

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

ISSUE 2206

MAY 15 1998



# GAVIN

your imagination

imagination



**brian wilson**



[www.GiantRecords.com](http://www.GiantRecords.com)

produced and arranged by brian wilson and joe thomas

album in stores june 16, 1998



**brian wilson**

**your imagination**

**Major Early Airplay:**

**WXPB WLIT WXRV WXRT  
KOSI KVIL WLTE**

**WMMX WTFM WTCB KUWR WDEN**

**A/C and AAA Impact Date: May 18**



[www.GiantRecords.com](http://www.GiantRecords.com)

produced and arranged by brian wilson and joe thomas

THE MOST TRUSTED NAME IN RADIO SINCE SIMON AND GARFUNKEL WERE TOM AND JERRY

ISSUE 2206

MAY 15 1998

**GAVIN**  
40<sup>TH</sup>  
ANNIVERSARY  
The Most Trusted Name In Radio Since the Birth of Rock & Roll

# GAVIN

## Lilith Fair

Summer of '98

Who Owns the Music?  
**Yours, Mine and Ours**

The Seven Faces of  
**Natalie Merchant**



THE TRIPLE A  
NEW RELEASE  
CHECKLIST



heather  
nova  
london rain  
(nothing heals me like you do)

THE FIRST TRACK FROM HEATHER NOVA'S SECOND RECORD, "SIREN," IN STORES JUNE 2ND IMPACTING MAY 19TH AT ALTERNATIVE AND ADULT ALTERNATIVE APPEARING ON THE **LILITH FAIR TOUR THIS SUMMER**

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

**WORK**  
*Sig Cas*

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## Behind the Tapscan Deal

Arbitron has found a way to redefine its own Maximi\$er software program by turning it into a "module" or part of the Tapscan software. Although there was no direct talk of a phase-out, Arbitron execs discussed the deal as a way to deliver Maximi\$er data "inside" Tapscan software.



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## Throwing Stones at Radio

Citing such conglomerates as Jacor Communications and CBS as culprits in a monopolistic game, *Rolling Stone* journalist Eric Boehlert recently attacked the current state of commercial radio. But a glimmer of hope is found in the same article, a top ten list of "Stations That Don't Suck."

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## It Takes a Village

"As much as Lilith [Fair] is its own entity, it's still about the talent," says Marty Diamond of Little Big Man Booking. "You can't assume the public will just buy anything. Our business often is guilty of that. But you can only fool the public with mediocrity once."



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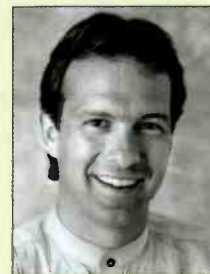
AS TOLD TO REED BUNZEL

## John Martin

### Critical Mass Media

*The seeds of change are new to some people, but consolidation is presenting us with a wonderful opportunity. We have to ask ourselves how we capitalize on our new market clusters, our new programming and marketing capabilities, and the new clout we now enjoy in the radio medium. We have considerably more influence and greater coverage than ever before, and this is a very exciting time for the radio medium.*

Now, in certain formats and markets, some groups may have acquired their competitors and effectively reduced the competitive environment. But this doesn't mean that there's less of an emphasis on what stations put out



it's incumbent upon the industry's research and marketing firms to really look at clusters in new and unique ways. It would be silly for a cluster manager or corporate manager not to capitalize on the natural synergies of all the group's sta-

tions in the market. There's no need to have six different companies going into a marketplace screening for six different radio stations and not capturing data on the sister stations, or leveraging that knowledge in new and innovative ways. At Critical Mass Media we're seeing a whole new shift in the way radio stations are operating. There are tremendous opportunities for today's program directors and general managers to play the game more intelligently, to get more information on their listening audience, to get more information on their advertisers. And ultimately, this higher-level thinking will get us into the major retailers who may have historically been spending the vast majority of their dollars in television and newspapers.

In most cases, there are wonderful synergies that can be achieved by market players, driving true savings to the bottom line, while at the same time delivering a superior product. We're seeing a lot of new products coming out of "multi-opoly" relationships and marketplaces, and people really have to view all this from the positive perspective and understand the opportunities we have today.

What this means is that

And that makes each of us a winner in this era of change.

# RINGO STARR

## la de da

"Leno" Week  
of Release

**1**  
VH  
MUSIC FIRST  
"Storytellers"  
Special Airing  
Mid-July



From his new studio album  
**VERTICAL MAN**

**IN-STORES JUNE 16**

Produced by Mark Hudson & Ringo Starr

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Mercury

A Universal Music Company

# GAVINNEWS

FIRSTWORDS

## Seagram, PolyGram Deal "Near Certainty"; Both Companies Are "Eyeing" Each Other

While Wall Street considers the Seagram-PolyGram deal a "near certainty," both companies appear to be doing due diligence before any papers are signed.

Many analysts believe Canadian-based Seagram is very close to consummating a deal for Philips Electronics' 75 percent stake in PolyGram, at a price estimated to be around \$10 billion. Valued at 30 times profit, PolyGram is considered worth \$12.6 billion. Because the deal would include an

exchange of debt or stock to finance the deal, however, PolyGram is examining Seagram's books just as closely as Seagram is studying PolyGram's. One sticking point: the value of PolyGram's film production company and library, which currently contains some 1500 titles.

Meanwhile, PolyGram Chairman Alain Levy is said to be rounding up financing to make his own independent buyout bid once Seagram's deal is on the table. A similar, previous

offer apparently was turned down by Seagram CEO Cornelis Boonstra, and analysts expect this one to be rebuffed as well unless Levy gets the backing of a major media player.

In 1997, PolyGram's 1997 music revenues totalled \$4.7 billion; Seagram's music revenues were \$1.5 billion.

*"I understand turf wars, but I don't believe a programmer, in their heart of hearts, really believes a listener only listens to one radio station."*

— David Einstein,  
Mercury Records  
see page 42

## Arbitron to Redefine Sacramento

The four subscribing radio owners in the Sacramento market have asked Arbitron to redefine their metro survey area. The move will net out to a gain of about 18,100 persons 12+ by eliminating two county splits Placer (East) with 9,100 12+ persons and El Dorado (East) with 34,100—and adding county split Nevada (West), which has a 12+ population of 61,300.

One industry analyst told GAVIN the Sacramento redefi-

niton "makes a lot of sense, certainly more than [the redefinition of] Boston." Arbitron says Sacramento's sample target will increase by 1.3 percent, effective with the Fall 1998 survey.

Arbitron's Thom Mocarisky told GAVIN that Sacramento is the last market to be redefined for the Fall survey. There still are 23 other markets that are candidates for a market redefinition (see GAVIN April 24, page 8).

## Kitchin Named COO At Premiere Networks



Premiere Radio Networks has named Kraig Kitchin to the new position of Chief Operating Officer. He will report to Steve Lehman, President and CEO of Premiere Radio Networks, Inc.

Kitchin will oversee all aspects of company operations in his new position, and also will continue his role as Director of Sales.

"It is with eminent regard and pleasure that I announce Kraig Kitchin's promotion to Chief Operating Officer," Lehman said. "Kraig's combination of pride, involvement, commitment, and diligence have helped shape Premiere into the fastest growing, most admired radio network on the planet."

Kitchin is one of the founding members of Premiere and, since 1987, has run the sales department as Vice President, Senior Vice President, and eventually Executive Vice President, while also serving on the company's board of directors.

Before joining Premiere, Kitchin was the Sales Manager of Katz Radio Group Network, and previously served in management positions at WFMK/FM-Lansing, Mich., and KTYD/FM-Santa Barbara, Calif.

## Savage Sr. VP at Island

Island Records Senior Vice President/General Manager Pat Monaco has announced the appointment of Daniel Savage to the position of Senior Vice President of Marketing for the label.



Savage will oversee all marketing functions at Island, including advertising, product development, merchandising, and new media. He also will oversee the artist development department.

Savage joins Island from

Atlantic Records, where he was Vice President of Product Development for three years and headed up the marketing campaigns of such artist as matchbox 20, Jimmy Page & Robert Plant, and Sugar

Ray. Beginning his career as Manager of Market Research at PolyGram Records, Savage eventually moved to Mercury Records, where he served as Director of Marketing.

## News/Talk, Urban Top Formats in Top 25 Markets

	W'97	Sp'97	Su'97	F'97	W'98
News/Talk	16.0	15.7	15.9	16.0	15.9
Urban	10.2	10.9	11.0	10.9	11.0
A/C	9.4	8.7	8.0	8.0	8.8
Spanish	5.4	6.2	7.1	7.2	7.2
Top 40	4.5	4.2	6.6	6.3	6.9
Country	7.6	7.6	6.6	6.5	6.3
Oldies	6.4	5.2	5.3	5.3	5.1
Rock	5.3	4.8	4.2	4.5	4.3
Classic Rock	3.6	2.2	3.8	4.0	3.8

Source: Arbitron Average Quarter Hour Shares, Monday-Sunday, 6 a.m.-12 mid.

## Just the Fax

Hey, guess what? GAVIN is going daily. No kidding.

But before we're all deafened by the collective cry of "not something more I've got to read," let me explain that we're not talking about some weighty tome thudding through your mail slot. This is a concise daily fax pared down to headline news focusing primarily on music programming. Called gmail, it is effectively a daily GAVIN report tailored for music programmers, consultants, and the promotion community.

Just when everyone seems to be caught up in the heady world of high finance, we're pointing in a different direction. Takeovers, stock splits, cash flow multiples, FCC rulings are all important stuff. But what does any of it have to do with the day-to-day operational pressures of programming a radio station? Mel Karmazin, Tom Hicks, Lowry Mays, and Randy Michaels are all Very Important Persons. But let's face it, a spin to them is a 50 point loss on the Dow Jones index. The VIPs we're interested in are Very Important Programmers and the teams of people who contribute to the vital music decisions which take place at radio day-in, day-out. In other words, the stars behind the stock price, who care what the station sounds like and who put music first.

*David Dalton*

David Dalton, CEO

## The G-files

### ACQUISITIONS

#### ■ JACOR COMMUNICATIONS ANNOUNCED IT WAS PAYING

\$7.2 million to buy two stations in two separate deals. In the San Francisco market it is buying KZWC/FM from KZWC Broadcasting, a subsidiary of Z Spanish Radio Network, for \$4.5 million; in Riverside/San Bernardino, the company is spending \$2.7 million to acquire KDIF/AM from Dellar Survivor Trust. Broker in the KZWC deal: Media Venture Partners.

#### ■ CUMULUS MEDIA AGREED TO PURCHASE STATIONS IN

Savannah and Abilene in two separate deals. The company is buying WEAS AM/FM-Savannah from Ocmulgee Broadcast Co. for \$5.3 million; in Abilene Cumulus is purchasing KFQX/FM from Esprit Communication Corp. for \$1.6 million. Broker for the Abilene deal was Norman Fischer & Assoc.

#### ■ 1090 INVESTMENTS AGREED TO PURCHASE WCAR/AM-

Detroit from Children's Broadcasting Corp. for \$2 million. Broker: Star Media Group.

#### ■ CLEAR CHANNEL COMMUNICATIONS SIGNED A DEAL TO

acquire KSJL/FM-San Antonio from Inner City Broadcasting for an undisclosed sum.

#### ■ M-10 BROADCASTING INKED A DEAL TO BUY WASA/AM

and WWLG/AM in the Baltimore market from Legends Broadcasting for \$1.1 million.

### CLOSINGS

#### ■ MORRIS COMMUNICATIONS COMPLETED ITS \$7 MILLION

acquisition of KCLB AM/FM in Palm Springs, Calif. from Coachella Valley Broadcasting.

#### ■ PILOT COMMUNICATIONS FINALIZED ITS PURCHASE OF

four stations in Maine from Martz Communications for \$5.2 million. Included in the transaction were WBPW/FM, WQHR/FM, and WOZI/FM in Presque Isle, and WHRR (currently off-air) in Kennysville. Broker: Richard A. Foreman Assoc.

### MISCELLANY

#### ■ MAVERICK/WB RECORDING ARTIST MADONNA GAVE HER



only interview for radio to Broadcast Programming's Delilah, in a segment scheduled to air next Tuesday (May 19). Except for *The Rosie O'Donnell Show*, MTV, and VH1, this was Madonna's only interview with the media.

#### ■ METRO NETWORKS' METRO SOURCE NEWS SERVICE

picked up its 250th radio affiliate.

## Giant, WB Extend Pact

Giant/Revolution Records founder and owner Irving Azoff and Warner Brothers Records Inc. CEO and Board Chairman Russ Thyret have announced a new agreement between the companies which will extend the marketing and distribution of Giant/Revolution product by Warner Bros. through the year 2002. Internationally, Giant/Revolution will continue to be distributed by BMG.

The company also will streamline its operations to more effectively utilize the marketing and promotion efforts of both the Warner Bros. and Reprise labels. Giant Nashville will continue its collaboration with Warner Bros. Nashville, including the promotion of its releases through the Giant/ Reprise regional promotion staff.

## Ostroff VP at CHC Interactive

Bill Ostroff has been appointed to the new post of Vice President, CHC Interactive, Richard Wolter, Chairman and CEO of the Columbia House Company announced.

Ostroff will direct CHC's electronic media programs, which include its club sites and newly-launched Total E, an electronic marketer of music and video products. He also will be responsible for implementing programs to enhance the customer experience at CHC sites, such as technical upgrades, content enrichment, expansion into new product lines, and building of online marketing affiliations.

Ostroff recently served as General Manager of CitySearch's New York publication after spending eleven years at Ticketmaster, where he was responsible for marketing and new media development.

## Court Orders Shut Down Music Sites

The Recording Industry Association of America has clamped down on two music archive Web sites, obtaining temporary restraining orders against the sites for illegal distribution of music. The sites were distributing full-length recordings of such

artists as Mariah Carey, Boyz II Men, the Eagles, and Elton John without permission.

The lawsuits, filed ten weeks ago, seek permanent injunctions and damages for copyright infringement. As of last Friday, the sites were down and both defendants appeared to be cooperating with the RIAA to resolve the claims. The sites were Internet Service Provider Arizona Bizness Network and a Washington state site offering more than one thousand songs for download.

"The Internet can't be a viable avenue for distributing music unless artist and record company rights are respected," RIAA's President and CEO Hilary Rosen said.

Last January the RIAA settled three separate federal lawsuits against music archive sites that violated federal copyright laws by reproducing and distributing copyrighted recordings without authorizations. Under the judgments, each site operator agreed to refrain from any further infringement, and to destroy unauthorized sound recordings in their possession. Additionally, the defendants agreed to pay \$100,000 in damages for each infringed sound recording identified in the complaint.

## Bill Gavin Was a Friend of Mine



*John Rook was a long-time correspondent and friend of Bill Gavin's. Rook, whose career ranged from programming in Denver and Los Angeles to station ownership in Spokane, lives in Idaho and can be reached by e-mail: rook@USRadio1.com.*

Early in my career, while in Denver at KTLN in 1959, I had broken a hit, "Tie Me Kangaroo Down Sport." Bill Gavin picked up on the record, and it spread nationally to become the number one song of the year. Bill asked what made me discover a two year old record, long forgotten by even the label. I told him I had originally played it in a much smaller market where it was a big hit, but the label needed more proof. So two years later, in Denver, we did just that.

A few months later, Bill called to ask why I was late in adding "Dominique" by the Singing Nun. The Gavin had been hammering it for weeks and still it was not on KTLN. I explained it just didn't fit the sound of a rock station. Gavin interrupted, "Then you're telling me that KTLN is willing to limit the number of listeners it reaches and is only interested in attracting a younger, limited audience?"

"Dominique" soon was number one in Denver, the nation, and on KTLN. — John Rook



## Jones Targets "Ground Zero"

Jones Radio Network has launched a new syndicated program titled *Ground Zero*, which mixes alternative music with phone call interaction, celebrity interviews, features, and concerts.



eleven hours per day, 7 p.m. to 6 a.m. EST. The first five hours of *Ground Zero* are hosted by Alternative radio veteran LaLaine, who has eight years experience in Modern, Active, and Alternative rock. LaLaine will

The Denver-based show airs six nights per week,

be followed by Sam Stock, midnight to 6 a.m. EST.



# WILL SMITH

## Just The Two Of Us

The follow-up to the #1 single Gettin' Jiggy Wit It  
from the Triple Platinum plus album "BIG WILLIE STYLE."

[www.willsmith.net](http://www.willsmith.net)

Produced by Sauce for Nuthin' Personal Productions.

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# Brooks' Box-Set Top Seller; Capitol Artist Exits CDs for DVDs

BY TONY SANDERS

Garth Brooks' six-CD box set was the top-selling album last week, with 372,410 units sold for the seven days ended Monday (5/11), according to SoundScan figures released on Wednesday. The second-best selling album for the week came from LeAnn Rimes, with 156,500 units sold.

Wherehouse Entertain-

ment's Country music buyer, Jeff Stoltz, called the box set sales "a phenomenal success" and an unprecedented move. "This box set would normally retail anywhere from the mid \$50s to the high \$70s and [Capitol] came with a real aggressive cost on it to get it out to the fans."

Capitol Nashville President Pat Quigley dubbed the box set a "one time

only" project that ushers in a DVD-based version of Brooks' catalog and the elimination of the catalog on CD. Quigley said the catalog on CD was deleted on May 1 and that the planned move to DVD was unrelated to issuing the box set.

