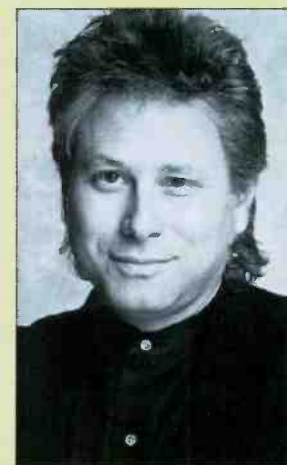
Alan Menken's career as a composer for movies and the stage is reflected in his numerous awards, ranging from eight Oscars and Golden Globes to 10 Grammys, to the recent BMI Richard Kirk Film Lifetime Achievement Award. Of his 12 films, seven have been for Disney, producing a number of hit singles and albums.

I'm working on a number of non-film projects. I'm writing 10 songs for a new Alice Cooper album, for which he's writing the lyrics. This is a strange combination to most people—and me too. I got involved through Rob Roth, who directed *Beauty and the Beast* on Broadway in 1994. Rob's a huge fan of Alice and he knows the other side of my writing, which is rock 'n' roll. I love writing and playing in a variety of rock styles. I found Alice to be an interesting lyricist who also had some interesting concepts for the album. I'm just not sure when we'll go into the studio.

Since I spend more and more time doing theater rather than film work, I'm doing a theatrical adaptation of *The Hunchback of Notre Dame* for Disney, which will open in Berlin in the spring of '99. I'm also rewriting *King David*, which I did as a concert in 1997, I'm starting two new musicals, and I'm bringing back two earlier musicals—*Little Shop of Horrors* and *The Apprenticeship of Duddy Kravitz*.

I'm also working on an album with producer Phil Ramone for Sony. It's something I have shamelessly been procrastinating, partly because it's going to entail a lifestyle

change. It's nice to be a composer and work behind the scenes, but

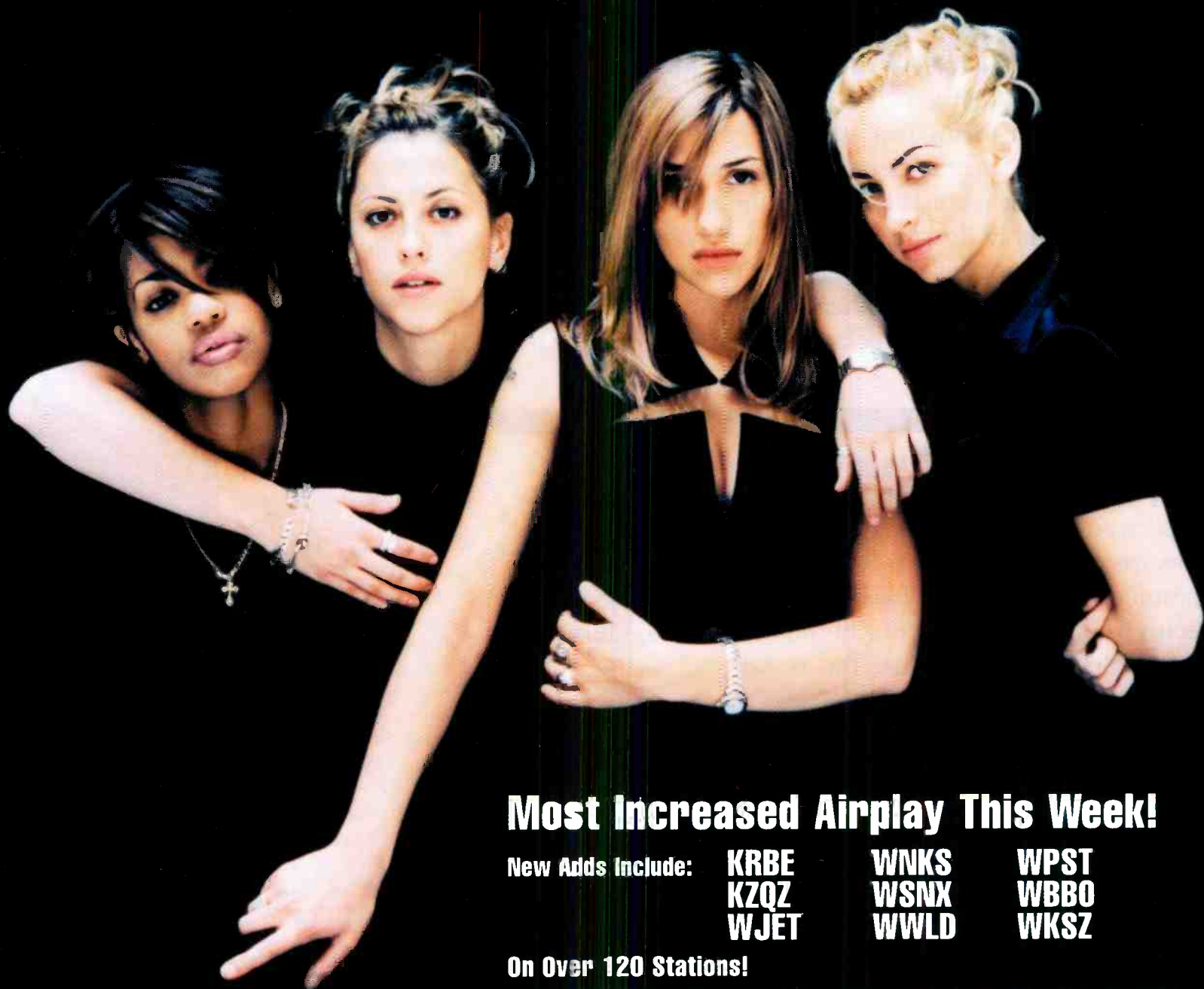


doing an album means supporting it with performance and making yourself more available. I'll play piano and sing, but I'm not sure whether there'll be a large orchestra or a rock band or a combination of different styles.

One thing I am cynical about is the way film producers and directors use hit singles as the basis for film scores. I don't really approve of that. However, to write material that works for a film where you also have the pop marketplace in mind, is something I approve of heartily. Writing a song that can get radio airplay is an objective, but the primary objective is to write a song that works dramatically in the moment—and is also useful to an entire score.

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DOJ Opens New Payola Investigation

BY TONY SANDERS

"You might as well take your summer vacation and call me back when you return." That's how one Justice Department source described the agency's investigation into payola to GAVIN.

The news of the payola probe broke last week when the *L.A. Times* reported that a seven-month old investigation was leading to subpoenas for 18 wholesale record distributors and 20 radio stations, many of which are in Los Angeles, according to the paper's sources.

The investigation was launched after lawyers for independent Latin music label Fonovisa reported

"improprieties within their own radio promotion department" to the DOJ.

The *Times* quoted sources saying that the payola investigation could become a "wide-scale probe of promotional practices among other Latin music labels, and perhaps throughout the \$12 billion U.S. music industry."

Fonovisa, which is a subsidiary of Grupo Televisa, reportedly accounts for 16% of the Latin music sold in the U.S. annually. The *Times* report said investigators are looking at "a possible correlation between Fonovisa's ascension as a powerhouse in the U.S. Latin music business and its alleged use of radio station payola to drive record sales.

In a statement to the *Times* last week, Grupo Televisa said that it reported the activities to the DOJ and "has acted to assure that such payments will not be made in the future."

"It looks as though we might be in the seventh or eighth inning of the game of buying stations, but we're only in the first inning as far as management is concerned."

—JIMMY DECASTRO
SEE PAGE 22

CBS Closes on ARS Stations

Finally...CBS Corp. has completed its \$2.6 billion acquisition of American Radio Systems, announced last September. CBS now owns and operates 164 stations in 36 markets.

Following closure of the transaction, CBS President/COO Mel Karmazin observed that the ARS properties "are a very attractive group of radio stations, which enables CBS

Radio to expand into new top 50 markets and increase its position in its existing major markets." As a result of the acquisition, the CBS Radio Stations Group is expected to represent over 65 percent of the company's future operating cash flow, he predicted.

CBS will continue to make additional investments in radio, Karmazin said.

Jones Int'l Acquires MediaAmerica

Jones International Networks, parent company of Jones Radio Network, is purchasing New York-based MediaAmerica for an undisclosed sum.

Jones Radio Network is one of the industry's largest providers of 24-hour satellite-delivered music programming, and also provides a wide range of syndicated features to stations in a variety of formats. MediaAmerica is an advertising sales rep firm that markets more than 70 national radio programs for independent syndicators and networks, including Jones.

"Our relationship with MediaAmerica over the past several years has been exceptional and we could-

n't be more pleased with merging the operations of our two companies," said Jones International President Greg Liptak. "We're excited about our newly acquired strengths as we go forward."

"We look at this strategic alliance as an opportunity to integrate programming across multiple platforms," MediaAmerica founders Ron Hartenbaum and Gary Schoenfeld said in a prepared statement. "As a larger, independent company, we will have the ability to better serve our current clients while working with all radio groups on exciting growth projects."

Following the transaction, MediaAmerica will retain its New York offices.

Jacobson Now GM At Revolution/Giant

Larry Jacobson has been named General Manager of Revolution/Giant Records, company founder and owner Irving Azoff announced.



Jacobson moves up from his post as Head of Business and Legal Affairs for Revolution/Giant Records. He has also served in an A&R capacity for the label and founded the development label Unsound Records.

Propas, Ross Upped At Velvel

Some changes at Velvel Records: Steve Propas has been appointed President of International for the label, and Derrick Ross was named General Manager of Velvel Canada.

Propas was Principal of

Propas Management Corporation, an artist management and label consultation company, before joining Velvel. Ross was President of DMD Entertainment, a promotion and marketing company.

Ever since its birth, Top 40 hasn't enjoyed a minute's peace. Think about it: Top 40 (and its various rock and rhythmic offshoots) has been constantly probed, prodded, poked, sniffed, pushed around, over-analyzed, and, in some quarters, periodically denounced as the latest tool of Satan. It's also been declared DOA on a semi-regular basis, just to keep us on our toes.

Recently, scant minutes before the usual armchair quarterbacks could draw the regularly scheduled chalk outline around the Top 40 format, these same experts discovered that the patient wasn't really in distress, and that, in fact, the music that fed the format was stronger than it had been in years. Hell, people actually seemed to be enjoying it.

Today, it feels like Top 40 itself is sharing that enjoyment. Although Top 40 was designed as a young-thinking format, it's newfound maturity has made it more comfortable in its skin; it's more broad-based, more truly mass appeal than anytime in its recent history. Let the pundits and those self-appointed backseat drivers talk all they want about Top 40's "Good Old Days." Those days are now.

Kevin Carter

The G-files

ACQUISITIONS

■ **SUNBURST MEDIA SIGNED A DEAL TO PURCHASE KAGG/** FM in Bryan/College Station, Texas from OARA Inc. for \$3 million.

■ **MORTENSON BROADCASTING AGREED TO BUY WHBN** AM/FM in Harrodsburg, Ky. from Rod Burbridge for \$1.2 million.

■ **MCDONALD MEDIA GROUP INKED AN OPTION TO BUY** two stations in Santa Barbara from Engles Enterprises for an undisclosed sum. Included: KHTY/FM and KMGQ/FM.

■ **CLEAR CHANNEL COMMUNICATIONS PICKED UP** WSML/AM in Greensboro/Winston Salem from Gray Casting Media for an undisclosed sum.

CLOSINGS

■ **SFX ENTERTAINMENT COMPLETED ITS \$100 MILLION** acquisition of Falk Associates Management Enterprises.

■ **HEFTEL BROADCASTING FINALIZED ITS \$54 MILLION** purchase of KKPN/FM in Houston-Galveston from Capstar Broadcasting. Broker: Star Media Group.

■ **COX RADIO CLOSED ON ITS ACQUISITION OF WGBB/** AM, WBAB/FM, WBLI/FM, and WHFM/FM in the Nassau/Suffolk market from Chancellor Media. Purchase price was \$48 million.

MISCELLANY

■ **CLEAR CHANNEL WAS HIT WITH A \$110 MILLION** lawsuit filed by Florida senatorial candidate Anthony Martin, who claimed that the company and staffers refused to sell him air time. Clear Channel promptly refuted his claim and indicated they would like a judge to hear legal motions.

■ **KEGL/FM-DALLAS WAS SLAPPED WITH A \$2000 FCC** fine for a 1993 broadcast of *The Howard Stern Show*.

■ **CAPSTAR BROADCASTING'S PENDING PURCHASE OF** KRNA/FM-Cedar Rapids from KRNA, Inc. was approved by the Department of Justice. Downside: Capstar must forgo acquisition of KXMX/FM in that market.

Pierced Lips Win \$100K Mercury Prize

BY TONY SANDERS

Thirtieth year's \$100,000 Radio-Mercury winner with: "Lip Ring." Say what?

Let's put it this way: you either had to be there to hear this winning ad, or you'll need to pop your copy of the Radio Mercury Awards CD into your player. Mom translates for her son, who has proved his independence by piercing his lips and sticking an iron ring through them. "Now it hurts to talk!" he says. "Please, teenagers, piercing body parts is no way to prove your independence. Buy a UTA Summer Youth Pass. It's a rippin' dog tag to wear around your neck, and a summer youth pass gets you around without help from mom or your gomer brother. Sucking dinner through a straw blows."

Other Mercury Award-winning spots included:

HUMOR: "Personal Miller Time" for Miller Breweries

("\$20,000 Gold prize); "Home for the Holidays" for Cider Jack Cider (\$5,000 Silver prize).

MUSIC & SOUND DESIGN: "Classic Lines" for Be Your Own Brewmaster (\$20,000); "StackHouse" for FILA Shows (\$5,000).

RADIO STATION-PRODUCED: KUPL-Portland's "Nutty Buddy" for Clutch Doctor (\$20,000) and "Pis-

sed," also for Clutch Doctor (\$5,000).

HISPANIC: "A Woman, That's Me" for California Family Health Council (\$20,000 Gold prize); "Radio Stations" for Honda (\$5,000).

NON-HUMOR: "Standing Between You" for Greyhound (\$20,000); "Everything You Are" for BMW (\$5,000).

Capstar Closes on SFX Stations; Chancellor Picks Off 11 of Them

Capstar Broadcasting closed on its \$2.2 billion purchase of SFX Broadcasting's 71 radio stations, giving the Hicks, Muse company 321 stations in 84 markets.

In a statement, Capstar President/CEO Steve Hicks said that the combination of Capstar and SFX has "strengthened our ability to increase revenue and audience share across our markets nationwide."

Closure of the Capstar/SFX deal allowed Hicks, Muse-controlled Chancellor Media to absorb 11 of the SFX stations for some \$635 million. Properties involved are located in Dallas, Houston, San Diego, and Pittsburgh.

'Yes, Indeedy!'



In November, 1965, Bill Gavin offered ten "Don'ts for DJs." Here's a sampling:

● Don't ad lib without something worthwhile to say. Read the newspapers. Be a part of your community life. Know what's happening. Comment that's limited to the records, the weather, and your fellow DJs gets sterile and tiresome.

● Don't let yourself fall into clichés or habitual speech patterns. Nothing brands the careless or incompetent DJ more firmly than "Yes, indeedy," "Well, now," "Next up," and hundreds of other shabby substitutes for ideas.

● Don't aim your show at one particular age group. If you're on a pop station, most of your records will be teen favorites, but you only do yourself harm by trying to talk as if you were a teenager. You're an adult; sound like one.

● Don't try to be somebody else. The "voice with a smile," the perpetual "nice guy," the smart cracking "wise guy," the high-thyroid fast talker—all these are artificial masquerades by those microphonics so lacking in self-confidence that they are afraid to be themselves on the air. Being a personality doesn't mean assuming a character. Be yourself. —BEN FONG TORRES



United Stations Launches "Rock On"

United Stations Radio Networks has announced it has teamed with Ben Manilla Productions in launching a new weekly classic rock series titled *Rock On!* Hosted by Ray Manzarek of the Doors, *Rock On!* is a 3-hour program providing a broad spectrum of classic rock artists, available on CD to affiliated stations on a market exclusive barter basis.

United Stations will oversee the creative content, distribution, and

sales nationally, while San Francisco-based Ben Manilla Productions will serve as producer. The show will feature artist interviews, special theme segments, and a catalog of classic rock hits. Manzarek also hosted three installments of *The Psychedelic Era*

1965-1969, last summer, produced by Ben Manilla Productions, United Stations, and the Rock and Roll Hall of Fame and Museum.

Senate Re-visits Lyric Labeling

Lawmakers are continuing their investigation into the impact of music lyrics as the Senate Commerce Committee plans to examine the effectiveness of the music industry's warning labels.

Senator Sam Brownback (R-Kan.) has scheduled a hearing for June 16 as a follow up to the ad hoc meeting he held last year to check the effectiveness of the warning labels.

Hilary Rosen, head of the Recording Industry Association of America, said she is unsure whether she will attend. "I don't know what they hope to accomplish," she told the *Hollywood Reporter*. "The labels are clearly working. They are serving their purpose as an informational resource for parents."

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KROQ	KLOS	KLOS	KLOS	KTLA	KLOS	KTWV
KTWV	KROQ	KROQ	KROQ	KLOS	KROQ	KPWV
KPWV	KTWV	KTWV	KTWV	KROQ	KTWV	KMET
KMET	KPWV	KPWV	KPWV	KTWV	KPWV	KBIG
KBIG	KLOS	KMET	KLOS	KPWV	KMET	KZLA
KZLA	KBIG	KBIG	KMET	KMET	KBIG	KTLA
KTLA	KZLA	KZLA	KBIG	KBIG	KZLA	KLOS
KLOS	KTLA	KTLA	KZLA	KZLA	KTLA	KROQ
KROQ	KLOS	KLOS	KTLA	KTLA	KLOS	KTWV
KTWV	KROQ	KROQ	KLOS	KLOS	KROQ	KPWV
KPWV	KTWV	KTWV	KROQ	KROQ	KTWV	KMET
KLOS	KPWV	KPWV	KTWV	KTWV	KPWV	KLOS

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to Your
Heart"
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WONDER**



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AND THE WINNER IS...

Contests Should Be Brief, Simple, Creative

BY PAIGE NIENABER

In today's world of homogenized formats, consolidated market clusters, and music that's been tested to death, the radio industry still has one resource for clearly differentiating your station from the one down the dial: promotions.

There is little argument that music is the key to what radio is all about (unless, of course, you're in Talk, in which case that's the product you have to offer.) So why potentially detract from the music and clutter up the air with an element that research says has little appeal to the majority of your audience? We've all shared the common experience of

listening to a station chew up valuable minutes of programming time with a contest that is devoid of any purpose. That's just contesting for the sake of contesting, causing us to scream "shut up and play the \$#@% music!" at the car stereo.

There are three basic criteria for an on-air contest: brevity, simplicity and creativity. Keep it short. Get back to the music. And if it's a campaign, know when to bow out gracefully. If you have a car giveaway, go a couple of weeks and then kill it. Giving away a trip to the Grammys? Go for a week. At most.

Keep it simple enough that the audience can understand it. Don't force your listeners to jump through hoops to qualify for a prize that, frankly, is not that special or that they have little or no chance of winning (such as when you have 500 other qualifiers).

We don't have the "visual" that TV

has, so we have to be creative. If you've ever heard a station go from a "Free Music Weekend" into a "Win It Before You Can Buy It" promotion, you know what I'm talking

about. Use all the "Theater Of The Mind" aspects that radio offers.



about. Use all the "Theater Of The Mind" aspects that radio offers.

What about the prizes? If you're going to waste 30 seconds of airtime every hour, then make it count. "We have a \$25 cap that all prizes have to meet," says Kellie Shipp, Promotions and Marketing Director at Z-100/Portland. The station follows two major criteria for major contesting: topicality and entertainment value, she says. "If it's so mass appeal or 'hot,' then a less expensive prize is definitely acceptable." Supplemented by a TV spot, the station is sending a pair of winners to the bottom of the Atlantic to view the Titanic close up! That's both topical and entertaining.

the car of choice with your young, active listeners, you just wasted a lot of inventory, some considerable cash, and a large mobile piece of metal.

Contesting can be tremendously effective in "driving home" a point. Pick a position. If you want to be the station with the most trips, make certain that you have at least three fly-aways every month. The concept of "most money" is another hard-fought position; if you're going to say it, you have to do it. Remember: you need to continually challenge yourself to create elements to make it sound larger than life. One hundred dollars is not a huge cash prize anymore.

Why do contests? Basically for three reasons: to get listeners to listen longer, to image the station, and to generate revenue. "Imaging is the key reason you do it," says Dan Seeman, General Manager of KMJZ/Twin Cities and a former Promotion Director. "It's the image value and the 'fun' value. But it has to 'fit.'" Seeman says he puts his contests through a 'listener filter' to determine if the concept fits the profile of the station's audience. "If it passes, then it's a worthwhile use of space on the air," he says. Seeman explains that his "Filter" actually is a profile KMJZ's listeners, focusing on their values and what they expect to get out of that station—an outstanding litmus test for appropriate and inappropriate contesting and marketing.

Contesting has a home in radio. It adds to the Disney-esque entertainment that we provide our audience. It can create attention and cause people to stop, take notice, and (hopefully) tune in. It also can help to solidify a position and gain an advantage on the competition. It can be a vehicle of added value for our advertisers. And with the continuing growth of radio-friendly venues like the Internet, the potential for listeners to play along won't stop at call/fax/write-in promotions or on-the-street marketing. It's a brave new world. And if you're the right caller, you might just win something. ■

Remember: every market is different. What works in one community might bomb at another. The number one travel destination in Tampa may

PAIGE NIENABER IS VP/FUN 'N GAMES OF JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND C.P.R., RADIO'S FIRST PROMOTIONAL CONSULTANCY. QUESTIONS AND COMMENTS CAN BE DIRECTED TO PAIGE BY CALLING HIM AT (612) 433-4554 OR VIA E-MAIL AT NWC PROMO@EARTHLINK.NET

238 **FRIENDS OF RADIO**

Dave Shakes


VP Consulting,
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Hometown:
San Francisco

What radio stations did you grow up listening to?
KFRG/AM, KYA/AM, K-101 KYUU, The Quake, KSAN, KSJO, KOMA.

What stations do you listen to now?
My six presets are: KMEL, KYLD, KZQZ, KFOG, KLLC, KBRG. And Howard in the morning.

If you owned a radio station, you would:
Hire the best general manager, PD, marketing director, engineer,



sales manager, morning talent, and consultant that money can buy. They in turn will stock the station with other great employees and great ideas.

The last records you went out of your way to listen to and why?
Anggun, Natalie Merchant, Big Punisher, Cherry Poppin' Daddies, and Smashing Pumpkins. I like music.

The thing you like best about your job?
The mental and physical challenge of helping stations in different markets increase their value under unique circumstances.

The thing you like

least about your job?
Waking up to listen to an East Coast morning show at 6 a.m., EST, when it feels like 3 a.m., PST.

A station you'd really like to work with someday and why?
[Somewhere in] Alaska and Hawaii sounds good.

Future ambitions:
A weekend house at Lake Tahoe always filled with family and friends.

by Annette M. Lai

cleopatra **comin' atcha!**



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Coming Soon to a Radio Near You? Film Companies Explore Theater of the Mind

BY LAURA SWEZEY

Open a newspaper or turn on the TV, and it's a safe bet you'll be bombarded with ads for movies, especially during summer. Check your station's traffic log, however, and chances are the movie commercials will be few and far between.

According to Jeff Dashev, President of Interep West, radio usually accounts for only one to four percent of total movie marketing budgets. With radio formats such as Top 40 and Alternative heavily targeted toward teens and young adults—the majority of the movie-going audience—why are radio movie ads so scarce?

Dashev says the film industry is in an "educational phase" where radio is concerned. With recent movies such as *Titanic* with Leonardo DiCaprio being targeted to female teens, studios are becoming more aware of radio's advantages in reaching a certain demographic. "It's a combination of getting to the heads of marketing for the studios and showing them how radio can be used. If we get them to use it more, hopefully we'll have success," he explains. "Success will build upon success. If one studio sees it, the others will follow."

Bobbi Blair, President of marketing consultant firm BBI, explains that the problem often lies in the difference between the two media. "The film industry has difficulty using radio because their product is visual, and it's easy to show your movie to somebody, since often there is something that's great to see," she says.

Jeff Killingsworth, Senior Vice President of Media for MGM, says that typically less than five percent

of MGM's advertising dollars go to radio, while the lion's share (pun intended) goes to television. He sees television as a method of allowing the public to take his film for a test drive, with radio providing the follow-through. Killingsworth likes to use radio ads to "close the sale" at the end of a television campaign, so the audience will hear an ad and recall the visual they've already seen on television.

Killingsworth concedes that a creative, well-thought out radio ad can build a theater of the mind image for a film, but says, "Then I'm spending all my time trying to think of a creative way to sell radio when my job is to sell my movie, not radio. I've had some frustrations." When radio account reps tell him he doesn't know how to use radio effectively, he tells them "why should I waste my time when I have an effective medium already available?"

"That's another reason we shy away from radio," Killingsworth adds. "It requires too much effort to make it stand out, especially when I have something else that can make

Another use of radio for film advertisement is through promotional offers. Killingsworth and MGM offer screenings to radio stations

Movie Attendance Categories

Heavy Radio Listeners
20,987,000*

Heavy Television Viewers
16,990,000*

Heavy Cable Viewers
13,544,000*

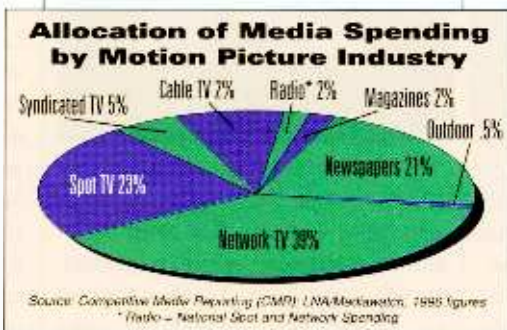
Heavy Newspaper Readers
21,924,000*

***Attended Last 90 Days**

across the country, often tied in with a local book or record store as a ticket pick-up location. In return, the station will run ads for the film to further connect the radio audience with the movie.

How can radio induce more film studios to think on an audio level? Dashev contends that the rising cost of network television, spot television, and newspaper advertising will be an incentive to put more money and creativity into radio ads. "We can show the studios how a great creative radio commercial would sound," he says. "Even though it's not a visual medium, a good radio commercial can create a visual thing in the mind. Working with these people to create some good copy is another thing we need to do, and we have been doing that."

"Radio is underused in the movie industry, and it's a great frustration for both sides," concludes Blair. "The radio industry doesn't understand the creative challenge the movie industry faces in how to do the commercial, and the movie industry doesn't appreciate how effective radio can be when it's used properly." ■



my product stand out, something that keeps the focus on my movie and not on my radio creativity."

One bright spot, according to Killingsworth: the Howard Stern Show. "He's able to say things about our movies that we might not be able to say, and give people kind of an endorsement," he notes. "It's like a radio testimonial. If you can get local radio talent to talk about your movie, that's great, but the trick is finding the right audience and the right personality to marry your movie."

NEW

MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION

Get a couple of Top 40 or Modern A/C programmers talking about music, and soon enough, someone will invariably blurt out, "No way that's going on my station—that's an A/C act." This comment raises the burning question, "Is that such a bad thing?" And, are these PDs more worried about what their friends might think as opposed to their audience? Nashville-based Donna Brake, President of Donna Brake Promotions, agrees that peer pressure is a possible factor. "Many of them seem to be out to impress each other, but I'd like to see what their research is saying."

Brake recalls one A/C PD telling her, "It's the perfect-sounding record for us, but I can't play it,



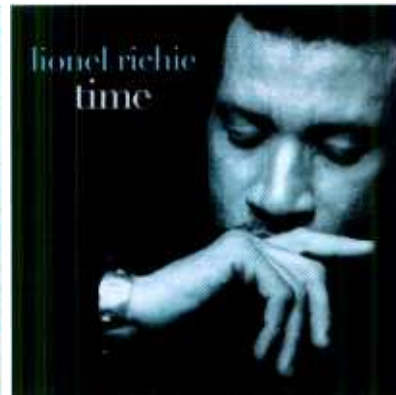
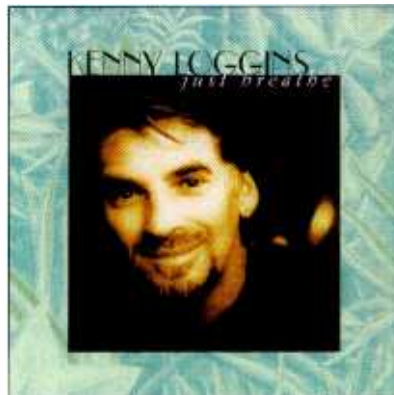
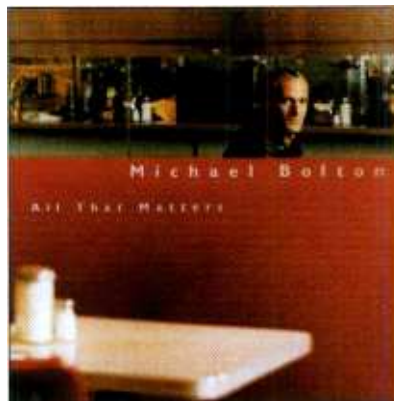
Donna Brake

because I can't say this artist's name on the air." "I was appalled," she says. "That's a very different attitude from what A/C radio has been about. A/C has always been a song-by-song format, and now, with all of the splinter formats, I sometimes I sense a 'too hip for the room' attitude."