The box set includes a total of six bonus tracks, one for each of the six CDs in the set. The first DVD-based release from Brooks should come next year, Stoltz said, as a 10th anniversary release of Brooks' 1989 eponymous debut album. The plan, he said, is to include additional

## Lucent Drops USA Digital Radio, Will Build Own IBOC System

BY TONY SANDERS

Lucent Technologies has thrown its hat into the ring to develop its own brand of In-Band On-Channel (IBOC) radio. The move makes Lucent another big-bucks competitor in what is now a three-way race to create and market a new digital broadcasting system over the existing AM and FM bands. Lucent's new IBOC company, operating under the name Lucent Digital Radio, is headed by Suren Pai, a two-year veteran at Lucent and a former management consultant with Booz Allen.

The other two IBOC competitors are USA Digital Radio (USADR) and Digital Radio Express (DRE). USADR is backed financially by CBS and has been working on an IBOC system for the past eight years. DRE has arrived on the scene publicly only recently, at around the start of this year.

It was only a year ago that Lucent and USADR had announced an agreement to jointly develop an IBOC system. A key part of that agreement had been the use of a patented algorithm, dubbed Perceptual Audio Coding (PAC), for compressing and converting the IBOC audio signal into a digital transmission. The patent holder for the PAC algorithm is Bell Labs, the research arm of Lucent Technologies. Lucent is also marketing its PAC algorithm for Internet-audio applications.

USADR President/CEO Robert Struble said his company "welcomes the adoption of IBOC technology by another major technology company," adding that Lucent's move "validates our long-held position that IBOC technology is the best approach for conversion to digital radio."

Pai told GAVIN, "Our commitment means that there is now a greater possibility that IBOC will happen." The Lucent venture could "possibly" mean the development of a new IBOC system that is incompatible with those developed by USADR or DRE.

An IBOC digital broadcasting system effectively would preserve the status quo in radio station competition in any given market, since the technology fits within the current AM and FM spectrum and would not create new stations on different frequencies.

If everything goes as planned and there are still plenty of technical and economic hurdles to jump an IBOC system theoretically could be ready for commercial rollout by around the year 2000. Just in time to compete with the proposed rollout of satellite-delivered digital radio.



tracks and videos on each of the DVD releases.

Stoltz said he didn't expect a mass conversion by artists to the DVD format: "Garth is really an anomaly in Country music, and probably in pop music as well. I don't know that other performers command that kind of dedication from his fans."

Quigley said that, traditionally, about 65 percent of Brooks' music has been sold on cassette; although *Sevens* has seen only sold about 20 percent of its sales come from cassettes he said. "So there are two things that we know: We know that the new people don't have the old music and we know the old people have cassettes." Quigley said that gave the label "a huge opportunity" to target consumers "who want to buy the Garth collection and who aren't going to be able to get it."

## BACKSTAGE

BY JAAN UHELZSKI

### U2 SINGER GOES BACK TO SCHOOL

**Bono** took a brief respite from demoing songs for U2's next album to go back to school. No, the lead singer has not taken up woodworking at such an advanced age, but instead attended a class on filmmaking taught by celebrated director **Martin Scorsese** at Ardmore Studios outside of Dublin (while we're at it, we're not calling the singer and his manager apple polishers, but they were sitting in the very first row, soaking up the pearls of wisdom that dropped from Marty's craggy mouth). In case you're wondering, they weren't the only celebs in the class. **Jim Sheridan**, director of such Irish epics as *My Left Foot* and *In the Name of the Father* was also in the class; we're not sure what he has left to learn, although after the poor showing of *The Boxer*, we're sure he thought he could use a refresher course. As for Bono, he has a screenplay for *Billion Dollar Hotel* in development with **Wim Wenders**, so we know he needs all the help he can get. The singer recently revealed to **Radio Ireland** that the script that he penned with



**Nicolas Klein** has a futuristic plot: it's about a retarded man living in a downtrodden hotel in downtown Los Angeles. If all goes well, **Sean Penn** will take the lead role. Meanwhile, according to those in the know, the U2 singer needed very little assistance when he played himself in **Phil Joanou's** *Entropy*, which is based on a "fictitious" video director who gets a big break and gets to follow U2 around the world on their "Pop Mart" tour, along the way meeting the girl of his dreams. If you didn't already know, Joanou directed the band's documentary *Rattle and Hum*, and as for all that metafictional stuff, you'll have to decide for yourself. **Stephen Dorff** will take the Joanou role opposite **Judith Godreche**, the French actress who played the female lead in *The Man in the Iron Mask* with **Leonardo DiCaprio**. And did we mention that Martin Scorsese's very good friend **Robert De Niro's** **Tribeca Productions** is producing the flick? Coincidence? We don't think so.

## EDDIE RABBITT

Country star Eddie Rabbitt died May 6 in a Nashville hospital after a long bout with lung cancer. He was 56.

At an early age, Rabbitt, a New York native, dreamed of becoming a songwriter. This dream brought him to Nashville in 1968. His career



first began to take off when he penned the 1970 Elvis Presley hit, "Kentucky Rain." A string of his own

hits during the late '70s and early '80s included "Every Which Way But Loose," "Suspicious," "Drivin' My Life Away," and "I Love a Rainy Night." The latter hit the top of the Pop charts in 1981; "Step By Step" reached the Top Ten later that same year.

Rabbitt was buried May 8 in a private ceremony held in Nashville.



# BLOW ON THIS

ARISTA AUSTIN: ONE YEAR OLD AND ALREADY MAKING BIG NOISE. THANKS FOR HELPING US BE HEARD.



**SISTER 7** "Krow What You Mean"

continues its cross from Rock & Modern AC to Top 40 as sales explode on their debut album *This The Trip*. On tour always.



**ABRA MOORE** #1 AAA and Top 10 Alternative hit with "Four Leaf Clover," Best Female Rock Vocal Performance Grammy nomination. Lilith Tour again this year. And it just keeps getting bigger with the new single, "All I Want," from her acclaimed Arista Austin debut album, *Strangest Places*.



**ROBERT EARL KEEN PICNIC** - his Arista Austin debut and the biggest selling album of his career. His new album arrives this fall.

**JEFF BLACK** Anybody who saw him at this year's SXSW is still talking about it. His debut album, *Birmingham Road*, arrives July 14.

**BR5-49** The kings of modern-hillbilly beat return with their new album, *Big Backyard Beat Snow* in stores July 14.

**RADNEY FOSTER** His Arista Austin debut album, featuring special guests Emmylou Harris, Darius Rucker and more, arrives in September.

THANKS FOR OUR FIRST YEAR'S SUCCESS.

Steve Schnur: VP, A & R

Scott Robinson: Senior Director, Artist Development

Dan Herrington: Manager, Sales and Marketing

John Butler: Senior Director, Promotion

Jon Petersen: National Manager, Promotion

Athena Fortemberry: Manager, Media & Publicity

Janie Osborne: Publicity Consultant

Billy Mills: Coordinator, Artist Development

Aimee Johns: Executive Assistant A & R

615.780.9100

# CAFÉ MUSIC NETWORK



## MAY 1998 • TOP 25

LAST MONTH	THIS MONTH	
1	1	Bob Dylan Time Out Of Mind (Columbia)
10	2	Good Will Hunting Music From the Miramax Motion Picture (Capitol)
8	3	Various Artists Café Music Selects Volume IV (CMN)
2	4	Titanic Soundtrack (Sony Classical)
3	5	Sarah McLachlan Surfacing (Arista)
4	6	Buena Vista Social Club Buena Vista Social Club (Nonesuch)
5	7	Shawn Colvin A Few Small Repairs (Columbia)
NEW	8	Natalie Imbruglia Left Of Middle (RCA)
NEW	9	Deep Forest III Compara (550 Music)
NEW	10	Ani DiFranco Little Plastic Castles (Righteous Babe)
6	11	Olive Extra Virgin (RCA)
21	12	Jules Shear Between Us (High Street)
7	13	Steve Erquiaga Café Paradisio (Imaginary Road)
25	14	Mono Formica Blues (Echo/Mercury)
11	15	Carly Simon Film Noir (Arista)
13	16	Yulara Cosmic Tree (Higher Octave)
NEW	17	New York Voices Sing The Songs of Paul Simon (RCA Victor)
NEW	18	McKinley Big Top Shop Talk (Samson Music)
16	19	Various Artists Café Music Network Selects Vol. III (CMN)
8	20	Manhattan Transfer Swing (Atlantic)
15	21	Jars Of Clay Much Afraid (Essential/Silvertone)
NEW	22	Exotica World Music Divas (RCA Victor)
18	23	Ann Hampton Callaway After Hours (Denon)
NEW	24	Celtic Wave A Collection of the Best in Contemporary Celtic Music (RCA Victor)
16	25	Abra Moore Strangest Places (Arista Austin)

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### REVENUE AND MARKETING

# Radio Taps Into Interactive Lines

BY LAURA SWEZEY

Like most forms of technology, phone systems change at rapid-fire pace. The good news for radio is that stations can take advantage of new interactive voice response systems and Internet tie-ins to do some amazing stuff, such as help listeners find music, used cars, even a soulmate—all while generating money for the station and saving time.

Ruth Presslaff, President of Presslaff Interactive Revenue, explains that such services can be of great aid to Program Directors who face a con-

stant battle of focusing on back announcements and promos rather than music. "If you can direct someone to a phone number, you can keep the clutter off the air," she says.

Presslaff's RadioPHONE allows listeners to call a radio station number and listen to an ad, catch a missed sponsor's name, and even receive information via fax. The station's call letters are repeated throughout, the object being the reinforcement of station and sponsor name. Another possibility is music identification. Listeners dying to know the title of that cool tune they just heard can call in, hear song hooks, press a key when they want one identified, and even get transferred to a message for a sponsoring record store so they can order it.

To date, one of the most popular uses of interactive phone technology is dating services. The efficiency and success of these lies in the fact that a format's core listeners already have certain psychographics in common.

By accessing the station's Web site or calling its interactive telephone system, listeners can specify the type of person they are looking for and leave an outgoing message to which others can respond. Retrieval of messages costs the listener somewhere around \$1.99 per minute, a third of which usually goes to the station.

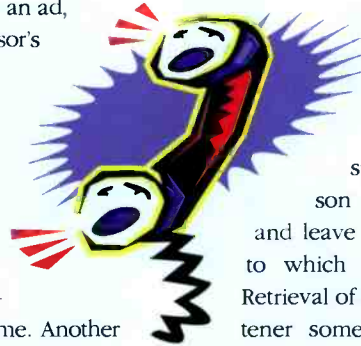
Laurence Norjean, President of InXsys, which offers Radiodate, poses this question: "Can you think of a better station identification than for someone to meet his or her soulmate through a radio station?"

Evidently not, according to many interviews. Close to 700 stations currently use Radiodate, and another 350 carry a similar service called Dateline, offered by Spark Services, Inc.

Another promising interactive revenue stream is the introduction of "classified" advertising to radio. According to Norjean, customers can advertise items on a station's Web site, view other ads, and even browse virtual car lots tied in by sponsorship. The InXsys "Classifind" system allows listeners to place a 200-word ad for \$9.95 until the item sells, as opposed to paying ongoing charges for newsprint ads.

Exactly how much revenue a station generates with its interactive service depends on the type of service, the company setting it up, and the amount of hype a station gives it.

Ken Shore, Vice President of Marketing for Spark Services, Inc. says stations he's worked with have generated income in the six-figure range from interactive phone systems. "A station's real role is to make as many people as possible aware of the service," he explains. "Once someone picks up the phone and dials an 800 number, it's our number, and we handle everything for them." ■



#234

## FRIENDS OF RADIO

### Amy Grant



**Current project:**  
*Behind the Eyes*  
(A&M)

**Hometown:**  
Nashville

**What radio station did you grow up listening to?**  
WMAK with Scott Shannon.

**What stations do you listen to now?**  
Lightning 100, 103 KDF, 107.5 the River, and some country—WSIX and WSM.

**If you owned a radio station...**  
The station would be an alternative/blues/artist-driven station and I'd program an "eclectic hour" three times a day.

**Your favorite song on *Behind the Eyes* and why?**  
"Cry a River," because it most clearly articulates the longing of the human heart.

**The last records you went out of your way to listen to and why?**  
Ben Folds Five's CD because I wanted to, and the Evan Rudes; they're a unique band from Nashville and I love her voice.

**Songs you wished you'd written?**  
[Actually, there are three]: Don Henley's "Heart of the Matter" (written by Henley, J.D. Souther, and Michael Campbell); Carole King's "You've

Got a Friend," and the Carole King/Gerry Goffin/Jerry Wexler song, "You Make Me Feel Like a Natural Woman."

**Someone you'd like to work with in the future and why?**  
Don Was. I met him recently and liked his vibe. My work aspirations are relationship-driven.

**Your most memorable career moment so far?**  
They all flow together to make my life.

**Future ambitions:**  
To write more songs.

by Annette M. Lai

# Arbitron Buys Majority of Tapscan, Inc.; Sets Sites on Tapscan-friendly Maximi\$er

BY TONY SANDERS

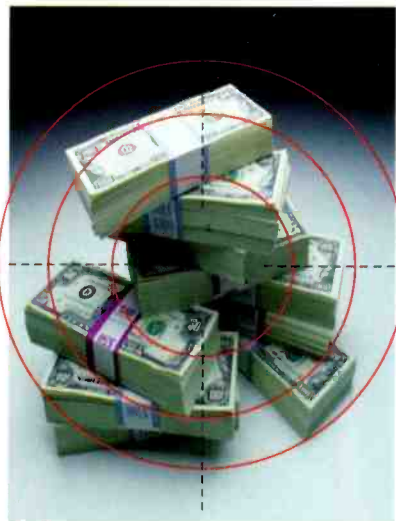
Arbitron has bought its way into a wider market for its data services by purchasing the "radio station, advertiser/agency and international assets" of software company Tapscan Inc. No price was disclosed for the transaction, but Tapscan CEO Jim Christian dubbed "simply wrong" a rumored \$20 million price tag for the share of Tapscan sold to Arbitron.

Arbitron has formed a new division, Tapscan Worldwide, and put Tapscan Inc. veteran Drew Simpson in charge as VP/GM. Part of the purchase includes software tailored for TV stations and cable systems overseas. Christian's company retains all software programs tailored for TV and cable in the U.S. He also retains ownership of the in-car listenership tracking system MobilTrak.

The most important aspect of the purchase, according to some industry observers, is that Arbitron has found a way to phase out its own Maximi\$er software program by turning it into a "module" or part of the Tapscan software. Although there was no direct talk of such a phase-out, Arbitron execs discussed the Tapscan purchase as a way to deliver Maximi\$er data "inside" Tapscan software and to make the former more "Tapscan friendly."

During a press conference last week announcing the purchase, Arbitron President Steve Morris gave some quick statistics on the Tapscan and Maximi\$er customer base: Two-thirds of Tapscan clients also buy and use Maximi\$er, while only about 25 percent of the latter's entire client base use Maximi\$er exclusively. End users will see no

changes, say Arbitron execs, with Tapscan customers continuing to deal with Tapscan reps and Maximi\$er clients dealing with their own Arbitron staffers. Simpson said



that Tapscan Worldwide already has a leg up on developing its international customer base. He said Tapscan has "already laid the foundation work for addressing Maximi\$er-like data" for stations in Australia and the UK. Maximi\$er data in the U.S. "is going to be totally different" he said, but stated that

"a great foundation has been laid to address the respondent-level Maximi\$er data to get the Tapscan-like speed and flexibility that everybody is used to here in the U.S."

There's no set date yet for the delivery of Maximi\$er data "inside" Tapscan here in the U.S., Simpson said. ■

## A New, Untapped Radio Market



**Tapscan Worldwide VP/GM Drew Simpson said that a "non-ratings" version of**

**Tapscan software is in development that will be targeted to radio stations outside of the rated markets. He counts about 3,000 stations outside of the rated markets as potential customers for the new software.**

**Tapscan Worldwide will be based in Birmingham, AL, also the home of Tapscan Inc. About 70 of Tapscan Inc.'s 170 employees will become staffers at Tapscan Worldwide.**

## More Diary Data in the Works

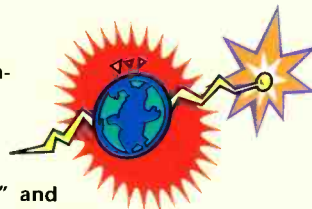
**Arbitron plans to retrieve more information from its diary keepers, including socio-economic data (such as income, education and the presence of children) as well as at-work ZIP code data by adding new questions to the diaries. Tapscan Worldwide VP/GM Drew Simpson said a revamped diary might be ready for the Fall survey.**

**Back in 1996, Arbitron formed strategic partnerships with Digital Courier and DG Systems in an attempt to develop new avenues for retrieving and sending electronic data between radio stations, advertisers, and agencies.**

**Those partnerships were ended says Arbitron President Steve Morris, because "their business was different from ours" and "the risks inherent in those technologies were just outside things we knew enough about to become real investors."**

**Arbitron President Steve Morris said that Tapscan "does open up quite a few doors for us" in terms of communications linkages "because they have done quite a lot in terms of Internet work. I think in many senses, the Internet becomes another way that information is going to flow up and down from radio stations to us and to agencies."**

**Morris told GAVIN he saw no potential antitrust problems stemming from the Tapscan purchase.**



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**NEW**

# MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION

Change is constant. No matter how hard we may try to fight and struggle against it, it's going to happen. But change is necessary, and change can be good. Take, for instance, the trend over the past decade for radio stations to enter the concert business. What Bill Graham pioneered in the '60s in the San Francisco Bay Area, radio has now embraced—and has made a nice penny doing it, too.

Don't misunderstand. It's not like 1988 arrived and suddenly stations began to host shows. Rock was the first format that rode the wave with small, station-sponsored concerts back in the 1970s. This was truly revolutionary for the time; going head-to-head against promoters with large national tours. Country and Urban formats were others that began to tap the concert reservoir early on.

KMEL in San Francisco took the concept to new heights with Summer Jams, which debuted in the late 1980s and regularly featured 20 or so artists playing to huge, enthusiastic crowds. Since then, it seems that everybody has thrown their own party. The question is: Why? What are the benefits to a station staging a concert? What are the drawbacks? To answer these and other questions, I called some of the best in the biz.

**Michael Martin, PD, Wild 94.9-San Francisco**

Michael's shows, called "Bomb Concerts," have become a trademark for his station. "The shows raise the overall awareness of the station by offering the biggest groups exclusively for the Wild audience," Michael explains. He says it also builds credibility and generates revenue outlets. "The Bomb gives us bragging rights, and it's fun to watch the competition try to scramble and

## Concert Promotion: Radio's New Frontier

BY PAIGE NIENABER



Pras, Angelina, and Wyclef Jean on stage at Wild 94.9-San Francisco's sold out Bomb Concert, March 20.

counter a major—and, most important, exclusive—concert. Besides, I can give the audience 15 or more artists for ten bucks. You can't beat that." He must be on to something. Wild's last Bomb sold 18,000 tickets in 47 minutes.

**Gerilyn George, Marketing & Promotion Director, WYCD-Detroit**

Gerilyn's done it all—Top 40, Alternative, and now Country—and she's done station concerts in all three formats. "First we did it for listener appreciation," she remembers. "Now the shows have become Sales opportunities and are much more event marketing based." Last July 4, Young Country 99.5 presented a three-day music fest that drew over 100,000 people. "It's great exposure for the clients who have moved beyond just wanting on-air giveaways," Gerilyn adds. "It's a win-win for everyone. The station gets a great event, the listeners get great entertainment, and the clients get tremendous exposure."

**Mark Bauer, Director of Content Development, Net Radio**

As a long time Country Music Director, Mark has a wealth of experience putting together and hosting station concerts. "You can typically book a mid-level artist who can't play the big arenas, because the promoters don't want to make the investment in a 'product' that is not necessarily a sure thing," he says. "There's three reasons to do one of these. First to make money—let's not kid ourselves. Second, it allows you to take ownership of the 'concert station' position. Third, it allows you to control the show. There's no one to say what you can and can't do, as in, 'We don't want your banners on stage or your DJ's introing the show.' The whole arena is ours. We can do what we want," he concludes.

**Rob Morris, PD, KDWB-Minneapolis**

What started with one show in 1988 has now become a three concert-a-year schedule. On May 17, Rob's sta-

tion will host its 10th Annual Star Party, which, he says, "has always been predicated on the idea that the only way to get the tickets is to win them, which is huge. The next concert that we'll do, the Last Chance Summer Dance, will be a venue for Sales opportunities; our third show has a charity tie-in." Despite his success in the field, Morris expresses concern that some stations lose sight of "radio" and instead become concert promoters. "It's a way to generate revenue, so there is certainly more and more pressure to put on these shows, but it worries me that we might be over-emphasizing these promotions," he warns.

**Mark Allen, PD, Wild 106-Albuquerque**

A year ago, this new station began hosting its own concerts which, says Allen, "create a bond between the music, the listeners, and the station.

It gives us a hip image, and it creates a rapport with the community. In one year, Wild has established itself as

the station that brings in the big acts." But, like Rob Morris, he cautions that these events can consume all your time and energy.

**Bob West, PD, FM102-Sacramento**

Bob's station has been doing "Jams" (summer, fall, etc.) since 1990. "The number one benefit for the station is that it helps us brand our music," he says. "The concerts should always represent and totally reflect what you're doing on the air." Spring Jam, May 9, will bring 14-15,000 listeners to a local college athletic field. "We get most of the artists through the labels, and the show most definitely becomes the focus of everything we do on the station [in the weeks] leading up to the concert."

PAIGE NIENABER IS VP/FUN 'N GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND THE NEWLY FOUNDED C.P.R., RADIO'S FIRST PROMOTIONS CONSULTANCY. YOU CAN REACH HIM AT 612-433-4554 OR AT NWC PROMO@EARTHLINK.

# Don Kelly: What Color Is Urban?

BY TONY SANDERS

As a program director, Don Kelly is credited with putting New York's WRKS/FM on the air in the early 1980s, when the term "urban" was coined to describe that station's format niche between WBLS/FM and WKTU/FM. "Before the word 'urban,' WBLS was viewed as the black radio station and WKTU was viewed as the Hispanic radio station," Kelly recalls. Interestingly enough, WBLS had both black and white air talent—and WKTU had both Hispanic and white air talent—but the listening audiences were very polarized around each station's target.

"When we put WRKS on the air, it started out as a mainstream urban radio station," Kelly continues. "We were able to take those records that came out of WKTU and WBLS and find the common thread records, so that we were attracting Hispanic, black, and white listeners to a dance-based radio station. Our current playlist was probably 40-45 records. The interesting thing about the radio station was

that WBLS and WKTU weren't heavily formatted, while WRKS came on with all the embellishments of Top 40."

Kelly says that defining his station was difficult "because we had WBLS as a black station and WKTU as the Hispanic station. The common thread was that the two stations' listeners lived in an urbanized area, so that's how the term 'urban' was born."

Kelly has consulted a number of stations in a variety of formats, including Mainstream Urban, Adult Urban, and Rhythmic/Dance Top 40. So what's the difference between them all? "My definition has always been if the station is less than 50 percent non-ethnic, it's not a Rhythmic Top 40, but an Urban station," he explains. "To really measure the difference between a Top 40 and an Urban station, use this: if it's more black than white, it's Urban."

Kelly notes that much of the programming expertise, the formatics, the promotion, and the marketing are virtually identical between the two. "They're just targeting different core listeners," he explains. "In most

situations, the music on a Rhythmic Top 40 and on an Urban can be anywhere from 20 to 50 percent the same—even higher in some of the more ethnic marketplaces."

Kelly considers WHUR/FM-Washington, D.C. the most eclectic Urban radio station in America. "That station is probably pulling audience from all of the others, simply because it is so unique sounding," he says. "I'd call WHUR the Urban equal to an underground or progressive radio station."

This said, Kelly maintains that there still are "a lot of misconceptions about what can be accomplished with Urban radio, whether it's a black station, an Hispanic station, or a mixture of black, white, and Hispanic. Time and time again, you'll see people opting for a 'cookie cutter' approach, rather than analyzing the marketplace and determining what is the most viable revenue generator. There are numerous markets out there where an additional Urban station, even two Urban stations, would be viable."

## Maffei to Arista For Crossover

Tom Maffei has been named Vice President, Crossover Promotion for Arista Records, Senior VP Richard Palmese announced this week. Maffei will be responsible for overseeing



Tom Maffei

radio and directing all aspects of promotion for Arista and its joint ventures' music to the rhythm crossover format. He will also supervise the Arista Pop Promotion field in this format.

Palmese said, "I'm excited that Tom Maffei has joined the Arista National Promotion team. His credentials are outstanding and I look forward to working with him."

Since 1996, Maffei was Senior Director, Crossover Promotion for Elektra Entertainment. For Capitol Records, he was Director, Crossover Promotion from 1995 to 1996, and prior to that, worked in regional promotion for Relativity Entertainment.

## Shania #1 at A/C Radio

BY KEVIN CARTER

The same year that two comets are scheduled to hit the earth (at least in the theaters), a no less significant event is unfolding before us—Shania Twain has a Number One A/C record. Her latest pop/crossover effort, "You're Still the One," has been solidly embraced by a format that hadn't seen a lot of Country visitors since the early '80s.

"This was the best promotional effort I've ever seen from this staff," says Mercury Sr. VP of Promotion Steve Ellis, of a project that started way back in December of 1997.

"The first time we listened to it we felt that it was a pop smash," says Mercury VP of Adult Top 40/AC Promotion Kerry Wood. However, she says, the label didn't want to alienate Twain's existing Country base. "We wanted to establish the album in the Country world first, so we sat on this single until we felt the timing was right."

Ellis admits the label did have the "image issue" to overcome. "We had to live through a few two- and three-  
 weeks, but everyone managed to stay focused on the final goal, which was to get everybody to play the record," he says.

"It was on shaky ground for a while, but once we got a few key pop and adult stations on it and the research



started coming back positive, it finally exploded," adds Wood.

To bolster her burgeoning pop success, Mercury plans another mass appeal effort from Twain soon. "I think her next track, 'From This Moment On,' is even stronger," says Bill Cason, National Manager of Mercury A/C Promotion. "Her husband, Mutt Lange, has such a pop sensibility."

"After our success at A/C radio, our next goal is for Shania to conquer mainstream Top 40," Ellis adds.

## Corporate Raider

Radio One Takes on the Big Guns in D.C., Philly, Atlanta

Radio wars may have changed dramatically since the onset of consolidation, but Radio One, Inc. continues to prove that format success doesn't always belong to an entrenched, corporate-sized cluster of radio stations.

In Philadelphia, Power 99 (Chancellor's WUSL/FM) was the mainstream urban station with most of the teens and the 18-34s, while that same group's WDAS/FM (105.3) had most of the adults 25-54. Radio One entered the market in 1996 with its \$20 million purchase of WDRE/FM, then flipped the station to a younger-skewing urban format, aimed directly at Power 99's audience. As consultant Don Kelly put it, "because Power 99 did not do an exceptional job of competing in the younger arena, all of a sudden WPHI comes in and chops Power 99 down from the 6s to the 4s."

"The same thing's true in Washington and in Atlanta, where Radio One has taken numbers away from established stations like V103 (WVEE/FM-Atlanta)" Kelly says. "Now it becomes a real question of whether that young-end approach is a viable advertising vehicle."

## The Mainstreaming of Rap

Rap music has become more mainstream primarily because producers have made it more singing-friendly and more female-friendly, says Steve Hegwood, VP/Programming for Radio One. "That has afforded us the opportunity to play more rap in all dayparts," he explains. "Typically, Rap was dayparted on Urban and Top 40 stations for late in the evening. Over the past two years, however, a number of factors—research, requests, familiarity, and sales—show that certain rap records that have female appeal have made it to daytime airplay and have been more accepted by adults, primarily females."

# Impact Conference Wins Big by Risking Little

BY JANINE COVENEY

The R&B music industry may have undergone some of its toughest changes in the last two years, but none of that was apparent amid the wealth of glitzy label-sponsored events, the moderate tone of the standing-room-only panels, and the sheer numbers on hand at this year's Impact SuperSummit XII, held April 29-May 2 at the landmark Reno Hilton in Nevada. Estimates put this year's attendance at well above 2,000, including the largest contingent ever of independent retailers.

Black radio is suffering from severely diminished ownership opportunities, consolidation, and corporatization, and was recently hit hard by the abolishment of the FCC's equal employment opportunity statutes. But Barry Mayo of MaYo!Media, a veteran of radio ownership and now consultant to ABC Radio Networks, refused to let the mood get too pessimistic at his brilliant one-man presentation on Friday, "The Business of Radio Today." While declaring that "the worst thing about consolidation is that it killed creativity" and admitting that he got out of radio programming because of the format changes that have occurred in the last 20 years, Mayo nevertheless managed to remain upbeat.

Among his stated opinions and predictions: That syndication is good for the business of radio, while not such good news for jocks; that AM stations are due for a technological revolution, which will negatively impact the ratings shares of FMs; that broader-based music formats, similar to the all-hits sound of big stations in the '60s and '70s, will return as a backlash against over-niched formatting; and that the feeding frenzy of station buys by the big chains will not only slow down but eventually reverse.

"There will be a de-consolidation," Mayo predicted. When the big group owners decide to divest themselves of their holdings, African-Americans looking to buy stations will have a better chance, he said.

On the controversial topic of pay-for-play, which allows labels to buy airtime for singles, Mayo was typically blunt. "Anything that has an effect on the playlist up-front is a bad thing," he

said. However, "it's going to happen in Urban radio," he predicted.

Pay-for-play also was touted as an inevitability at the all-star "Prime Time Radio Panel" session moderated by WGCI-Chicago PD Elroy Smith. "Big money has been paid for these stations, and they are under serious pressure [to perform]," said WVEE (V103)-Atlanta PD Tony Brown. "Pay-for-play is deadly for radio stations, but it is a possible reality."

The "Prime Time Radio" session covered the usual topics: record leaks,



station wars, track date requests, developing air talent, and the age-old battle between labels and radio. Smith's provocative question about why indie record promoters operate when labels already have promotion staffs was pointedly glossed over.

The Big Willies convened for a session called "Politically Incorrect/Correct," featuring Island's Hiram Hicks, Kedar Entertainment's Kedar Massenburg, Yab Yum's Tracey Edmonds, and Ruffhouse Records co-founder Chris Schwarz. In a discussion of maintaining professional conduct for success, both Massenburg and Edmonds stressed that finding the best talent, executing tough marketing campaigns, then selling mega records is the only way to leverage a better deal with major distributors.

Impact was the site where major labels showcased their biggest acts and/or sprung for lavish listening sessions, party suites, bowling barbecues, and individual massages. Money was definitely being spent in Reno—and not only at the craps tables.

If there was a downside to this year's Impact, it was the location: far too desolate for most R&B sensibilities. And Impact proved too much for Reno, as well; "Rap conference attracts hundreds to Reno," blared one misleading local TV newscast.

When I left my hotel room on Sunday morning to check out, I literally had to wade to the elevator through a sea of fliers, posters, and handouts. And that's what the conference was like: Real issues and problems snowed over by a blizzard of optimism, showmanship, and high production values. ■

## PDPROFILE

# Mary Ellen Kachinske



### WQAL (Q-104)-Cleveland

#### Including your first industry "gig," describe your career background and highlights?

My first radio job was in 1983 at the legendary WNEW/AM-New York City. I was the traffic manager and produced Giants football games. I came home to Cleveland in 1986 and became a traffic reporter for WMMS. In 1987, I came to WQAL where I've been *many* things including morning producer, midday talent, and music director. Ultimately, I became PD in 1995.

#### What radio stations did you admire growing up? What stations do you admire now?

As a teen in Cleveland, I loved WIXY 1260, where ironically, my current morning man, Larry Morrow, was their top jock. In the late '70s, the *only* station was WMMS. Now, I'm attracted to stations that lean a little more modern than I do—such as KZZO-Sacramento or WDRV-Pittsburgh.

#### Who do you consider to be your mentors—then and now?

A wonderful talent at WNEW, Ray Otis, used to coach me on voice-overs. My former PD, Dave Ervin, was a tremendous teacher. Now, my greatest influence is my consultant, Dave Shakes. The man has an amazing knowledge of music, programming, and marketing.

#### Who are Q-104's core artists and target

demographic? Q-104 is targeted to women 25-34. Jewel, Alanis, the Wallflowers, and Natalie Merchant represent the station's sound, but we don't ignore broad-based hits like Celine Dion. We have a very balanced, adult sound with a hip edge.

#### Musically define Q-104. What records are you early or late on?

Q-104 is contemporary. The '80s have a rock edge that flavors our station well. New pop rock/pop alternative music is what our audience expects from us, but the overall sound has to be mass appeal, so I won't rush to play an aggressive pop alternative or rhythmic record. Anything too soft or old is not considered.

#### What other stations in your market and around the country do you monitor? With whom do you network consistently?

I check out everybody in town, but I listen to my station the most because that's the one I have control over. I really enjoy travelling and hearing other stations. I'm fortunate to have a lot of great relationships in this business and I'm always trying to learn something new.

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

I report to my General Manager, Dave Urbach. He's given a lot of Q-104 employees the chance to learn and advance, including me. Corporately-speaking,

we're quite unusual, as we are a stand-alone FM in a Top 25 market.

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

We run ten units an hour, stopping at :21 and :34. Our current to recurrent/gold ratio is around 60/40 overall.

#### What do you do for your weekend programming?

Our *Friday Night '80s* show is the only one in town and it's nearly four years old. We run Rick Dees' on Saturday morning. Other than that, our weekends are consistent with the fun, upbeat sound of the rest of the week.

#### What Q-104 promotion has worked best for you and why?

My favorite promotion is one where we saw how creative our listeners are! We asked them to describe how they would spend \$10,000 in ten hours. The entries filled our conference room from floor to ceiling. Then, my morning crew, Larry & Sally, took the winner on her fantasy day. There was huge press and TV coverage.

#### What was the best job you had before this one?

Working in the design department at Studio 54 and being Q-104's Promotions Director.