Along with that is a nagging sense that many record labels spend an inordinate amount of time on artist image spin control, worried that one of their investments, er, *artists*, will, God forbid, become typecast as A/C-only. "I think labels worry about any of their artists being labeled as any one format, because they obviously feel like

The Coast Is Clear: It's OK to Be A/C

BY KEVIN CARTER



that restricts where they can go with that artist," says Brake. "It's funny, because all the time that someone spends trying to be something, as soon as they become labeled that thing, they immediately say, 'Oh no, we're really an artist for everybody.'"

Conventional wisdom used to dictate that when an artist—maybe a former Top 40 core artist (think Bolton, Loggins, Elton, etc.)—became known as an A/C-only act, it would be like stepping through a slowly closing doorway to career hell. Not anymore. Many of today's successful mainstream A/C PDs appear very pleased that they have custody of a specific musical arena. "It's a great time to be known as an A/C artist," says

WSNY (Sunny 95)-Columbus PD Chuck Knight. "It only becomes a bad thing when an A/C artist starts thinking there's some negativity involved in that, and feels the need to reintroduce themselves into another format. You have to realize what your strengths and weaknesses are, and play to those strengths," he says.

Adds Brake, "Right now is a good time for some artists to really pursue Mainstream A/C and take advantage of the gaps that exists between Mainstream, Hot, and Modern A/C," she says. "Everybody is in business to reach the broadest audience they can, but with everything being so niched today, if you have a place where you can be a core artist and enjoy that kind of concentration,

that's an advantage."

Many pundits agree that the splintering of the A/C parent company into its Modern, Hot, and Mainstream branch offices has done nothing but help Mainstream A/C practitioners. "So what if the Mainstream A/C stations are the only places to find Phil Collins or Michael Bolton," says Brake. "While labels may be concerned about it, A/C radio should be delighted that they can now own these artists exclusively, much like Country radio. They can make it a positive experience for their listeners, and turn it into large record sales for the labels," she says. And according to Spring Arbitron numbers, Mainstream A/C has never been more healthy. "These are the stations that are playing all of the artists that these other guys have decided aren't hip anymore."

One fact Brake can bank on is that Billy Joel-type records won't be part of the Modern A/C equation anytime soon. "We joke about that," she says of the niche format that is sometimes perceived as too much Modern, not enough A/C. "It's almost like, if it's anybody you've ever heard of, you can forget about it," she says. To combat any perceived "been away too long" problems at the radio level, many labels continue to alter and update their marketing strategies when dealing with heritage Top 40 artists like Rod Stewart and Lionel Richie. "We're now seeing a new willingness by these artists to roll up their sleeves and do what it takes," Brake observes. "It's not a desperation move at all. It's simply a way to reacquaint themselves and let people realize that they're still relevant."

Bottom line, says Sunny 95's Knight, "There's nothing to be ashamed of in being part of the number one format in radio. Mainstream A/C is the only place on the radio today where you can still hear nothing but straight-ahead pop music. I think that's why stations like WLTW-New York have been so successful. There's obviously still a huge appetite for those Mainstream, traditional A/C artists." ■



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Modern Adult:

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June Is Black Music Month...Or Is It?

BY JANINE COVENEY

For the last two decades, the music industry has set aside June as Black Music Month, a time to acknowledge the major contributions made by African-Americans to the rich history and diversity of American music. But in recent years, it seems that Black Music Month has become less a celebration of any significance and more a sales gimmick, a banner under which record companies can promote their individual roster of artists.

Several programmers feel that Black Music Month has indeed lost its sparkle. We asked "industryites" to tell us what, if anything, their companies are currently doing to mark Black Music Month, and whether they feel the celebration has as much significance as, say, Black History Month.

"I've started to think that most brothers and sisters aren't saying, 'I can't wait until June gets here; it's Black Music Month,'" says Russ Allen, PD of WJHM-Orlando. He says that interest seems to be waning among his fellow PDs in the Chancellor Media chain, especially when it comes to producing special vignettes or adjusting programming for the month. Allen explains that in his market, 102 Jamz is fortunate to be able to co-promote the third annual Vibe Live at Pleasure Island concerts June 11-13 as a Black Music Month event; further, BET Soundstage will open on Pleasure Island in June.

Gerrod Stevens, PD of WQUE-New Orleans, says that one of the reasons Black Music Month may have lost its significance is that no one is really sure what its purpose is. "Black Music Month [should explain the history of] Nat 'King' Cole making it big to Sammy Davis Jr. Neither

received the type of accolades they should have until they were dead... Black Music Month is still important, but when you live it every day, every month is Black Music Month. Not too many people remember when you couldn't put a black face on an album cover! I don't think we're doing a good job of explaining it."

In fact, the official Black Music Month designation was a proclamation made by Jimmy Carter at a special White House Lawn luncheon for the former Black Music Association in 1979. It was a designation meant to make the rest of the music industry as well as so-called "mainstream" consumers sit up and take notice.

But since then, Black Music Month celebrations have become more insular; it has become a time for the black music industry to celebrate itself.

Stevens notes that Q93 jocks do promote Black Music Month with liners, adding that retail advertisers are having a field day. "The Blockbusters and music stores are acknowledging it all the time, they're telling people to come in and buy Brian McKnight and everybody who is black," he says.

Many record companies have traditionally used Black Music Month to buy unique trade ads or to issue promotional posters, merchandise, or compilation CDs.

"The unfortunate thing is, you can take that same compilation and give it away in May or July," notes Allen. "I just don't think Black Music Month means anything anymore. If I was at a station that didn't play a lot of black music, it would mean more. But for us, every month is Black Music Month." ■



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The Classic Mistake

BY QUINCY MCCOY

I recently read an amazing article in *The New York Times*' Arts & Leisure section (Sunday, May 31). It was amazing for two reasons: first, it was in the *Times* and about radio, and second, it was an accurate portrait of how the "dumbing down" of radio has now reached classical stations.

"Classical Radio Plays Only to Sweet Tooths," by David Schiff, explains that although classical music stations used to be the last bastion of provocative, informative programming, full of eccentric air personalities obsessed with the music, today there are very few strong personalities left. Across the country, commercial and public station managers and programmers have shifted to a more continuous, homogeneous flow of the music with fewer interruptions, he contends. Sound familiar? It's the dreaded "More Music Less Talk" syndrome.

Why the change? Well, many programmers believe that it's part of the evolving function of radio as a background medium—that people only listen to radio in the car or use it as background at work. They also believe that "foreground listening" is rare, and that with less talk, they have a better chance of not alienating the audience. Schiff writes that the prevailing wisdom is like the dairy product Soft Serve: the music flows out in an easily digestible form that also serves the bottom line.

Where did the basis for these new guidelines come from? "Audience research," answers Ron Jones, Director of Programming for the prestigious WGBH in Boston. "Over the years, we have worked with focus groups of core listeners and fringe listeners, and drawn from various national bodies of research. We don't want to be exactly predictable, but we want them to be able to hear the great hits of classical music, which are classics for a reason." Sound familiar?

I think classical radio is making the same mistake that New Mainstream stations made about 20

years ago. Maybe the classical guys haven't noticed that, since the '70s, pop music stations have attached themselves to research for market exploration and music testing, and our stations have become dominated by numbers, information, and analysis. I'm not suggesting any of us should stop using research, because research is important, but we've been there and done that. Finally, we're beginning to realize that research is just one piece of the puzzle for putting together entertaining radio that listeners crave.

The by-product of too much research stunted much of radio's creative growth. We took the easy road, adopting inane slogans like "More music, less talk" and the moronic formulas of "15-in-a-row" as simple solutions for gaining instant ratings by attracting listeners who, when queried, said they wanted more music and less talk. What we failed to do was investigate what *kind* of talk the listeners judged unnecessary. None of us like listening to useless chatter, but was the audience demanding an end to showmanship? I don't think so.

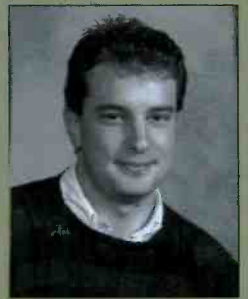
Radio in the '90s is beginning to show signs of a creative rebirth. While radio is still using facts and logic to provide the foundation for their decision making, the use of intuition and emotion are now being applied in the search for new ideas. When logic and linear thinking reach their limits, it is our intuition that guides us to our most imaginative solutions.

I don't think the loyal classical listener's psychology is any different than those in the New Mainstream. Both audiences want to be entertained, informed, and educated. Classical radio should hesitate in its elimination of engaging personalities and specialty shows. Take it from us, we have learned the lesson. Playing it safe—radio by the numbers—grays the line between placating listeners and patronizing them.



Jon Zellner

PDPROFILE



KMXV-Kansas City, MO

Including your first industry gig, please describe your career highlights. After graduating from Ohio University in 1987, I worked as a news reporter and writer for the Ohio Associated Press. After about six months, I missed radio so much that I took a job doing nights at WQIO in Mt. Vernon, Ohio, barely making enough money to pay for the gas to and from the station.

That's when Adam Cook hired me to do overnights at 92X in Columbus. I spent almost three years there. When the station flipped to oldies, I started with Nationwide and worked for WNCN-Columbus, WKZL-Greensboro, and then went to Phoenix to start up KVRV as APD/MD afternoons. After two years, I went crosstown to Y-95 in the same capacity. When Edens sold the station, I accepted my first PD position at KYIS-Oklahoma City, then moved to Fresno as OM of KTHH, and finally to Kansas City in February 1996.

What were the stations you admired growing up and stations you admire now? I grew up outside of New York City, so I spent a lot of time listening to 99X, WABC, and WNBC. Of course, later I listened to WPL and Z100. Right now, there are so many exciting and successful radio stations, I couldn't begin to list the ones I

admire and watch.

Who do you consider to be your mentor?

During my three years at Nationwide, I had the best of both worlds, learning about music scheduling, rotations, and research from Guy Zapoleon, and marketing and promotions from Dave Robbins.

What is KMXV's current direction: your core artists and target demo?

Mix 93.3 has seen much success with our rock slant. We absolutely are a mass appeal mainstream Top 40, but we find that the rock and Alternative product does much better than Urban or dance music. Our core artists would include Sheryl Crow, the Wallflowers, matchbox 20, Jewel, Natalie Merchant, and Alanis Morissette. Since my arrival, the station has targeted women 25-44. My feeling is that we're going to attract the younger demos by default, so targeting the station too young might alienate the upper, more important demos.

Define your station musically. What type of records are you early on, what types are you late on? How important is research to your decision-making?

Until our sister station signed on as a Modern A/C last fall, Mix was able to break a lot of pop/Alternative and rock product. Now I would give them the opportunity to play a song by a new or developing artist like Faithless, Creed, or Semisonic first before we hit it. We have

always been and will continue to be later on the dance/Urban music simply because the demand for it is limited.

What other stations do you monitor in your market and around the country?

Every station in the market is a competitor, and I like to channel surf as much as possible to see what's going on. There are a handful of stations I watch nationally that I feel are similar to Mix—Star 94 in Atlanta, B-94-Pittsburgh, WZL-Indianapolis, and WNCN-Columbus.

Who's your boss and who else do you communicate with regularly on a corporate level?

Don Bouloukas, the COC who handles Kansas City for the ARS stations, has been wonderful to work with.

What's the station's average spot load, stop set times, your current to recurrent, gold rotation?

We stop down twice an hour and run 12 units in morning drive, 11 per hour the rest of the day. Stopsets fall at 20 and :38. We are approximately 75% current during the day and 95% current at night.

What's the next career direction you desire?

I'm very happy in Kansas City. I would eventually like to explore the possibility of overseeing more than one station.

by Annette M. Lai



The Voice of the Customer

The voice of the customer may be the most important sound in our business today. Radio business depends on getting and keeping customers, a.k.a. listeners. It is essential that you build an internal communications pipeline within your station that creates an intimate portrait of your customers, a pipeline that reports stories—both good and bad—from customers everyday. But how do you do it? How do you field complaints, solve problems, calm nerves, give good service, and still run a radio station?

When I was Operations Manager for KBXX (The Box) in Houston, we were competing against a station that was programmed very similarly to ours. The two stations had shared some of the same air talent, they ran similar promotions, and musically they were very close. Our goal was to separate ourselves from them and end the problem of listeners confusing us; our daily research indicated that we shared listeners and that this would eventually take a toll with our PIs. To avoid the erosion, the programming department began calling members of our target audience and asking them questions that might point to a way out of this situation.

Based on in-house research, we started calling listeners who had made both favorable and critical comments about the station. This provided us with insights about our strengths and weaknesses. It enabled us to develop intelligent plans for promotions and, more important, to design community activities that the listeners really wanted. It improved our knowledge of how the market

BY QUINCY MccOY



felt about particular issues, music, and cultural events. All we had to do was pick up the phone and listen to the voice of our customers.

We can all commission research reports filled with quantitative analysis, but the way something is said—what a single customer emphasizes or what is said repeatedly by listeners—is more important. Learning from customers means more than just reacting to comments; it means developing the capacity to anticipate problems. This, in my book, is better than research data. This is behavioral data.

In *A Passion for Excellence*, authors Tom Peters and Nancy Austin discuss a concept they call the “Daily Dose of Reality.” What this means is finding ways to stay in touch with your customers. The objective is threefold: To let your customers know they are important to you; to uncover problems before they become major irritants; and to give yourself a daily reminder of what the real world is saying about you. It’s also a good policy to answer letters from disgruntled listeners, but if you also call them instead, it could mean the difference between winning them back or losing them forever.

Every company says it’s customer focused. Executives claim they want a close customer relationship, but do you know who your customers are?

Are you satisfying your listeners’ needs? Do you have membership cards or email addresses for regular listeners? To really offer good service to your listeners and to begin customizing your station to meet their needs, you should develop a “Call Back Squad.”

Your Call Back Squad should consist of managers from all departments who are good communicators. Meet once a week and discuss what is on the minds of your listeners. Encourage members of your staff who don’t have direct customer contact to go out on sales calls or serve on company/customer problem solving teams. It should be essential that as many members of your staff as possible, from every department, spend time in front of your customers.

Good service solves problems and delivers what people expect to receive. Great service gets below the surface of a problem and delivers what no one expects. This takes listening, assessing, and refining. Great service isn’t easy, because each customer and problem is different. Ultimately, great service requires sound judgment from knowledgeable people on your team. You must employ squad members who are willing to listen and talk to customers—no matter how angry that listener may be.

In the fundamental customer rela-

tionship, the more the customer teaches you about what she or he wants, the more capable you will be to fulfill their request—and the more difficult it is for them to take their TSL elsewhere.

You have to be on top of what the customer wants. Listeners are diverse and dynamic; their tastes and needs change from day to day. The more you customize your product and services, the more marketing becomes part of your customer service—and the more customer service becomes part of your marketing.

If you want to do a better job of keeping customers longer and growing them into bigger listeners (PIs), make it an important aspect of your organization’s culture. It has to be a part of the way you do business every day. ■

Customer Connection

- 1** The importance of the customer should pervade every department of your station. Keep the customer “alive” in everyone’s consciousness by displaying letters and email, good or bad. Remember, the customer’s perception *is* reality.
- 2** Set up a complaint response team that can focus immediately on a problem and give it personal attention. Directly involve top management players with the customer so you can deal with the issue.
- 3** Keep all promises made to customers regardless of cost. Over the long haul, listeners respect the ability to keep promises. This also requires discretion in regards to the kinds of promises you make. Don’t offer something you can’t deliver.
- 4** Visit your customers. Get out to your promotions and remotes and meet your paying and non-paying customers. Invite listeners to the station for tours of the facilities. Customers should never feel that the station is off limits.

Top 40 Check Up



How Healthy Is Top 40 Today?

By

Kevin Carter

Reed Bunzel

and Tony Sanders

Over the past decade or so, no doubt you've sat in at more than one convention and listened to some industry talking head tell you about the death of Top 40. When you got home, you opened more than one trade magazine and read the format's black-bordered obituary. But, as soon as you paid to have your black suit dry-cleaned, the cycle suddenly shifted (doesn't it always?), and now you're being mentally massaged, constantly reassured that not only has Top 40 stopped dying, but it is, in fact, sitting upright in bed and answering reporters' questions.

As words like "consolidation" and "clustering," and terms like "pay-for-play" and "virtual radio," become part of the industry's pre-millennium lexicon, GAVIN decided to take a decidedly unscientific, semi-random sampling of key broadcasters and broadcasting observers to, in effect, take today's Top 40 temperature.

—KEVIN CARTER

Rick Cummings

VP of Programming,
Emmis Communications, Inc.

The Health of Top 40: "I feel that Top 40—in particular, Mainstream Top 40—is very healthy right now, mainly because they have access to a lot of hit records that all of the niched stations simply don't feel they can play. I remember looking at KIIS-L.A. about a year ago and telling our people, 'I think they're going to do better this coming year.' At the time, I noticed that out of their top 20 most-played records in a given week, they were playing 13 all by themselves. Hit records from Backstreet Boys, Spice Girls, Hanson, Robyn, that a station as niched as Power 106, KROQ, or KKBT simply couldn't consider playing.

"I feel that when that occurs in the cycles, Mainstream does very well. A few years ago at Power 106, we were playing 12 records pretty much exclusively, then KIIS would add them a month later. [Kiss] didn't really own any records of their own at the time, and that's when their ratings weren't as good."

On Consolidation: "In our com-

pany, where we're only consolidated in certain markets and not in others, we do see some clear advantages to it, mostly having to do with batting average. Nobody who has multiple stations bats 1.000 all the time; if you bat .700, you're doing pretty good. We find



that to be a big advantage in markets where we're clustered. You might have a couple or three winners and one marginal performer; consolidation makes the ability to work on that marginal station a little easier. In a market like Los Angeles where we aren't clustered, it's more of a disadvantage. We can't say, 'We're in a down cycle in

L.A. or Chicago but it's not so bad, because we've got these other two stations that we bought a year ago that are now kicking into gear.' Still being a relatively small company, if we get a stomach ache in L.A. or Chicago, we feel bad company-wide to a certain degree." (Those aforementioned down cycles happen to all formats and all stations at one time or another, Cummings stresses.)

"One of the reasons we've diversified into television over the past few months is that we feel it's a great way to grow the company, a great way to be in the communications business, and be somewhat diverse, because we still believe that when it's all said and done, it still comes down to performance. When you're clustered and have paid extreme prices, you need to bat .700 everywhere—and I'm not sure anybody is capable of that year-in and year-out. That's something we're going to find out over the next five years. The question is, 'Can anybody do that well every single year?' because that's what it's going to take to grow 15-20 percent once all the consolidation is finished.

"The pressure is enormous, and sometimes the competitive dynamics are such that it's almost impossible, and I don't think that situation is going to change. Yes, it certainly makes your life easier if you have three, four, five, or six stations in one market. On the other hand, if you have that, it's almost certain that you've got two or three other guys who are also clustered and are pretty damn good performers. They all do research; they all invest in talent and marketing. The days of thinking that we're going to continue to thrive every year because we'll just beat up on the weak sisters are rapidly coming to an end."



time

Rosie O'Donnell 6/16

Today Show 6/26

NEW:

WTPI	Indianapolis	KISS 108	18x
KESZ	Phoenix	PRO-FM	18x
KKCW	Portland	WAEB	15x
KLRS	Chico	WZJM	7x
WAYV	Atlantic City	WABB	14x
KHTO	Springfield	WLSS	16x

the new single from

lionel richie

ALBUM IN STORES ON JUNE 23RD

LBR MUSIC



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Pay-for-Play: "We have had discussions inside our own company about pay-for-play, none of them real serious yet, but there have been a couple of unique ideas as to how a pay-for-play scenario might work. Now, having recently gotten back into the programming chair on an interim basis at Power 106, the whole notion of pay-for-play from the programming trenches is, 'What a terrible idea.'

"That being said, however, I don't want to totally dismiss it. We should somehow send a message to record labels that they need to invest in radio, because radio is what first sells their products. Back when I did program Power 106, something that used to constantly make me crazy is when we would go on a record, sometimes by ourselves, end up taking it to number one, and the labels would buy zero radio time. At that time, their answer, pretty much always, was, 'We don't have a budget for that. The marketing money is being spent parading the act around the country to perform at various radio station functions, or being used in co-op situations like newspaper ads because we have to use it that way.' In a nutshell, the answer we got, more often than not, was, 'We understand the point, we think it makes sense, we just can't do it.'"

Rhythmic Top 40: "The concept of rhythmic Top 40 has changed. Rhythmic used to mean dance, but it now encompasses elements of R&B and hip-hop. And I don't think that's going to change any time soon. We've had an eight-year run playing hip-hop and watching it become increasingly accessible to a wider audience; not just inner city kids and the suburban kids who choose to listen to that kind of music. Those are the prevailing styles of rhythmic Top 40, and I can't imagine that's going to change anytime soon. We're also seeing less taste for house music than we've ever seen in L.A."

The Changing Audience: "One phenomenon we have seen in this city over the past year or two is that contemporary Top 40 listeners have become more sophisticated consumers of music. It's no longer uncommon, in this day and age, to look at a Power 106 listener and know that, while he or she may be

core to that radio station, they're also spending time at KROQ to hear Foo Fighters, at Star 98.7 to hear Sarah McLachlan, and at KIIIS for Spice Girls or the new Backstreet Boys single. They really know this stuff."

Jimmy de Castro

COO, Chancellor Media

The health of Top 40: "Take a look at Z100 in New York, or any of the other Top 40 stations in our group. There is a tremendous desire by the consumer for contemporary music; people love new music and love to be involved in the process of creating hit music.



And as long as there's that desire, there's going to be a stronghold for Top 40 radio.

"Of course, the format has splintered, so it's more difficult to dominate in all of the genres of contemporary hit music. But if you look at Kiss in Boston or KMEL or Wild in San Francisco, you'll find it possible to have stations that are not necessarily identical, but which can be very successful. To do this you need to know your audience better. You have to read the tea leaves and research the desires of your listeners. It's also necessary to understand the ethnic diversities of certain geographical areas."

The effects of consolidation:

"Contrary to what some people believe, consolidation has not 'tamed' radio. Not at all. How could we put on a format like the one we have at KISQ in San Francisco unless we had other powerful radio stations that would enable us to take a chance like that. Same example with Mega, which is on fire in Los Angeles. It's targeted to second- and third-generation Hispa-

nic and Asians in the Los Angeles area—something that's never been done before. We never had a very successful position in that marketplace, and without consolidation we never would have taken the chance on a hybrid multi-racial format. We have done that same scenario in city after city. If it weren't for the strength of our company, we couldn't take the risks we're taking to try new avenues for radio or new avenues for radio talent."

Pay-for-play: "There's been a lot of talk about pay-for-play, and I'm absolutely for it—but it has to be controlled. I don't necessarily agree with the way Mel Karmazin is going about it. CBS originally started with a plan in which each quarter hour after ten at night would be sold to a record company, and they would play their product. They shelved the idea after about a minute, and finally arrived at what they're currently doing, which is to sell back announcements for specific artists. It's a sales-driven scenario as opposed to a record-driven scenario. I'm all for driving revenue and growing cash flow, but I'm not sure they're coming at it

from the right direction. It's terrific if you can do things in association with the record labels to make a record a success and get paid for it in the process, but each company has to find a form that works for it."

Virtual radio: "I'm a big believer in the future consolidation of radio and the ability to find numerous ways to strengthen our company by working collectively. To this end we're investigating the possibility of syndicating great talent on multiple stations, which is what some people are calling 'virtual radio.' We could have Kid Craddock on 30 or 40 stations in Texas and Oklahoma, and we're looking at some exciting things in San Francisco, as well. I know there's a concern that we might not have the 'proving ground' for new talent, but I don't think the concept of virtual radio is going to negate the nurturing of good talent. Not a chance."

About consolidation: "It looks as though we might be in the seventh or eighth inning of the game of buying stations, but we're only in the first inning as far as management is concerned. This means there's absolutely a tremendous

Dan Mason

President, CBS Radio

The health of Top 40: "Top 40 goes through peaks and valleys, depending on the availability of great music. I think it will always be a viable format. Unfortunately, even after 25 years, our industry hasn't learned to sell it properly. We constantly apologize for having a large 12-24 base, which is really the backbone of the format."

Pay-for-play: "The real issue here is how does the radio industry market itself to the record industry as an advertising vehicle. Radio has fallen far behind over the past 15 years; the advent of MTV and production costs of music videos has fragmented the advertising dollars that traditionally went into radio."

Effects of consolidation: "The outstanding opportunity is in sales and marketing. This area is growing fast in contrast to the loss of administration and programming positions. People who have felt the effects of consolidation should reposition themselves into the sales and marketing side of the business. There is a new future there."

Taking risks: "Radio stations have to get ratings. The landscape is more competitive than ever before. It's fun to talk about being a maverick, a creator, or a pioneer. However, our business is about ratings and revenue. If you can have ratings and revenue and still be a pioneer, I'd say you are a superstar."



Ratings WAR?

It's an arms race, and we're selling the bullets.

Kyle Davis

The Tories

mini-king

Swamp Boogie Queen

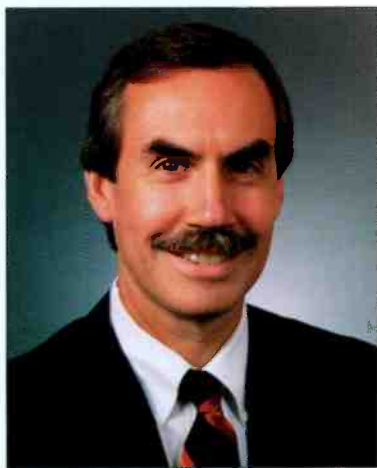
PLAY N2K
FOR SUCCESSFUL RADIO

opportunity for people at all levels in radio—both on-air and off—to become involved and really build the future of radio as a medium. Now is the greatest time to be involved in the Top 40 format.”

John Gehron

Co-CEO American Radio Systems/CBS

The current state of top 40: “I believe it’s come back very strong, primarily because the available music is a lot broader. Right now, there’s a lot of wonderful music out there, which always makes Top 40 perform well. Also, I think there’s



some good Top 40 ownership that understands what the format needs to be successful, which includes the right promotional efforts and the ability to hire good talent.”

Pay-for-Play: “I think the name has made it scarier than it really is. Radio companies, in particular, CBS, who have included me in their discussions, are trying to form partnerships with the record companies. It’s not that we’re necessarily trying to get money for air-play; what we’re trying to do is come up with a better way to market records and make our stations more effective in getting records marketed and sold to the consumer. That’s what’s really trying to accomplish.”

“Record labels have gotten locked into this necessity to spend money at newspaper because it becomes a profit center for the Kmart and the Wal-Marts. That doesn’t sell records and we all know it; but they have to do it to get their shelf space. If we can give the labels and the Wal-Marts an alternative that works and helps everybody sell records, then that’s

a win-win. And I believe that’s what we’re all trying to do. It’s not just to get more money; we’ll get more money if we can help the labels and the Wal-Marts sell more records. That’s the essence of it, and it won’t last if it doesn’t sell records.”

If non-traditional revenue becomes a programming department line item: “I hope that doesn’t happen. I like to think that most stations are owned by good operators who understand the value of programming and the integrity that’s necessary there, so that’s not something that concerns me.”

Consolidation: *“A recent Forbes article quoted Clear Channel’s Lowry Mays, who predicted that eventually only he and Mel Karmazin would be left standing.”* There’s still going to be lots of other operators out there, but as far as sheer size, in my mind, I believe there will be three big companies: Clear Channel, Hicks/Muse, and CBS. You still have operators like Susquehanna, Cox, Cumulus, etc. Those people aren’t going away.”