#### What's the next career direction you desire?

Dave Demerjian from 550 Music and I are opening a slushy stand in Key West...or Studio 54.

by Annette M. Lai





# Loyalty at All Costs?

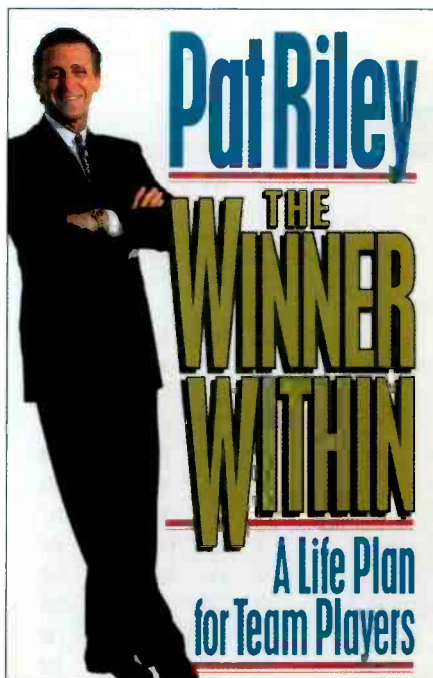
Everyone knows that Pat Riley has been my coaching mentor for almost 20 years. When Riley coached the Los Angeles Lakers, I was a devoted Lakers fan. When Riley published his first book, *Showtime*, I read it cover to cover. I used his philosophy of hard work, dedication, and loyalty as part of my team-building strategy at the stations I programmed. I borrowed Riley's brilliant idea of keeping a report card system for his players, and challenging them to give extra effort every game.

When Riley started coaching the New York Knicks, I became a Knicks fan again. I admired his classy style. He instilled in this blue collar team a sense of pride, dignity, and confidence that nearly took them to an NBA championship. An even greater feat was his ability to take consistent losers—the Miami Heat—and turn them into a division leader and a serious playoff threat. With determination, motivation, and a heightened sense of loyalty, Riley has accomplished the unbelievable. These are all qualities that he preaches about in his latest book, *The Winner Within*. Riley believes that these are essential qualities that work in life as well as on the basketball court. But now I think Riley may have run into a cultural product that even his tremendous coaching skills and visionary ideas have never dealt with before: the Generation X athlete, Alonzo Mourning.

Alonzo Mourning, the Miami Heat's center, was suspended by the NBA for throwing punches at New York Knicks forward Larry Johnson.

BY QUINCY McCOY

With 1.4 seconds remaining in Game 4 of a tied playoff series, Mourning, the team franchise player, lost control and cost his team an unexpected early exit from this year's playoffs. The millionaire basketball player felt that he had taken enough cheap shots from Johnson and other



Knicks players throughout the game, and decided in the heat of the moment to retaliate in order to keep from being disrespected. Mourning said, "A man's got to take a stand. My natural instinct is to retaliate."

Mourning's need for respect is personal at best, selfish at worst—and definitely, anti-team. Mourning is one of the leagues most intense players, and I understand why Riley would want that toughness on the floor. But we all know that the real franchise players balance rage and restraint—that's what makes them great.

There are several questions that have risen from this controversy. Is Riley right in defending his suspended star player? Is it misguided loyalty? Said Riley: "You take the hit. Show respect. Show as much class as you can. I'm right with you. We both go down together. We all go down." This makes me wonder who's coaching who?

It's a very hard thing for me to write this, but I don't agree with Riley on this. Mourning reminds me of a morning man with tremendous potential, who continues to say and do negative things on air. His ratings are poor and continue to decline, but the PD who hired him remains loyal. No matter what the research says or how many negative calls he gets, the programmer is staying with his guy.

Subsequently, the station's ratings collapse, taking everyone down. Maybe Riley can't face the fact that he can't reach this generation in the same way that he got inside Magic Johnson, Kareem Abdul-Jabbar, Charles Oakley, or Tim Hardaway. But the sad fact is, guys like Mourning don't want to earn respect, they just demand it.

The old-school coaching logic is very simple; if you can't stand the heat, get out of the kitchen. But there is a new generation out there following a new set of rules. The key word for this new generation is "respect." They seem to be obsessed with it—enraged without it. In ghetto streets all over America, people are getting killed daily over the slightest perceptions of disrespect.

The playing field has evolved both in business and in sports. Legendary elders are not honored, because younger athletes and entrepreneurs don't have a sense of history. Everything today is about today. Sportsmanship has been replaced by a win-baby-win philosophy, and respect for leadership is constantly challenged. This should really come as no surprise. Our society has always been fascinated by the bad boy image and its disrespect for authority. We love to lionize guys like Dennis Rodman, Bill Gates, Mike Tyson, and John McEnroe, for their I-don't-give-a-damn attitudes. Hollywood, Wall Street, and Washington continue to produce role models that glorify the rebel. The message is clear, and like it or not, it has become a part of our society.

I think it's time for Pat Riley to take a look within himself and write a new book about this new coaching environment. Teams today need to get away from the dysfunctional gang mentality and to align themselves with a real sense of family. Tough love should be redefined to mean that the team welfare, and not individual pride, is first and foremost. That is the only way guys like Mourning will stop holding themselves above everyone else on the team. Then and only then will coaching begin to matter again. Actually, I've heard Riley preach these values. Maybe he's just got caught up in all the emotion and lost his way. ■

## Solid Teamwork

Let's face it: You're not going to like every morning person or general manager you work with. You have to dedicate yourself to being a fair leader who provides a creative, positive, and stimulating workplace for all your players. Programming, like coaching a sports team, takes a complete commitment to the success and well-being of every one on the team. For those interested in having a better player-coach relationship, let's look at some new coaching methods that avoid confrontation and get the desired results:

- A coach builds an effective organization around values and work style, defining success as both producing financial strength and generating teamwork.
- The coach has to embody a value system, one that deals with human relationships both within the company and outside, with its customers. Everyone should know the economics and the goals of the company.
- Coaches should maintain and encourage a strategy of collaboration and teamwork among people at every level of the group. This will lead to team-oriented, results-seeking, and self-starting behavior.
- You must be available for honest, open, two-way communication. The impact of direct communication is enormous.
- Coaches need to be psychologists, and this starts with self-knowledge. Coaches cannot be manipulators. The days of slick manipulation, yelling, and abusive language are in the past. You have to be genuine to succeed.

# TOP 40

## MOST ADDED



- MATCHBOX 20 (48)**
- CELINE DION (46)**
- MADONNA (40)**
- BRANDY & MONICA (23)**
- SEMISONIC (18)**

## TOP TIP

### FIVE

"When the Lights Go Out"

(Arista)

UK boy group is getting Top Five phones at KZHT-Salt Lake City.

Among the new this week are WBLI, WKSE, KPRR, KJ103, and Z95.7.



## RADIO SAYS



**EDWIN MCCAIN**  
"I'll Be" (Lava/Atlantic)

"I'll Be" by Edwin McCain is generating a huge number of female calls, all 25+. 'I'll Be' will be one of my biggest records this year."

—Billy Surf, PD, KQAR (Q100)-Little Rock, Ark.

TV	Weeks	Reports	Adds	SPINS	TREND	
1	NATALIE IMBRUGLIA - Torn (RCA)	16	170	2	8522	+30
2	K-CI & JOJO - All My Life (MCA)	24	154	1	7542	-26
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	27	147	1	6775	+236
4	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	30	132	0	5772	-328
5	'N SYNC - I Want You Back (RCA)	18	139	0	5682	-211
6	BACKSTREET BOYS - Everybody (Jive)	14	149	1	5373	+363
7	BRIAN MCKNIGHT - Anytime (Motown)	18	132	4	5044	+158
8	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	25	112	0	4813	-122
9	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	8	142	10	4599	+864
10	FASTBALL - The Way (Hollywood)	12	149	7	4581	+734
Congrats to Fastball, who score their first (and certainly not last) Top Ten hit!						
11	SHANIA TWAIN - You're Still The One (Mercury)	18	123	7	4525	+547
12	MATCHBOX 20 - 3 AM (Lava/Atlantic)	28	109	0	4418	-654
13	VONDA SHEPARD - Searchin' My Soul (550 Music)	6	145	3	4230	+732
14	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	7	148	6	4190	+595
15	ROBYN - Do You Really Want Me (RCA)	15	116	0	4090	-566
16	MARIAH CAREY - My All (Columbia/CRG)	8	140	7	3923	+366
17	MADONNA - Frozen (Maverick/Warner Bros.)	13	115	0	3644	-910
18	PAULA COLE - Me (Imago/Warner Bros.)	16	120	1	3509	-126
19	NEXT - Too Close (Arista)	17	101	11	3362	+361
This recent #1 Rhythm/Crossover record leaps into Top 40's upper half.						
20	EDWIN MCCAIN - I'll Be (Lava/Atlantic)	27	104	1	3122	+169
21	SARAH McLACHLAN - Adia (Nettwerk/Arista)	11	110	5	2898	+62
22	JANET JACKSON - I Get Lonely (Virgin)	12	97	2	2822	+154
23	JANET JACKSON - Together Again (Virgin)	29	77	0	2808	-287
24	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	14	90	1	2744	-606
25	S.O.A.P. - This Is How We Party (Grave)	9	107	1	2659	-46
26	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	28	78	0	2595	-245
27	THE WALLFLOWERS - Heroes (Epic)	4	109	5	2543	+680
28	USHER - Nice & Slow (LaFace/Arista)	21	75	0	2303	-323
29	BILLIE MYERS - Kiss The Rain (Universal)	36	75	0	2264	-829
30	BACKSTREET BOYS - As Long As You Love Me (Jive)	29	65	0	2114	-303
31	DESTINY'S CHILD - No, No, No (Columbia/CRG)	23	76	1	2097	-217
32	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	3	108	17	2052	N
33	MATCHBOX 20 - Real World (Lava/Atlantic)	7	116	48	1972	N
34	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	7	86	8	1878	+325
35	REBEKAH - Sin So Well (Elektra/EEG)	10	79	1	1875	+85
36	CELINE DION - My Heart Will Go On (550 Music)	24	66	0	1846	-562
37	LISA LOEB - Let's Forget About It (Geffen)	8	78	3	1818	-99
38	MADONNA - Ray Of Light (Maverick/Warner Bros.)	3	113	40	1813	N
39	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	8	81	3	1781	+137
40	BRANDY & MONICA - The Boy Is Mine (Atlantic)	2	86	23	1657	N

Total Reports This Week 198 Last Week 198

## CHARTBOUND

Reports	Adds	SPINS	TREND	
BLACK LAB - "Time Ago" (DGC)	84	6	1553	+184
EVERCLEAR - "I Will Buy You a New Life" (Capitol)	74	5	1510	+120
SISTER 7 - "Know What You Mean" (Arista Austin)	65	4	1598	+96
SPICE GIRLS - "Stop" (Virgin)	65	15	1124	+139
ALL SAINTS - "Never Ever" (London/Island)	62	10	1202	+265

## TOP 40 REVIEWS

### AEROSMITH "I Don't Want to Miss a Thing" (Columbia/CRG)

This song is stuck in my CD player, but at least it's a great song. Expect Steven Tyler and company to soar up the chart in several formats with this power ballad from the forthcoming Bruce Willis flick, *Armageddon*, opening nationwide July 1.

### THE B-52'S "Debbie" (Reprise)

This lively track is one of two new ones from the

B-52's greatest hits package, celebrating 20 years of making music.

An early believer in the song is

Kiss 108-Boston. Don't be surprised if your listeners call asking for that "supersonic" song. Love the cold end!

### ROD STEWART "Ooh La La" (Warner Bros.)

From the forthcoming album, *When We Were the New Boys*, on which

Rod revitalizes some songs from years ago, including this Faces' tune.

This happy-go-lucky number, with a sing-along chorus, is perfect for spring and summer.

### THE TUESDAYS "I'll Be Here" (Arista)

The Tuesdays are sounding quite Bangles-ish with this latest offering from their debut album.

One of my favorite tracks on the CD,

expect this song to solidify the band's presence at pop radio.



TOP 40 REPORTS ACCEPTED MONDAYS AND TUESDAYS 8:30 A.M.-4 P.M. GAVIN STATION REPORTING PHONE: (415) 495-1990 FAX: (415) 495-2580

## ARTIST PROFILE

# DIANA KING

HOMETOWN & BIRTHDATE: St. Catherine, Jamaica, November 8, 1970

LABEL: The WORK Group  
SENIOR VP, PROMOTION: Burt Baumgartner  
CURRENT SINGLE:

"Find My Way Back"

MAJOR MUSICAL INFLUENCES: "Anyone between Bob Marley and Dolly Parton."

THINGS THAT MAKE YOU HAPPY: "Being alive and healthy, and having sex."

THINGS THAT MAKE YOU SAD: "Selfishness and injustice."

PET PEEVE: "Differential treatment because of status."



FAVORITE TYPE OF FOOD: "Jamaican (anything Jamaican)."  
WHAT DO YOU LIKE MOST ABOUT THE U.S.? "I can always find whatever I want or need."  
WHAT DO YOU LIKE LEAST ABOUT THE U.S.? "Racism"  
WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE: "...a doctor."  
YOUR MOST TREASURED MATERIAL POSSESSION: "My backpack—it has everything in it."

SOMETHING PEOPLE WOULD BE SURPRISED TO KNOW ABOUT YOU: "I chain smoke."  
MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW AND WHY? "Jesus Christ. Maybe he could make me quit."  
THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "My backpack, sunscreen, and a Sony TV."  
KING ON HER MUSIC: "It's not a trend."

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
56	18	775	+326	SEMISONIC - Closing Time (MCA)
54	46	256	+195	CELINE DION - To Love You More (550 Music)
45	5	1579	+36	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)
42	2	805	+108	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
42	11	660	+187	FIVE - When The Lights Go Out (Arista)
40	10	525	+323	MEREDITH BROOKS - Stop (Capitol)
37	3	969	-84	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
37	2	726	+104	DANA CALITRI - She Wants It All (Universal)
34	11	522	+55	La BOUCHE - You Won't Forget Me (RCA)
31	12	664	+108	MYA featuring SISQO - It's All About Me (Interscope)
29	4	942	+36	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
28	3	578	+78	LENNY KRAVITZ - If You Can't Say No (Virgin)
27	2	879	+168	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)
27	2	587	-206	INNER CIRCLE - No! About Romance (Sound Bwoy)
25	3	806	+124	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)
25	2	801	+15	BOYZ II MEN - Can't Let Her Go (Motown)
24	—	628	-135	SHAWN COLVIN - Nothin On Me (Columbia/CRG)
23	3	646	+221	USHER - My Way (LaFace/Arista)
23	1	459	+35	NO AUTHORITY - One More Time (WORK/MJJ)
21	6	353	+115	CREED - My Own Prison (Wind-Up)
21	—	331	-49	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
21	8	329	+91	NU FLAVOR - Baby Be There (Reprise)
21	3	325	+9	NAKED - Raining On The Sky (Red Ant)
20	2	312	+33	SOLID HARMONIE - I'll Be There For You (Jive)
19	3	369	+39	DAZE - Superhero (Columbia/CRG)
19	1	299	+5	FEEL - Looking For An Angel (Muse)
19	3	281	+125	BABYFACE & DES'REE - Fire (550 Music)
18	1	709	+42	TAMIA - Imagination (Qwest/Warner Bros.)
18	5	368	+120	PRAS MICHEL feat. OL' DIRTY BASTARD... - Ghetto Supastar... (Interscope)
17	3	455	+173	WILL SMITH - Just The Two Of Us (Columbia/CRG)
17	2	379	+5	BRIAN McKNIGHT - The Only One For Me (Motown)
17	10	151	+66	* JIMMY RAY - I Got Rolled (Epic)
16	45	39	+25	* DIANA KING - End My Way Back (WORK)
15	2	344	-81	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
15	13	60	+25	* OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)
14	1	306	+94	LINK - Whatcha Gone Do (Relativity)
14	—	304	-21	VAGANZA - Everyday (Geffen)
14	2	234	+106	TOUCH THE SKY - Well Enough Alone (Copper Plate)
14	1	217	-22	THE NEED - Everytime (Schmeng)
14	4	137	+57	* RONNA - Sweet Pretender (River North)
14	14	70	+42	* JANA MARIA - The Price (Curb)
12	4	156	+4	* ANDREW KORSON - Don't Speak (Suncore)
11	1	431	+5	m:g - Sweet Honesty (Classified/Tommy Boy)
11	—	421	+77	BIG PUNISHER - Still Not A Player (Loud)
11	1	231	+48	* THE LOX - Money, Power & Respect (Bad Boy/Arista)
11	3	229	+131	* JOE COCKER - Could You Be Loved (CMC International)
11	8	131	+89	* B-52's - Debbie (Reprise)
10	1	320	+15	IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)
10	1	271	-40	TIMBALAND & MAGOO - Clock Strikes (Atlantic)
10	1	182	-20	LOS UMBRELLOS - Easy Come, Easy Go (Virgin)

Drops: #33-Ben Folds Five, Kenny Wayne Shepherd, Barenaked Ladies, Our Lady Peace, Jai, Lord Tariq & Peter Gunz, Amber