Virtual Radio: “I haven’t seen it have a major effect. I think I understand what they’re trying to do—they’re trying to bring better radio into some of these small markets where there just isn’t a talent pool. They’re thinking: why not give that audience a taste of some big-time radio and some real good talent. That being said, however, I still don’t see virtual radio ever replacing the talent in most reasonably-sized markets.”

Observations: “We’ve lived through the phase of consolidation with respect to ownership, and now we’re seeing some interesting ways of operating. This is now the year of how to operate our stations and how to put them together, both from a sales and a programming point of view.”

“I believe that, initially, the concept of consolidation, to many people, meant fewer people doing many jobs. However, most people have now backed off from that thinking, realizing that if you want your stations to be successful, the individual entities must be successful and be able to stand on their own. It’s tough to have a PD programming six radio stations. We’re back to trying to make sure that each

radio station is as strong as it can be. That’s certainly our philosophy.”

Gehron, along with Co-CEO’s David Pearlman and Don Boloukos, will remain in their current capacity following the CBS takeover of ARS last week.

Randy Michaels

Jacor Communications

Definition: “Our goal is to do what’s best for the market, based on the station we acquire—its history, its signal—so we don’t prefer one format over another as a business practice. But I’ve gotta tell you, as a programmer, I love Top 40. I used to be a Top 40 programmer. I put Q102 [WKRQ-Cincinnati] on the air when it was Top 40. I



can’t speak to how one group or another classifies its stations; you see stations that are really Urban saying they’re Top 40 and stations that are really Top 40 saying they’re Hot A/C. It all depends on how you want to be perceived. But if you want to define Top 40 as a station that plays the hits, there has always been and there always will be a Top 40 format.”

Music Cycles: “Music goes through cycles. To some extent, we’re a victim of what the record companies put out. And the record

companies, of course, try to chase public taste. When they ought to get on the bandwagon and move in one direction, whether it’s heavy metal or rap, and the stations try and fragment Top 40, the format gets in trouble.

“Right now people are saying Country’s in trouble because Country shares are way off, but it’s all a function of the music. When Garth and Clint and Reba were making new CDs every quarter, Country music was huge. Obviously, there aren’t as many new CDs coming out from blockbuster superstar artists in Country. Top 40 music is better than it used to be, it’s a lot more mass appeal. Hit music will go through cycles. Rock and Country will go through cycles. It just has to be the right format at

the right time.

“There were some wonderful articles written back in the 1970s that discussed the death of Top 40. There were articles in the 1980s talking about the death of Top 40, too. And there’s no question: a few years ago, when Top 40 got really fragmented and dominated by hard rock and rap, which are pretty incompatible, the format was in trouble. I’m sure we’ll see another article in the future that talks about the death of Top 40, but if you define Top 40 as the hits, there will

Marl Mays

Clear Channel

“We think Top 40’s a great format and obviously a long-term viable format that we’ll continue to program as effectively as we can. We try to take a global perspective when we look at our station portfolio, meaning we try to make sure we’re diversified across formats. We don’t have any strategic target that we want to be 15 or 20 percent Top 40 or anything like that. We just try to make sure that we’re diversified across formats, because we think that’s important long term.”

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WWCD	WRZX
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Produced by Lee Popa
and Phunk Junkeez
Mixed by Paul Palmer
and Lee Popa

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www.phunkjunkeez.com

always be a place for it—and we'll be playing them."

Dave Shakes

VP/Consulting, Alan Burns and Assoc.

The health of Top 40: "The Top 40 format is up everywhere. It has a great supply of music from different



genres, so it's very healthy. Whether you lean your Top 40 toward rock or rhythm, there's a terrific supply of music available."

Consolidation: "The future of consolidation depends on the state of the economy. As long as companies want to show growth and increase their shareholder value by acquisitions, consolidation will continue to gallop ahead. At some point, though, they're going to want to increase the performance. I agree that this will be the year of operation. The environment a year ago was very different—in a typical strategy session, the heads of the companies were usually not present because they were busy in acquisition meetings; this year, those same company heads are very much present at those meetings, because they are now turning their attention to operation.

"The idea of consolidation initially may have led to the assumption that there would be fewer jobs, but I've seen situations where the operations are doing very well, they see opportunities to grow and they need people to help them to achieve that growth. By the same token, in other places, maybe they aren't doing as well as they wanted to, and they realize that they need to restructure their team and maybe include more people.

"Regarding the concept of one PD running six stations: it all comes down to the talent of the individual. There are some people out there who are capable of programming multiple radio stations, and God bless them. It's great for them that they now live in a world where they can do that. However, if such a person were to leave that position, assuming that you can just go recruit somebody to replace them

with the exact same job duties is a dangerous one, because not everybody is capable of that. There are different models of operation, and we're going to find out over the next year which style seems to be working the best.

"At the root of all of this is an assumption that companies can figure out how to squeeze more value out of radio; to find new ways to improve the way radio has conducted its business; to show that these high multiples are indeed not insane, but are in fact, perfectly good business."

Pay-for-Play: "I really don't understand what the brouhaha is—from my point of view, pay-for-play has existed for years. It's been called barter. Up until now, the GM just hasn't had his fingers into it. But the fact is, every week across America there are dozens of medium market program directors being wined and dined, sent to showcases, doing all kinds of extracurricular activities, some of which are very valuable. I'd hate to see all of that go away, because anytime you get people involved with music, it's a good thing. And let's face it, the reason we're in this business is because it's 'show business,' and I'm all for that. So much of it, however, is also unnecessary. If you were to convert the money being spent on these activities into dollars to the radio station's bottom line, in the cases of some of these small and medium markets, that's the difference between a good year and just breaking even."

Top 40's answer: "Radio is still superior to any other local medium for delivering a sense of community. And beyond the music, the fact that you can listen to a Wild 94.9 in San Francisco, or a Kiss in Dallas, and get an immediate sense of what young people are thinking and talking about—that's superior to any Internet chat room. Another advantage that Top 40 still has is its heritage; the incredible branding that a KIIS in L.A. or a Z100 in New York have. Their brand image is hit radio. These stations, in the future, will continue to have more and more value, similar to the way that the TV networks have attained more value. One could say that in a fragmented world, it's going to be harder to be mass appeal, but at the same time,

one could also say that in that same fragmented world, these brands have more and more value. One recent advertiser said, 'I know that every year, the big three TV networks—ABC, NBC, and CBS—draw fewer and fewer viewers, but if you want to introduce something to mass America, it's still the best way to go, because everything else is even further fragmented.'

The Future: "Top 40 radio has a tremendous future ahead of it, especially as a mass appeal medium that is the radio station of the here and now, of this minute, as a clearing house for pop culture. But I don't think there's as much of a future in Top 40 saying things like 'The only place you can hear this song,' or claiming anything about hearing the music in the best quality it can be. We are on the verge of getting our butts kicked by alternative technologies that will make it easier and easier to access what you want to hear right now, and not wait an hour, a half hour, or even through a stop set."

Dan Vallie

Vallie-Richards Consulting

"Historically, Top 40 has done well when life is good and everybody is happy and upbeat—and that's pretty much the way things have been lately. The economy is good and things are going well for Top 40. Also, consolidation has helped Top 40 a lot because, through good times and bad, Top 40 has always been a good, consistent format. With groups owning so many different stations in a market, more group owners have gained the confidence to have a radio station that's targeted 18-34 to comple-

ment some of their other stations.

"In the past, if the only FM station an owner had in a market was a Top 40, they might wonder if they could make it economically. Now, when you combine the Top 40 station with an A/C station and a Jazz station or a Country station or whatever else, it makes a pretty good partner. Top 40 stations are benefiting from that now, not only because owners are deciding to go for the Top 40 format quicker than they would have before, but also because these Top 40s are scoring some significant 25-54 numbers—as well as winning the demo that they target, 18-34. That's true for some of the new Top 40s that have been on for just the last two or three years, as well as for the more established big Top 40s.

"Even though the ratings come and go, a lot of times those ratings problems are self-inflicted wounds. If you look back at it historically, we've done it to ourselves, and I think we did that in the early 1990s, too. One of the reasons that we had such tough times around 1989-91 is because we got too myopic."

Bottom line: "Top 40 is alive and well, and it will continue to be successful. It's a solid format and we don't mind carrying a Top 40 flag at all. We enjoy it. We believe in the format; most of the other formats really are offshoots of Top 40 in some form or fashion. There's a lot of good stuff and it's great to have music come from all genres—everything from Natalie Imbruglia on the modern side to Shania Twain. What we're seeing is Top 40 at its best." ■

Technology "Shakes" It Up

"Today, we're living in very different world than when I was first starting out. Back then, Top 40 was just moving from the AM to FM. At that time, we were involved with the highest degree of available technology. The average person could hear the hits, in stereo, crystal clear. Then, CDs came along, but radio was still OK, because no one had CDs in their car yet. Top 40 hits on FM were the still the highest form of technology available.

"Radio is no longer considered high-tech. I'm not here to raise a big fuss, but I'd like to point out that a lot of the

concepts we built our radio stations on, like good, clean, crystal clear music, being the only and most efficient way to hear new music, those drivers are no longer present. It's much easier now to hear a new song by going to the Internet than it is to wait for it on a radio station. It's true that while the average person may not be to that point yet, I'll tell you who is—the 12-24s: tomorrow's audience, who are no longer looking at radio as a high-tech item, or as a way to get new music. Anybody who thinks that's not the case is not dealing with reality." —DAVE SHAKES

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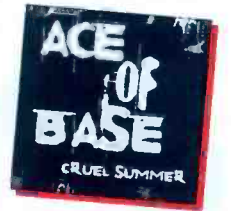
TOP 40

TOP 40 REVIEWS

Reviews are written by Annette M. Lai, except where indicated.

ACE OF BASE "Cruel Summer" (Arista)

This award-winning Swedish quartet returns to once again take the U.S. by storm. Their vehicle? A wonderful remake of Bananarama's 1984 smash, which automatically brings visions of summertime to mind. The single's liner notes say it the best, "Ace of Base is back. Let the summer begin." Impacting mainstream Top 40, Hot and mainstream A/C.



ATHENAEUM "What I Didn't Know" (Atlantic)

Got room for a great, hook-laden, rocker on your playlist? Look no further—Athenaeum's debut song is here (it's already scored at Alternative). The foursome from Greensboro, N.C. delivers a song that's been described as "a chiming chronicle of loss, regret, and love gone bad," and it cooks. Early pop radio believers include KDMX-Dallas, G105-Raleigh-Durham, Kiss 106-Seattle, WABB-Mobile, and KZZP-Phoenix. Impacting mainstream Top 40.



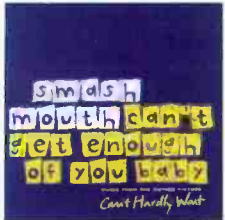
4 THE CAUSE "Stand By Me" (RCA)

The buzz on this remake started a few weeks ago. In fact, Dale O'Brian, PD at Z104 (WVZZ)-Washington, D.C. told *gmail* on June 3 that this

Continued on page 33

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MOST ADDED



- SMASH MOUTH (37)
- INNER CIRCLE (24)
- BILLIE MYERS (20)
- WILL SMITH (19)
- JANET JACKSON (18)

TOP TIP



PRAS MICHEL feat. OL' DIRTY BASTARD/MYA
"Ghetto Supastar..." (Interscope)
Already a hit at Rhythm-Crossover, mainstream isn't far behind.

RADIO SAYS



NEXT
"Too Close" (Arista)
"Too Close" by Next is a great summer song with a great beat. I love the harmonies."
—Lara, MD, KKRZ-Portland

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	20	174	1	8694	+524
2	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	12	162	1	7321	+661
3	K-CI & JOJO - All My Life (MCA)	28	151	1	6925	+100
4	FASTBALL - The Way (Hollywood)	16	164	5	6883	+729
5	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	11	160	0	6455	+796
6	SHANIA TWAIN - You're Still The One (Mercury)	22	142	1	6413	+726
7	MARCY PLAYGROUND - Sex and Candy (Capitol)	31	138	0	6016	-77
8	BRIAN MCKNIGHT - Anytime (Motown)	22	127	2	5296	+139
9	NEXT - Too Close (Arista)	21	133	3	5227	+770
10	MADONNA - Ray Of Light (Maverick/Warner Bros.)	7	166	2	4956	+648
11	MATCHBOX 20 - Real World (Lava/Atlantic)	11	156	3	4880	+882
12	BRANDY & MONICA - The Boy Is Mine (Atlantic)	6	146	8	4843	+1092
<i>A strong sales and request picture helps push Brandy & Monica closer to the Top Ten.</i>						
13	VONDA SHEPARD - Searchin' My Soul (550 Music)	10	146	1	4735	-41
14	MARIAH CAREY - My All (Columbia/CRG)	12	151	1	4680	+290
15	BACKSTREET BOYS - Everybody (Jive)	18	137	1	4558	-136
16	'N SYNC - I Want You Back (RCA)	22	112	0	3964	-308
17	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	7	138	1	3887	+414
18	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	34	107	0	3635	-56
19	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	4	149	10	3583	+1252
20	THE WALLFLOWERS - Heroes (Epic)	8	125	3	3517	+242
21	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	29	97	0	3399	-78
22	SARAH McLACHLAN - Adia (Netwerk/Arista)	15	115	5	3130	+218
23	JANET JACKSON - I Get Lonely (Virgin)	16	91	1	2762	+32
24	MATCHBOX 20 - 3 AM (Lava/Atlantic)	32	81	0	2706	-33
25	EDWIN McCAIN - I'll Be (Lava/Atlantic)	31	82	3	2575	+100
26	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	11	98	6	2559	+247
27	WILL SMITH - Just The Two Of Us (Columbia/CRG)	6	107	19	2449	+900
<i>Up 11 notches, Will nabs the leap o' the week!</i>						
28	CELINE DION - To Love You More (550 Music)	6	121	7	2441	+408
29	ALL SAINTS - Never Ever (London/Island)	10	113	13	2435	+489
30	SEMISONIC - Closing Time (MCA)	12	114	9	2416	+513
31	BLACK LAB - Time Ago (DGC)	10	95	3	2048	+205
32	EVERCLEAR - I Will Buy You A New Life (Capitol)	13	86	1	1871	+173
33	SISTER 7 - Know What You Mean (Arista Austin)	13	64	1	1705	+151
34	SPARKLE featuring R. KELLY - Be Careful (Rocklanc/Interscope)	7	54	10	1698	N
35	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	13	47	1	1664	-51
36	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	32	57	0	1632	-165
37	FIVE - When The Lights Go Out (Arista)	8	78	8	1543	N
38	JANET JACKSON - Together Again (Virgin)	33	49	0	1494	-22
39	DESTINY'S CHILD - No, No, No (Columbia/CRG)	27	51	0	1432	-118
40	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)	13	43	7	1418	N

Total Reports This Week 205 Last Week 193

CHARTBOUND	Reports	Adds	SPINS	TREND
BILLIE MYERS - "Tell Me" (Universal)	93	20	1369	+904
MEREDITH BROOKS - "Stop" (Capitol)	72	5	1350	+187
ALANA DAVIS - "Crazy" (Elektra/EEG)	55	13	838	+337
USHER - "My Way" (LaFace/Arista)	50	14	1285	+336

VOICES OF THEORY "Say It"

"Huge...will be one of the major hits of the year...requesting, calling-out, and selling big time."
—Danny Ocean, KZQZ (33x)

NEW ADDS...

- WZJM WXXL WKSL (12x) KQKQ
- KKMG KBTE WHOT (10x) WERZ KPSI

ALREADY ADDED ON THE AIR AND REACTING...

- KXME (78x) WSNX (34x) WIOQ (17x)
- Y100 (25x) KRQQ (25x) WXYV (15x)

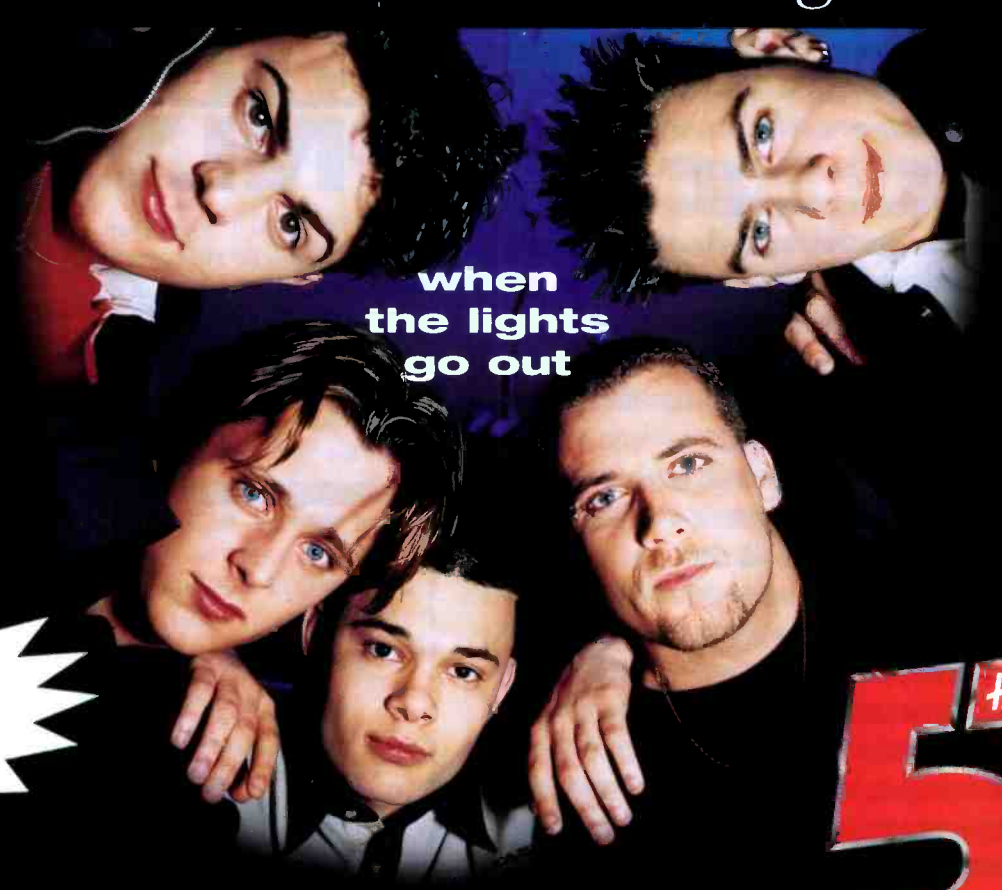
Rhythmic/Top 40 Monitor *7 - *5 • Hot 100 *17 - *15

RHYTHMIC/TOP 40 AUDIENCE OVER 15,000,000

Over 35,000 singles scanned last week!!
Over 200,000 singles scanned total!!
Over 400,000 singles shipped!!!



The U.K.'s "best new band of the year." *
 The U.S. smash that's breaking them here.



when
 the lights
 go out

NEW MAJORS:
 KHKS Dallas
 B96 Chicago



Erupting Everywhere!

**TOP 40 MAINSTREAM MONITOR:
 DEBUT 36***

LOOK AT THESE MAJORS:

KHTS 40x	WNVZ 37x	WZJM 35x
KUMX 28x	WKSE 21x	WFLZ 15x
KDWB 22x	WBLI 15x	KIIS 10x
KCHZ 21x	WRVW 20x	WKSS 17x

**900 BDS DETECTIONS—
 AND GOING UP!!**

BIG PHONES:

WWZZ	45x / Top 5
Z95.7	26x / Top 10
WRVQ	16x / Top 10
WXXL	23x / Top 3
WKSL	40x / Top 5
KZHT	20x / Top 5
	#11 Single
WFLY	29x / Top 10
	#19 Single
WNNK	23x / #1
	#5 Single
WSNX	32x / Top 10
	#18 Single

From their forthcoming American debut album.

ARISTA



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* Smash Hits Magazine, 1998

TOP 40 UP & COMING

Pos.	Artist	Album	Spins	Trend
62	SPICE GIRLS	- Stop (Virgin)	1346	-75
52	SMASH MOUTH	- Can't Get Enough Of You Baby (Elektra/EEG)	423	+268
50	B-52's	- Debbie (Reprise)	905	+287
49	ROD STEWART	- Doh La La (Warner Bros.)	782	+221
47	La BOUCHE	- You Won't Forget Me (RCA)	846	+68
40	PRAS MICHEL/OL' DIRTY BASTARD...	- Ghetto Supastar... (Interscope)	1198	+322
40	MYA featuring SISQO	- It's All About Me (Interscope)	1173	+275
38	INNER CIRCLE	- Not About Romance (Universal)	458	+150
33	BABYFACE & DES'REE	- Fire (550 Music)	634	+87
31	XSCAPE	- The Arms Of The One Who Loves You (So So Def/Columbia/CRG)	848	+30
30	NU FLAVOR	- Baby Be There (Reprise)	692	+47
29	98 DEGREES and STEVIE WONDER	- True To You (Walt Disney/Hollywood)	369	+125
28	THE BLENDERS	- I'm In Love With The McDonald's Girl (Universal)	561	+86
27	LENNY KRAVITZ	- If You Can't Say No (Virgin)	590	-3
26	BIG PUNISHER	- Still Not A Player (Loud)	832	+145
26	GLORIA ESTEFAN	- Heaven's What I Feel (Epic)	600	-91
25	DIANA KING	- Find My Way Back (WACK)	398	+105
24	ERIC HAMILTON BAND	- She Loves The Night (Curb)	320	+169
23	BRIAN MCKNIGHT	- The Only One For Me (Motown)	701	+81
23	LINK	- Whatcha Gona Do (Relativity)	657	+147
23	CREED	- My Own Prison (Wind-Up)	445	-28
21	PUFF DADDY featuring JIMMY PAGE	- Come With Me (Epic)	252	+73
20	JON B.	- They Don't Know (Yah Yum/550 Music)	557	+111
20	JANA MARIA	- The Price (Curb)	349	+15
20	RONNA	- Sweet Pretender (River North)	319	+4
19	COLOR ME BADD	- Remember When (Epic)	160	+82
18	JANET JACKSON	- Go Deep (Virgin)	59	+59
17	DESTINY'S CHILD	- With Me (Columbia/CRG)	376	+112
16	NICOLE	- Make It Hot (The Gold Mind, Inc./EastWest)	376	+122
16	TORI AMOS	- Spark (Atlantic)	271	+92
16	CLEOPATRA	- Cleopatra's Theme (Maverick)	179	+135
16	K-CI & JOJO	- Don't Rush (Take Love Slowly) (MCA)	129	+129
15	DARIO G.	- Sunchyme (Reprise)	298	+102
15	LOVE NUT	- Love Found You (Paradigm)	142	+71
15	JENNIFER PAIGE	- Crush (Edel America/Hollywood)	79	+52
14	TAMIA	- Imagination (Qwest/Warner Bros.)	514	-102
14	ANDREW KORSON	- Don't Speak (Suncore)	221	+22
14	DONNA LEWIS	- I Could Be The One (Atlantic)	46	+46
14	DREAMHOUSE	- Stay (Trauma)	26	+26
13	IMAJIN	- Shorty (You Keep Playin' With My Mind) (Jive)	440	+157
13	HI-TOWN DJs	- Ding-A-Ling (Festless)	256	+81
13	TREANA	- Naked Or You (Backyard/All American)	171	-15
13	HARVEY DANGER	- Flaggpole Sitta (Slash/London)	107	+59
11	SOLID HARMONIE	- I'll Be There For You (Jive)	254	-88
11	SMASHING PUMPKINS	- Ava Adore (Virgin)	237	-5
11	JOHN TESH & JAMES INGRAM	- Give Me Forever (GTSP/Mercury)	159	+9
11	LIONEL RICHIE	- Time (Mercury)	148	+6
10	JOE COCKER	- Could You Be Loved (CMC International)	202	-4
10	KAI	- Something Inside Of Me (Tidal Wave/Geffen)	156	+35
10	AALIYAH	- Are You That Somebody (Atlantic)	68	+41

Drops: #34-S.O.A.P., #35-Robyn, #39-Rebekah, Dana Calitri, Montell Jordan, Daze, No Authority, Jimmy Ray, The Tuesdays, Dave Matthews Band (Don't).

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

TW	Artist	Album	Spins	Trend
1	NATALIE IMBRUGLIA	- Torn (RCA)	4089	+79
2	FASTBALL	- The Way (Hollywood)	3888	+224
3	ALANIS MORISSETTE	- Uninvited (Warner Sunset/Reprise)	3716	+212
4	GOO GOO DOLLS	- Iris (Warner Sunset/Reprise)	3538	+304
5	YONDA SHEPARD	- Searchin' My Soul (550 Music)	2964	+44
6	MARCY PLAYGROUND	- Sex and Candy (Capitol)	2853	-96
7	MADONNA	- Ray Of Light (Maverick/Warner Bros.)	2727	+377
8	K-CI & JOJO	- All My Life (MCA)	2695	-4
9	MATCHBOX 20	- Real World (Lava/Atlantic)	2665	+220
10	SHANIA TWAIN	- You're Still The One (Mercury)	2608	+199
11	MARIAH CAREY	- My All (Columbia/CRG)	2481	+128
12	THE WALLFLOWERS	- Heroes (Epic)	2447	+105
13	BACKSTREET BOYS	- Everybody (Jive)	2422	-133
14	NATALIE MERCHANT	- Kind & Generous (Elektra/EEG)	2361	+173
15	'N SYNC	- I Want You Back (RCA)	2008	-67
16	SARAH McLACHLAN	- Adia (Nettwerk/Ar sta)	1991	+65
17	AEROSMITH	- I Don't Want To Miss A Thing (Columbia/CRG)	1961	+742
18	BRANDY & MONICA	- The Boy Is Mine (Atlantic)	1932	+243
19	NEXT	- Too Close (Arista)	1880	+140
20	BRIAN MCKNIGHT	- Anytime (Motown)	1818	+7
21	CHERRY POPPIN' DADDIES	- Zoot Suit Riot (Mojo)	1742	+134
22	SAVAGE GARDEN	- Truly, Madly, Deeply (Columbia/CRG)	1532	+31
23	BLACK LAB	- Time Ago (DGC)	1499	+185
24	EDWIN McCAIN	- I'll Be (Lava/Atlantic)	1448	-47
25	SEMISONIC	- Closing Time (MCA)	1405	+256
26	SISTER 7	- Know What You Mean (Arista Austin)	1402	+19
27	ALL SAINTS	- Never Ever (London/Island)	1375	+257
28	CELINE DION	- To Love You More (550 Music)	1322	+238
29	EVERCLEAR	- I Will Buy You A New Life (Capitol)	1316	+92
30	JANET JACKSON	- I Get Lonely (Virgin)	1290	+1
31	MATCHBOX 20	- 3 AM (Lava/Atlantic)	1195	+11
32	WILL SMITH	- Gettin' Jiggy Wit It (Columbia/CRG)	1120	-46
33	REBEKAH	- Sin So Well (Elektra/EEG)	963	+32
34	WILL SMITH	- Just The Two Of Us (Columbia/CRG)	936	<u>N</u>
35	SPICE GIRLS	- Stop (Virgin)	932	+51
36	S.O.A.P.	- This Is How We Party (Crave)	879	-94
37	BILLIE MYERS	- Tell Me (Universal)	878	<u>N</u>
38	MEREDITH BROOKS	- Stop (Capitol)	798	<u>N</u>
39	B-52's	- Debbie (Reprise)	741	<u>N</u>
40	PAULA COLE	- Me (Image/Warner Bros.)	666	-74

CROSSOVER

URBAN/DANCE

MYA featuring SISQO - "It's All About Me" (Interscope)
 PRAS/OL' DIRTY BASTARD - "Ghetto Supastar..." (Interscope)
 BRIAN MCKNIGHT - "The Only One For Me" (Motown)
 JANET JACKSON - "Go Deep" (Virgin)
 BIG PUNISHER - "Still Not a Player" (Loud)

ALTERNATIVE

SMASH MOUTH - "Can't Get Enough..." (Elektra/EEG)
 CREED - "My Own Prison" (Wind-Up)
 SMASHING PUMPKINS - "Ava Adore" (Virgin)
 PUFF DADDY & JIMMY PAGE - "Come With Me" (Epic)
 HARVEY DANGER - "Flagpole Sitta" (Slash/London)

MOST ADDED



- SMASH MOUTH (18)
- **BILLIE MYERS (14)
- **INNER CIRCLE (14)
- DONNA LEWIS (12)
- WILL SMITH (11)

HOT A/C

REVIEWS *continued*

MOST ADDED



ROD STEWART (15)
**** BILLIE MYERS (12)**
**** SMASH MOUTH (12)**
CELINE DION (11)
ALANA DAVIS (9)

TOP TIP



ALANA DAVIS
 "Crazy" (Elektra/EEG)

Gaining almost 250 spins, Alana Davis finds new "Crazy" fans at WMBX, WVMX, Q93, KQMX, KQIC/FM, KRUZ, and more.

RADIO SAYS



MATCHBOX 20
 "Real World"
 (Lava/Atlantic)

"Their appeal has transcended all formatic boundaries. 'Real World' is their best yet."

—Jimmy Steal, PD,
 KDMX-Dallas

TW	Reports	Adds	SPINS	TREND
1 NATALIE IMBRUGLIA - Torn (RCA)	105	0	4352	+53
2 FASTBALL - The Way (Hollywood)	102	0	3847	+237
3 ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	95	0	3671	+209
4 GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	101	2	3376	+386
<i>Top five and climbing. Number one in Spinincreases.</i>				
5 VONDA SHEPARD - Searchin' My Soul (550 Music)	104	2	3362	+238
6 SARAH McLACHLAN - Adia (Nettwerk/Arista)	100	2	3228	+198
7 EDWIN McCAIN - I'll Be (Lava/Atlantic)	96	1	3173	+7
8 SHANIA TWAIN - You're Still The One (Mercury)	86	4	2837	+195
9 NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	96	0	2829	+256
10 MATCHBOX 20 - 3 AM (Lava/Atlantic)	84	0	2696	+37
11 MATCHBOX 20 - Real World (Lava/Atlantic)	91	5	2591	+245
12 SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	79	0	2475	-79
13 MARCY PLAYGROUND - Sex and Candy (Capitol)	71	0	2368	-132
14 ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	68	0	2019	-372
15 THE WALLFLOWERS - Heroes (Epic)	73	0	1898	+46
16 CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	68	3	1647	+73
17 THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	56	0	1546	+8
18 PAULA COLE - Me (Imago/Warner Bros.)	54	0	1414	-227
19 CELINE DION - To Love You More (550 Music)	68	11	1364	+306
20 K-CI & JOJO - All My Life (MCA)	42	0	1329	+35
21 SISTER 7 - Know What You Mean (Arista Austin)	53	0	1314	-128
22 SEMISONIC - Closing Time (MCA)	61	6	1293	+228
23 MADONNA - Frozen (Maverick/Warner Bros.)	50	0	1209	-204
24 SMASH MOUTH - Walkin' On The Sun (Interscope)	47	0	1188	-17
25 BACKSTREET BOYS - As Long As You Love Me (Jive)	46	0	1167	-132
26 ROD STEWART - Ooh La La (Warner Bros.)	61	15	1135	+343
27 AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	55	8	1057	+319
28 MARIAH CAREY - My All (Columbia/CRG)	36	1	945	+49
29 EVERCLEAR - I Will Buy You A New Life (Capitol)	44	7	939	+162
30 BONNIE RAITT - One Belief Away (Capitol)	41	0	918	-11
31 MEREDITH BROOKS - Stop (Capitol)	43	2	851	+40
32 MADONNA - Ray Of Light (Maverick/Warner Bros.)	39	5	817	+198
33 THE VERVE - Bitter Sweet Symphony (Virgin)	30	0	777	-68
34 BACKSTREET BOYS - Everybody (Jive)	20	34	2	735
35 FLEETWOOD MAC - Landslide (Reprise)	21	26	0	662
36 LOREENA McKENNITT - The Mummers' Dance (Warner Bros.)	28	29	0	611
37 BILLIE MYERS - Tell Me (Universal)	38	12	597	N
38 'N SYNC - I Want You Back (RCA)	24	0	593	+21
39 GREEN DAY - Time Of Your Life (Reprise)	23	3	549	N
<i>Green Day returns! Added at KSTP, WKQI, and WMMX.</i>				
40 PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	30	0	540	0

Total Reports This Week 113 Last Week 111

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND		
ALANA DAVIS - "Crazy" (Elektra/EEG)	34	9	514	+233	* LIONEL RICHIE - "Time" (Mercury)	17	3	214	+78
BLACK LAB - "Time Ago" (DGC)	26	7	395	+71	* SMASH MOUTH - "Can't Get Enough..." (Elektra/EEG)	16	12	195	+153
GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	24	1	488	-7					
BILLY MANN - "Beat Myself Up" (DVB)	24	2	466	+43					
BRIAN McKNIGHT - "Anytime" (Motown)	18	0	452	+9	Drops: #38-Janet Jackson, #39-Shawn Colvin (Nothin' on Me)				

song, which is already certified platinum across Europe, has "serious chart potential." Other early believers already on the bandwagon include WFLZ-Tampa, Z107.7-St. Louis, and WNKS-Charlotte. It's been a hit in the '60s, '70s, and '80s...so get ready for the '90s version of a true classic.



SAVAGE GARDEN "To the Moon and Back" (Columbia/CRG)

First reviewed in GAVIN May 23, 1997, these Australian superstars are credited with reviving pop music in America. In fact, their debut release "I Want You" was such a success that it overshadowed this follow-up single's run. Now, with a quadruple-platinum album to their credit and as they embark on their first U.S. tour, look for "To the Moon and Back" to finally get its fair shake at radio. Impacting mainstream Top 40, Hot and mainstream A/C.



DREAMHOUSE "Stay" (First Music/Trauma)

From Hartford to Honolulu, this reggae-tinged remake of the Maurice Williams classic is already lighting up

Continued on page 36

HOT A/C REPORTS ACCEPTED
 MONDAYS 8 A.M.-5 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

ARTIST PROFILE

ANDREW WINN

of Agents of Good Roots
 AGENTS OF GOOD ROOTS ARE:
 Brian Jones, J.C., Kuhl, Stewart
 Myers, Andrew Winn
 HOMETOWN & BIRTHDATE:
 Roanoke, Va.; October 29, 1972
 CURRENT SINGLE: "Smiling up

the Frown"
 LABEL: RCA
 PROMOTION CONTACT:
 Cheryl Khaner
 MAJOR MUSICAL INFLUENCES:
 "Led Zeppelin, Beatles, Stevie
 Wonder, James Taylor."
 HOW WERE YOU DISCOVERED?
 "Playing in Virginia; Red Light
 Management saw us and liked us."
 THINGS THAT MAKE YOU HAPPY:



"Good food, friends, animals,
 the Discovery Channel."
 THINGS THAT MAKE YOU SAD:
 "Limits, boundaries, ideas that
 can't be realized."
 YOUR BEST PERSONALITY TRAIT:
 "I'm straight-forward."
 YOUR WORST PERSONALITY
 TRAIT: "I'm selfish."
 ODDDEST JOB YOU'VE EVER HAD:
 "Ham scrubber at a small
 grocery store."
 THE MOST IMPORTANT THING

THAT YOUR SKIING ACCIDENT (AS
 A TEENAGER) TAUGHT YOU: "It is
 a weird world. You never
 know what is going to happen."
 A FAMOUS PERSON YOU'D LIKE TO
 TRADE PLACES WITH FOR A DAY
 AND WHY? "Confucius or Buddha;
 they both seem at peace."
 FUTURE AMBITIONS: "Writing
 better songs and to not be so
 selfish."
 QUOTE ABOUT YOUR MUSIC:
 "It's pretty diverse."

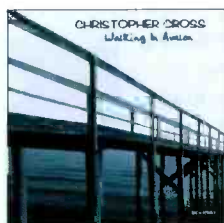
MOST ADDED

ROD STEWART (28)
RINGO STARR (26)



DONNA LEWIS (25)
LIONEL RICHIE (22)
ALTO REED (17)

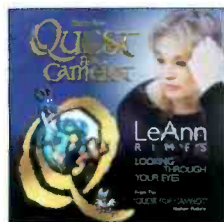
TOP TIP



CHRISTOPHER CROSS
"Walking in Avalon"
(CMC International)

A/C radio welcomes back Cross and his latest effort. Chalk up 12 new believers.

RADIO SAYS



LeANN RIMES
"Looking Through Your Eyes"
(Curb/Atlantic)

"Thanks to the movie *Quest for Camelot*, LeAnn's latest is a beautiful love song that works for us."

—Dain Craig, PD,
KSFI-Salt Lake City

A/C

A D U L T C O N T E M P O R A R Y

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	SHANIA TWAIN - You're Still The One (Mercury)	22	152	1	3788	-20	63	43	32	11
2	SARAH McLACHLAN - Adia (Nettwerk/Arista)	15	151	7	3434	+226	59	34	28	24
3	NATALIE IMBRUGLIA - Torn (RCA)	19	123	1	3160	-47	57	32	24	10
4	BONNIE RAITT - One Belief Away (Capitol)	10	139	2	3114	+73	53	25	37	19
5	CELINE DION - To Love You More (550 Music)	5	146	11	3047	+672	38	32	46	24
<i>Number one in Spinincreases, again. Celine goes top five.</i>										
6	MARIAH CAREY - My All (Columbia/CRG)	13	133	2	3021	+85	55	27	25	19
7	PETER CETERA - She Doesn't Need Me Anymore (River North)	13	126	2	2783	+45	42	32	30	20
8	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	12	126	5	2634	+117	42	20	38	20
9	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	18	117	0	2626	+41	29	41	32	14
10	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	11	121	4	2415	+182	35	25	29	26
11	CHICAGO - All Roads Lead To You (Reprise)	9	120	3	2408	+167	29	31	34	20
12	VONDA SHEPARD - Searchin' My Soul (550 Music)	10	98	7	2296	+117	35	25	26	11
13	ROD STEWART - Ooh La La (Warner Bros.)	5	132	28	2140	+606	14	23	46	33
14	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	35	94	1	2088	+53	22	33	28	9
15	ELTON JOHN - Recover Your Soul (Rocket/Island)	19	103	0	1985	-95	18	26	33	20
16	JOHN TESH & JAMES INGRAM - Give Me Forever (6TSP/Mercury)	22	97	0	1824	-196	18	21	33	18
17	JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	10	98	3	1789	+66	19	25	24	20
18	MARILYN SCOTT - Starting To Fall (Warner Bros.)	10	88	4	1696	+64	21	20	23	15
19	AMY GRANT - Like I Love You (A&M)	20	79	2	1518	-64	15	18	24	18
20	BOB SEGER & MARTINA McBRIDE - Chances Are (Capitol)	6	91	6	1516	+141	11	21	22	26
21	LIONEL RICHIE - Time (Mercury)	4	99	22	1399	+437	5	16	33	30
<i>Week's biggest jump and another stellar week for Lionel. This song is for real.</i>										
22	MADONNA - Frozen (Maverick/Warner Bros.)	17	75	0	1390	-539	10	20	25	16
23	LYRIC - Would I Lie? (National)	6	66	4	1305	+144	11	18	26	11
24	RITA COOLIDGE - Shoo Rah (Risk/Innerworks)	12	64	1	1300	-50	15	19	18	12
25	BACKSTREET BOYS - As Long As You Love Me (Jive)	33	67	0	1259	-8	9	18	25	11
26	NA LEO - The Rest Of Your Life (NLP)	13	69	7	1233	+108	7	20	24	14
27	EDWIN McCAIN - I'll Be (Lava/Atlantic)	31	56	5	1173	+129	17	8	20	10
28	STEVE PERRY - I Stand Alone (Atlantic)	6	76	6	1150	+163	6	17	21	22
29	KENNY LOGGINS - Just Breathe (Columbia/CRG)	5	67	7	1098	+169	3	18	27	13
30	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	6	56	3	1091	+142	10	16	18	11
31	TOM HALL - Paris Rain (Enneagram/Cabana Boy)	8	51	1	981	+75	6	15	23	6
32	THE STORM - To Have And To Hold (Miramar)	5	62	4	975	+130	3	13	28	18
33	DAVE ROBYN - This Ain't Good (High Time)	15	46	2	962	+32	13	12	15	5
34	K-CI & JOJO - All My Life (MCA)	10	52	4	941	-89	12	6	18	13
35	PATTY O'HARA - I Love You (J-Bird)	13	42	2	820	-11	10	10	9	12
36	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	16	44	1	747	-431	4	10	15	10
37	CELINE DION - My Heart Will Go On (550 Music)	28	51	0	741	-100	4	7	14	19
38	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	13	41	0	735	-260	4	12	16	8
39	DAKOTA MDON - A Promise I Make (Elektra/EEG)	20	47	0	721	-245	2	9	20	11
40	RINGO STARR - La De Da (Mercury)	3	65	26	706	N	0	4	21	30

Total Reports This Week 178 Last Week 172

CHARTBOUND	Reports	Adds	SPINS	TREND
BRIAN WILSON - "Your Imagination" (Giant/Warner Bros.)	60	14	699	+210
OLIVIA NEWTON-JOHN - "I Honestly Love You" (Universal)	53	3	675	+57
A.J. CROCE - "Lover's Serenade" (Ruf)	52	6	690	+188
BENNY MARDONES - "Bless a Brand New Angel" (Crave)	46	2	655	+41
CHRISTOPHER CROSS - "Walking in Avalon" (CMC International)	45	12	547	+197

SPINCREASE	
CELINE DION	+672
ROD STEWART	+606
LIONEL RICHIE	+437
RINGO STARR	+339
DONNA LEWIS	+243

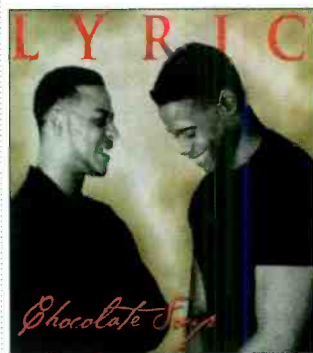
ARTISTPROFILE

ORLANDO POOLE

of Lyric

LYRIC IS: Orlando Poole and Vince Johnson
HOMETOWN & BIRTHDATE: Detroit, December 14, 1964
CURRENT RESIDENCE: Lakewood, Colo.

CURRENT SINGLE: "Would I Lie"
LABEL: National
PROMOTION CONTACT: Joel Newman
MAJOR MUSICAL INFLUENCES: "All of the Motown people being that I grew up in Detroit. Smokey, Marvin Gaye, Temptations, etc."
ORIGIN OF THE GROUP'S NAME: "Well, if you listen to our



music, the lyrics for all of our songs tell a story so we decided to call ourselves 'Lyric.'
THINGS THAT MAKE YOU HAPPY: "Family and kids."
THINGS THAT MAKE YOU SAD: "Homeless people, poverty."
BEST PERSONALITY TRAIT: "I'm a very positive person."
WORST PERSONALITY TRAIT: "I'm too nice to people."
FAVORITE FOOD: "Lasagna."
FAVORITE SPORTS TEAM:

"The Detroit Lions."
MOST TREASURED POSSESSION: "A 1976 V-8 Vega—that's a Chevrolet race car."
THE CAUSE YOU MOST BELIEVE IN AND WHY: "Helping the needy. If I ever make it on a bigger scale, I'm going to help the needy. It's one of my goals."
FUTURE AMBITIONS: "Owning my own company (Records, real estate, etc.)."

Disney's MULAN

AN ORIGINAL WALT DISNEY RECORDS SOUNDTRACK

Original Songs
Music by **MATTHEW WILDER**
Lyrics by **DAVID ZIPPEL**

Original Score Composed and
Conducted by **JERRY GOLDSMITH**

"Reflection"
performed by
Christina Aguilera



Add Date to AC June 15th

Christina Aguilera appears courtesy of The RCA Records Label



©Disney

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
44	3	658	+42	PAUL LESLIE - All That I Am (Balance)
40	11	438	+187	GARTH BROOKS - To Make You Feel My Love (Capitol)
39	2	686	+63	AGARTHA - It Could Be Love (Fearless)
34	2	557	+49	LANCE BAKER FENTZ - Watchin' Over Me (Greenman)
31	1	479	+24	ARLYNN & SABELA - Real Life (665 Records)
30	—	626	+59	THE WALLFLOWERS - Heroas (Epic)
28	3	450	+53	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
28	2	394	+49	THE ROAD - Someone Like You (Buddy-X)
28	3	424	+62	PETER WALDMAN - Thinking About You (DP)
28	10	309	+143	GINO VANNELLI - Slow Love (Verve)
27	2	371	+41	BHAKTI - Delusions Of Grand (Coast)
27	2	431	+32	MARIAH'S TRENCH - Not Like Before (Frenzy Feat)
26	—	686	+66	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
25	2	388	+9	ANGELES - Can't Find The Words (Ace)
25	2	313	+53	FUSHIA - The Girl Inside (Finakon)
25	2	344	+47	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
25	25	243	+243	*DONNA LEWIS - I Could Be The One (Atlantic)
24	5	244	+43	LINDA HORNBuckle - Pages Of Time (F)
23	3	280	+49	JIM MORGAN - Only Everyday (Graconoto/Ichiban)
23	5	321	+93	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)
22	—	639	+32	FASTBALL - The Way (Hollywood)
22	—	590	+78	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
22	1	318	+46	BOBBY SKY - Neon Signs (Future)
21	2	551	+89	MATCHBOX 20 - Real World (Lava/Atlantic)
21	11	255	+154	*MAX CARL & BIG DANCE - One More River (Mission)
19	5	162	+46	*LINDA RONSTADT - When We Ran (Elektra/EEG)
18	3	211	+34	SIMON APPLE - A Boy Like Me (Trunk)
18	3	210	+10	FICTION - So Many Tears (High Time)
17	3	325	+39	*MEREDITH BROOKS - Stop (Capitol)
17	2	192	+48	*JOE'S BAND - State Of Independence (Bag)
17	3	197	+36	*ARDEN JONES - Wasted Pride (Coast)
17	—	202	+19	FEELS 2 REAL - Love Will (Stryus)
17	17	160	+160	*ALTO REED - Change The World (Harmonie Park)
16	1	231	+14	HOLLY COLE - Onion Girl (Metro Blue/Capitol)
15	4	148	+13	*DAVID FRANKEL BAND - Dancin Into Dreamland (Serge)
15	5	168	+89	*THE HEATERS - That Boy (Wants To Be A Girl) (Garage)

Drops: #37-Dana Mase, Joe Cocker (Tonight), and Lesia.

REVIEWS continued

the phones. Thanks to Jackson Browne's mid-'80s version, can you say... "familiar"? Impacting mainstream Top 40. —KEVIN CARTER

ANNE COCHRAN AND JIM BRICKMAN "After All These Years" (Windham Hill)

If you've read Kevin Carter's article on page 14, you'll know that being "A/C" is all good. And Jim Brickman will attest to the fact that A/C radio has been very, very good to him. This time, he brings along his own "A.C."—childhood friend Anne Cochran—who adds a lovely vocal touch to this most sentimental of songs. I've seen them perform this live and it's definitely a winner. Impacting mainstream A/C.

CHRISTINA AGUILERA "Reflection" (Walt Disney/Hollywood)

The second single to come from what will probably be one of the summer's blockbuster movies—Disney's *Mulan*, opens June 19. Advance word on the film is sensational. The voice behind this stirring ballad penned by Matthew Wilder and David Zippel is newcomer Christina Aguilera, who hails from Pittsburgh, Pa. Disney's given her a great launching pad; so great that she's already been signed to RCA. Expect to hear much more from this bright, new talent. Impacting mainstream A/C.

A/C REPORTS ACCEPTED
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TUESDAYS 8 A.M.-2 P.M.
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FAX: (415) 495-2580

URBAN

MOST ADDED

JANET JACKSON (59)
Go Deep (Virgin)

Including: WTCC, WRVS, KMJK, WKGN, WJKX, WYLD, WMCS, KBCE, KHRN, WVAZ, WDA5, WIBB, WZAK, WJMG, WJMZ, WEUP, KRRQ, KQXL, WCHB, KXZZ, WNFQ, WBHJ, WMNX, WDLT, WOWI, WJMI, WDDM, WQOK, WFLM, WROU, WZHT, WENN, KKDA, WRNB, KKB, WHRK, KJMS, WJLB, KOKO, WJFX, WGBZ, WCDX, WEDR, WUSL, KXOK, WWWZ, WZFX, KTBT, WBLK, KMJQ, WKYS, KZWA, WJHM, KPRS

MAXWELL (54)
Luxury: Cococure (Columbia/CRG)



Including: WHQT, WILD, KMJK, WJKX, WJMZ, WMCS, KBCE, KHRN, WVAZ, WDA5, WIBB, WJMG, WZAK, WEUP, KRRQ, WCHB, KCEP, KXZZ, WNFQ, WQKI, WBHJ, WMNX, WVEE, WDLT, WOWI, WJMI, WQOK, WRSV, WRDU, WZHT, WENN, KKDA, KKB, WHRK, KJMS, KDKO, WJFX, WDAQ, WPEG, WPAL, WGBZ, WQHH, WZFX, KTBT, WBLK, WKYS, WCKX

K-CI & JOJO (45)

Don't Rush (Take Love Slowly) (MCA)

Including: KBMS, WILD, WKGN, WJKX, KBCE, KHRN, WDA5, WIBB, WJMG, WZAK, WCHB, KXZZ, WBHJ, WMNX, WOWI, WJMI, WNA4, WQOK, WFLM, WROU, WZHT, WENN, KKDA, WHRK, KDKO, WJFX, WPEG, WPAL, WGBZ, WCDX, WTMP, WEDR, WUSL, WZFX, KTBT, WBLK, WCKX, KZWA, WJHM, KPRS, WJZD, WBL5, WFXE, KMJM, WAMO

SILKK THE SHOCKER (30)
It Ain't My Fault (No Limit/Priority)

Including: WEUP, WZAK, WIBB, KHRN, KBCE, WKGN, WJKX, WTLZ, WMNX, WOWI, WJMI, WJMH, WZHT, KKDA, WHRK, WJLB, WJFX, WPEG, WPAL, WGBZ, WCDX, WWWZ, WZFX, KTBT, WKKV, WCKX, KZWA, KPRS, WFXE, WAMO

MASE (26)

Lookin' At Me (Bad Boy/Arista)

Including: WJKX, WGVN, KHRN, WIBB, WZAK, WJMG, WEUP, KRRQ, WKGN, WTLZ, WJMI, WZHT, KKDA, WJLB, WJFX, WPEG, WPAL, WGBZ, WCDX, WTMP, WQHH, KTBT, WKYS, WCKX, KZWA, WJZD

BLACK A/C Most Played Current Hits

- SPARKLE FEAT. R. KELLY "Be Careful" (Rockland/Interscope)
- XSCAPE "The Arms Of The One Who..." (SoSoDef/Columbia/CRG)
- BRANDY & MONICA "The Boy Is Mine" (Atlantic)
- LSG "Door #1" (Eastwest/EEG)
- REGINA BELLE "Don't Let Go" (MCA)

URBAN REVIEWS

SLEEPY'S THEME "Still Smokin'" (Bang II Records)

Some of the most innovative new Southern funk has come out of Atlanta. This new '90s tradition continues with the debut by seven-piece band Sleepy's Theme, built around writer/producer/performer Patrick "Sleepy" Brown, a key member of Atlanta's noted Organized Noize production collective. On this smooth, mid-tempo funk groove in which Sleepy's Theme expounds on a female obsession, the Organized Noize trademark sounds are evident, sounds the group imprinted on hits by TLC, Outkast, Goodie Mob, and even En Vogue's "Don't Let Go



(Love)" reverberating wah wah guitar, funk-ticklish bass lines, and a fuzzy guitar solo. Label Bang II is based out of Nashville. Call (615) 345-1000.

NAKED MUSIC NYC "If I Fall" (OM Records)

Following in the progressive jazz-groove style of groups like the Brand New Heavies, Groove Collective, and Incognito, the collective Naked Music NYC offers this mellow head-bobbin' track filled with electric piano hits and the soaringly soulful vocals of Ada Dyer and Catherine Russell. Naked Music was formed by producer Jay Denes, who recruited vocalists Dyer and Russell to create stripped down soul sounds. Contributing to Naked Music NYC's forthcoming album *What's On Your Mind* are instrumentalists and performers who have worked with everyone from Frank Zappa to Nuyorican Soul to Chaka Khan and Steely Dan. Adventurous Urban A/C outlets should take a stab at it.



Naked Music NYC


GEORGE BENSON

standing together



The title track from the new album,
standing together

IMPACTING AC RADIO
JUNE 22nd

Executive Producer: Tommy LiPuma
Album produced by Paul Brown
Personal Management:
Dennis Turner  Turner Management

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URBANLANDZCAPE

WEST COAST

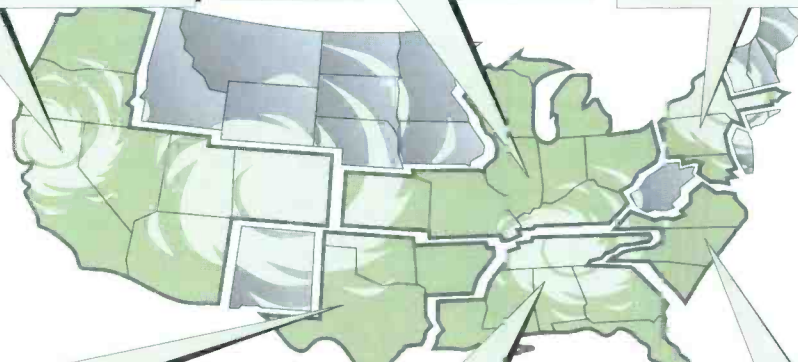
MAXWELL +56 "Luxury: Cococure" (Columbia/CRG)
KELLY PRICE +51 "Friend Of Mine" (Island)
AALIYAH +39 "Are You That Somebody"
 (Blackground/Atlantic)
NANCY WILSON +35 "If I Had My Way"
 (Columbia)
BLACKSTREET +32 "I Can't Get You Out Of
 My Mind" (550 Music)

MIDWEST

JANET JACKSON +67 "Go Deep" (Virgin)
MAXWELL +55 "Luxury: Cococure" (Columbia)
TAMI DAVIS +45 "How Do I Say I'm Sorry"
 (Red Ant)
MASTER P. +43 "I Got The Hook-Up"
 (No Limit/Priority)
KELLY PRICE +40 "Friend Of Mine" (Island)

EAST COAST

KELLY PRICE +187 "Friend Of Mine" (Island)
MAXWELL +139 "Luxury: Cococure" (Columbia)
AALIYAH +118 "Are You That Somebody"
 (Blackground/Atlantic)
THE LOX +81 "Let's Start Rap Over"
 (BallBoy/Arista)
LEVI LITTLE +75 "Pick Up The Phone"
 (White Label)



SOUTHWEST

MASTER P. +71 "I Got The Hook-Up"
 (No Limit/Priority)
DESTINY'S CHILD +56 "With Me" (Columbia)
NICOLE +53 "Make It Hot"
 (The Gold Mind/Eastwest)
CHANGING FACES +52 "Same Tempo"
 (BigBeat/Atlantic)
USHER +49 "My Way" (LaFace/Arista)

SOUTHEAST

AALIYAH +121 "Are You That Somebody"
 (Blackground/Atlantic)
JANET JACKSON +119 "Go Deep" (Virgin)
MAXWELL +93 "Luxury: Cococure" (Columbia)
KELLY PRICE +83 "Friend Of Mine" (Island)
BRIAN MCKNIGHT +76 "The Only One For Me"
 (Motown)

CAROLINAS/VIRGINIA

AALIYAH +91 "Are You That Somebody"
 (Blackground/Atlantic)
JANET JACKSON +91 "Go Deep" (Virgin)
BLACKSTREET +74 "I Can't Get You Out Of My
 Mind" (550 Music)
BRIAN MCKNIGHT +73 "The Only One For Me"
 (Motown)
ARETHA FRANKLIN +69 "Here We Go..." (Arista)

TOPTENSPINZ

1	BRANDY & MONICA "The Boy Is Mine"	3457	3667
2	SPARKLE feat. R. KELLY "Be Careful"	3614	3822
3	XSCAPE "The Arms Of The One Who Loves You"	3302	3389
4	JON B. "They Don't Know"	3117	3159
5	USHER "My Way"	2576	2751
6	LSG "Door #1"	2538	2751
7	BRIAN MCKNIGHT "The Only One For Me"	2511	2537
8	MASTER P. "I Got The Hook-Up"	2178	2263
9	MYA feat. SISQO "It's All About Me"	2175	2458
10	MARIAH CAREY "My All"	2066	2161

SPINZ LAST WEEK

SPINZ THIS WEEK

URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.

GAVIN STATION REPORTING PHONE: (415) 495-1990 FAX: (415) 495-2580

BLACK MUSIC MONTH PROFILE



Duke Ellington (1899-1974)

Edward Kennedy Ellington was born in Washington, D.C., on April 20, 1899. Called "Duke" because of his impeccable style and manners, he dropped out of high school and formed a band, the Washingtonians, in 1918. In 1923, he moved to New York and wrote his first musical score, *Chocolate Kiddies*.