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		SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4315	+138
2	MARCY PLAYGROUND - Sex and Candy (Capitol)	3526	+197
3	BACKSTREET BOYS - Everybody (Jive)	3090	+222
4	K-CI & JOJO - All My Life (MCA)	3056	+108
5	'N SYNC - I Want You Back (RCA)	2879	-132
6	FASTBALL - The Way (Hollywood)	2832	+506
7	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	2651	+5
8	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2526	+400
9	ROBYN - Do You Really Want Me (RCA)	2464	-125
10	PAULA COLE - Me (Imago/Warner Bros.)	2423	+86
11	VONDA SHEPARD - Searchin' My Soul (550 Music)	2413	+545
12	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	2330	+376
13	MADONNA - Frozen (Maverick/Warner Bros.)	2294	-255
14	SHANIA TWAIN - You're Still The One (Mercury)	2234	+291
15	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	2200	-149
16	EDWIN McCAIN - I'll Be (Lava/Atlantic)	2171	+97
17	MARIAH CAREY - My All (Columbia/CRG)	2128	+295
18	MATCHBOX 20 - 3 AM (Lava/Atlantic)	2084	-85
19	SARAH McLACHLAN - Adia (Nettwerk/Arista)	2076	+40
20	BRIAN McKNIGHT - Anytime (Motown)	1944	+101
21	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1901	+13
22	THE WALLFLOWERS - Heroes (Epic)	1763	+471
23	S.O.A.P. - This Is How We Party (Crave)	1530	+45
24	LISA LOEB - Let's Forget About It (Geffen)	1503	+142
25	JANET JACKSON - I Get Lonely (Virgin)	1446	+107
26	SISTER 7 - Know What You Mean (Arista Austin)	1392	+139
27	MATCHBOX 20 - Real World (Lava/Atlantic)	1294	<u>N</u>
28	JANET JACKSON - Together Again (Virgin)	1278	-36
29	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	1261	<u>N</u>
30	NEXT - Too Close (Arista)	1235	+194
31	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	1223	+195
32	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	1222	+95
33	BILLIE MYERS - Kiss The Rain (Universal)	1220	-100
34	REBEKAH - Sin So Well (Elektra/EEG)	1206	+110
35	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	1187	+45
36	EVERCLEAR - I Will Buy You A New Life (Capitol)	1187	+174
37	BLACK LAB - Time Ago (DGC)	1129	+171
38	CELINE DION - My Heart Will Go On (550 Music)	1033	-49
39	USHER - Nice & Slow (LaFace/Arista)	902	+54
40	BEN FOLDS FIVE - Brick (550 Music)	891	-63

CROSSOVER

URBAN/DANCE	ALTERNATIVE
PUBLIC ANNOUNCEMENT - "Body Bumpin'..." (A&M)	SEMISONIC - "Closing Time" (MCA)
MONTELL JORDAN - "Let's Ride" (Def Jam/Mercury)	LENNY KRAVITZ - "If You Can't Say No" (Virgin)
BOYZ II MEN - "Can't Let Her Go" (Motown)	CREED - "My Own Prison" (Wind-Up)
VOICES OF THEORY - "Say It" (H.O.L.A./Red Ant)	
MYA feat. SISQO - "It's All About Me" (Interscope)	
SPARKLE/R. KELLY - "Be Careful" (Rockland/Interscope)	
USHER - "My Way" (LaFace/Arista)	

MOST ADDED



- MADONNA (29)
- MATCHBOX 20 (27)
- BRANDY & MONICA (16)
- CELINE DION (15)
- NATALIE MERCHANT (14)

# HOT A/C

## HOT A/C REVIEWS

### AEROSMITH "I Don't Want to Miss a Thing" (Columbia/CRG)

Expect the latest from Steven Tyler and crew to reign in the Most Added column—and beyond—for some time. A powerful contribution to the Bruce Willis and Liv Tyler flick, *Armageddon*. Is it too soon to say this could very well be an Oscar contender for "Best Original Song" next year?



### THE B-52'S "Debbie" (Reprise)

Celebrating 20 years of making hits, the B-52's return to radio with another energetic, fun song. An early believer is KLLC (Alice)-San Francisco. Get ready to party with the B-52's as they co-headline their first tour in over five years beginning next month.



### KIM FOX "Sweetest Revenge" (DreamWorks)

One of the most intelligently written breakup/makeup songs we've heard. Singer-songwriter Fox promises her lover "the sweetest revenge, if he could forgive and forget" her momentary indiscretion.



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

## MOST ADDED



- NATALIE MERCHANT (24)
- CELINE DION (11)
- \*\*SHANIA TWAIN (9)
- \*\*GOO GOO DOLLS (9)

## TOP TIP



### SEMISONIC

"Closing Time" (MCA)

Added in Boston at WBMX and getting airplay in Seattle, L.A., and Tampa, Semisonic's latest is set on conquering Hot A/C.

## RADIO SAYS



### STEVE POLTZ "Silver Lining" (Mercury)

"Steve Poltz is amazing and captivating. He could be our generation's James Taylor."

—Michelle Engel, MD,  
WBMX-Boston

TW	Reports	Adds	SPINS	TREND	
1	NATALIE IMBRUGLIA - Torn (RCA)	110	0	4660	+147
2	MATCHBOX 20 - 3 AM (Lava/Atlantic)	90	0	3247	-16
3	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	84	0	3097	+26
4	FASTBALL - The Way (Hollywood)	98	7	3045	+324
5	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	88	1	2997	-43
6	EDWIN McCAIN - I'll Be (Lava/Atlantic)	91	0	2952	+324
7	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	89	5	2934	+322
8	MARCY PLAYGROUND - Sex and Candy (Capitol)	77	0	2917	+64
9	MADONNA - Frozen (Maverick/Warner Bros.)	84	0	2694	-185
10	PAULA COLE - Me (Imago/Warner Bros.)	90	0	2618	-116
11	SARAH McLACHLAN - Adia (Nettwerk/Arista)	93	2	2608	+154
12	VONDA SHEPARD - Searchin' My Soul (550 Music)	92	4	2365	+402
13	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	63	0	1970	0
14	SHANIA TWAIN - You're Still The One (Mercury)	68	9	1939	+305
15	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	81	9	1731	+335
Entering Top 15 territory, Goo Goo Dolls get added at both KKPN and KHMV-Houston.					
16	MATCHBOX 20 - Real World (Lava/Atlantic)	72	4	1714	+193
17	SMASH MOUTH - Walkin' On The Sun (Interscope)	54	0	1684	-130
18	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	84	24	1677	+642
Merchant takes the week's biggest chart and spin gain.					
19	SHAWN COLVIN - Nothin' On Me (Columbia/CRG)	66	0	1646	-220
20	BACKSTREET BOYS - As Long As You Love Me (Jive)	59	0	1613	-80
21	SISTER 7 - Know What You Mean (Arista Austin)	61	0	1563	+116
22	THE WALLFLOWERS - Heroes (Epic)	68	8	1547	+391
23	THE VERVE - Bitter Sweet Symphony (Virgin)	56	0	1513	-299
24	LOREENA MCKENITT - The Mummers' Dance (Warner Bros.)	55	0	1487	-354
25	BILLIE MYERS - Kiss The Rain (Universal)	51	0	1265	-94
26	K-CL & JOJO - All My Life (MCA)	40	1	1207	+115
27	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	58	8	1173	+320
28	CELINE DION - My Heart Will Go On (550 Music)	47	0	1105	-236
29	FLEETWOOD MAC - Landslide (Reprise)	39	0	944	-81
30	BEN FOLDS FIVE - Brick (550 Music)	38	0	824	-202
31	BONNIE RAITT - One Belief Away (Capitol)	40	1	810	+73
32	MARIAH CAREY - My All (Columbia/CRG)	37	3	809	+84
33	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	33	0	789	+25
34	ELTON JOHN - Recover Your Soul (Rocket/Island)	33	1	787	-208
35	LISA LOEB - Let's Forget About It (Geffen)	41	0	772	+58
36	JANET JACKSON - Together Again (Virgin)	27	0	680	-8
37	ROBYN - Do You Really Want Me (RCA)	28	0	673	-126
38	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	33	1	644	-40
39	TONIC - If You Could Only See (Polydor/A&M)	21	0	614	-148
40	REBEKAH - Sin So Well (Elektra/EEG)	30	3	553	N

Total Reports This Week 112 Last Week 110

## CHARTBOUND

Reports	Adds	SPINS	TREND
27	6	495	+207
25	7	419	+153
25	5	433	+84
25	5	547	+111
22	5	401	+87
19	2	336	+48
17	3	512	+45
17	4	238	+63
15	11	144	+91

Drops: #40-Greep Day.

## ARTIST PROFILE

### EDWIN McCAIN

MCCAIN'S BAND IS: Larry Chaney, Dave Harrison, Edwin McCain, Scott Bannevich, and Craig Shields  
HOMETOWN & BIRTHDATE: Greenville, S.C.; January 20, 1970

LABEL: Lava/Atlantic  
SENIOR VP, PROMOTION: Danny Buch  
CURRENT SINGLE: "I'll Be"  
BEST PERSONALITY TRAIT: "A sense of humor and remembering not to take it all too seriously."  
WORST PERSONALITY TRAIT: "Self-absorption: an occupational illness. Listen to



Matthew Sweet's *Sick of Myself*. That's my life!"  
YOUR MOST TREASURED MATERIAL POSSESSION: "A 1957 National acoustic guitar. National made the necks, Gibson the bodies, and mine sounds like *butter*!"  
THE MOST INTERESTING PERSON YOU KNEW AND WHY? "A security guard who worked graveyard at a housing subdivision in Hilton Head. He died recently at the

age of 80. He was a Native American with the most amazing stories I've ever heard."  
MCCAIN ON HIS MUSIC: "We're very fortunate to be part of a musical heritage, and we approach it that way every night. That heritage—those that came before us and will come after us—is our church. It's the sacred ground we travel on, the driving force behind everything we do."



alana davis **crazy**

The new single and video from her acclaimed debut album **Blame It On Me**, and the follow-up to the hit "32 Flavors"  
Top 5 Best Albums Of 1997: "A major new talent." - **Time Magazine** Most Promising Newcomer 1997 - **Entertainment Weekly**  
If you missed Alana on **The Tonight Show**, **The Late Show with David Letterman**, **Rosie O'Donnell**, **Good Morning America**, **Late Night with Conan O'Brien**  
or **Vibe**, stay tuned for more major appearances coming soon. And you can see her on the main stage of the entire **HORDE** tour this summer, especially if you  
didn't see her when she toured with **Lilith Fair**, **Sister Hazel**, **C. Lowe & Special Sauce** or **Ziggy Marley & The Melody Makers**.

produced by ed tulon co-produced by alana davis management jerry evan kwatinetz/the firm



on elektra compact discs and cassettes [www.elektra.com](http://www.elektra.com)  
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# A/C

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

### MOST ADDED



**CELINE DION (38)**  
**SEGER & McBRIDE (26)**  
**KENNY LOGGINS (25)**  
**THE STORM (23)**  
**STEVE PERRY (21)**

### TOP TIP



**CELINE DION**  
 "To Love You More" (550 Music)  
 Celine keeps her winning streak alive, as an automatic at WLIT, WLIF, WLTE, WLTS, WRRM, KUDL, K103, K-101 and more.

### RADIO SAYS



**GARTH BROOKS**  
 "To Make You Feel My Love"  
 (Capitol)  
 "I think this is the song that's going to bring [Garth] the A/C recognition he's deserved for a long time."  
 —Bill Minckler, PD, K103 (KKCW)-Portland

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	18	160	0	4015	+177	65	46	36	10
2	18	157	0	3811	-318	61	41	40	10
3	14	134	0	3145	-169	49	36	35	11
4	15	131	1	3002	-126	40	35	40	14
5	15	111	2	2898	+115	59	24	15	12
6	13	128	2	2875	-299	41	30	37	19
7	11	133	3	2775	+58	40	26	40	19
8	31	111	0	2595	-9	34	38	30	5
9	6	126	5	2591	+228	36	26	38	19
10	9	125	6	2540	+151	37	26	32	23
11	9	120	6	2323	+249	28	29	35	22
12	9	95	2	2066	+69	31	24	25	12
13	8	110	8	1932	+233	19	21	34	31
14	16	98	0	1880	-427	19	21	36	15
15	12	91	0	1826	-595	21	21	30	17
16	16	91	0	1756	-385	20	21	27	19
17	29	86	0	1753	-31	19	23	25	15
18	9	73	0	1649	-2	25	21	19	8
19	5	99	8	1583	+384	9	21	36	23
<i>Week's biggest chart Spincrease goes to this supergroup.</i>									
20	7	97	11	1527	+316	8	22	27	34
21	8	76	3	1469	+145	12	26	23	12
22	6	77	11	1457	+307	14	17	27	16
23	24	83	0	1421	-258	9	18	26	22
24	6	85	4	1352	+181	7	18	31	21
25	6	74	3	1249	+182	11	17	20	19
26	10	69	3	1164	+93	12	12	18	22
27	8	62	6	1110	+200	9	18	18	17
<i>Biggest chart leap of the week helps Rita fly into A/C's Top 30.</i>									
28	16	57	0	1007	-390	12	10	13	15
29	8	53	2	999	+41	7	14	24	8
30	13	58	4	994	+81	8	14	19	15
31	16	47	2	990	-442	11	11	17	8
32	16	50	4	975	0	12	13	13	11
33	9	50	8	812	+82	4	10	20	14
34	13	38	0	809	+68	11	9	11	7
35	6	50	8	800	N	8	4	18	16
36	13	49	1	774	+40	3	11	18	16
37	11	39	2	679	N	3	13	13	10
38	11	39	2	671	N	6	10	9	14
39	44	37	0	670	-55	6	7	11	12
40	9	36	3	665	N	7	6	13	10

Total Reports This Week 175 Last Week 174

### CHARTBOUND

	Reports	Adds	SPINS	TREND
BOB SEGER & MARTINA McBRIDE - "Chances Are" (Capitol)	57	26	643	+327
*CELINE DION - "To Love You More" (550 Music)	50	38	602	+461
LYRIC - "Would I Lie?" (National)	43	20	457	+249
STEVIE NICKS - "Reconsider Me" (Modern/Atlantic)	40	6	650	+156
TOM HALL - "Paris Rain" (Cabana Boy)	39	8	463	+72

### SPINCREASE

CELINE DION	+461
CHICAGO	+384
SEGER & McBRIDE	+327
GLORIA ESTEFAN	+316
VONDA SHEPARD	+307

### LYRIC



THE NATIONAL RECORD COMPANY PRESENTS LYRIC'S HIT SINGLE "WOULD I LIE"

## #2 MOST ADDED RECORD LAST WEEK

- AE, Sylagauga, WAWV
- GA, Douglas, WDMG
- KY, Elizabethtown, WRZI
- MO, Joplin, KMXL
- NY, Seneca Falls, WSWF
- CA, Ukiah/Lakeport, KNTI
- HI, Lihue, KFMN
- KY, Leitch, WKHG
- MO, Warrensburg, KOKO
- OH, Fremont, WFRO
- CO, Denver, KALC
- IA, Storm Lake, KAYL
- MA, Fitchburg, WEIM
- MT, Havre, KOJM
- TX, Abilene, KORQ
- CO, Denver, KIMN
- ID, Lewiston, KATW
- MA, Orange, WJDF
- NM, Las Cruces, KMVR
- UT, Logan, KBLQ
- FL, Eastpoint, WOYS
- KY, Cambellsville, WCKQ
- MI, Dowaciac, WVHQ
- NY, Potsdam, WSNN
- WI, Richland Cent, WRCO

BIG THANKS TOM MAZZETTA FOR ALL YOUR SUPPORT.

PRODUCED BY DANNY SERAPHINE. FOR MORE INFO, CALL JOEL NEWMAN, NRC PROMOTION @ 818.704.9277





# URBANLANDZCAPE

## WEST COAST

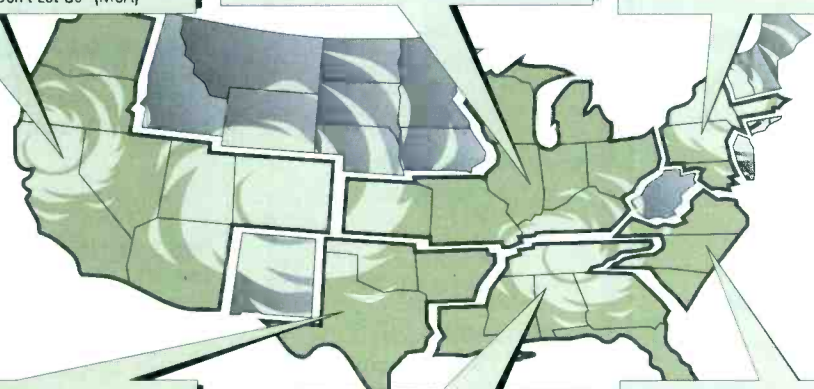
**BRANDY & MONICA +38** "The Boy Is Mine"  
(Atlantic)  
**SPARKLE featuring SISQO +37** "Be Careful"  
(Rockland/Interscope)  
**CANIBUS +27** "Second Round K.O."  
(GroupHome/Universal)  
**CHARLIE BALTIMORE +25** "For The Love..." (Epic)  
**REGINA BELLE +24** "Don't Let Go" (MCA)

## MIDWEST

**BRIAN MCKNIGHT +84** "The Only One For Me"  
(Motown)  
**BRANDY & MONICA +79** "The Boy Is Mine"  
(Atlantic)  
**SPARKLE featuring SISQO +76** "Be Careful"  
(Rockland/Interscope)  
**MASE +54** "24 Hours To Live" (Bad Boy/Arista)  
**ARETHA FRANKLIN +50** "Here We Go..." (Arista)

## EAST COAST

**BRANDY & MONICA +153** "The Boy Is Mine"  
(Atlantic)  
**ARETHA FRANKLIN +116** "Here We Go Again"  
(Arista)  
**TAMIA +55** "Imagination" (Qwest/Warner Bros.)  
**NEXT +52** "Too Close" (Arista)  
**SYLK-E. FYNE +50** "Keep It Real" (RCA)



## SOUTHWEST

**BRANDY & MONICA +76** "The Boy Is Mine"  
(Atlantic)  
**USHER +71** "My Way" (LaFace/Arista)  
**PRAS +57** "Ghetto Superstar" (Interscope)  
**MASTER P. +55** "I Got The Hook-Up"  
(No Limit/Priority)  
**SPARKLE featuring SISQO +50** "Be Careful"  
(Rockland/Interscope)

## SOUTHEAST

**BRANDY & MONICA +253** "The Boy Is Mine"  
(Atlantic)  
**SPARKLE featuring SISQO +218** "Be Careful"  
(Rockland/Interscope)  
**MASE +140** "24 Hours To Live" (Bad Boy/Arista)  
**USHER +137** "My Way" (LaFace/Arista)  
**MYA featuring SISQO +135** "It's All About Me"  
(Interscope)

## CAROLINAS/VIRGINIA

**BRANDY & MONICA +225** "The Boy Is Mine"  
(Atlantic)  
**USHER +194** "My Way" (LaFace/Arista)  
**UNCLE SAM +136** "Baby You Are"  
(Stonecreek/Epic)  
**LSG +122** "Door #1" (Eastwest/EEG)  
**CHANGING FACES +117** "Same Tempo"  
(BigBeat/Atlantic)

# TOPTENSPINZ

1	SPARKLE feat. R. KELLY "Be Careful"	2844	3364
2	MYA feat. SISQO "It's All About Me"	3076	3281
3	XSCAPE "The Arms Of The One Who Loves You"	2499	2708
4	MONTELL JORDAN "Let's Ride"	2667	3255
5	JON B. "They Don't Know"	2432	2628
6	JANET JACKSON "I Get Lonely"	2507	3115
7	BOYZ II MEN "Can't Let Her Go"	2064	2317
8	LSG "Door #1"	1766	2146
9	USHER "My Way"	1586	2106
10	ARETHA FRANKLIN "A Rose Is Still A Rose"	2096	3467

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

## WORKSHOP

# CONTEST BASICS

Always remember, a contest should be designed to entertain the people who don't play. The majority of your listenership never even attempts to participate in a contest, so the real challenge is to keep those people listening throughout promos and during the actual execution.