Achievements: Ellington gained his national reputation as a composer and big band leader during a five-year stint at Harlem's Cotton Club between 1927 and 1932. During this time, Ellington and his band also began performing in black-oriented movies such as *Black and Tan* (1927), *Check and Double Check* (1930), and *Cabin in the Sky* (1943). In the '30s, he produced records such as *Harlem Air Shaft*, *Portrait of Bert Williams*, and *Bojangles*. Ellington went on to write over 900 musical compositions, including standards like "Mood Indigo," "Satin Doll," and "Sophisticated Lady," making him the most prolific American composer of all time.

In the '60s and '70s, Ellington toured Africa and the Middle and Far East as musical ambassador for the U.S. State Department. Ellington once observed, "The common root of our music comes from Africa. That's the pulse; the African pulse. It's all the way back from what they first recognized as the old slave chants and up through the blues, jazz, and up through rock and the avant garde. And it's all got the African pulse."

—Quincy McCoy

Coming June 19

GET THE GROOVE ON: MOVERS AND SHAKERS 1998

Quincy McCoy and Janine Coveney profile a handful of heavy-hitters who've made a difference in Urban music and radio this year.

SERIOUS ABOUT MUSIC?
missy misdemeanor elliot's

**MUSIC & VIDEO
CONVENTION 98**

JULY 2ND - 5TH WEEKEND

IS HERE!

Music, media,
industry, &
Women in
Music
seminars.

Celebrity Boat
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Fashion Show
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This event brought to you by Lion Enterprises, Rockwell Entertainment Group, Mastermind Productions
Co-sponsored by Elektra Records, Gavin, Mad Rhythms magazine, Wu-Wear, RP55, Da Source Mens Sportswear,
& High Rollers Records

MOST ADDED



PUMPKINHEAD (66)
"Dynamic" Remix (Makin Records)
GANGSTARR (52)
"Militia" (Noo Trybe)
A+ (45)
Boyz To Men/Up Top New York
(Kedar/Universal)

MOST REQUESTED



NOREAGA
XZIBIT
SUNZ OF MAN
RAHSHEED & ILL ADVISED
ALL CITY

RADIO SAYS



A+
Boyz To Men/Up Top New York
(Kedar/Universal)
"A+ has grown since his first single. This young cat is showing potential longevity in this biz."
—Arnsley, WOUB-1340 AM
Athens, OH

HIP-HOP

2W	LW	TW	
2	1	1	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
3	2	2	NOREAGGA - N.O.R.E. (Penalty Recordings) <i>Noreaga's on the run for #1.</i>
13	8	3	ALL CITY - The Actual/Priceless (MCA)
6	3	4	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
10	5	5	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M)
4	4	6	XZIBIT - 3 Card Molly (Loud)
14	10	7	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)
7	9	8	RAHSHEED & ILL ADVISED - 1986/Redd Hørt (Quake City)
5	7	9	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
28	16	10	HEATHER B - Do You (Freckle)
NEW	11	11	LAURYN HILL - Lost One (Columbia/CRG)
8	11	12	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
33	15	13	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
12	13	14	FAT JOE - Misery Needs Company (Atlantic)
—	31	15	MIC VANDALZ - Love & Hate (Jive)
19	19	16	McGRUFF - feat. Mr.Cheeks:This Is How We Do (Uptown/Universal)
1	6	17	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
24	20	18	DAZ DILLINGER - Might Sound Crazy (Death Row)
22	21	19	MIKE ZOOT - High Drama Pt. 3 (Guesswylid)
11	12	20	SHABAAM SAHDEEQ - Sound Clash (Rawkus)
18	17	21	8 BALL - Pure Uncut feat Master P, Mystikal & Silkk (Suave/Universal)
16	18	22	INDEPENDENCE DAY COMPILATION - Various Artist (Nervous)
NEW	23	23	FAT CAT KARHEEM - Fugazi/Money Game (Casino/London) <i>Nothings fake about Fat Cat's increasing popularity with radio.</i>
15	22	24	BULWORTH SDTRK. - Ghetto Superstar f/ Pras.Mya & ODB/Zoom f/ Dr.Dre & L.L. (Interscope)
NEW	25	25	GANG STARR - Milita (Noo Trybe/Virgin)
38	27	26	DIAMONDS IN THE ROUGH - Da Doe (Rockingham/Curb)
9	14	27	CANIBUS - Second Round K.O. (Group Home/Universal)
27	23	28	CORMEGA - One Love (Def Jam/Mercury)
20	26	29	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
35	33	30	HOB0 JUNCTION - Night And Day (South Paw/Delicious Vinyl)
34	32	31	X-PERADO - Watch Ya' Step feat. OC (Official Jointz)
NEW	32	32	LIKWIT ALLSTARS - Cali Kings (V-Wax)
—	38	33	GOODIE MoB - Black Ice (LaFace/Arista)
NEW	34	34	QUEEN LATIFAH - Bananas (Motown)
NEW	35	35	CAPPADONNA - Dart Throwing (Razor Sharp/Epic Street)
23	25	36	CAM'RON - Pull It feat. DMX/.357 (Epic)
26	34	37	COCO BROVAZ - Black Trump feat. Raekwon (Duck Down/Priority)
—	36	38	JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG)
NEW	39	39	MEEN GREEN - Break It Down/Deep In The Game (PatchWerk Recordings)
25	30	40	TOO SHORT - Idependence Day feat.Keith Murray (SHORT)

HIP-HOP ALBUM REVIEW

BLACK EYED PEAS
"Behind The Front"
(Interscope Records)

The Black Eyed Peas, made up of co-founder Will.I.Am, partner Apl.de.Ap, and the mysterious Taboo, have been getting props for a while on the West Coast for their brand of progressive lyrics and live instrumentation, a rep expanded through a series of Los Angeles live shows. Influenced by soul, funk, jazz, and Latin sounds, this debut album bursts with rhythmic innovations, plenty of guitar, flute, and horn lines, all topped with tasty rhymes that truly keep positivity in the forefront. The album pops from the first cut, "Fallin' Up," in which the group declares, "We be fallin' up, never fallin' down, we keep it at a higher level, elevated ground!" In the tradition of the Native Tongues and a Tribe Called Quest, the Peas develop the concept event further, working at maintaining consciousness while soothing your psyche with fat beats. "Clap Your Hands" starts with an irresistible rhythm that keeps you nodding your head in agreement with their philosophy of individuality; "Joints & Jam" is strictly jazzy old-school rhythm;



Continued on page 42

RAP REPORTS ACCEPTED
THURSDAYS 9 A.M.-4 P.M.
STATION REPORTING PHONE:
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CHARTBOUND

- PUBLIC ENEMY** "He Got Game" (Def Jam/Mercury)
- CLIPS** "Got Caught Dealin'" (Elektra/EEG)
- A+** "Boyz To Men/Up Top New York" (Kedar/Universal)
- KING TEE** "Got It Locked" (Aftermath/Interscope)
- ROYAL FLUSH** "Can't Help It /What a Shame feat. Noreaga" (Blunt)

UP&ADD'EM

- LORD TARIQ & PETER GUNS** - We Will Ball (Codeine/Columbia/CRG) 6/25
- MASE** - Lookin' At Me (Bad Boy/Arista) 6/25
- FLIP MODE SQUAD** - Everybody In The Line Outside (Elektra/EEG) 6/25

JC'SHIP-HOPBOX

Remember Brooklyn's "On a Mission" rapper **Special Ed**? With an ear for keeping it real for young artists, Ed has set up his own label, Dolla Cab Entertainment, with a two-sided 12-inch from his first artist **Shills (Da Realz)** called "Reality/Million Dollar Juxes" going to DJs, mixers, and clubs. Now released from his Profile

contract, Ed says he will release the underground single "Really?" in July and follow it up with the commercial release "Live Without You." You can e-mail Ed at DollaCab@aol.com... **Ras Kass'** long-awaited album on Patchwerk Records, due in August, will feature **Dr. Dre, Kurupt Tha Kingpin, Easy**

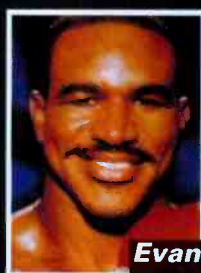
Moc Bee, the Rza, Twista, Mack 10, and more... Another entry in the Houston rap stakes: New label EIE (Everything Is Everything) Records, owned by **Ledo Caesar**. First artist out of the blocks is a four-man-one-woman group called **RWO**... Bass music's **DJ Smurf** returns with *Dead Crunk*, a 13-track album on Ichiban, due in July... Seattle is home to new hip-hop conglomerate

Turntable Bay, garnering raves on the local scene for a mix of alternative and rap sounds. Their forthcoming album on Lazy Bones Records is *No Samples*, a title that's self-explanatory... For those hedz with an interest in pimpology, get ready for the release of the book *Bigger Than Big*, a fictionalized autobiography by **Ron Newt, a.k.a. Prince Diamond**. Billed as one of the Bay Area's

wealthiest pimps, Newt claims to have rubbed elbows with the stars and even to have signed his sons, the **Newtrons**, to an \$8 million recording contract with MCA in 1989. While this premise sounds titillating at best, Newt promises, "The reason for this book is to educate you on the rights and wrongs of life." For copies, call Runaway Slave Productions at (888) 917-9800.

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REVIEWS *continued*

"The Way You Make Me Feel" is a smoothed out meditation on love with vocals. "What It Is" echoes "Jamaica Funk" in its rhythmic, while rap fans may already be familiar with the intimate electric piano

effects of "Que Dices?" in which the Peas assert their harmonic and lyrical dominance with the popular tag line "Say wha', say wha', say wha'?" These 16 tracks were produced by Will.I.Am. Look for the Peas on selected dates of this summer's Smokin' Grooves Tour.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	86	+13
2	GOODIE MOB - Black Ice (LaFace/Arista)	75	N
3	QUEEN LATIFAH - Bananas (Motown)	69	N
4	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)	67	+6
5	LUKE - Bounce To The Beat (Luke/Island)	65	N
6	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	64	+5
7	BULWORTH SDTRK. - Ghetto Superstar f/ Pras, Mya & ODB/Zoom f/ Dr.Dre & L.L (Interscope)	57	+7
8	CHAFELI BALTIMORE - Money (Epic)	54	+7
9	PLB. C ENEMY - He Got Game soundtrack (Def Jam/Mercury)	53	+7
10	CALCUT UP SDTRK. - Snoop & Kurupt: Ride On/Gang Starr: Work (Noo Trybe/Virgin)	50	+6
11	ALL CITY - The Actual/Priceless (MCA)	48	+4
12	RUFUS BLAQ - Artifacts Of Life/Out Of Sight (A&M)	46	+19
13	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	45	-21
14	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	44	+3
15	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	40	+39
16	DJ HONDA - H2 (Relativity)	39	+5
17	MASTER P - I Got The Hook Up (No Limit/Priority)	38	-2
18	BLACK CEASER - System (Tommy Boy)	36	0
19	DO OR DIE - Still Po Pimpin' (Rap-A-Lot)	35	+6
20	N.O.D. - Sky's The Limit (Relativity)	33	+2

RECORDPOOLPROFILE

Triangle Record Pool



4529 Draper Road
Raleigh, NC 27616

Contact: Frankie "Smokehouse"

Phone: (919) 834-6811

Fax: (919) 878-3400

E-Mail: smokehouse1@juno.com

Triangle's Pool Pick: Heather B "Do You" (MCA), Various Artists Woo soundtrack (Entertainment/Epic)

Props Over Here: "After twenty-two years of business we're finally constructing our own building which will be completed June 15th. Our brand new office condominium will

house our 75 member pool (some members have been in the pool for 15 years). We're all really excited and hope for more new things to happen in the upcoming year." —Frankie "Smokehouse"

Top Five Albums

1. **DMX** - It's Dark And Hell Is Hot (Def Jam/Mercury)
2. **BIG PUNISHER** - Capital Punishment (Loud)
3. **JAY-Z** - Streets Is Watching (Roc-A-Fella/Def Jam)
4. **8-BALL** - Lost (Suave House/Universal)

5. VARIOUS ARTISTS

- Bulworth soundtrack (Interscope)

Top Five Singles

1. **DMX** - "Stop Being Greedy" (Def Jam/Mercury)
2. **LAURYN HILL** - "Lost Ones" (Ruffhouse/Columbia/CRG)
3. **JD feat. JAY-Z** - "Money Ain't A Thing" (So-So Def/Columbia/CRG)
4. **XZIBIT** - "3 Card Molly" (Loud)
5. **FAT JOE** - "Misery Needs Company" (Big Beat/Atlantic)

6

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NEW

ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A3

Starting June 15, the new Music Director on Planet 96.3 (WPLT) in Detroit will be Ann Delisi, who's certainly no stranger to the market after three and a half years across town at CIDR and 11 years before that at WDET.

"[PD] Garrett Michaels called me a year ago," said Delisi from her car phone. "He asked me to do middays. After much deliberation—because it's a wonderful company and I have a lot of respect for Garrett as a programmer—I said no. I told him that I loved being a music director, so if that position ever opened up, that I hoped I would be the first call on his list."

A year later, Delisi was Michaels'

Detroit's Ann Delisi From the River to the Planet

BY KENT ZIMMERMAN

first call when Alex Tear shifted to WDRQ—the Planet's dancin' sister—replacing Lisa Rodman as Program Director.

"How many people have done their whole radio career in one city, never mind their hometown?" Delisi asked. "I consider myself blessed."

"The timing is perfect. I got hired at the Planet after putting Riverfest together, [turning] the station [CIDR] in a positive direction. I feel good about what I left, and,

honest to God, I still believe in the [Triple A] format like crazy.

"The sadness is leaving a format I'm truly passionate about, working with a group of people across the country who are music intensive, wonderful people. Losing my air shift isn't nearly as big



a loss as that."

Delisi says she will host a "cool specialty show Sunday morning, where I can do pretty much what I want." She hopes to maintain her A3 contacts in that context. During the weekdays, however, Delisi describes WPLT's direction as "riding the fence between Modern A/C and Alternative, combining the two with acts like Edwin McCain, Everclear, retro flashbacks

from the '80s, as well as new music by Jeff Buckley and Patty Griffin.

"Garrett Michaels is a music fanatic who will take chances on cool records," she enthuses.

Delisi, no stranger to cool music, was the recipient of the GAVIN A3 Music Director of the Year Award for the last two years running. ■

Will 'Angels With Dirty Faces' Break Tricky to Alt Radio?

BY VINNIE ESPARZA

Tricky has become one of the most important artists on the Island roster. Once a member of the groundbreaking trip-hop combo Massive Attack, his previous solo efforts *Maxinquaye* and *Pre-Millennium Tension* have already sold close to 200,000 units and they show no signs of dropping off. *Angels With Dirty Faces*, his third Island solo project, was released June 2. According to Jill Tomlinson, Associate Director of Marketing for Island and Product Manager for the artist, Tricky has become one of the label's most successful artist development stories.

"This is the record we hope to take to that next level by taking it to gold," she says.

Tricky already has a rather large following for someone that hasn't had huge airplay on commercial radio, says Tomlinson. However, Tricky is a sure-fire number one artist on College radio. He will land

the cover of *CMJ Monthly* in July and *Vibe* in August; he will also appear with Polly Jean Harvey on *The Late Show With David Letterman* on July 16.

"We're planning on having a white-label 12-inch with a bunch of different remixes that we're going to work intensively at the clubs toward the end of June/beginning of July," says Tomlinson. "His tour starts in mid-July, so we'd like to have that all tied in together."

Also in the works is an "Added Value" campaign at independent retail outlets, featuring the addition of the *Broken Home* CD-5 with any purchase of *Angels*, and a campaign with Tower Records in which customers will receive a 2x3 poster of the album cover when they buy the album.

"Tricky is someone about whom the words 'original' and 'innovator' keep coming up. He's really pushing the envelope and doing something original with music," says John Rosenfelder, Island's Manager of National College Promotion.

Sadly, "innovation" and "originality" can sometimes be bad words in the commercial radio realm. Howie Miura, VP of Alternative Promotion, is well aware of this, but he's con-



fident that he and his team will find avenues of commercial exposure for *Angels*.

"The one thing we learned with working Portishead to radio [is that] the fans are completely passionate about this type of music and that they really start to make their voices known. It's something we've always

felt existed, and it will really come through with a record like this. The audience lets commercial stations know, and because of this, some stations will pick it up and start playing it," he predicts.

"We've strategically balanced out the upcoming weeks by going to the specialty shows first in order to whet the appetites, so to speak. A few weeks after that, we'll go to some of his biggest supporters of the past, which include major markets and some key secondary Alternatives. Two weeks after that, we expect a huge debut in SoundScan, which will give us a level of visibility that will open it up to a lot more possibilities," Miura adds.

"It's interesting to note that like Bob Marley, Island legend before him," says Rosenfelder, "commercial radio, especially African-American radio, did not embrace him. It was important for Bob to connect with the African-American audience, just as it is important for Tricky to do the same." ■

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All the News That's Fit to Print

Are you going to the Gavin Summit? If so, you better book your room, as they're going quickly. Dial Gavin and talk to Catherine Ryan at extension 653. While you're at it, dial (800) 466-9896 for planes, trains, and automobiles. Meanwhile we're two shakes of a lamb's tail from announcing the Fox Theatre lineup...It happened suddenly (last Friday, June 5) in Vegas when KEDG morphed from Alternative to jockless Kiss FM, R&B and Classic Soul...New Music Directors are a-poppin' up at college. KWVA-Eugene, Ore. New MD is Michael McLaren. Over at WICB-Ithaca, NY contact Kristen Degroot, at KCSU-Ft. Collins, Colo. the new cat is Brian Hlinak, and at KALX-Berkeley, Calif., The new MD is Rachael McGovern...Sean Fisk, formerly of KJHK-Lawrence, Kan. is now at Vision Trust... Matt Mangus leaves the PDship at WRXK-Fort Meyers...Cheers to Om Records as they enter a joint distribution and marketing partnership with World Domination Recordings...Kudos to Dan Prothero and his label Fog City Records on having his first artist Galactic sign to Capricorn. Their debut album *Coolin' Off* will be re-released in July. Look for Galactic drummer Stanton Moore's *All Kooked Out!* featuring Charlie Hunter. For more information contact (415) 553-3921...After nearly four years of flawless duty, Aaron Felt is no longer at SST. He may be reached at (909) 949-37212 or aaronfelt@aol.com... Andria Tay has left Pop Mafia and is now the Director of Marketing for Angel/EMI Classics. She may be reached at (212) 253-3021...WCCC-Hartford, Conn. is looking for a production director. Attitude, pipes, copy writing, and digital experience are all requirements. Please send a tape and resume to: WCCC, 1039 Asylum Avenue, Hartford, CT 06105. WCCC's new phone number is (860) 525-1069.



Troy McClure R.I.P

Susan Tedeschi Just Won't Burn

BY KENT ZIMMERMAN

Rounder Records may best be known as the top brand in roots music, but the label has also tasted mainstream success via gold albums by George Thorogood and platinum with Alison Krauss and Union Station. Now there's strong radio and retail vibes from Susan Tedeschi, a blues singer and guitarist on the Tone-Cool label, which is distributed and promoted by Rounder. Tedeschi couldn't have named her debut album more aptly. Released in late January of this year, *Just Won't Burn* just won't burn.



"We shipped the first single, 'Rock Me Right,' on January 23," says Rounder's National Radio Promo maven Leslie Rouffe. "Since then, we've been increasing awareness inch-by-inch. Here it is June, and people are still increasing spins and adding the record."

Tone-Cool founder Richard Rosenblatt spearheaded a campaign to enlist the help of Jonny Lang manager Miki Mulvehill. Mulvehill is now on board (along with Monterey Peninsula booking), and Tedeschi will open the upcoming Buddy Guy/Jonny Lang tour this summer.

Since January, radio has been steadily coming to the party as well. Tedeschi's support ranges from Triple A beacons KTCZ-Minneapolis, WMMM- Madison and KRSH-Santa

Rosa to non-comm leaders like WFUV-New York and WFPK-Louisville.

"Wherever she gets played, we see sales blips," says Rouffe. "The week she played in Minneapolis, 372 CDs were sold."

"Her voice is incredible and the phones are burning up," adds KTCZ's Mike Wolf.

After playing Minneapolis a couple of times, Tedeschi has moved over 1050 units, out of the 12,000 units nationwide, excellent numbers for a debut roots artist. In Madison, after just one gig, Tedeschi sold another 73 units that week alone.

"Great listener response," said Triple M's Tom Tueber. "We haven't had this many calls since we debuted Kenny Wayne Shepherd's first album three years ago."

Tedeschi's live show has more than kept the project burning. Besides the Buddy Guy/Jonny Lang tour, Rounder intends to keep her out as long as possible, opening a slate of gigs for B. B. King.

"Once you see her live, you can't deny her," says Rouffe. "She's a small, petite woman, but on stage, it's Janis Joplin-meets-Joan Osborne. She's a good guitarist, but it's the passion and rawness in her voice that amazes people."

A new single, "It Hurts So Bad," will be released on July 1.

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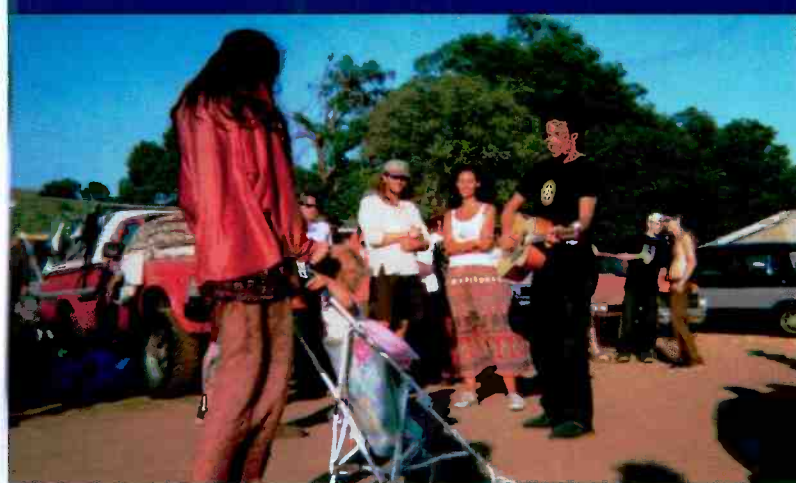


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Summer Trippin'



Our boy, Fojtik, snapped this one as Ben Harper strolled through the parking lot at the Mountain Aire Festival in Calaveras County. Harper politely refused his offering of a grilled frankfurter.

Beastie Boys and Barenaked Ladies Prove That White Men Can Rap

BY SPENCE D.

If you were asleep the week of June 1, then you may be unaware that both the Beastie Boys and Barenaked Ladies disrupted the Alternative format with blasts of Old School electro-funk and retro-fitted Alterna-rap. Both acts received "Most Added" honors, managing to find space in extremely tight summer playlists.

Alternative's embrace of the Beastie Boys came as no surprise; over the past several years they have become core to the format. But the fact that the 1985-era electro-rap throwback of "Intergalactic" has found a home at Alternative is a little bit of a mind bender—until you start looking at the folks who are spinning it. KXTE-Las Vegas, generally known for harder edged playlists, was jamming it with 32 spins the first week out. And in Boston, WBCN APD/MD Steven Strick explains, "I fell in love with it at first listen, and I'm bangin' it

as much as I can. It has an incredible hook, and it just sounds awesome on the air."

While the Beastie's adds came as no major surprise, the overwhelming embrace of Barenaked Ladies' "One Week" seemed to come virtually out of left field. If you remember, the Ladies' previous single, "Brian Wilson," was a slow build, taking quite some time to impact at the format. This time out, BNL grabbed the collective Alter-native-ness by the throat, with stations



from coast-to-coast finding the infectious rhythms and off-kilter scat-rap irresistible. "It's clutter busting, intelligent white man's rap," says WAQZ-Cincinnati PD Matt Harris, who adds his decision went beyond the song, as the band has a

solid fan base in the Cincinnati region.

"They seem to play here every 4 weeks," he comments. "They have a good fan base and they regularly sell out all their shows in the area."

Miles away in the Rockies, the story has a familiar ring to it.

KTCL-Denver jumped on the track out the box, giving it a massive 28 spins in the first week and tagging it the station's Fresh Track of the Week. "We are getting very positive reaction to it," comments PD Mike O'Connor. "It's sure to be a huge hit."

Mike even went so far as to say that "One Week" is "this decade's 'The End of the World as We Know It,'" adding that the band has a solid fan base in the Denver region. "Barenaked Ladies have a huge track record in this market.



They easily sell out 500-to-1000 seat clubs in Denver."

"What's happening now is a culmination of five years of word-of-mouth, touring, and connecting with the audience," says Reprise VP of Alternative Promotion Bob Divney. "Even before we got a top 20 record with 'Brian Wilson,' radio stations were admitting it was not a matter of 'if,' but of 'when.' [We needed] the right song, and they gave us the right song with 'One Week.'"

- | | Right | Wrong |
|---|-------------------------------------|-------------------------------------|
| 1. The only animal besides humans that can get sunburned are pigs. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 2. Radio consolidation is providing more jobs. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 3. Ostriches stick their heads in the sand to look for water. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 4. The Lilith Fair is named after Gloria Steinem's oldest daughter. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 5. Barbie's measurements if she were life size would be 39-23-33 | <input checked="" type="checkbox"/> | <input type="checkbox"/> |

- | | Right | Wrong |
|--|-------------------------------------|-------------------------------------|
| 6. Bill Gates cuts his own hair. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 7. The only continent without reptiles or snakes is Antarctica | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 8. Sean Coakley and Bruce Warren both have a full, luxurious head of hair, but prefer to wear bald caps. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
| 9. Every day more money is printed for Monopoly than for the US Treasury. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 10. Kent and Keith Zimmerman are not related, they met for the first time at the Gavin offices in San Francisco. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |

- | | Right | Wrong |
|--|-------------------------------------|-------------------------------------|
| 11. Coca-cola was originally green. | <input checked="" type="checkbox"/> | <input type="checkbox"/> |
| 12. Elvis Costello's real first name is Desmond. | <input type="checkbox"/> | <input checked="" type="checkbox"/> |
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REVIEWS

PRESSURE DROP

Elusive (WORK)

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Add velvet vocals, and you have a soundtrack for a rainy night headz session at an underground British club, where blunted b-boys and b-girls bob their heads to the music with perma-grin smiles. Headphone music of the highest caliber. Contact Kitty Jackson at (310) 449-2219.



BILLY BRAGG & WILCO

Mermaid Avenue (Elektra/EEG)

Mermaid Avenue is amazing, plain and simple. The album pays tribute to the legendary Woody Guthrie, whose recorded career was more or less over by 1947, but who continued to write until 1967, leaving behind hundreds of unreleased songs. It is these lost lyrics that Billy Bragg & Wilco sing with the likes of Natalie Merchant and Corey Harris. The music was composed by Bragg and Wilco's Jeff Tweedy. Don't kid yourself, this is a landmark release and deserves to be treated as such. Contact Mike or Chris at (212) 275-2860.



ADDS FOR JUNE 15/16

Elliot (Revelation), Spring Heeled Jack, U.S.A. (Ignition), The Spinanes (Sub Pop), Shonen Knife (Big Deal), Bio Ritmo (Trioka/Mercury), Psychotica (Zero Hour), Neil Finn (WORK), Ozomatli (Almo Sounds), Angelique (Red Ant), Gomez (Hut UK), Wagon Christ (Astralwerks).

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Munki (Sub Pop)

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MOGWAI (36)

Kicking A Dead Pig (Jetset)

Including: KCMU, KCPK, KCSB, KJHK, KUGS, KWVA, WBNY, WCBN, WCDB, WNYU, WQFS, WRAS, WRSU,

BILLY BRAGG & WILCO (36)

Mermaid Avenue (Elektra/EEG)

Including: KALX, KCMU, KCPK, KCSB, KGLT, KUGS, KZSC, WDBM, WFDU, WICB, WJCU, WMNF, WMWFS,

GRANT LEE BUFFALO (31)

Jubilee (Slash/Warner Bros.)

Including: KALX, KCSU, KXTX, KUGS, KVMR, KWBU, KZSC, WCDB, WFDU, WICB, WMNF, WMSE, WMSV, WPRK, KCRW,

VIRGIN-WHORE COMPLEX (25)

Succumb (Emperor Norton)

Including: KCDU, KCSB, KDVS, KGLT, KXTX, KUGS, KVMR, KVRX, WBNY, WCDB, WNYU, WPRK,

GRAVITY KILLS (25)

Perversion (TVT)

Including: KCSB, KCSU, KGRG, KXTX, KUGS, KWBU, KZSC, WMSV, WTSR, WUMS, WVUM, WVVU, WXCI,

RECORD TO WATCH



VARIOUS ARTISTS

Pretty In Pop (Endearing)

A compilation of covers of John Hughes movie music-it was inevitable, wasn't it? Speedbuggy, Ciao Bella, b'ehl and others participate. Contact endear@mbnet.mb.ca for more info.