### ELIMINATE THE ODDS

Most people don't participate in contests because they rightfully believe they will never get through to the station. Eliminate "caller number nine" from your station's vocabulary and have your jocks pick people at random. Put them on the air live. It's working for talk radio and Howard Stern.

### CUT THE SCREAMS

A cliché that should be eliminated is the pumped-up winner. The days of a listener screaming "I can't believe I won!" have played out. Be real. You'll find that listeners are more likely to stay tuned if they find something relatable in what the people on the air are saying. What a concept.

### REMOVE THE HYPE

Try to remove "hype" from your contest promos and liners, and instead try to incorporate more mystery, fun, and real excitement. Somewhere along the line the responsibility for producing excitement was switched to the listeners. In reality, it's *your* job to produce promos with dynamic words and colorful sounds; your jocks must be showpeople and execute your contest in an entertaining and personal way.

# Radio Improvisation. Mentoring. The Q McCoy Workout.

On June 19, Quincy McCoy will again make you think...make you work...make you dream...

For Marketing Opportunities, contact Mel DeLatte @ (310) 573-4244



# HIP-HOP

## HIP-HOP REVIEWS

### BULWORTH The Soundtrack (Interscope)

Just in time for the summer whoride season comes this 14 cut slammer. The sonic counterpart to Hollywood legend Warren Beatty's new film, like it's star/director, is loaded with talent. Luminaries such as the Fugees' Pras, Dr. Dre, LL Cool J, KRS-ONE, Ice Cube, Public Enemy, Wu-Tang members Method Man, Ol' Dirty Bastard, Cappadonna, and the RZA, plus B-Real of Cypress Hill are joined by hot newcomers like Cannibus, Witchdoctor, and the Black Eyed Peas.



Things get jump-started with the East-meets-West boom thump of LL Cool J and Dr. Dre assaulting your ears with "Zoom." From there, Pras gets swivvy smooove over a tasty bass rumble on "Ghetto Supastar," which is given extra juice courtesy of the soul-tinged chorus sung by Mya and the crazed vocalstix of Ol' Dirty Bastard. The album's most unique pairing, however, is delivered on "How Come," which has touted young MC Canibus rhyming while renowned Senegalese singer Youssou N'Dour chants in the background.

The rest of the album features rousing jammies ranging from the full-throttle title track featuring Method Man, KRS-ONE, Prodigy,

RAP REPORTS ACCEPTED  
THURSDAYS 9 A.M.-4 P.M.  
STATION REPORTING PHONE:  
(415) 495-1990  
FAX: (415) 495-2580

### MOST ADDED



**SUNZ OF MAN**  
Shining Star (remix)  
Wu-Tang Records/Red Ant)  
**JAY Z**  
Million In 1 (Roc-A-Fella)

### MOST REQUESTED



**CANNIBUS**  
**BLACK EYE PEAS**  
**BIG PUNISHER**

### RADIO SAYS



**HEATHER B**  
Do You (???)

"Do You" is *hott!* Look for her debut at #39. Big up to producer Kenny Parker on this track. Heather B goes off even though she was on *The Real World*.

—ChrisCo,  
88.5 WRAS, Atlanta

2W	LW	TW	
1	2	1	<b>CANIBUS</b> - Second Round K.O. (Group Home/Universal)
24	13	2	<b>RAS KASS</b> - Understandable Smooth/Music Of Business (PatchWerk Recordings)
14	5	3	<b>JIVE ALL STARS</b> - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
16	11	4	<b>BIG PUNISHER</b> - Still Not A Player (Loud)
21	6	5	<b>DEF SQUAD</b> - Full Cooperation (Def Jam/Mercury)
3	1	6	<b>ICE CUBE</b> - We Be Clubbin' (Remix) feat. DMX (Heavyweight/A&M)
36	27	7	<b>XZIBIT</b> - 3 Card Molly (Loud)
18	12	8	<b>SHABAAM SAHDEEQ</b> - Sound Clash (Rawkus)
2	4	9	<b>BLACK EYED PEAS</b> - Fallin' Up/Que Dices? (Interscope)
—	25	10	<b>JOHN FORTE</b> - 99 (RCE/Ruffhouse/Columbia/CRG)
—	28	11	<b>RAHSHEED &amp; ILL ADVISED</b> - 1986/Redd Hott (Quake City)
32	23	12	<b>FAT JOE</b> - Misery Needs Company (Atlantic)
4	3	13	<b>BULWORTH</b> - Zoom feat. Dr. Dre & LL Cool J (Interscope)
12	8	14	<b>TOO SHORT</b> - Independence Day feat. Keith Murray (SHORT)
7	9	15	<b>GANG STARR</b> - Royalty (Noo Trybe/Virgin)
<i>After more than 20 weeks on the chart, Royalty finally drops out of the top ten.</i>			
6	7	16	<b>IRON SHEIKS</b> - Tragady & Imam THUGS:Alluminati/Various Freestyle (25 To Life Records)
10	16	17	<b>COCO BROVAZ</b> - Black Trump feat. Raekwon (Duck Down/Priority)
13	—	18	<b>AZ</b> - Tradin' Places (Noo Trybe/Virgin)
20	19	19	<b>CAM'RON</b> - Pull It feat. DMX/357 (Epic/Entertainment)
<b>NEW</b>	20	<b>NOREAGGA</b> - N.O.R.E. (Penalty Recordings/Tommy Boy)	
<i>N.O.R.E., what does it stand for?...The highest debut on the chart this week.</i>			
34	26	21	<b>8 BALL</b> - Pure Uncut feat. Master P, Mystikal & Silkk (Suave/Universal)
9	15	22	<b>DJ HONDA</b> - H2 (Relativity)
—	36	23	<b>INDEPENDENCE DAY COMPALATION</b> - Various Artist (Nervous)
26	21	24	<b>CHANNEL LIVE</b> - Six Cents/Live For Hip Hop (Beyond Real)
5	10	25	<b>BUSTA RHYMES</b> - Turn It Up (Flipmode/Violator/Elektra/EEG)
<b>NEW</b>	26	<b>ALL CITY</b> - The Actual/Priceless (MCA)	
—	32	27	<b>DAS EFX</b> - Set It Off (EastWest/EEG)
—	34	28	<b>PLAYER'S CLUB SUNDTK.</b> - Ice Cube & Master P/ I'm A Ho (A&M)
<b>NEW</b>	29	<b>CORMEGA</b> - One Love (Def Jam/Mercury)	
22	20	30	<b>WC</b> - Cheddar (Priority)
<b>NEW</b>	31	<b>SUNZ OF MAN</b> - Shining Star (Wu-Tang Records/Red Ant)	
29	30	32	<b>HIEROGLYPHICS</b> - Go To The Length (Hieroglyphics Records)
35	31	33	<b>RASCALZ</b> - Northern Touch (Remix) (Figure IV)
<b>NEW</b>	34	<b>McGRUFF</b> - feat. Mr.Cheeks:This Is How We Do (Uptown/Universal)	
38	35	35	<b>CHARLI BALTIMORE</b> - Money (Entertainment/Epic)
19	18	36	<b>GP WU</b> - First Things First/If You Only Knew (MCA)
11	—	37	<b>CAPPADONNA</b> - Run (Razor Sharp/Epic Street)
25	24	38	<b>ALL NATURAL</b> - Phantoms/Thinking Cap (All Natural Recordings)
<b>NEW</b>	39	<b>HEATHER B</b> - Do You (MCA)	
8	17	40	<b>MOS DEF</b> - Body Rock feat. Q-Tip & Tash (Rawkus Entertainment)

### CHARTBOUND

- YANKBEE B** - Live By The Gun/Who You Are (Gee Street)
- JAY Z** - Million In 1 (Roc-A-Fella)
- JD feat. JAY Z** - Money Ain't A Thing (Columbia)

### UP&ADD'EM

- MIC VANDALZ** - Love & Hate/Feel The Rush (Jive) 5/21
- FAT CAT KARHEEM** - Fugazi/Money Game (Casino Entertainment/London) 5/28

**GAVIN IS ONLINE!** ... [www.gavin.com](http://www.gavin.com)

We want to hear your comments! E-mail Quincy McCOy at [quincy@mail.gavin.com](mailto:quincy@mail.gavin.com).

Coming May 22

# WOMEN IN RAP

For the third year in a row, GAVIN turns the spotlight on the ladies. Fat Beats and Bra Straps, indeed...

For Marketing Opportunities, contact John Austin @ (215) 924-7823

REVIEWS *continued*

and KAM to the kinetic "The Chase" by RZA and the swervedriven slink of Mack 10 & Ice Cube's "Maniac in the Brainiac." Black Eyed Peas provide some soul food repast on "Joints & Jams," while B-

Real lets his nasal flow dominate the atonal piano riff and smoky ambiance of "Lunatics in the Grass." If all this weren't enough, Public Enemy brings the noise with a scintillating BPM workout called "Kill Em Live." Bulworth is solid from start to finish. —SPENCE D.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	75	+30
2	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	64	-4
3	CHARLI BALTIMORE - Money (Epic)	63	+4
4	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	60	-7
5	GOODIE MoB - Black Ice (LaFace/Arista)	40	N
6	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	39	-1
7	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)	38	+2
8	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)	38	-6
9	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	36	-5
10	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	35	N
11	MASTER P - I Got The Hook Up (No Limit/Priority)	35	N
12	CAUGHT UP SDTRK - Snoop & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	34	+30
13	DJ HONDA - H2 (Relativity)	33	+5
14	NO I.D. - Sky's The Limit (Relativity)	33	+2
15	MOOD - Karma (Blunt Recordings)	33	-1
16	BIG PUNISHER - Still Not A Player (Loud)	33	-2
17	EA-SKI - Showdown (Relativity)	32	+32
18	DAS EFX - Set It Off (EastWest/EEG)	31	N
19	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	31	0
20	FUNKDOOBIEST - Act On It feat. Kam (BuzzTone)	29	N

RETAILPROFILE

F.W.U.H.

552 Beatty Street  
Vancouver, B.C.  
Canada V6B2L3

Contact:  
Blaise or Martini

Phone: (604) 687-7464

Fax: (604) 687-0464

Mail Order:  
Call, fax, or write

F.W.U.H. Pick: Gang  
Starr *Moment of Truth*  
(Noo Trybe/Virgin)

In-Store Play This  
Week: Various Artists  
*Adam 12 Presents  
Worldwide Originals*  
(Serious Entertainment),  
Various Artists  
*Bulworth* soundtrack  
(Interscope), Public  
Enemy *He Got Game*  
(Def Jam/Mercury)

Props Over Here:  
"As we enter our

fourth year  
of biz we  
are experi-  
encing a  
real boom  
in the  
urban  
market.

This, in turn, means  
we now offer an even  
wider selection of  
clothing, vinyl, and DJ  
equipment for all the  
heads." —Martini

Top Five Albums

1. GANG STARR-  
Moment of Truth  
(Noo Trybe/Virgin)
2. BIG PUN- Capital  
Punishment (Loud)
3. PUBLIC ENEMY-  
He Got Game  
(Def Jam/Mercury)
4. VARIOUS ARTISTS-  
Lyricist Lounge Vol. 1  
(Rawkus/Open Mic)

5. VARIOUS ARTISTS-  
Bulworth soundtrack  
(Interscope)

Top Five Singles

1. CANIBUS - "Second  
Round K.O." (Group  
Home/Universal)
2. RASCALZ -  
"Northern Touch"  
(Figure IV/BMG)
3. SHABAAM  
SAHDEEQ - "Sound  
Cash" (Rawkus)
4. NOREAGA -  
"N.O.R.E." (Penalty)
5. SWOLLEN MEM-  
BERS - "My Advice"  
(Battlaxe)



# 2

It's Gavin's 40th Anniversary  
And We're

On The Air

Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Whitcomb, and Cousin Brucie Morrow — will trace the history of radio over the past four decades.

But this special edition goes beyond 40 years. It'll begin on the eve of rock and roll and Top 40, with a look and listen back to the first golden age of radio. It'll reflect on the stars, the stations, and the issues of today. And we'll look at the radio and musical horizons that lie ahead.

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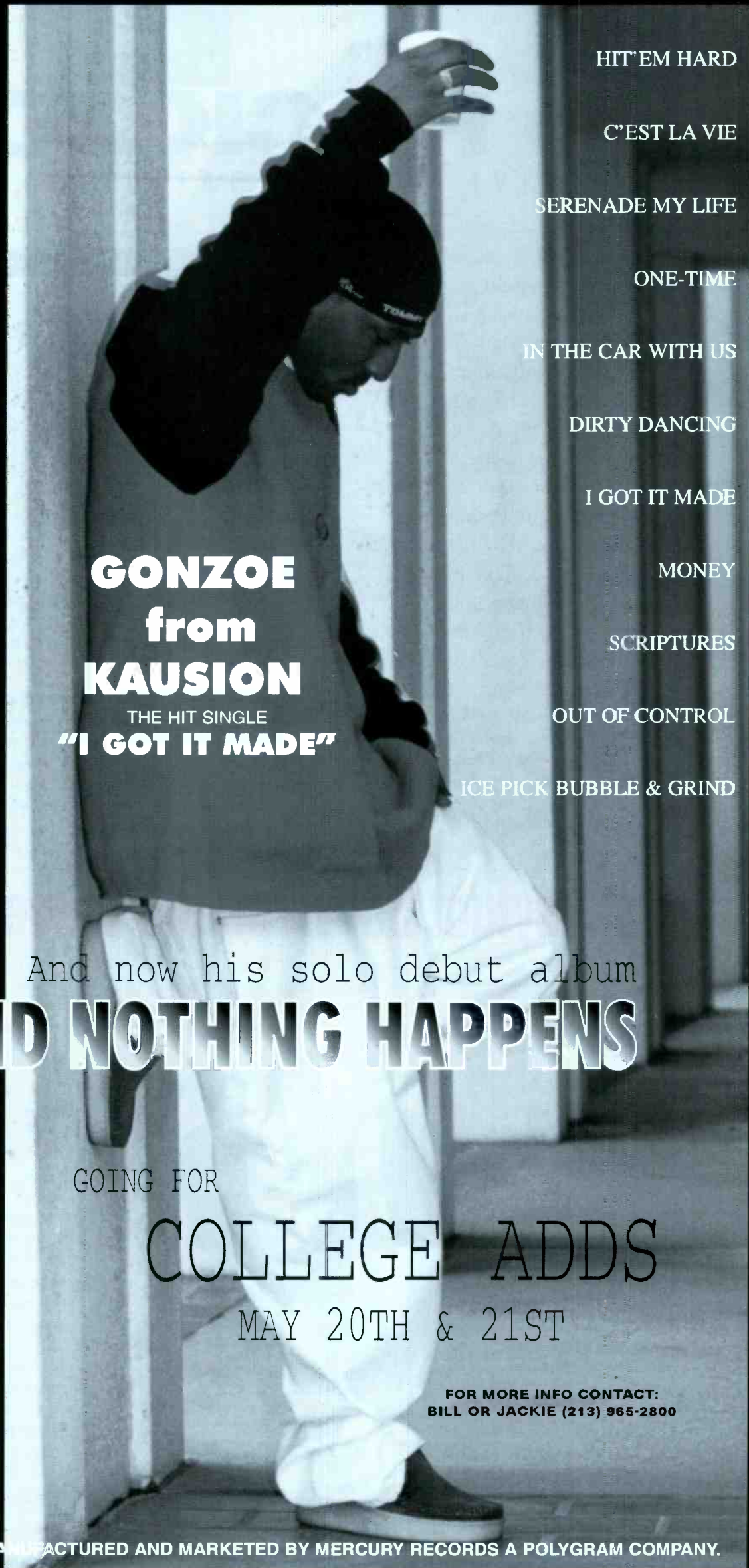
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# NEW ROCK ZONE

ACTIVE  ALTERNATIVE  COLLEGE  A 3

You'd think these people would get enough of clean air, the beautiful Flatiron peaks, a cool nightclub that understands what the Gavin Summit is all about, and a gorgeous retreat location an hour and 20 minutes from a mid-point airport hub. But no, the consensus is to remain in Boulder until either the city bans us or until the tide of popular opinion dictates we never return.