2W	LW	TW
1		MASSIVE ATTACK - Mezzanine (Virgin)
2		SONIC YOUTH - A Thousand Leaves (DGC)
3		TRICKY - Angels With Dirty Faces (Island) <i>Tricky-kid is back where he belongs - in the Top 3</i>
4		ROCKET FROM THE CRYPT - RFTC (Interscope)
5		MONEY MARK - Push the Button (Mo'Wax/frfr/London)
6		BAD RELIGION - No Substance (Atlantic)
7		TORI AMOS - From the Choirgirl Hotel (Atlantic)
8		FIREWATER - The Ponzi Scheme (Jetset)
9		BERNARD BUTLER - People Move On (Columbia/CRG)
10		FUGAZI - End Hits (Dischord)
11		PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)
12		ADD N TO X - On the Wires Of Our Nerves (Mute)
13		GIRLS AGAINST BOYS - Freak*On*Tea (DGC) <i>GVB leaps 34 spots to luck 13</i>
14		VERSUS - Two Cents Plus Tax (Caroline)
15		PULP - This Is Hardcore (Island)
16		JOAN OF ARC - How Memory Works (Jade Tree)
17		TORTOISE - TNT (Thrill Jockey)
18		VARIOUS ARTISTS - The X-Files: The Album (Elektra/EEG)
19		PIZZICATO FIVE - Remix Album: Happy End Of You (Matador)
20		LENNY KRAVITZ - 5 (Virgin)
21		QUASI - Featuring "Birds" (Up)
22		CREEPER LAGOON - I Become Small And Go (Nickel Bag)
23		SEAN LENNON - Into the Sun (Grand Royal/Capitol)
24		PERE UBU - Pennsylvania (Tim/Kerr)
25		NEGATIVLAND - Happy Heroes (Seeland)
26		VARIOUS ARTISTS - Selector Dub Narcotic (K)
27		JESUS LIZARD - Blue (Capitol)
28		DJ HONDA - H2 (Relativity)
29		CORNELIUS - Fantasma (Matador)
30		CHIXDIGGIT! - Born on the First Of July (Honest Don's)
31		KOMEDA - What Makes It Go (Minty Fresh)
32		THE CONNELLS - Still Life (TVT)
33		BAXTER - Baxter (Maverick)
34		SPOON - A Series of Sneaks (Elektra/EEG)
35		SMASHING PUMPKINS - Adore (Virgin)
36		PERNICE BROTHERS - Overcome By Happiness (Sub Pop)
37		u-Z!Q - Brace Yourself (Astralwerks)
38		MONOPUFF - It's Fun to Steal (Bar/None)
39		GARBAGE - Version 2.0 (Almo Sounds)
40		SUICIDE MACHINES - Battle Hymns (Hollywood)
41		UNWRITTEN LAW - Unwritten Law (Interscope)
42		JEFF BUCKLEY - SKETCHES for My Sweetheart The Drunk (Columbia/CRG)
43		RED AUNTS - Ghetto Blaster (Epitaph)
44		UI - Lifelike (Southern)
45		THE PRISSTEENS - Scandal, Controversy & Romance (Almo Sounds)
46		DJ CAM - The Beat Assassinated (Inflamable)
47		VARIOUS ARTISTS - Funkungfusion (Ninja Tune)
48		CALEXICO - The Black Light (1/4 Stick)
49		CIV - Thirteen Day Getaway (Lava/Atlantic)
50		GRASSY KNOLL - III (Antilles)

ARTIST PROFILE

PERE UBU

HOME BASE: originally Cleveland, but now the members are scattered across the globe with frontman David Thomas currently residing in Brighton.

CURRENT ALBUM: Pennsylvania
LABEL CONTACT: Josh Kirby & Tim Kerr (503) 236-0013 x 102

ON THE GROUP BEING DISPERSED: "Pere Ubu was never a group that did a lot of hanging out together. Besides, we have refined ourselves in the furnace of the moment. We have a degree of wisdom and a belly-full of fire. Why hang out together?" —DAVID THOMAS
INFLUENCES: The Kingston Trio and Ken Nordine.

APPROACH TO MAKING MUSIC: "We stubbornly continue along a path which has increasingly fewer points of contact with the rest of the industry and the rest of media-driven society. We can make records that make people cry and we can make them remember what it was that they thought was so special about rock music in the first place." —DAVID THOMAS
WHAT DO YOU ATTRIBUTE TO

YOUR LONGEVITY TO? "We are nearly unique. We can create music that has a power, breadth, and depth that is frequently breathtaking. We are uncorrupted. We are incorruptible. These qualities will always appeal to some people in the business. Individually, we are

in love with the process of creating music within the Pere Ubu structure." —DAVID THOMAS





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7/27 Minneapolis, MN

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for more information call john.rosenfelder@212.603.7871 or email earbender@earthlink.net

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TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



NEIL FINN (27)

"Sinner" (WORK)

Including: WXRV, WMVY, WMWV, WCLZ, WERU, WNCS, WFUV, WYEP, WXPN, WFPK, WMKY, KGSR, WAPS, WDET, KIWR, KLRQ, KRCL, KTAD, KTHX, KCRW, KPCC, K-OTTER, KRSH, KFXD, KINK, KRVM, and KNBA

LUCINDA WILLIAMS (27)

"Right in Time" (Mercury)

Including: WMVY, WMWV, WCLZ, WERU, WKZE, WFUV, WXLE, WYEP, WYSD, WNCW, WMNF, WFPK, WKU, WRLL, KERA, KQZN, KGSR, WCBE, WAPS, WDET, KVNF, KTHX, KPCC, KPIG, KRSH, KBSU, and KRVM

BILLY BRAGG & WILCO (17)

"California Stars" (Elektra)

Including: WMWV, WCLZ, WFUV, WYEP, WNCW, WMNF, KERA, KGSR, KACV, WCBE, KSUT, KRCL, KTAD, KCRW, KPCC, K-OTTER, and KBSU

BELA FLECK and the FLECKTONES (17)

"Communication" (Warner Bros.)

Including: WCLZ, WERU, WKZE, WYEP, WFHB, WNCW, WKU, WCBE, WAPS, WDET, KSUT, KVNF, KBSU, XXL, KRVM, and KSMF

RECORD TO WATCH



BELA FLECK and the FLECKTONES

"Communication" (Warner Bros.)
Seventeen adds out-of-the-box on Bela and his extraordinary band. While an instrumental treasure trove, primary action is on "Communication," featuring dapper Dave on harmony.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	DAVE MATTHEWS BAND (RCA)	1	1	DAVE MATTHEWS BAND (RCA)	1	1	DAVE MATTHEWS BAND (RCA)
2	2	NATALIE MERCHANT (Elektra/EEG)	4	2	ERIC CLAPTON (Reprise)	3	2	NATALIE MERCHANT (Elektra/EEG)
3	3	BONNIE RAITT (Capitol)	3	3	NATALIE MERCHANT (Elektra/EEG)	2	3	BONNIE RAITT (Capitol)
4	4	ERIC CLAPTON (Reprise)	2	4	BONNIE RAITT (Capitol)	6	4	PATTY GRIFFIN (A&M)
5	5	CITY OF ANGELS SOUNDTRACK (Reprise)	5	5	CITY OF ANGELS SOUNDTRACK (Reprise)	4	5	TORI AMOS (Atlantic)
6	6	TORI AMOS (Atlantic)	6	6	SEMISONIC (MCA)	5	6	LILITH FAIR (Arista)
7	7	VARIOUS ARTISTS (Epic)	9	7	GODZILLA SNDTRK (Epic)	10	7	LENNY KRAVITZ (Virgin)
8	8	SEMISONIC (MCA)	7	8	TORI AMOS (Atlantic)	11	8	GRANT LEE BUFFALO (Slash/Warner Bros.)
11	9	PATTY GRIFFIN (A&M)	8	9	FASTBALL (Hollywood)	9	9	LARGO (Mercury)
10	10	PEARL JAM (Epic)	10	10	MATCHBOX 20 (Lava/Atlantic)	7	10	FRANCIS DUNNERY (Razor & Tie)
9	11	FASTBALL (Hollywood)	11	11	PEARL JAM (Epic)	8	11	ROBBIE ROBERTSON (Capitol)
20	12	JOHN FOGERTY (Reprise)	12	12	JOHN FOGERTY (Reprise)	14	12	ANI DiFRANCO (Righteous Babe)
13	13	LENNY KRAVITZ (Virgin)	15	13	THE VERVE (Virgin)	28	13	DAVE ALVIN (Hightone)
12	14	MATCHBOX 20 (Lava/Atlantic)	19	14	FRANCIS DUNNERY (Razor & Tie)	12	14	JOHN HAMMOND (Point Blank/Virgin)
14	15	FRANCIS DUNNERY (Razor & Tie)	20	15	PATTY GRIFFIN (A&M)	N 15	15	LUCINDA WILLIAMS (Mercury)
19	16	GRANT LEE BUFFALO (Slash/Warner Bros.)	21	16	NATALIE IMBRUGLIA (RCA)	24	16	JOE ELY (MCA/Nashville)
16	17	EVERYTHING (Blackbird/Sire)	17	17	ALANA DAVIS (Elektra/EEG)	15	17	THE MAVERICKS (MCA/Nashville)
15	18	MARC COHN (Atlantic)	16	18	EVERYTHING (Blackbird/Sire)	20	18	PAUL KELLY (Vanguard)
24	19	THE VERVE (Virgin)	13	19	MARC COHN (Atlantic)	22	19	BAP KENNEDY (E-Squared)
21	20	NATALIE IMBRUGLIA (RCA)	28	20	GRANT LEE BUFFALO (Slash/Warner Bros.)	13	20	SUSAN TEDESCHI (Rounder)
25	21	COWBOY JUNKIES (Geffen)	18	21	LENNY KRAVITZ (Virgin)	18	21	ERIC CLAPTON (Reprise)
18	22	ALANA DAVIS (Elektra/EEG)	14	22	JIMMY PAGE & ROBERT PLANT (Atlantic)	29	22	MASSIVE ATTACK (Virgin)
22	23	ANI DiFRANCO (Righteous Babe)	24	23	COWBOY JUNKIES (Geffen)	23	23	JOHN SCOFIELD (Verve)
23	24	AGENTS OF GOOD ROOTS (RCA)	27	24	SARAH McLACHLAN (Nettwerk/Arista)	42	24	HEATHER NOVA (Big Cat/WORK/CRG)
17	25	ROBBIE ROBERTSON (Capitol)	29	25	EDWIN McCAIN (Atlantic)	16	25	SEMISONIC (MCA)
29	26	SARAH McLACHLAN (Nettwerk/Arista)	25	26	ANI DiFRANCO (Righteous Babe)	21	26	WIDESPREAD PANIC (Capricorn)
26	27	EBBA FORSBERG (Maverick)	30	27	AGENTS OF GOOD ROOTS (RCA)	17	27	CITY OF ANGELS SOUNDTRACK (Reprise)
36	28	EDWIN McCAIN (Atlantic)	23	28	EBBA FORSBERG (Maverick)	25	28	GODZILLA SNDTRK (Epic)
28	29	SUSAN TEDESCHI (Rounder)	26	29	PETE DROGE (Epic)	N 29	29	SHEMOKIA COPELAND (Alligator)
27	30	JIMMY PAGE & ROBERT PLANT (Atlantic)	35	30	BUDDY GUY (Silvertone)	43	30	JEFF BUCKLEY (Columbia/CRG)
32	31	LILITH FAIR (Arista)	33	31	B-52's (Reprise)	N 31	31	BARENAKED LADIES (Reprise)
40	32	BUDDY GUY (Silvertone)	N 32	32	BARENAKED LADIES (Reprise)	26	32	EVERYTHING (Blackbird/Sire)
34	33	WIDESPREAD PANIC (Capricorn)	36	33	UGLY AMERICANS (Capricorn)	39	33	FROM GOOD HOMES (RCA)
N 34	34	BARENAKED LADIES (Reprise)	38	34	CHERRY POPPIN' DADDIES (Mojo)	34	34	SARA HICKMAN (Shanachie)
37	35	B-52's (Reprise)	22	35	ROBBIE ROBERTSON (Capitol)	35	35	DOUGLAS SEPTEMBER (Samson Music)
42	36	PAUL KELLY (Vanguard)	34	36	SUSAN TEDESCHI (Rounder)	50	36	JOSH ROUSE (Slow River/Rykco)
31	37	PETE DROGE (Epic)	43	37	ROD STEWART (Warner Bros.)	N 37	37	JOHN FOGERTY (Reprise)
38	38	UGLY AMERICANS (Capricorn)	37	38	WIDESPREAD PANIC (Capricorn)	49	38	COWBOY JUNKIES (Geffen)
35	39	THE CONNELLS (TVT)	41	39	KENNY WAYNE SHEPHERD (Revolution)	19	39	MARC COHN (Atlantic)
41	40	SCOTT THOMAS BAND (Elektra/EEG)	32	40	SOUL ASYLUM (Columbia/CRG)	30	40	TAJ MAHAL (Private Music/Windham Hill)
30	41	SOUL ASYLUM (Columbia/CRG)	40	41	TRAIN (Aware/Columbia)	37	41	THE HORSE WHISPERER SDRK (MCA/Nashville)
N 42	42	SMASHING PUMPKINS (Virgin)	42	42	SCOTT THOMAS BAND (Elektra/EEG)	48	42	SAM BUSH (Sugar Hill)
44	43	HEATHER NOVA (Big Cat/WORK/CRG)	39	43	THE CONNELLS (TVT)	N 43	43	SONIA DADA (Capricorn)
39	44	LARGO (Mercury)	N 44	44	SMASHING PUMPKINS (Virgin)	40	44	THE CONNELLS (TVT)
45	45	CHERRY POPPIN' DADDIES (Mojo)	50	45	PAUL KELLY (Vanguard)	—	45	THE VERVE (Virgin)
N 46	46	ROD STEWART (Warner Bros.)	31	46	TODD SNIDER (MCA)	36	46	AGENTS OF GOOD ROOTS (RCA)
N 47	47	VARIOUS ARTISTS (Elektra/EEG)	N 47	47	CPR (Samson Music)	27	47	TODD SNIDER (MCA)
33	48	TODD SNIDER (MCA)	N 48	48	SISTER 7 (Arista Austin)	N 48	48	Billy Bragg & Wilco (Elektra/EEG)
N 49	49	DAVE ALVIN (Hightone)	45	49	MORCHEEBA (China/Sire)	45	49	NICK LOWE (Upstart/Rounder)
43	50	MORCHEEBA (China/Sire)	47	50	MARCY PLAYGROUND (Mammoth)	44	50	A. J. CROCE (Ruf)

"The Change"

first track from
Douglas September

Ten Bulls

"Blood on the Tracks, for the next Millennium? Don't let this one slip by unnoticed."

— Kent Zimmerman
GAVIN



WFUV-Long Island WDET-Detroit KERA-Dallas KTHX-Reno
DISH National WDST-Woodstock KIWR-Omaha KUST-Durango
KBZD-Amarillo WCLZ-Portland KPFT-Houston WKPK-Louisville
Album Network Ranked Number 24 on Adult Rock grid.
Gavin Ranked 35 on the Triple A Grid

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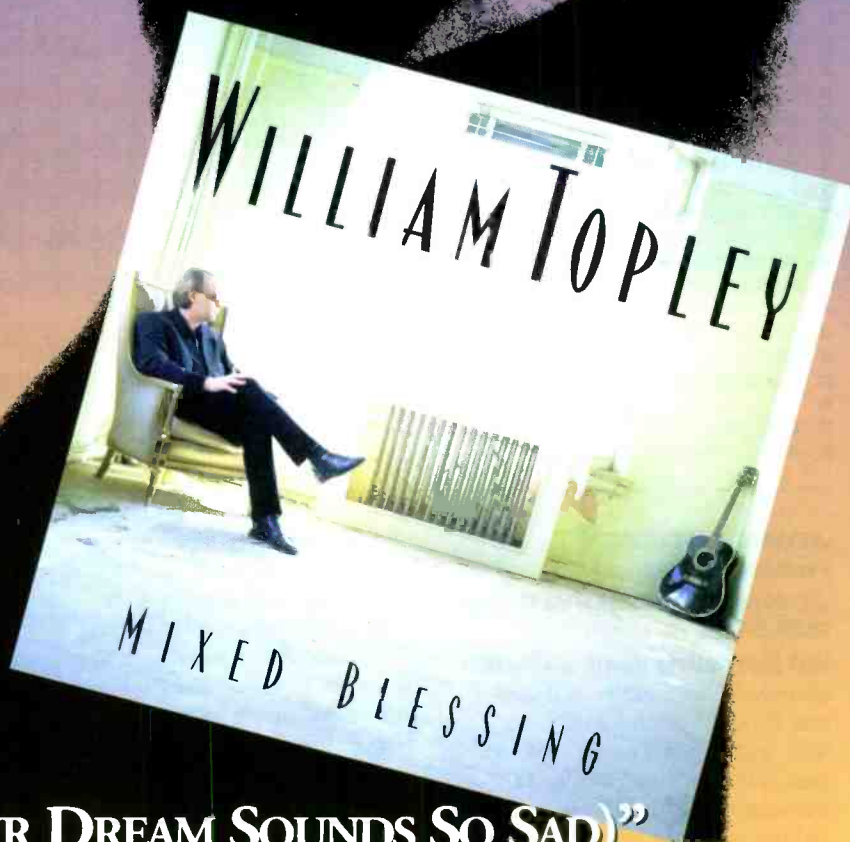
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EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDR	KACY	KBAC	KBCD	KBYR	KCRV	KEPC	KFAN	KFLX	KFOG	KFAD	KFSR	KINK	KZNY	KLCC	KLRQ	KMNS	KMTT	KMBA	KOTR	KPPC	KPB	KRCL	KROK	KRSH	KRMA	KRKS	KSPN	KSUT	KTAO	KTZ
1	DAVE MATTHEWS BAND (RCA)	1188	+16	38	22	17	25	26		10	5	19	22	13	17	25	14	7	16	18	32	10	12	7	4	37	18	15	28	20	8	22	26	
2	NATALIE MERCHANT (Elektra/EEG)	1077	-33	33	22	17	21	25		11		22	19	24	20	25	31	7	7	29	10	5	3	7	38	18	20	7	20	11	12	23		
3	BONNIE RAITT (Capitol)	996	-104	34		7	25	23	8	9	10	33	19	5	13	47	27	7	15	20	27	10	7	7	37	2	15	14	20	13	24	15		
4	ERIC CLAPTON (Reprise)	925	-7	36	19	20	2	22				11	22	21	14	43	27	7	17	17	25	6	4	7	12	3	36	20	15	14	20	25	23	
5	CITY OF ANGELS SOUNDTRACK (Reprise)	770	-20	43	23	26	14	24		7		14		24	13		6					5	7	7	35	28	15	9	13		6	12		
6	TORI AMOS (Atlantic)	748	-34	16	22	25	7	13		10	5			24	23							18	10	8	14	7	32	13	20	7	13	3	7	
7	GODZILLA SMDTRK (Epic)	677	-13	9	20	1	6	22		7	10	9	21	24	21		29		9	12	24	9		5		37	7	14	10		6	13		
8	SEMISONIC (MCA)	632	-47	33	21	7	16	22		9				7	14	8	30				9	10		4	7	33	7	10	14	13		11		
9	PATTY GRIFFIN (A&M)	607	+45	16	16					8	5	6		13	23	10	15					7	9	7	7	2	25	8	15	12	13	10	7	12
10	PEARL JAM (Epic)	560	-4			17	25	25						15	8	4	12	8				15		23	8	9	37	10	14	13		6		
11	FASTBALL (Hollywood)	544	-21	16			13	24								11	27			18	6		8	7		38	18	7			8	27		
12	JOHN FOGERTY (Reprise)	539	+133	12	23	26		13			5	9		12	23	25	11		5	7	10	10	4	7	16	25	13	12	13	4	8	12		
13	LENNY KRAVITZ (Virgin)	538	-7	19	19	6			3	11			9	12	10			4	14	7	21	10	4	7		26	18	45	12	13		7		
14	MATCHBOX 20 (Lava/Atlantic)	534	-13	31		7		13					9	23		7	32									38	17	15	12	13		20		
15	FRANCIS DJINNERY (RCA/Battle)	533	-11	7		17				9				13	2			5	14				6	7		25	6	15	12	10		14		
16	GRANT LEE BUFFALO (Slash/Warner Bros.)	520	+87	7	16	7			10				4	6	11		12		5		5	8	16	3	3	4	7	9	10	5	7	7		
17	EVERYTHING (Blackbird/Sire)	479	-6		22	24	15	9			5			16	7	10	13					11		5		33	8	12	13	6	19			
18	MARC COHN (Atlantic)	453	-72	20			2	9				17	21	7		14	15	7			9			5	12	31		15	7	20	8	15	5	
19	THE VERVE (Virgin)	448	+65	26	23	6	14						8	13	13	6	14					9	7			33	16	10			3	11		
20	NATALIE IMBRUGLIA (RCA)	434	+40	10	10		26									7					9		7			31	2	10		13	9	23		
21	COWBOY JUNKIES (Geffen)	419	+43	14	18	7				5	19	8	18	14	10	12						5	10	8	3	2	4	7	9	10	9	7		
22	ALANA DAVIS (Elektra/EEG)	415	-33	26		8		13				12		23	13		14	4				4	8	4	5	2	28	17	15	20	7	8		
23	ANI DIFRANCO (Righteous Babe)	403	+9	17		3										7		5				6	10	9	5	5		15	13	6	7			
24	AGENTS OF GOOD ROOTS (RCA)	375	-14	38			12					7	7	5		13		5		8	10	5				22	3	15	10		13	4		
25	ROBBIE ROBERTSON (Capitol)	361	-96	10		17			8	8										18		7	9	5		21	20		13	13	23			
26	SARAH McLACHLAN (Network/Arista)	350	+24	18			11	13			5		3			28						9				29	15		13	6		11		
27	EBBA FORSBERG (Maverick)	338	-22	9		18			3	8				10	11							6				1	31	14	10		13	4		
28	EDWIN McCAIN (Atlantic)	324	+39	35			23									15								5		32	2					22		
29	SUSAN TEDESCHI (Rounder)	324	-29							10	10						4	7				4		7	9		8	10	14		9	6		
30	JIMMY PAGE & ROBERT PLANT (Atlantic)	317	-37			15	24			7		10	22			9		17	19	10			14		3		12	20	14	20	7	8		
31	LILITH FAIR (Arista)	311	+11							11								5		8		11	8	7		14				13	6			
32	BUDDY GUY (Silvertone)	298	+37			3	12			10	11	18	8	4			4	5	9	6	9	7		12		13	7		12	7	3	8		
33	WIDESPREAD PANIC (Capricorn)	293	-5		18					9	5	17			12							7	8	12	3	5	11		14	20	7		5	
34	BARENAKED LADIES (Reprise)	290	NEW	17	12		15							14								3				12	5	7	7					
35	B-52's (Reprise)	287	+4		22	7		11				7	9			12							4				13	9						
36	PAUL KELLY (Vanguard)	284	+33			7				5			7					7	5				7	3	5	4	12		10	12	10	5	7	
37	PETE DROGE (Epic)	277	-36			7				7	15	19						7			9		12					9	13	6				
38	UGLY AMERICANS (Capricorn)	276	+6		12	2	13				15	12		5	13			5		7				7	3	24	9		10		6	6		
39	THE CONNELLS (TVT)	275	-16		17	9							7									7	4	3			6	7	9	13		6	10	
40	SCOTT THOMAS BAND (Elektra/EEG)	274	+14	11			15			3		8	7			9				10	6			5	4	13	7			7	11			
41	SOUL ASYLUM (Columbia/CRG)	271	-48			4	13			15		8	7					8	18			8					25	8		12		6		
42	SMASHING PUMPKINS (Virgin)	251	NEW		22										13		14		3									10	12					
43	HEATHER NOVA (Big Cat/WORK/CRG)	249	+16	12	18	7						4	7				14		5			8	4	3	3	12	7	10			6	6		
44	LAFGO (Mercury)	249	-17														4							5	10	2		10	10		13	10		
45	CHERRY POPPIN' OADDIES (Mejor)	246	+13				12						8	22	11													17						
46	ROD STEWART (Warner Bros.)	230	NEW				16					3		7	13	12	13		5			7	8				7	10	12	13		18	11	
47	VARIOUS ARTISTS (Elektra/EEG)	227	NEW		21	4	14		10				8	6	9				5					3			12					6	12	
48	TODD SNIDER (MCA)	227	-72				7			10	10										8		9	7	16	2				13		8		
49	DAVE ALVIN (Hightone)	220	NEW						5	15														12	3			7			12	5		
50	MORCHEEBA (China/Sire)	219	-18			8			10					6	16							6	6			2	17	4						

JOHN FOGERTY
Premonition (Reprise)
JOHNNY CASH/WILLIE NELSON
VH1 Storytellers (American/Columbia)
Seemingly saturated with match-box 20 and Mariah Carey vids, VH1 really comes to the table with their own stuff, specifically *VH1 Storytellers* and the excellent *Behind the Music* series. John Fogerty (a prime candidate for *Behind the Music*), was so impressed by Fleetwood Mac's reemergence via VH1, he followed suit, even shifting labels. *Premonition* features both old and new tunes, 18 songs strong. I ran into Fogerty at LAX, and he revealed he was able to supervise the mix remotely by using digital ISDN lines to listen in. Johnny and

Willie, on the other hand, seem to revel in their funkiness; *Storytellers* sounds like two buds winging it. The patter is as golden as the music, including Cash's interest in Viet Nam and especially his Dylan quip. Willie's "

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Summer is finally here, which means hot weather, cool fun, less clothing, lots of sunscreen, and of course, everyone wants (and probably needs) that V thing—and we don't mean Viagra. We're talking vacation time! With just 12 weeks between the end of the crucial spring ratings book and the start of the fall book, most stations spend the summer months in ultimate "street mode." We asked several pros how they cope with the dreaded words, "I want to schedule my vacation."

Dave Kelly
PD, WSIX-Nashville

"I pray a lot! When our morning guy [Gerry House] is on vacation, we use a guy named Chris Roner who, when he's available, puts together an awesome "Best of"



Dave Kelly

that sounds great. We used to let Gerry and the whole team go on vacation at the same time, but now we try to scatter it so that part of the show is always there in order to encourage some semblance of normalcy. This week, I am filling in [for Gerry] and we don't try and change the show at all. It's probably more 'Gerry' than when he's here. In general, I try to schedule on-air talent vacations as far out as possible. I have a pecking order of part-timers, because not every part-timer is right for every airshift. I'm very lucky to also have several pinch hitters who I can go to when needed, even if it's not very often."

Bob Moody
McVay Media

"With so many stations having digi-



Fill in the Blanks: Airstaff Vacations

BY JAMIE MATTESON

tal boards and voice tracking capabilities, there's going to be temptation for those with the technical ability to voice track vacationing jocks. While that may be a viable option [for some], the challenge is going to be ensuring that stations don't sound substantially different during June, July, and August than they do the other nine months of the year."



Bob Moody

Evan Bridwell
PD, KUZZ-Bakersfield

"One of my dilemmas is that most of our air staff has been here for a long time, and they have accrued a large amount of vacation time. Since we're in a book all year long anyway, there isn't really a good time to schedule vacations. I don't allow two full-timers to be out at the same time, and I encourage them to spread it out. We try to use as much advance planning as possible, but I also try to work in those 'things' that come up. If I can't work it out, the airstaff has to understand. We've also got a good stable of part-timers right now, so that helps, too."

Mike Shepard
OM, KSON/KBZT/KIFM-San Diego

"It's difficult, especially lately, but we've come up with a few tricks. For example, we've added morning sidekick Linda Zweig, and when co-hosts Tony and Kris are out, she stays and does the show with a 'Best

of-type presentation. On our Jazz station, we have really short airshifts, and what we do there—and also sometimes on KSON—is elongate the shifts. Even though it's a short term hassle for those involved, it really does help maintain the consistency of the station. We're also blessed with some really good part-time help who can step in, too. I really try to block out the spring and fall book times as a 'no fly zone.' We've got some people who have been here



Mike Shepard

so long that it can seem like they're always on vacation. I guess I'd rather have that problem than always have turnover and never have to worry about it."