So it's back to Boulder for the 1998 GAVIN A3 Summit, featuring three days of radio meetings, meeting new musical friends, and watching major headliners, some of whom haven't played a small club in years.

## Gavin Summit VI Returns To Boulder August 20-22

BY JON FOJTIK



GAVIN CEO David Dalton regards the Summit as radio's best kept secret. "It gets slightly bigger each year but never loses its magical intimacy," he says. "If the big February Seminar is GAVIN's Cadillac event,

then the Summit is our open-top sports car, in which people can explore new horizons, have fun, and meet the people who matter in a relaxed atmosphere."

Invites for this year's Summit will be faxed out next week.

### Rooms, Rooms, We've Got Rooms and Registrations.

This year GAVIN will handle all of the room booking and reservations with a one-call-does-it-all set up. "We've secured all of the rooms at the host hotel, the Regal Harvest House," says GAVIN's Convention

Services Director Natalie Duitsman.

The best (and only) way to nail down lodging and registration is by calling GAVIN directly, contacting Catherine Ryan at extension 653 or Natalie at extension 633. In addition to rooms at the Regal, GAVIN Convention Services has also secured rooms at the Boulderado, Marriott, and the Holiday Inn.

### Talent, We've Got Talent.

"I think people automatically expect something special by way of talent, and this year will be no exception," says Kent Zimmerman. "In talking to Don Strasburg [of the Fox Theater and BGP Productions], we both agree that this year we're getting more headliners throwing their hats in the ring earlier than in years past. Once we secure those headline slots, we'll build the rest of the music bills from the top down."

In keeping up with years past, the Summit aims to break some new acts. The Zimmermen are already flooded with proposals and advance music. Showcase opportunities will include luncheons and cocktail gigs in the new outdoor pavilion.

"No idea is too daffy," says Senior Editor Keith Zimmerman. "As in years past, we're willing to ride the mainstream as well as push the envelope. All we ask is that music folk remain patient but persistent while we make some hard decisions."

The Zimmermen are looking at July 4th as the final announcement date for performing talent.

### Meetings, Let's Take a Meeting.

As far as this year's meeting agenda, no idea is too sacred or susceptible for makeover.

"We're working on some intriguing alliances that will make this year's line-up relevant. Last year we felt we really turned the corner as far as content," Kent Z explained. "This year we'll slim down the meeting schedule a bit, gunning for a mix of information and entertainment, while keeping the musical events separate."

"Although there may be a few surprises..." ■

## Soul Asylum Survives the Game

BY MATT BROWN

"Soul Asylum is one of the great surviving rock bands of this decade," says Columbia Marketing Director Greg Linn. "Look at who they came out of the Minneapolis scene with—Hüsker Dü and the Replacements—and they've survived."

That's right, the Minneapolis boys are back, and this time, the rock & roll creatures of habit have brought some candy—ear candy that is—for everyone who craves pure pop listening satisfaction. After nearly 15 years of creating passionate pop-infested music, this quintessential American rock quartet has just released its ninth album, *Candy From a Stranger*.

*Candy From a Stranger*


contains 11 songs, all penned by Dave Pirner with the exceptions of "Blood Into Wine," co-written by

Dan Murphy and New Orleans singer/songwriter Elizabeth Herman, and "Lies of Hate" for which Pirner collaborated with former drummer Sterling Campbell.

The members of Soul Asylum believe diversity has led to their longevity. "You've got Pirner playing in his side band the O'Jeez, Danny touring with Golden Smog and playing with the Jayhawks, and Karl DJing clubs in Minneapolis. So they each stay very active musically," explains Linn.

Soul Asylum stays at the top of the game by continuing to explore all the elements that have put them on top: playing live, writing great songs, and making incredible rock & roll records. Long live rock.





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• Look for **VH-1's** “Premonition” special June 6th at 9 p.m. and June 9th at 11:00 a.m. and 12 midnight.

Produced by John Fogerty and Elliot Scheiner



# 'No Compelling Radio'? Programmers Respond

BY JON FOJTIK

In a recent article titled "Rock and Roll Corporate Radio Still Sucks," *Rolling Stone* journalist Eric Boehlert attacked the current state of commercial radio (April 30, 1998). Citing such conglomerates as Jacor Communications and CBS as culprits in a monopolistic game, Boehlert describes a world in which radio stations are used as pawns and music directors as puppets.

"As corporate owners try to boost stock prices by squeezing every last dollar out of their properties, radio stations rely on more conservative playlists, less news, fewer on-air personalities, less local flavor, more syndicated programming, and even more commercials," Boehlert writes. Radio had been an arena of competitive creativity, he asserts, one in which stations could fight for who played a breaking artist first, but now the industry is a waste-

land of tried-and-true—and, often, boring—artists and formats.

A glimmer of hope is found in a top ten list in the same article: "Stations That Don't Suck."

Usually found in smaller markets, sometimes on the fringe of a larger city and often near a university, these stations have their fingers on the pulse of the community, developing a dedicated audience that believes in them wholeheartedly. They play Blues, Americana, and Alternative acts so long as it coincides with their programming goals. They allow DJs to make their own decisions, and even play (gasp!) vinyl LPs.

"It's easy to be innovative when everyone else is walking backwards," says Laura Hopper of KPIG, in Freedom, California, which ranked #3 on the list. "We aren't doing anything extra special, but we stand out from the rest."

"We're kind of like a B-movie that keeps pissing people off," says

Dorsie Fyffe of WOXY-Cincinnati (#8), who has no qualms about adding the Devlins or Rorschach Test alongside Patty Griffin, adding

extra spice to his playlist with local bands and pulling from one of the largest libraries in the nation. "Most commercial radio is as boring as a

## The Hog Invades the Rockies



Spacehog made a visit to the studios of KIL0 while on tour with Aerosmith. Looking like rockstars are (l-r): Spacehog's Anthony Langdon, KIL0's PD Rich Hawk, McGathy Promotion's Bill McGathy, Spacehog's Royston Langdon, and Sire's David Ross and Rob Colosi.

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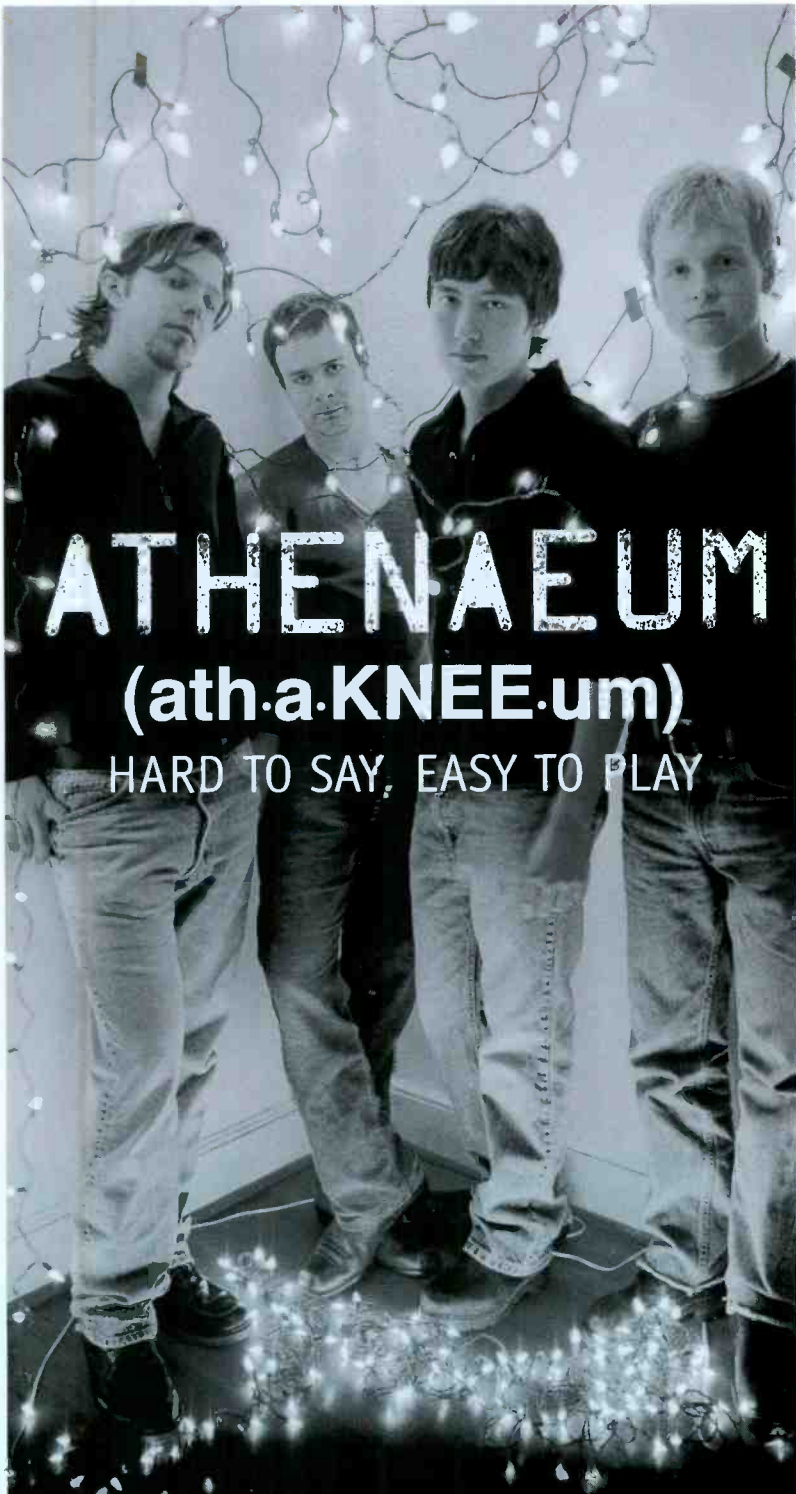
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funeral...rock & roll is a lifestyle and not a number."

Those stations that adhere to the lifestyle constantly risk losing listeners who are seeking hit singles but, by surrounding new and innovative singles with familiar tracks, they compel listeners to stay tuned. "It comes back to musical instincts," says WFNX-Boston (#7) PD Cruze. "We don't have the luxury of sitting back and relying on the research. Obviously it's an important component, but at WFNX, if we've waited for the research, we've waited too long."

Forms of alternative research—like watching which acts sell out local clubs—are windows of opportunity to get into the mind of the listener, Cruze says. "Tricky and D.J. Shadow mean something to people...They have a fan following. People are buying these records; they sell out shows when they come to town. You have to know what your audience is about."

"I don't really think we're re-inventing the wheel," adds KGSR's Denberg. "We started this station to play the best music from a variety

of genres, the way a true music lover would listen to music."

Still, the impact of a station's ratings shouldn't be discounted. Without numbers to fuel the advertising revenues, the station can flop. "Executives always want to maximize profits," acknowledges Denberg. "But they also realize that if we move too far to the right, we'll lose what made it special."

**TEN STATIONS THAT DON'T SUCK**

1. KGSR (107.1)-Austin Texas
2. KLZR (105.9)-Lawrence, Kansas
3. KPIG (107.5)-Freedom, California
4. WAVF (96.1)-Charleston, South Carolina
5. WBRU (95.5)-Providence, Rhode Island
6. WBZ (99.9)-Burlington, New Hampshire
7. WFNX (101.7)-Boston
8. WOXY (97.7)-Cincinnati
9. WRSI (95.3)-Greenfield, Massachusetts
10. XHRM (92.5)-San Diego

Source: Rolling Stone (April 30, 1998)

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**KFXD**

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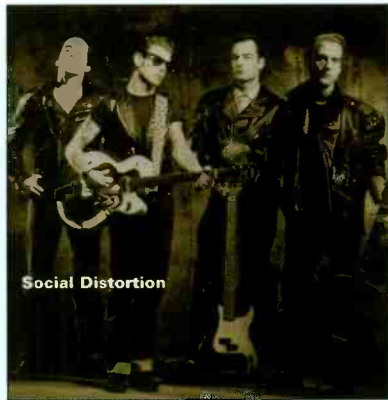
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# Going Mobile... Where the Wild Things Are

Yipes! A3's **WRRX**-Gainesville, Fla. has gone dark. Everybody is gone except for the switchboard person. Will they be back?...Massive music director changes going on in the college world. **KXLU**-Los Angeles has two new co-music directors, **Maggie Wright** and **Elvin Estela**...**WVKR**-Poughkeepsie, N.Y.'s new MD is **Tal Levin**...**WNYU**-New York's **Jeanne Klafin** is going to **Mute**. The new MD there is **Bryan Kasenic**...The new MD at **KCOU**-Columbia, Mo. is **John Meyerriecks**... **Richard Starke** is leaving **KGLT**-Bozeman, Mont. to head to Seattle. You can e-mail him at [rlstarke@prodigy.net](mailto:rlstarke@prodigy.net). The new MD is **Steve Lysker**...**WVUM**-Coral Gable, Fla.'s new MD is **Eric Rasco**...**WTSR**-Trenton's is **Dave Steed**...**CITR**-Vancouver, B.C.'s is **Julie Colero**...**Gary Gorman**, formerly of **Fort Apache**, is the new National Promotion Manager of College/Metal for **Atlantic Records**. He can be reached at 1-800- 898-2237...**Jennifer Daunt** has left

**Hearts of Space/Fathom** to go work for **Putumayo** in their new Berkeley offices. No new number as of press time. We'll keep you updated. If you're interested in the Hearts



of Space/Fathom gig, fax your resumes to **Jennifer Mathews** at (415) 331-3280...**Classified Records** has moved. Their new address is 432 N. Canal St. #22, South San Francisco, CA 94080-4666. Their phone is 650-737-9700, fax (650) 737-9792...**Scooch Pooch Records** has a new address and phone numbers.

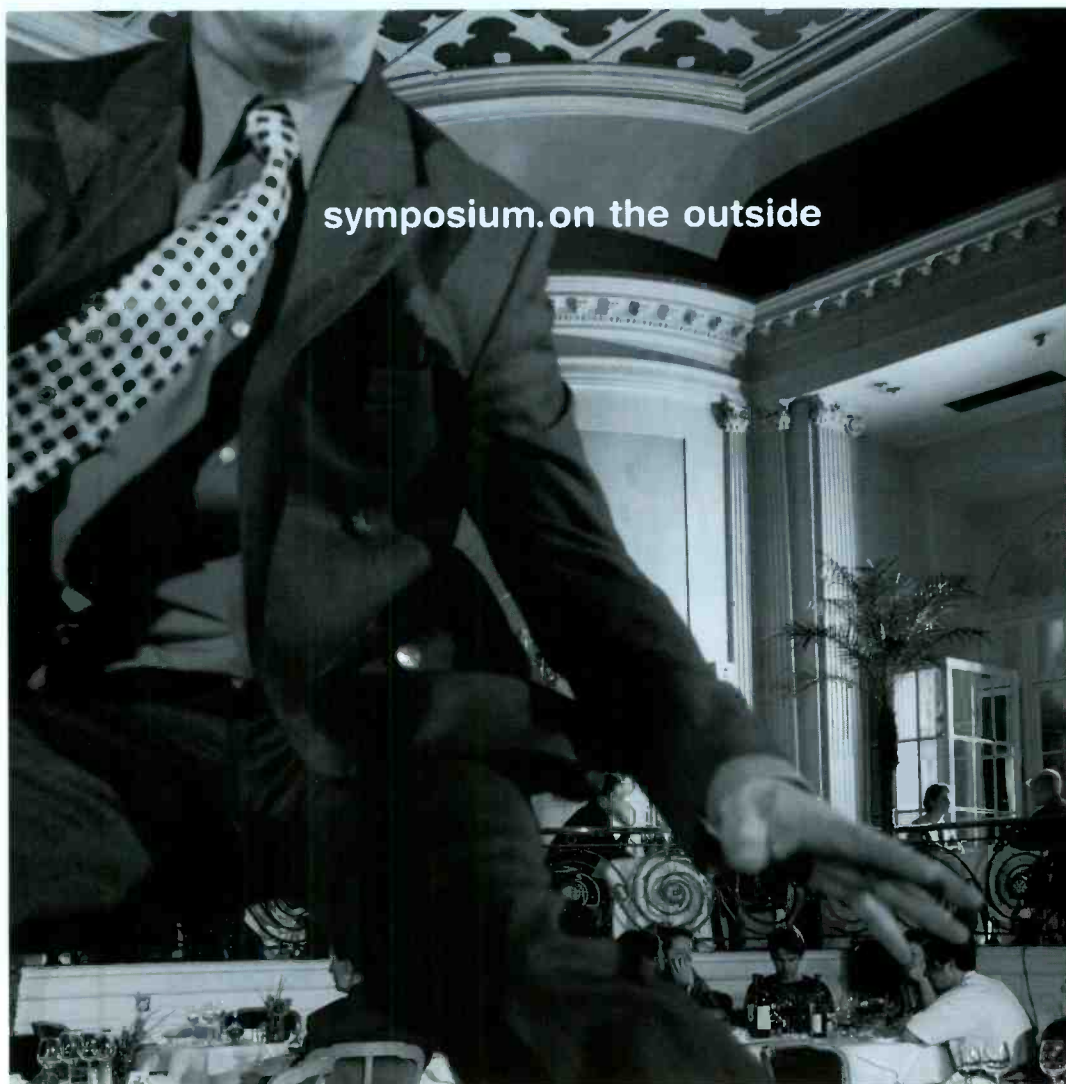
Their new address is 5850 West Third Street, #209. Los Angeles, CA 90036. Their new number is (213) 658-6126, fax (213) 658-6957...After 4 years of flawless punk rock promotion **Fat Pete** has left **Fat Wreck Chords** to handle the National Promotions gig at **RadioActive**. His new number is (310) 659-6598. Taking over for Pete will be Chico's own **Jason Hall**, the former Fat mailroom boy, may be reached at (415) 284-1790... **Social Distortion** has parted ways with **Columbia** and plans to release a highly anticipated live album for **Time Bomb**, the group's new home...Replacing **Dawn Barger** at **Jacknife** is **Kasia Morrison**, formerly of **CKDU** in **Halifax, Nova Scotia**. That's a long way from Austin... **Jamie Mather**, former MD for **WICB**, Ithaca, NY and **Joe Mochnick** of **KUGS**-Bellingham, Wash., will be joining the **Planetary Group** in Boston, Mass. Also in the mix will be **Dean P.** from **WCDB**-Albany N.Y., who'll be on board for the Summer.