Joe Patrick
Joe Patrick Consulting

"I would try not to schedule vacations near summer holidays or any big summer station events. Two to three weeks before an event, everyone [should be] working to their maximum. I'd never let more than one full-timer be out at a time. If you let more go, the sales department will inevitably sell a bunch of remotes and you won't have enough air staff to cover them." ■



Joe Patrick

The Scene



COLADA CONCOCTION!
WP2M-Huntsville, Ala. morning dudes **Matt & Tom** make two listeners into human Piña Colada's in order to win sold out tickets to a recent Garth show in Nashville. Helping in the back is a male listener who came up with the idea originally and also won a pair of tickets to the show!



MCCREADY IS SUPER!
BNA's **Mindy McCready** brought her fiance, former TV **Superman Dean Cain**, along for a radio visit with **KSCS-Dallas** (front row, l-r): **Cain**, **KSCS' Linda O'Brien**; (back row, l-r): **BNA's Christian Svendsen**, **KSCS' Mark "Hawkeye" Louis**, **McCready**, and **KSCS' Terry Dorsey**.

What do these two photos have in common?

- A. All the shirts have been washed in Tide.
- B. Everyone bathed with Caress.
- C. In the film *Hope Floats*, Jack Ingram performed and Harry Connick wore the cool KFAN t-shirt shown here!



l-r: **GAVIN's Chris Marino**, **Peggy Ingram** (Jack's mom), and **Jack Ingram**.

FCC: Out of Sight, Out of Mind? Think Again.

BY CHRIS MARINO

I can't remember how many times I heard rumors that, due to cut backs and their preoccupation with radio group acquisitions, the FCC neither has the time nor the staff to focus on individual stations. I had no reason to doubt the information. In my almost five years at WMLB-Cumming, Ga., I never saw nor heard anything from them. In fact, in the 36-year history of WMLB, no one can recall ever being visited by a representative of the FCC. But last month that changed when an agent stopped by to check things out. "It was like a rectal exam," says PD David Stone. "They checked every file and meter for about two hours." The good news is, the station's impromptu inspection went well and no violations were found.

Another Americana reporter was not so fortunate. A little over a month ago, KNON, a non-commercial station in Dallas, was fined

\$5000 by the FCC for using "improper language in an underwriting announcement." Apparently the announcement was deemed too much like a commercial, thus the violation. Non-commercial stations can announce underwriters, but they must avoid "a call to action" which is a trademark of commercial spots. Dave Chaos, PD at KNON, acknowledged the fine and says the station accepts responsibility. He comments, "We are taking

this very seriously. It would be a mistake for other stations to be complacent and assume that the FCC is not enforcing."

VIGILANCE IS KEY

There was a time when an exam had to be taken in order to become a broadcaster. Testing was later replaced with the check method—if you sent a check, they sent a license. A couple of years ago, the fee and the license require-

ment were waived, so now as far as the government is concerned, everyone (with a few exceptions) is qualified to run a radio station. As a result of these changes in policy, fewer and fewer station employees have any understanding of proper radio procedures, even though everyone involved in the broadcast process is still expected to know and abide by all the rules and regulations.

The best protection a station has against being in violation of the complex maze of FCC laws is a qualified engineer. In the case of WMLB, it was station engineer Steve Westbrook who had consistently kept up with the Transmitter logs, public inspection files, equipment calibrations, and all else that's needed to be in order for the day that "the Man" finally came for a visit. A good engineer should make sure that the staff knows what's necessary to keep the station in accordance with the FCC. ■



"We are taking this very seriously. It would be a mistake for other stations to be complacent and assume that the FCC is not enforcing."

—Dave Chaos, KNON-Dallas

Jeff Eastwood "Say It Isn't So"



On 85 stations including:

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- KLOA
- KTJJ
- KVOO
- KDHC
- WNBR
- WBSY

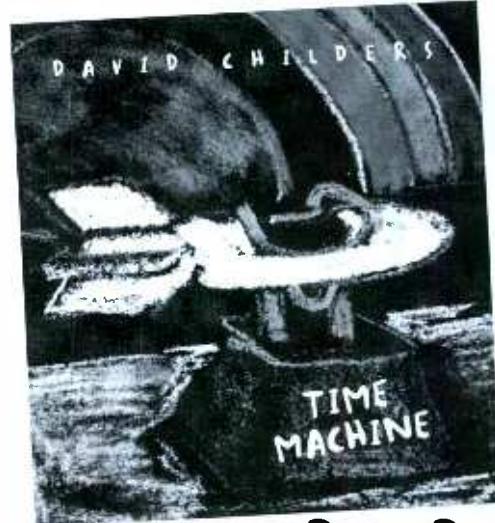
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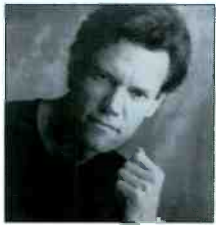
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COUNTRY

MOST ADDED



RANDY TRAVIS (110)
TRACY BYRD (72)
THE WILKINSONS (53)
SHANE STOCKTON (50)
CLINT DANIELS (49)

MOST REQUESTED

**REBA & BROOKS
& DUNN**
S. TWAIN W/ B. WHITE
GEORGE STRAIT
GARTH BROOKS
MARK WILLS

MOST SPINCREASE

**FAITH HILL W/ TIM
MCGRAW +795**
VINCE GILL +719
JODEE MESSINA +501
DWIGHT YOAKAM +464
PAM TILLIS +426

RADIO SAYS



BRADY SEALS
 "I Fell" (Warner Bros.)
 "It's so implicitly simple, yet
 so beautiful. Brady's a
 favorite here."
 —Duke Hamilton, MD,
 WUBE-Cincinnati, Ohio

LW	TW		Weeks	Reports	Agds	SPINS	TREND	35+	25+	15+	5+
3	1	MARK WILLS - I Do (Cherish You) (Mercury)	16	195	0	7262	+31	142	51	0	2
<i>Congrats Mark on your first Number One!</i>											
4	2	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	8	195	0	7222	+80	139	53	3	0
5	3	LeANN RIMES - Commitment (MCG/Curb)	13	194	0	7138	+28	138	52	4	0
7	4	CLINT BLACK - The Shoes You're Wearing (RCA)	11	194	0	6895	+182	121	60	11	2
6	5	KENNY CHESNEY - That's Why I'm Here (BNA Records)	15	191	0	6757	+26	118	64	8	1
8	6	GARY ALLAN - It Would Be You (Decca)	18	193	0	6581	+227	106	66	21	0
10	7	TY HERNDON - A Man Holdin' On (Epic)	13	191	1	5930	+345	76	72	39	4
1	8	GEORGE STRAIT - I Just Want To Dance With You (MCA)	10	173	0	5879	-1503	111	40	6	16
11	9	TERRI CLARK - Now That I Found You (Mercury)	12	194	0	5758	+279	59	81	53	1
12	10	COLLIN RAYE - I Can Still Feel You (Epic)	9	193	1	5580	+321	51	87	51	4
9	11	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	15	188	0	5551	-89	61	77	46	4
13	12	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	6	194	0	5472	+370	49	74	67	4
14	13	TRISHA YEARWOOD - There Goes My Baby (MCA)	7	195	1	5409	+317	40	89	61	5
16	14	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	6	194	0	5289	+334	38	83	70	3
2	15	TIM MCGRAW - One Of These Days (Curb)	12	162	1	5088	-2148	85	37	19	20
17	16	JOE DIFFIE - Texas Size Heartache (Epic)	11	188	1	4934	+41	23	90	68	7
18	17	DIXIE CHICKS - There's Your Trouble (Monument)	11	191	1	4834	+171	21	82	82	6
15	18	KEITH HARLING - Papa Bear (MCA)	16	186	0	4826	-202	36	75	58	17
20	19	MARTINA MCBRIDE - Happy Girl (RCA)	9	195	2	4771	+404	17	78	90	10
23	20	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	4	189	9	4248	+795	10	64	92	23
<i>This dynamic duo is getting major airplay, including KZLA, KMPS, WMZO, WTNT, WESC, KSKS, and KAGG</i>											
22	21	PAM TILLIS - I Said A Prayer For You (Arista)	6	186	4	4004	+426	3	62	97	24
21	22	TRACE ADKINS - Big Time (Capitol Nashville)	7	182	3	3979	+225	8	60	90	24
24	23	DWIGHT YOAKAM - Things Change (Reprise)	6	187	4	3816	+464	4	53	97	33
27	24	VINCE GILL - If You Ever Have Forever In Mind (MCA)	4	186	6	3780	+719	5	48	99	34
30	25	JODEE MESSINA - I'm Alright (Curb)	5	186	10	3424	+501	1	41	93	51
25	26	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	12	170	4	3338	+157	3	49	76	42
28	27	LARI WHITE - Stepping Stone (Lyric Street)	6	185	5	3277	+232	1	33	90	61
29	28	CLAY WALKER - Ordinary People (Giant)	7	170	4	3249	+220	5	41	72	52
33	29	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	3	177	31	2940	+820	2	23	84	68
34	30	DIAMOND RIO - You're Gone (Arista)	4	163	18	2696	+623	1	24	74	64
31	31	TOBY KEITH - Double Wide Paradise (Mercury)	5	155	10	2659	+312	2	24	71	58
32	32	RESTLESS HEART - No End To This Road (RCA)	6	154	15	2542	+281	1	24	62	67
35	33	PATTY LOVELESS - High On Love (Epic)	4	153	16	2425	+426	0	16	75	62
26	34	CHELY WRIGHT - I Already Do (MCA)	13	95	0	1954	-1211	2	33	40	20
38	35	DAVID KERSH - Wonderful Tonight (Curb)	7	120	5	1946	+132	3	19	41	57
19	36	LEE ANN WOMACK - Buckaroo (Decca)	12	76	0	1677	-2866	8	25	25	18
—	37	RANDY TRAVIS - The Hole (DreamWorks)	1	119	110	1580	N	1	3	42	73
40	38	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	7	106	5	1540	+166	2	10	38	56
43	39	MINDY MCCREADY - The Other Side (BNA Records)	3	116	29	1534	+458	0	8	38	70
42	40	LINDA DAVIS - I Wanna Remember This (DreamWorks)	7	108	10	1489	+212	0	7	40	61
39	41	MILA MASON - The Strong One (Atlantic)	7	99	1	1479	+56	0	14	36	49
37	42	THE KINLEYS - Dance In The Boat (Epic)	7	74	0	1329	-517	1	17	28	28
45	43	MICHAEL PETERSON - When The Bartender Cries (Reprise)	3	99	15	1255	+283	0	3	31	65
44	44	MARK NESLER - Used To The Pain (Asylum)	4	91	10	1201	+212	1	3	31	56
—	45	TRACY BYRD - I Wanna Feel That Way Again (MCA)	1	82	72	1097	N	1	2	29	50
46	46	BIG HOUSE - Faith (MCA)	6	73	2	996	+107	1	3	27	42
50	47	THE MAVERICKS - Dance The Night Away (MCA)	2	63	19	852	+307	0	4	24	35
47	48	LISA BROKOP - How Do I Let Go (Columbia/CRG)	5	71	2	818	+56	0	2	18	51
—	49	THE WILKINSONS - 26¢ (Giant)	1	68	53	805	N	0	4	15	49
—	50	NEAL MCGOY - Love Happens Like That (Atlantic)	1	63	39	787	N	0	0	20	43

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.		Rpts.	Adds	SPINS	Wks.	
65	50	678	1	* SHANE STOCKTON - Gonna Have To Fall (Decca)	41	25	531	1	* LILA McCANN - Yippy Ky Yay (Asylum)
53	49	548	1	* CLINT DANIELS - A Fool's Progress (Arista)	40	29	477	1	* SARA EVANS - Cryin' Game (RCA)
50	11	634	2	DOUG STONE - Gone Out Of My Mind (Columbia/CRG)	37	9	441	1	* CHRIS CUMMINGS - 'Til I See You Again (Warner Bros.)
50	46	625	1	* STEVE WARINER - Road Trippin' (Capitol Nashville)	37	25	422	1	* SHANA PETRONE - Heaven Bound (Epic)
42	11	533	2	CHRIS LeDOUX - Runaway Love (Capitol Nashville)					

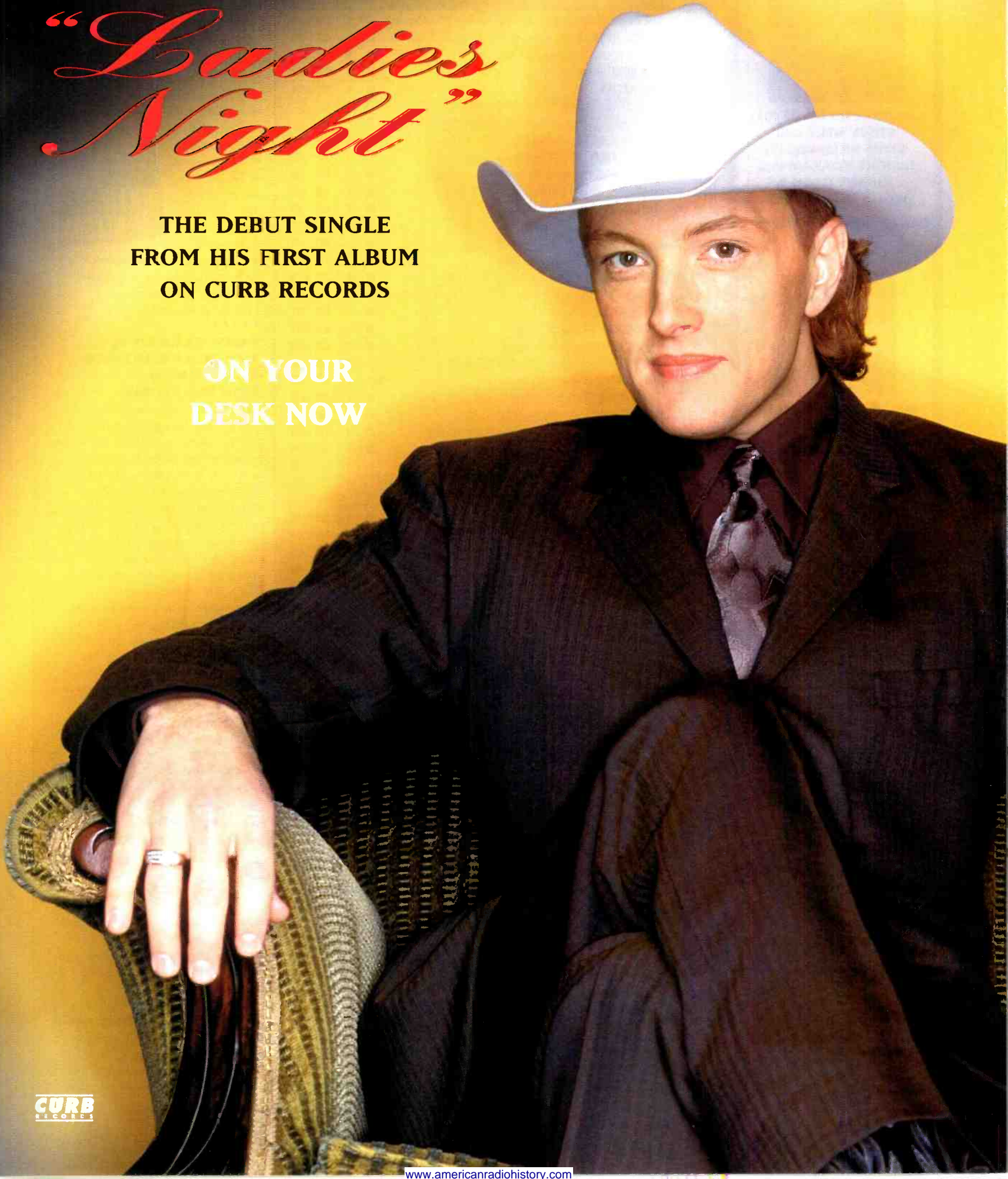
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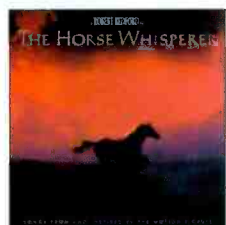
AMERICANA®

MOST ADDED



LUCINDA WILLIAMS (51)
STEVE RILEY (26)
CHRIS HILLMAN (17)
DWIGHT YOAKAM (16)
JOHNNY CASH & WILLIE NELSON (13)

HOT PICKS



THE HORSE WHISPERER
JOE ELY
GEORGE JONES
DAVE ALVIN
BRUCE ROBISON

RADIO SAYS



GREAT DIVIDE
 Break in the Storm
 (Atlantic)

"Pour me a vacation is working well. It has a unique sound; it's very fresh, kind of edgy. The record is one of our favorites."

—Chuck Boone, PD,
 KKDY-West Plains, Mo.

LW	TW		Repts.	Adds	Spins	Trend
1	1	THE HORSE WHISPERER SDTRK. - Various Artists (MCA/Nashville)	66	3	819	+183
3	2	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	52	3	627	+124
2	3	THE MAVERICKS - Trampoline (MCA/Nashville)	49	0	562	-18
4	4	SAM BUSH - Howlin' At The Moon (Sugar Hill)	61	0	556	+83
7	5	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	60	4	532	+104
12	6	JOE ELY - Twistin' In The Wind (MCA/Nashville) <i>Ely "Twists" his way this week into the top 10 at #6.</i>	63	8	525	+172
8	7	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	55	4	522	+104
6	8	RALPH STANLEY - Clinch Mountain Country (Rebel)	55	4	516	+78
5	9	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	54	4	510	+39
9	10	BLACK DOG - Original Soundtrack (Decca)	31	0	456	+52
10	11	BAP KENNEDY - Domestic Blues (E-Squared)	63	3	447	+63
17	12	DAVE ALVIN - Blackjack David (Hightone)	58	10	423	+121
16	13	LAURIE LEWIS - Seeing Things (Rounder)	55	5	383	+68
22	14	BRUCE ROBISON - Wrapped (Lucky Dog)	51	12	375	+120
23	15	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	62	10	356	+107
19	16	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	47	1	339	+56
15	17	KATE CAMPBELL - Visions Of Plenty (Compass)	48	0	335	+19
13	18	CHRIS KNIGHT - Chris Knight (Decca)	38	0	332	-13
18	19	BONNIE RAITT - Fundamental (Capitol)	39	3	324	+38
11	20	CARRIE NEWCOMER - My True Name (Philo/Rounder)	38	1	324	-30
20	21	LEON RUSSELL - Legend In My Time (Ark 21)	41	2	306	+27
24	22	GREAT DIVIDE - Break In The Storm (Atlantic)	25	1	304	+72
21	23	JOHNNY BUSH - Talk To My Heart (Watermelon)	44	2	299	+27
14	24	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	41	1	286	-49
26	25	JIM LAUDERDALE - Whisper (BNA Records)	28	0	263	+44
25	26	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	41	2	260	+29
—	27	LUCINDA WILLIAMS - Car Wheels On a Gravel Road (Mercury) <i>"Car Wheels" are rollin' fast. Lucinda debuts at #27.</i>	51	51	251	N
31	28	CLAY BLAKER - Rumor Town (Neobilly)	30	5	193	+55
27	29	NICK LOWE - Dig My Mood (Upstart/Rounder)	29	0	176	-16
32	30	VICTOR MECYSSNE - Hush Money (Sweetfish)	23	1	154	+25
28	31	SARA EVANS - Three Chords and the Truth (RCA)	18	0	151	-30
30	32	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	23	0	146	-3
39	33	JASON & THE SCORCHERS - Midnight Roads & Stages... (Mammoth)	27	3	142	+40
—	34	DWIGHT YOAKAM - A Long Way Home (Reprise)	16	16	134	N
29	35	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Applesseed)	21	0	131	-19
40	36	JIMMY BUFFETT - Don't Stop The Carnival (Island)	18	0	130	+29
38	37	DUANE JARVIS - Far From Perfect (Watermelon)	20	1	119	+17
33	38	REDD VOLKAERT - Telewacker (Hightone)	21	1	117	+1
35	39	CHERI KNIGHT - Northeast Kingdom (E-Squared)	16	0	113	+1
—	40	SUE FOLEY - Ten Days in November (Shanachie)	19	1	112	N

CHARTBOUND

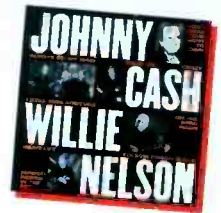
THE FLY-RITE BOYS (Hightone)	V/A "THE FOLKSCENE COLLECTION" (Red House)
HIRD TYME OUT (Rounder)	DONNA THE BUFFALO (Sugar Hill)
STEVE RILEY (Rounder)s	
ONE FELL SWOOP (Magoo)	
THE REVENANTS (Epiphany)	

AMERICANA REVIEWS

JOHNNY CASH & WILLIE NELSON

VH1 Storytellers (American)

Is this a wet dream or what? The verbal exchange alone between Cash and Nelson makes this record well worth listening to; the musical collaborations elevate it to the level of masterpiece. The admiration the two have for each other and how well they compliment each other's compositions become crystal clear upon listening. An exceptional release.



CLAY BLAKER & THE TEXAS HONKY-TONK BAND

Rumor Town (Neobilly)

Clay Blaker is no stranger to Texas dance halls; he actually started playing the circuit in the late '70s at the urging of Texas buddy George Strait, who had spent time with Blaker in California. Strait's star has risen since those days, but he's recorded quite a few of Clay's tunes. On *Rumor Town*, Blaker and his band serve up delicious honky-tonk fare that goes down like great Texas BBQ. The record has quite a few memorable tracks, some co-written and performed by Jim Lauderdale, including the haunting "I May Be a Fool," which features great harmonies and Tommy Detamore's inspiring steel guitar. "Nothing but a Memory" should be in every jukebox in America. Blaker is about as good as they get.

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ARTISTPROFILE

ANDERS THOMSEN

Guitarist and Songwriter
 CURRENT BAND: The Ex-Husbands, with Mark Miller on bass and Mike Smith on drums
 BIRTHPLACE/BIRTHDAY: Burlington, Vt.; January 13, 1967

CURRENT RESIDENCE: Nashville
 CURRENT PROJECT: The Ex-Husbands (Tar Hut)
 EARLY BANDS: "When I was 15 I played bass and lead guitar with The Boogie Bob Band, and we backed up Chuck Berry when he would come to play around Chicago. We actually played a gig with him at Wrigley Field—it was



pretty awesome."
 EARLY INSPIRATIONS: Chuck Berry, Lynyrd Skynyrd, Waylon and Willie, and Classic Rock.
 CURRENT FAVORITE MUSICIANS: "Dale Watson and Wayne Hancock are really cool."
 FAVORITE SONGWRITER: "Kris Kristofferson says so much with so little, Willie Nelson, Hank Williams, and Harlan Howard."
 CURRENTLY LISTENING TO: "East

Bound and Down by Jerry Reed, which is basically the soundtrack to *Smokey and the Bandit*"
 WORST TRAIT: "Procrastination, but other people may think it's something else."
 EARLY RADIO: "I listened to 101 FM in Lansing Michigan. It was the first Classic Rock Station."
 BEST ADVICE EVER GIVEN: "Boogie Bob told me to listen to what other people are playing."

- 
- 1 A SOLDIER'S JOY
(with Vince Gill)
 - 2 IT'S ONLY LOVE
(with Mary Chapin Carpenter)
 - 3 I WANNA BE LOVED BACK
(Randy with Trisha Yearwood)
 - 4 AMIE
(with Travis Tritt)
 - 5 TRAVEL ON
(with Bruce Hornsby
and Lee Roy Parnell)
 - 6 CITY OF NEW ORLEANS
(Randy with John Prine)
 - 7 WILDWOOD FLOWER
(with Emmylou Harris
and Iris DeMent)
 - 8 LONESOME RUBEN
(with Earl Scruggs
and Jerry Douglas)
 - 9 PASSIN' THRU
(Randy with Joan Osborne)
 - 10 MY SECRET LIFE
(with Rosanne Cash)
 - 11 CROWN OF JEWELS
(with Bruce Hornsby)
 - 12 BOTH SIDES NOW

After building notable success as an award-winning producer, hit songwriter and distinguished session musician, Randy Scruggs has stepped forward to make a personal statement of his own. *Crown Of Jewels*, his solo debut, showcases Scruggs in the company of Vince Gill, Emmylou Harris, John Prine, Bruce Hornsby, Trisha Yearwood, Joan Osborne, Travis Tritt, Iris DeMent, Rosanne Cash, Roger McGuinn, Mary Chapin Carpenter and many others who jumped at the chance to work with Randy. He was involved in every aspect of the album's creation—from writing and singing, to picking and producing.

The new album Produced by RANDY SCRUGGS
Album in stores July 14 • Americana adds: June 23

RANDY SCRUGGS



crown of jewels



JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Last week GAVIN dropped in on the 1998 Public Radio Conference (PRC), which was held in our backyard at the San Francisco Hilton Hotel from May 29 to June 1. The PRC is a forum that provides NPR and public radio affiliates with four days of nuts-and-bolts meetings on such topics as fundraising, journalism, digital production, satellite technology, and composing business plans and grants.

Having personally hosted almost 30 conventions, it was gratifying to be able to visit somebody else's grand soiree. It was also nice to bump into a few programmer friends, like WBGO's Thurston Briscoe, WDUQ's Dave Becker, KPLU's Joe Cohn, WCLK's Ben Scott, KCSM's Dick Conte, World Cafe's Bruce Warren, WUCF's Terry Rensel, and others.

Jerry Yang, co-founder of the Internet media company Yahoo!, was a luncheon keynoter, and NPR star Terry Gross, host of *Fresh Air*, could be seen traversing across the Hilton lobby.

But my personal highlight was sitting in on the Jazz Radio Consortium meeting. According to its position paper, "the Jazz Radio Consortium is an informal group of stations, networks, and producers who think that jazz has a valid, viable place on public radio." The JRC was founded at the 1996 PRC, when a group of GMs from several key jazz stations decided to start networking and comparing notes.

Chairing the meeting and leading the JRC charge was Scott Hanley, General Manager of WDUQ-Pittsburgh. Mostly management representatives from stations like WDUQ, KCSM, WUCF, WBGO, WRTI, WLNZ, WCLK, KPBX,

Droppin' in on the PRC and the JRC

BY KEITH ZIMMERMAN



WDCB, KCNW, WOUB, and KBSU were in attendance, and Hanley's meeting swelled to the point where we all had to move to an adjoining room twice the size.

Many issues were volleyed around the giant conference table. WDUQ-Pittsburgh PD Dave Becker spoke about the need for jazz radio to communicate the artistry of jazz to listeners and also stressed the idea of making it fun to listen to. He spoke about WDUQ's increased hourly commitment to jazz at a time when other stations are lowering their weekly hours. More astute jazz programming, coupled with a serious eye towards modal research and playing the right music to avoid punch-out, he said, can result in beefed up at-work listening.

Becker noted that, since WDUQ streamlined its music library and

tightened up programming strategies, the at-work audience increased from 12 to 24 to 32 to 50 of total audience share. "Let's change jazz programming from a gut approach to an intellectual approach," said Becker. "For jazz radio to be successful, it's a matter of editing what you don't use as much as what you use."

For example, he said, transform the way you cover that annual jazz festival in your market. Ramp up your involvement, contest and promote the event with pre-produced spots, but don't exhaust your staff with endless hours of live

broadcasts. You can still own the promotion on opening night and help create a well-attended event, but keep the live music presentation tight and timely. Script your remotes, inject a local angle, and like public television, tighten up the whole presentation.

Hanley emphasized news-talk is no longer the top-rated radio format in the U.S., and today's tabloid approach to current events is endemic of a drought of interesting news. "Slow news cycles," said Hanley, "create opportune avenues for jazz programming."

But there's still lots to accomplish, the panel agreed. JRC talked about pooling resources and creating national spots and produced pledge pitches that stations could share. Jazz special programs could be produced and spread around. Premium

gifts—like a Mile Davis *Kind of Blue* CD or even handsome major label box sets—could be group-purchased at cheaper rates.

One of the most interesting prospective projects the JRC talked about, though, was formulating research that could tell jazz programmers what creates a first time jazz radio listener. Where does that person come from? How does someone become a core listener, or better yet, a supporting member? Questionnaires mailed out with pledge thank-you notes or surveys filled out at jazz events, it was suggested, could shed light on why somebody migrates to the jazz camp.

Finally, I was asked to comment about how jazz radio was viewed by the rest of us in the industry. I told them how converting to a spins playlist helped many of us—programmers, chart makers, and record folks alike—to gain a better aerial view of what's getting played. I talked about the wide range of stations we speak with, and how they all have their own unique programming visions. Some are shifting dayparts, others are experimenting with hybrid forms of jazz, and oth-

ers pursue a strict melodic presentation past the post-bop sound. Record companies are still facing a tough retail landscape, and even the most adventurous executives seem a little battle scarred these days.

But in the end, I shared Hanley's sense of optimism. More astute programming, constant tweaking, and courageous self-criticism could bring jazz radio to new heights.

"There is no crisis in jazz radio, only opportunity," Hanley likes to say. "That's the approach we need to take. Who just wants to survive? I'm encouraged. We have success stories to tell."

For general information on the JRC, contact Hanley at WDUQ, 600 Forbes Avenue, Pittsburgh, PA, 15282, fax (412) 396-6030, e-mail info@wduq.org ■



WDUQ-Pittsburgh GM Scott Hanley

Lewow and Byrd Promoted at Warner Bros.

Deborah Lewow has been officially named Senior Director of Smooth Jazz Promotion said Matt Pierson, Senior VP of Jazz.



"It's an honor to be recognized," Lewow told GAVIN. "Getting a promotion at Warner Bros. is the best way for me to celebrate 25 years in the music industry."

Previous to joining Warner Bros., Lewow worked at GRP Records

and in 1995 won a GAVIN Promotion Person of the Year Award.

After ten years with Warner Bros. Records, Erma Byrd has been promoted to National Director of Jazz Publicity. Bryd was Manager of Jazz Publicity in 1997, and prior to that, served in various publicity capacities with the label. "Erma's reputation is built on a solid foundation of respect and friendship," said Pierson, "She's an invaluable asset to our department."

Welcome Four New Gavin Reporters

Three new reporters join the GAVIN family. WJPL is a new Smooth Jazz reporter out of Peoria, Ill. The Program Director is Rick Hirschmann and he is also in charge of the music duties. Contact Rick by phone at (309) 686-0101 or fax at (309) 686-0101. WJPL's mailing address is 4234 Brandywine Dr., Ste. D, Peoria, IL 61614.

Joining us as a jazz reporter is WWUH in Hartford. Contact Chuck Oberkowski by phone at (860) 768-4701 or fax (860)-768-5701. The mailing address is WWHU, University of Hartford, 200 Bloomfield Ave., West Hartford, CT, 06117. Also joining the jazz fold is WSSB in Orangeburg, South Carolina. Contact PD Tony Edwards at (803) 536-8938 or by fax at (803) 533-3652. The address is South Carolina State University, 300

College Avenue, Orangeburg, SC, 29115.

Finally, our friend Brad Stone is back as a jazz reporter with KKUP in Cupertino, Calif. Phone Brad at (408) 848-6266; his fax is (408) 842-7773. The mailing address is P.O. Box 720397, San Jose, CA 95172. Also, KNWB-Hilo is no longer a Smooth Jazz reporter, and KVNF-Paonia, CO has flipped from Smooth Jazz to Jazz.

Megadeth's Closet Smoothie

This in from KYOT-Phoenix PD Nick Francis. According to the *Tribune*, Dave Mustaine, guitarist of the metal band Megadeth, listens to KYOT. "I listen to 95.5 [KYOT] more than anything else when I'm driving," Mustaine confessed. "I'll check KUPD to see if they're playing us, and if they're not, I'll flip over to the jazz station."

Trip-A-Day Mania Comes to Dallas

The Trip-A-Day promotion has spread to the Oasis in Dallas.

"The contest started at the end of May and continues until the end of July," says KOAI Program Director Michael Fischer. "I'm getting 1500 faxed entries a day, not counting duplicates. We've had winners every day, no problem."

Each Monday through Friday, a trip for two is awarded. Fischer and the station struck a deal through American Airlines. The breakdown is as follows: For two weeks, the destination is Paris; then two weeks of Caribbean get-aways; one week of London holidays; two weeks worth of trips in Canada ; and for two weeks listeners can land anywhere in the U.S. The trips are limited to American Airlines' regular destinations.

"That's a total of 90 trips," says

Fischer. "I give all the credit to WNUA's Paul Goldstein because, of course, he came up with the concept."

Hard Rain in Pittsburgh

WDUQ was knocked off the air briefly last week after storms and a tornado swept through the area. "This has been a bad weather week in Pittsburgh," said Music Director Evelynn Hawkins. "During a severe thunderstorm last Sunday, the building housing the station took a lightning hit."

On June 2, a tornado touched down nearby the WDUQ transmitter. The facilities were fine, but downed electric lines caused the station to be knocked off the air temporarily.



WJZ has some slick, high-profile bumper-to-bumper artwork on city buses during the Spring Book. It's another good reason to take public transit in Philly.

KINETIC energy

RAZ

On Your Desk Now!
Featuring the first single, *Afro Blue*
Going For Adds May 21

Contact: Sue Schrader at Narada 414-961-8350
Roger Lifeset at Peer Pressure Promotion 818-991-7668

JAZZ

REVIEWS

LATIN JAZZ ORCHESTRA

Havana Blues (Palmetto)

Hey! Has there been a healthy crop of Latin jazz releases, or what? This Latin Jazz Orchestra project is the real deal. It's conducted by Chico O'Farrill, but fronted by trumpet player Armando Rodriguez and drummer Victor Rendon. It has big band power and quartet intimacy. Roots abound of Puate, Bauza, and Machito!



BILL ANSCHELL

A Different Note All Together (Accurate)

Pianist Bill Anshell is a jazz musician and a scholar. He's published books about jazz, wrote articles about art, and has served as musical director for vocalist Nnenna Freelon. His new CD runs the full spectrum between sweet melody, forceful ensemble playing, and soulful swing.

SPINCREASE

1. JAMES CARTER +143
2. SONNY ROLLINS +117
3. DAVE SAMUELS +109
4. ARTURO SANDOVAL +108
5. GEORGE COLEMAN QUARTET +102

CHARTBOUND

*LENA HORNE (Blue Note)

ARTURO SANDOVAL (N2K Encoded Music)

*BILL ANSCHELL (Accurate)

*CECIL BRIDGEWATER (Brownstone)

*CHUCHO VALDES (RMM)

*ANDRE PREVIN (Deutsche Grammophon)

Dropped: #34 Edgardo Cintron, #40 Marc Johnson, #41 Lyne Arriale Trio, #42 Phil Markowitz, #43 Patrick Williams, #46 Tom Harrell, #49 Johnny Nocturne Band, #50 Gerry Beaudoin Trio.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580



MOST ADDED



LENA HORNE (48)

Being Myself (Blue Note)

Including: WGBH, WBGD, WAER, WBFO, WITR, WEAA, WESM, WHRV, WHOV, WVVU, WSHA, WRQM, WFSS, WSSB, WKGC, WUWF, WUCF, WDNA, WUSF, WMOT

BILL ANSCHELL (16)

A Different Note All Together (Accurate)

Including: KTAO, WFMT, KSMF, WFSS, WKGC, WDNA, WUSF, WMDT, WWOZ, KSLU, KWIT, KCND, KIDS, WITR

RANDY WALDMAN TRIO (16)

Wigged Out (Whirlybird)

Including: WITR, WVVU, WFSS, WUWF, WWOZ, WCPN, WLNZ, KCCK, KBEM, KUSD, KCND, KIOS, KUNR, WFMT, and KSJS

DAVE SAMUELS (15)

Presents Tjader-ized (Verve)

Including: WFNX, WVVU, WGMG, WHOV, WNAA, WKGC, WUWF, WFIT, WMOT, WNOP, WDUB, KWIT, WBZ, WSIJ and WFPL

CECIL BRIDGEWATER (15)

Mean What You Say (Brownstone)

Including: WVVU, WAER, WEAA, WESM, WHOV, WFSS, WCLK, WKGC, WUTC, WXTS, KCCK, KBEM, KJZZ, KUNR and KABF

RECORD TO WATCH



LENA HORNE

Being Myself (Blue Note)

Lena Horne gathers 48 adds her first week out. Jazz radio will turn to Horne when it's time to feature/ some new jazz vocal tunes.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	76	0	627	-3
7	2	WINARD HARPER - Trap Dancer (Savant)	74	2	567	+51
9	3	MICHAEL BRECKER - Two Blocks from the Edge (Impulse!)	73	0	562	+56
6	4	JOHN SCOFIELD - A Go Go (Verve)	66	0	528	+1
3	5	LOSTON HARRIS - Comes Love (N2K Encoded Music)	62	1	523	-42
5	6	GREGORY TARDY - Serendipity (Impulse!)	61	0	505	-47
1	7	MARK ELF - Trickynometry (Jen Bay)	61	0	502	-145
12	8	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	61	0	501	+36
14	9	TANAREID - Back to Front (Evidence)	63	0	480	+32
8	10	MARK TURNER - Mark Turner (Warner Bros.)	59	0	468	-41
17	11	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	61	3	453	+43
15	12	RAVI COLTRANE - Moving Pictures (RCA Victor)	64	0	437	+9
23	13	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	68	2	413	+64
<i>Another big week for the inventor of jazz harmonica.</i>						
4	14	NNENNA FREELON - Maiden Voyage (Concord Jazz)	57	0	412	-145
13	15	KENNY WERNER - A Delicate Balance (RCA Victor)	49	0	390	-74
25	16	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	61	1	388	+61
19	17	JESSE DAVIS - First Insight (Concord Jazz)	58	1	385	-10
16	18	JAZZ MESSENGERS - The Legacy of Art Blakey (Telarc Jazz)	47	0	361	-54
26	19	ROBERT STEWART - Force (Qwest)	49	0	359	+41
30	20	JAMES WILLIAMS & ICU - We've Got What You Need (Evidence)	56	3	356	+60
10	21	CHARLIE HUNTER QUARTET - Pound for Pound (Blue Note)	48	0	347	-139
35	22	FREDDY COLE - Love Makes the Changes (Fantasy)	68	6	346	+73
36	23	NORMAN SIMMONS - The Heat and the Sweet (Milljac)	58	0	324	+54
21	24	JOHN FEDCHOCK - On the Edge (Reservoir)	48	0	323	-62
28	25	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	54	1	322	+9
29	26	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	55	5	316	+16
24	27	JESSICA WILLIAMS/LEROY VINNEGAR TRIO - Encounters II (Jazz Focus)	50	0	307	-29
31	28	JEFFREY SMITH - A Little Sweeter (Verve)	54	1	305	+11
33	29	TRICIA TAHARA - Secrets (Savant)	53	3	303	+24
18	30	JACKIE McLEAN SEPTET - Fire & Love (Blue Note)	43	0	296	-103
45	31	BILL LISTON-ANDY MARTIN EXPRESS - Walkin' the Walk (Chartmaker)	52	2	277	+87
<i>Impressive spincrease and chart jumps for this sax/trombone duo.</i>						
11	32	THE GERALD WILSON ORCHESTRA - Theme for Monterey (MAMA Foundation)	40	0	275	-203
39	33	MARC COPLAND - Softly (Savoy/Denon)	56	2	274	+30
—	34	SONNY ROLLINS - Global Warming (Milestone)	57	5	273	N
—	35	DAVE SAMUELS - Presents Tjader-ized (Verve)	63	15	262	N
32	36	ASTRAL PROJECT - Elevado (Compass)	49	1	254	-30
—	37	JACKY TERRASSON TRIO - Alive (Blue Note)	60	9	252	N
20	38	BRAD MEHLDAU - The Art of the Trio Vol. 2 (Warner Bros.)	37	0	217	-170
—	39	GEORGE COLEMAN QUARTET - I Could Write a Book (Telarc Jazz)	58	8	213	N
22	40	ERIC REED - Pure Imagination (Impulse!)	36	0	209	-150
44	41	RON HOLLOWAY - Groove Updated (Milestone)	44	2	202	+7
48	42	BEEGIE ADAIR - Nat King Cole Collection (Green Hill)	41	4	200	+24
38	43	MATTHIAS LUPRI - Window Up Window Down (Chartmaker/Pipe Dream)	39	0	197	-48
27	44	CHARLIE HADEN & KENNY BARRON - Night and the City (Verve)	36	0	196	-118
—	45	JAMES CARTER - In Carterian Fashion (Atlantic)	56	10	190	N
—	46	BRIAN BLADE FELLOWSHIP - Brian Blade Fellowship (Blue Note)	52	14	184	N
—	47	LOUIE BELLSON - Art of the Chart (Concord Jazz)	40	6	181	N
—	48	OSCAR PETERSON/BENNY GREEN - Oscar and Benny (Telarc Jazz)	33	2	173	N
37	49	AVASHAI COHEN - Adama (Stretch/Concord)	38	0	171	-84
47	50	HOWARD ALDEN - Full Circle (Concord Jazz)	29	0	166	-17

ARTISTPROFILE

JAMES CARTER

ON BEING "ORGAN-IZED"

"The main thing [about *In Carterian Fashion*] was the omnipotence of the organ and the black experience. I thought about the organ through the

gospel and spiritual aspect of the church. Some of Dizzy's earliest stuff from 1940 [experimented with] organ and vocals.

"Cyrus Chestnut and I were at Lincoln Center, and he did a gospel thing playing organ. I wanted to do an organ album, and Cyrus was the first person I chose for this project. I once

met Jack McDuff at a jam session up on 125th Street, and he played some interesting changes for me afterwards.

"When Cyrus went over stuff with us in the studio, Steve Kirby was on bass, so Cyrus would have another five fresh fingers to deal with more grooves. In listening to Shirley Scott, the bass player frees up her left hand so she can play

pianistically. I wanted that in there as well.

"Cyrus seemed reluctant as recording drew nearer. I met Henry Butler when I did the Kansas City All-Star tour with Verve. I ran my ideas by Henry, and he was cool with the pedal and lefthand thing. Cyrus [recorded] a couple things over his parts, when we flipped the arrangements around."

SMOOTH

JAZZ & VOCALS

MOST ADDED



MARK ANTOINE (21)
"Sunland"
(NYC/GRP)

Including: WJJJ, WTMD, WJZW, WSMJ, WLDD, KDAI, WNNW, WEV, KMJZ, WNUA, WJPL, KPRS, KHH, KBZN, KIFM, KUOR, KMGD, KEZL, KKDC, KRVR, and KKJZ

JOE MCBRIDE (14)
"Midnight in Madrid"
(Heads Up International)

Including: WJJJ, WTMD, WJZW, WLDD, KDAI, WNNW, WEV, WJPL, KCLC, KHH, Art Good, KSB, KRVR, and KWJZ

JIM BRICKMAN (13)
"Partners in Crime"
(Windham Hill)

Including: WEV, KMJZ, WNUA, KBZN, KUOR/fm, KEZL, KRVR, and KKJZ

PAT KELLEY (5)
Moonlight Dance
(Award)

Including: WJZ, WDNB, WNIJ, KCLC, and KSB

RONAN HARDIMAN (4)
"Love Song"
(Philips)

Including: KKSF, KMGD, KSSJ, and WSMJ

RECORD TO WATCH



RONAN HARDIMAN
Solas
(Philips)

Irish composer Ronan Hardiman is known for scoring Michael Flatley's mega popular Lord of the Dance.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	BRIAN BROMBERG - You Know That Feeling (Zebra)	54	0	855	0
4	2	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	50	1	831	+68
2	3	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	43	0	741	-86
6	4	FOUR 80 EAST - Eastside (Boontang/Cargo)	53	0	741	+32
3	5	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	47	2	725	-73
8	6	KIM WATERS - Love's Melody (Shanachie)	52	1	674	+42
5	7	CHRIS CAMOZZI - Suede (Discovery/Sire)	43	0	629	-113
7	8	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	45	3	621	-57
9	9	GREGG KARUKAS - Blue Touch (i.e. music)	53	0	604	+6
13	10	GEORGE BENSON - Standing Together (GRP)	52	3	580	+75
10	11	BRIAN HUGHES - One 2 One (Higher Octave)	45	0	576	+2
11	12	ERIC CLAPTON - Pilgrim (Reprise)	42	1	531	-18
17	13	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	51	1	479	+17
14	14	SPYRO GYRA - Road Scholars (GRP)	42	0	468	-15
20	15	CHRIS STANDRING - Velvet (Instinct)	45	0	464	+36
<i>The solo disc from Rick Braun's guitarist takes an important five-point jump.</i>						
15	16	B-TRIBE - Sensual Sensual (Atlantic)	41	0	442	-29
18	17	CANOE DULFER - For the Love of You (N2K Encoded Music)	41	2	430	-11
19	18	BOB MAMET - Adventures In Jazz (Atlantic)	30	1	413	-25
21	19	MARILYN SCOTT - Starting to Fall (Warner Bros.)	41	1	407	-5
16	20	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	42	1	405	-59
24	21	BRYAN SAVAGE - Soul Temptation (Higher Octave)	44	0	404	+17
22	22	DAKOTA MOON - A Promise I Make (Elektra/EEG)	33	0	388	-23
28	23	KENNY G - Greatest Hits (Arista)	36	1	387	+26
29	24	PAUL HARDCASTLE - Cover To Cover (JVC)	39	0	386	+33
30	25	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	43	2	384	+44
31	26	SIMPLY RED - Blue (EastWest/EEG)	34	2	380	+42
12	27	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	40	2	378	-155
26	28	CHRIS BOTTI - Midnight Without You (Verve)	35	0	375	+5
25	29	BOB JAMES - Playin' Hooky (Warner Bros.)	36	0	374	-12
43	30	LEE RITENOUR - This Is Love (i.e. music)	49	4	356	+106
<i>Lee's stylistic sampler is this week's #1 Spincrease</i>						
27	31	JOHN TESH - Grand Passion (GTSP/Mercury)	30	1	336	-28
34	32	RAMSEY LEWIS - Dance of the Soul (GRP)	44	3	324	+24
33	33	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	37	1	320	+16
36	34	FOURPLAY - Four (Warner Bros.)	43	1	314	+25
35	35	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	33	1	313	+13
23	36	CHIELI MINUCCI - It's Gonna Be Good (JVC)	30	0	307	-91
32	37	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	29	1	293	-24
41	38	PEACE OF MIND - Journey to the Fore (Nu Groove)	29	1	280	+17
39	39	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	28	1	276	-4
38	40	BONEY JAMES - Sweet Thing (Warner Bros.)	27	2	270	-11
37	41	JOYCE COOLING - Playing It Cool (Heads Up)	31	4	269	-18
40	42	JONATHAN CAIN - For a Lifetime (Higher Octave)	23	0	249	-25
42	43	DENNY JIOSA - Jazberry Pie (Blue Orchid)	27	0	233	-30
—	44	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	32	2	222	N
50	45	MARIAH CAREY - Butterfly (Columbia/CRG)	22	3	206	+16
49	46	KIM PENSYL - Quiet Cafe (Fahrenheit)	23	0	203	-5
48	47	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	22	0	200	-12
44	48	DIANA KRALL - Love Scenes (Impulse!)	20	0	200	-35
45	49	JOE SAMPLE - Sample This (Warner Bros.)	18	0	194	-36
—	50	PETE BELASCO - Get It Together (Verve Forecast)	16	0	182	+6

REVIEWS

GEORGE BENSON

Standing

Together (GRP)

The "Smooth-ability" factor on this record is off the scale.

Standing Together is Benson's finest record in eons. The flow, continuity, and the balance between vocal ballads and breezy jazz instrumentals is awesome. A power vocal like the title track, an instrumental like "Fly by Night," and a vocal/guitar combo like "All I Know" exquisitely balance Benson's multiple talents.

FOURPLAY

4 (Warner Bros.)

Fourplay strikes the balance between improvisation, slick songwriting, and group collaboration. Different rhythms and time signatures ebb and flow, but the romantic groove still reigns throughout. Bob James' "Little Foxes" will get play, but we like Harvey Mason's roasting 5/4 samba on "Rio Rush." Live a little and play a short drum solo on Smooth Jazz radio!

SPINCREASE

1. **LEE RITENOUR** +106
2. **GEORGE BENSON** +75
3. **JOE MCBRIDE** +65
4. **MARC ANTOINE** +60
5. **JIM BRICKMAN/DAVE KOZ** +46

CHARTBOUND

- ***MARC ANTOINE** (NYC/GRP)
 - SOUL BALLET** (Countdown/Unity)
 - LOUIE SHELTON** (Lightyear)
 - ***JOE MCBRIDE** (Heads Up)
 - FATBURGER** (Shanachie)
 - MARION MEADOWS** (Discovery/Sire)
- Dropped: #46 Evan Marks, #47 Soundscape

JAZZ & SMOOTH JAZZ

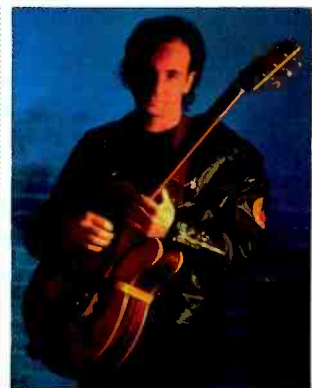
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ARTIST PROFILE

RANDY ROOS

ON BECOMING RAZ

"There's no hidden meaning behind the name. I liked the feel of it, and the term *Raz* [my new Narada release] sounds like "jazz." The idea was to tackle jazz classics in a

new light—in a cinematic, atmospheric way—with a strong groove underneath.

"Without being too architectural, I incorporated a European direction with Urban grooves, and elements of drum 'n' bass, techno, and dance rhythms to jazz standards I've played all my musical life.

"I made a long list of tunes

to do, but ended up falling back on my longtime favorites. It was time to do a production project, and not just my [own] compositions.

"I write for television and film, and I'm always under the gun with composing deadlines. I loved spending time with famous melodies and putting entirely different sets of clothes on them.

"I've played 'Afro Blue' in so

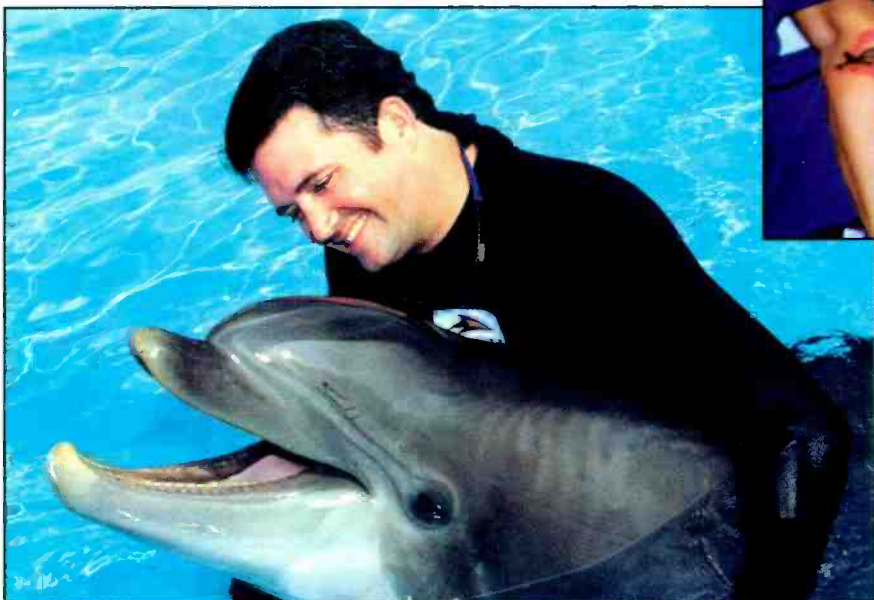
many sessions and gigs, I wanted the melody to be respected, but take a different approach than mainstream jazz, where the solos are the focus. Instead of a little melody and lots of solos, I wanted more melody than improvisation.

"You can take liberties with familiar melodies like 'Afro Blue' and it still retains its character."

PARTINGSHOTS

ALWAYS NEXT

Artista recording group NEXT paid a visit to legendary KIIS-FM morning man Rick Dees. And yep, those group logo tatoos are permanent.



THE REAL DR. DOOLITTLE

MCA Nashville artist Tracy Byrd gets up close and personal with a Sea World dolphin while on break during a TNN taping.

SHOWBIZ

PRESSTIME SCOOP: Barring any last minute snags, expect **WPNT**-Milwaukee PD **Mark Adams** to be named PD of **Bonneville** Top 40 **KZQZ (Z95.7)**-San Francisco, replacing **Mike Edwards**.

Maverick Recordings VP of Promotion **Terry Anzaldo** has suddenly left the building. Look for VP of Promotion **Ric Lippincott** to cross the street from **Curb** to replace him.

Finally putting those pesky Philly rumors to rest, **WPXY**-Rochester OM/PD **Clarke Ingram** inks a three-year contract extension, good enough to keep him in **Kodak's** hometown through June of 2001.

NY RADIO STALKER BEHIND BARS: A man reportedly being treated for mental illness has been arrested for making repeated death threats against several members of the

Z100-New York airstaff. **Steven Koltowich**, who has a criminal record for violent behavior, was arrested several months ago for making similar threats against



WPLJ-NY morning co-host **Todd Pettengill**. After being released from jail on that charge, Koltowich allegedly began calling Z100, repeatedly threatening the lives of nearly every airstaff member, including APD **Kid Kelly**, who became the station's point person in the matter. Each person filed a criminal complaint, and restraining

orders had been issued. Ironically, when Koltowich was arrested last week, his one allotted phone call from jail was to Z100 business manager **Toni Longo**, asking for help. Koltowich remains behind bars, pending a July court date.

CBS debuts a new rhythmic Top 40 outlet in Austin, Texas, not-so-coincidentally, the backyard of **Clear Channel** VP of Programming **John Roberts**, sitting across the street at KHFI. Country **KKIK** in nearby Temple moves right in, puts it feet up on the furniture and becomes "**Beat 104.3**" under the guidance of **Dusty Hayes**, PD of CBS Modern A/C **KAMX (Mix 94.7)**.

Perhaps in preparation for **Q106**-San Diego's imminent flip to Spanish, market observers have noticed that **Jacor** Rhythmic Top 40 **KHTS (Channel 9-3-3)**-San Diego has begun to subtly filter in a few more Mainstream-looking titles: "Hey, I'm just playing what the audience wants to hear," says PD **Todd Shannon**.

Is **Susquehanna** getting closer to some sort of contemporary format launch in Dallas? Naturally, VP of Programming **Rick McDonald** downplays such talk, but insiders say **Brian Philips** is already quietly shopping for an airstaff.

After **KPTY**-Phoenix Mainstreamed its rhythmic stance and became "Extreme Radio," p.m. driver **Victor Zaragoza** exits and returns home to the Bay Area. He's been replaced by **Byron Kennedy**, who rejoins the station from **KTAA**-Fresno. Zaragoza can be reached at (408) 388-2788 or e-mail biggerstuff@aol.com.

WXTQ-Athens, Ohio PD **Lander Rose** is moving on. She's landed the midday slot at Alternative outlet **WNFZ (The Planet)**-Knoxville, Tenn., effective June 15. Taking over at the Ohio Top 40 station is a.m. driver **Randy Norris**, who adds on PD stripes. Plus, they've named **Mark Justice** to the MD chair. Lander sez: "Hey, it's taking two people to replace me!"

You never forget your favorite color.

remember when

The first reminder

Major airplay includes:

KRBE	WIOQ	WNCI
WNVZ	WZJM	WWZZ
WNKS	KSLZ	Y100
KMXV	WQZQ	WJJS
WWCK	KQKQ	KIKI
KHFI	WPLY	KBFM
WABB	KRUF	KKRD

Jeff Kapugi, PD of KSLZ

"Great comeback record!
As timely today as ever."

Jay Towers, MD of WIOQ

"The wedding ballad of the year.
This song is a smash."

John Peake, PD of KRBE

"Sounds like a perfect summer ballad."

Mike Ross, APD of WSTW

"Every summer is characterized by a
power ballad. 'Remember When
feels like it's the one for 1998!'"

David Lee Michaels, PD of WJJS

"A power ballad that announces
Color Me Badd's re-introduction,
shows their maturity, and
confirms their viability!"

color me badd

From their long-awaited new album, "AWAKENING"

Produced and Arranged by Louis "Kingpin" Biancaniello
Executive Producer: Royal Bayyan for Spook Productions, Inc.
Management: Gary Kief and Steve Wax for Stiletto Entertainment.



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EVERY LISTEN ADDS A NEW FAN

Chantal Kreviazuk
wayne

The new single from the album
"Under These Rocks and Stones"

"The first time I heard this, I understood it...
It's a girl song...I couldn't wait to play this one."

—Michelle Engel, APD/MD
WBMX-Boston

*MOST ADDED and
Already Exploding At:*

WBMX	KFMB
WBAM	KZZO
WMGX	KOSO
WKLI	



See Chantal at Lilith Fair

Produced by Peter Asher/Matt Wallace

Management: Christina Kerr for PAM Artist Management, Inc.

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