Departing **Planetary** will be **Amy Schmalz**, who will be leaving to pursue other endeavors.

## Underwear photo



Here we see **GAVIN's 1998 College Music Director of the Year, Lucky Ducky Slaughter** from **KUNV, Las Vegas** doing what he does best—getting down and dirty with his bad self! We have no idea whose underwear that is, by the way. (Photo: **Vision Trust Promotions**).



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# LILITH FAIR

## *A Traveling Village of Music*

**W**hen the Lilith Tour bows in Portland this June 19, it will already be one of this year's most successful and heavily-publicized events. In only its second year of full-fledged existence, the performing roster has swollen to over 70 artists, a diverse list that was unimaginable when Lilith first came into the world partly as a natural musical evolution, partly as a kicking and screaming

baby. Gathering the necessary momentum and booking the diversified roster of artists wasn't nearly as natural as the first few gigs staged during the summer of '96, which gave birth to the entire tour.

**Marty Diamond** of Little Big Man Booking is one of the managing partners of the Lilith organization. Alongside founder Sarah McLachlan, her manager Terry McBride, and Dan Fraser, Diamond assembles the talented cast of performers—no mean feat. As Lilith barnstorms its way through amphitheatres across America, we asked Diamond to give us an overview and history of events. For further info, jack into [lilithfair.com](http://lilithfair.com).

BY KENT AND KEITH ZIMMERMAN

### What's the basic history of the Lilith Fair?

If you trace the lineage, it goes back to the summer of '96, which was the extreme tail end of Sarah's touring cycle on the *Fumbling Towards Ecstasy* record. She wanted to do some things during the summer, but not necessarily full-blown Sarah McLachlan gigs, so we asked, "What if we got a bunch of your friends together, whose music you liked, and you did something together?" That summer we did three pre-Lilith gigs. First we did Pine Knob in Detroit with Sarah, Patti Smith, Lisa Loeb,

Aimee Mann, and Paula Cole. Of course it was a production fiasco—a virtual fly-in—a tough day, but a great day, sold out, and we got through it. After the show, in the dressing room, we were thinking, "That was really cool!"

We knew we had accomplished something. We already had two other shows booked with Sarah, Paula, and Suzanne Vega at the Greek in Berkeley and at the Starlight Amphitheater in Burbank. In the course of those three dates, Sarah had conversations with a friend of hers who came up with the name

Lilith Fair, Lilith being the first woman in the Garden of Eden, Fair meaning an event with things to do, and something equitable.

We did one more show in Vancouver that year, in a little minor league baseball stadium that featured Sarah, Emmylou Harris, Lisa Loeb, and some others. We also had a stage in the infield as well, which was acoustic. Sarah's background singer Camille and her sister performed there. We had the local cappuccino store come down. We created posters and a tee-shirt for the event. That's when we realized we were onto something, and with the entire fall season to think about it, we nurtured and grew the concept until it became a Lilith Fair tour.

### Was this meant to be an alternative to traditional touring?

For us, it's about creative kicks more than anything else. We certainly didn't go into the summer of '96 with the idea of building something for the following summer. It took on a life of its own. The partnership became Sarah, Terry McBride, Dan Fraser, and myself. At that point, the gears started turning. We thought we could build some sort of package. Fortunately, we had Universal Concerts—which had complete belief in Sarah's ability to sell tickets—helping us get the first year off the ground. Believe me, there were days when I would call people to see if they wanted to do it, and it was hairy. There were days when I thought we had Natalie Merchant, and then she decided not to tour. We had lots of starts and false-starts. Then the Indigos signed on, and the thing

started to roll after that. We'd built an amazing media story.

### Booking talent is an invigorating and sometimes scary process.

I've had my ass kicked a whack of times. I was in charge of putting the line-ups together with Sarah, Terry, and Dan's input. There were days when I, on the brink of tears, would



Marty Diamond pictured with the Indigo Girls.

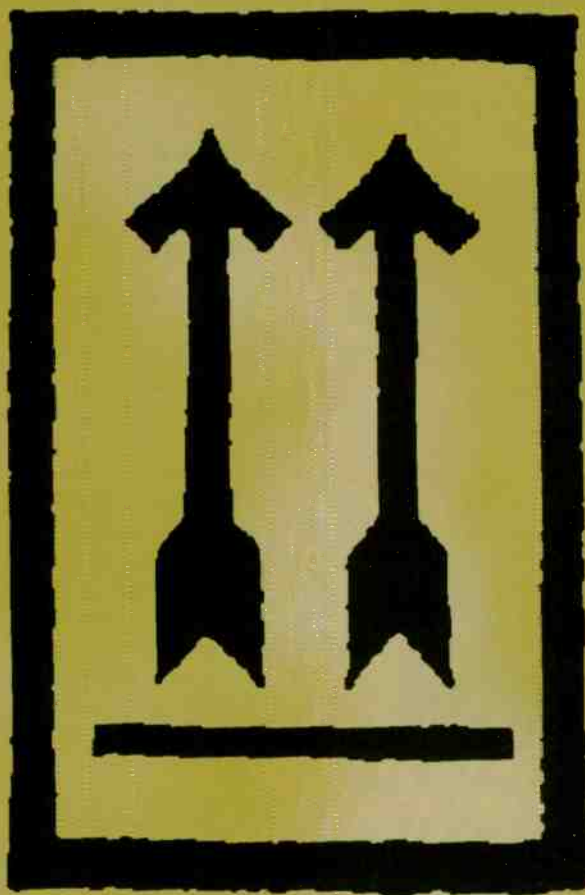
have to call my partners; we wanted to help out artists we loved, [but I knew] they wouldn't help us sell tickets. But we had a great media team with Marilyn Laverty and Ambrosia Healey and Seth Cohen of Shorefire. They did an incredible job.

### Describe the transition between creating something spontaneous and graduating to a machine-driven entity?

It's a weird thing. We're all pretty good guardians of one another. But the best guardian of all is that Sarah has a vision with a heartbeat. She keeps us focused. We wanted Erykah Badu last summer. She wasn't available then, but we got her this summer. We wanted more Sheryl Crow dates last summer, now she's doing more this summer. We learn a lot by doing. The cool thing is that it's artist-driven. I've been around a lot of tours with dressing room doors closed and egos flying. With Lilith, not one star



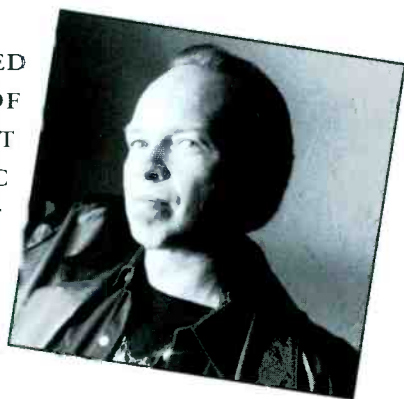
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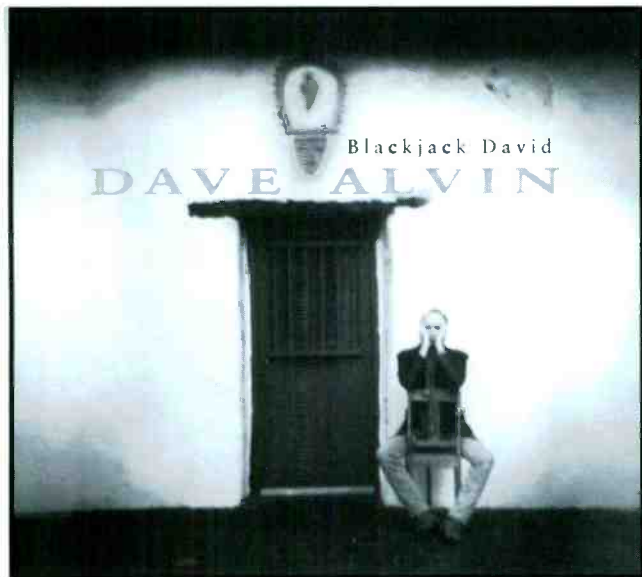
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turned, not one disgruntled employee. It just didn't happen. A lot of people wanted to see the underdog win. We just went up on sale last week, and in San Francisco, for instance, we sold 19,000 tickets in two days.

**How did the press treat the tour? In the Bay Area, they were a little snide.**

There were people who felt it didn't rock enough, or wasn't Urban enough, but the irony was that no

one ever called me, asking if we approached a band like Garbage, Queen Latifah, or L7. It's easy to write a criticism when you only have half the information. Sarah once asked me—because she gets asked so often—for a list of the people who turned us down. Some turned us down for a variety of reasons.

Then you see a review from the Boston paper on the Lilith CD, saying it suffered from *too much* diversity,

### Terry McBride Juggles Lilith, Manages Sarah, and Referees Radio

*Terry McBride is definitely a guy with his hands full. Not only does he serve as the marketing arm of the Lilith Fair, but as Sarah McLachlan's manager, he deals firsthand with the stormy radio politics the Lilith Tour propagates. We asked McBride to give us an overview on how best Lilith and radio can peacefully intersect.*

**Lilith Fair has been deemed a neutral affair. Why?**

With eleven artists on each show, I don't think the politics of one artist—or a couple of artists—should impede the politics of the rest of the artists. Naturally, it's a show that begs to be neutral, that begs to deal with all formats of radio that play the music that's represented. Not everyone sees it that way, but so be it.

**Have you figured out ways to better incorporate radio this time around?**

Last year—with the exception of two or three shows—we didn't allow radio on site. We didn't want to have to deal with the politics of it. It's hard keeping Lilith neutral, something many stations don't appreciate. I think Sarah took some knocks personally, because we treated Lilith differently from what Sarah does, and when certain radio stations couldn't get around that, they punished her. But we managed to fight our way through that. Then when we played our Christmas show in West Palm Beach, we allowed four different radio stations to come on site. They behaved themselves very well.

So what we're going to do this year for all of the Lilith shows is to allow between three to five radio stations per show to come on site and broadcast live. That's a great opportunity for the stations, artists, and record company reps, being that most of the amphitheaters can be two hours out of town, making it very difficult for artists to go off site and do interviews. By having four or five radio stations on site, the artists can meet all the stations. Stations are also more than welcome to come to the press conferences, which are held at three o'clock every day. Stations, along with the print media, can then ask questions of all of the artists gathered there.

**Is all this being done under one single radio tent?**

No. What we try to do with radio is have stations interspersed among the Lilith Village, so they're not right next door to one another, trying to blast each other out. They then become part of the Village, part of the overall vibe of what Lilith Fair is all about. Most amphitheaters have two concourses, which we'll split up, just like we split up our Village.

**Who should radio contact when it's announced that the Lilith Fair is coming to a nearby town?**

They should contact the local promoter who has a list of stations we've provided. If theirs is a station that's not on the list, we ask the promoter to give us a ring, because it might be a station we haven't thought of. We're obviously not going to get the Rock stations coming to Lilith, so we're looking at Triple A, Modern A/C, and Modern Rock, along with the odd Top 40 and A/C. That's the general breakdown.

With certain marketplaces like Seattle—where the venue is equal distance from Seattle and Spokane, and where we're doing two shows—one show may be Seattle radio day while the other will be Spokane. With markets like that, there's probably eight to ten stations that deserve to be there. Luckily, when we have two shows, we can split them up and take care of everybody.

**It sounds like you have a decent chance at keeping the peace with radio.**

Mostly. Some stations won't be involved, saying, "It's either us or nothing." I'm hoping that those stations will turn their attitudes around. I have difficult conversations each year, and last week I must have had a dozen of them. But it's something I deal with.



# SCOTT THOMAS BAND

## BLACK VALENTINE

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MANAGEMENT: RICK SMITH AND VICTOR SOMOGYI FOR WILD JUSTICE

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after listening to the press say there was a lack of diversity. Hey, 15 to 20,000 people came out every day and sat, riveted, sang along, and participated. Nearly \$700,000 later in charity, we did OK. This year we'll probably give over \$1,000,000 to charity, goods, and services.

#### Do guys attend the Lilith Fair?

The split was probably 65/35 women, from 16-40 years old. I followed two guys around at the Garden State Arts Center, I'll guess they were 17 years old, looking like refugees from the Warped Tour. Finally I asked them, "What are you guys doing here?" Their reply was, "It's the best place in the world to meet girls! There are so many great looking girls obviously into music, plus I really like Fiona Apple." This year we will see more men.

#### In light of what happened to H.O.R.D.E. and Lollapalooza, do you think there's a life cycle to Lilith?

When Sarah said she wanted to change the line-up all the time, I wanted to kill her. It's a lot easier to announce the tour for the summer,

keeping the line-up static. The Indigo Girls, who played 20 dates last summer, will be doing 17 shows this summer, and with the exception of one market, they're not repeating. They're playing completely different cities with different artists other than Sarah. That helps the life cycle. Lollapalooza set out originally not wanting to repeat artists two years running. The problem you run into with that line of thinking has to do with the building of headliners.

You're assuming there will be a continual parade of headliners that will put buns in the seats. At the end of the day, as much as Lilith is its own entity, it's still about the talent. There's a wall of reality. You can't assume the public will just buy anything. Often our business is guilty of that. But you can only fool the public with mediocrity once.

#### What are some of Lilith's basic commitments?

We try to make sure people see new music. We put together a CD that's given away to the first few thousand people every day. Some of the artists are on Lilith, some are not. We make sure there's a Tower Records store on

site. We're not in the food business, even though Starbucks is out with us this summer. All of our sponsors are clean companies in terms of not supporting animal testing, being conscious of the environment, and not engaging in unfair labor practices. We're mindful of social consciousness. I got laughed out of a meeting at a major publishing house who wanted to do a deal with us, but we wanted to only work with clean companies. Why not take the money and run, they asked? Sorry, there's some great, clean companies out there. Levi's, who is our shelter sponsor, is

going to clothe people this summer.

#### How will you deal with radio?

Terry [McBride] deals with the day-to-day marketing. Last year, with the exception of a few dates, we were neutral. Because some artists are working records and some aren't, we try to be as protective as possible. This year we may have to provide access. Last year we didn't. Stations were creative. We battled every once in a while, when a station would show up with shirts with the artists' names and their call letters. But overall, the radio community was incredibly supportive and everybody played by the rules. ■



Sarah McLachlan

#### Lilith Fair: the Artists, the Sponsors, the Charities

*Lilith Fair will feature 11 artists a night, drawn from a rotating pool of over 70 participating acts, at 57 North American dates; the emphasis is on emerging and developing talent. On the charity front, \$1 of each ticket is donated to local charities (in most cases, a domestic violence shelter) while corporate sponsors will make additional significant donations of money, goods, and services.*

**PARTIAL LILITH FAIR ARTIST ROSTER:** Erykah Badu, Holly Cole, Paula Cole, Shawn Colvin, Cowboy Junkies, Sheryl Crow, Ebba Forsberg, Indigo Girls, Επταμύλου Harris, Angelique Kidjo, Diana Krall, K's Choice, Queen Latifah, Mary Lou Lord, Tara MacLean, Natalie Merchant, Sarah McLachlan, Mono, Abra Moore, Morcheeba, Billie Myers, Me'Shell Ndegeocello, Heather Nova, Joan Osborne, Beth Orton, Dar Williams, Bonnie Raitt, Liz Phair, Lucinda Williams, and more.

**PARTIAL LILITH FAIR CHARITIES LIST.** The Breast Cancer Fund; Rape, Abuse & Incest National Network (RAINN); LIFEbeat (HIV/AIDS resource organization); Planned Parenthood.

**LILITH CORPORATE SPONSORS.** Biore, Excite.com, Levi's, Royal Neighbors of America, Starbucks Coffee, Tower Records, VH1, MuchMusic, Volkswagen of America.

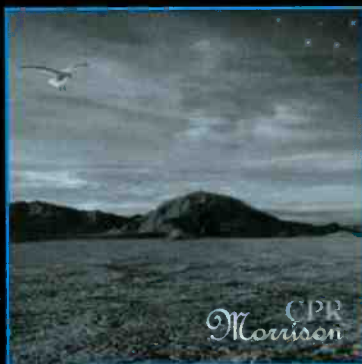
# CPR

david Crosby

jeff Pevar

james Raymond

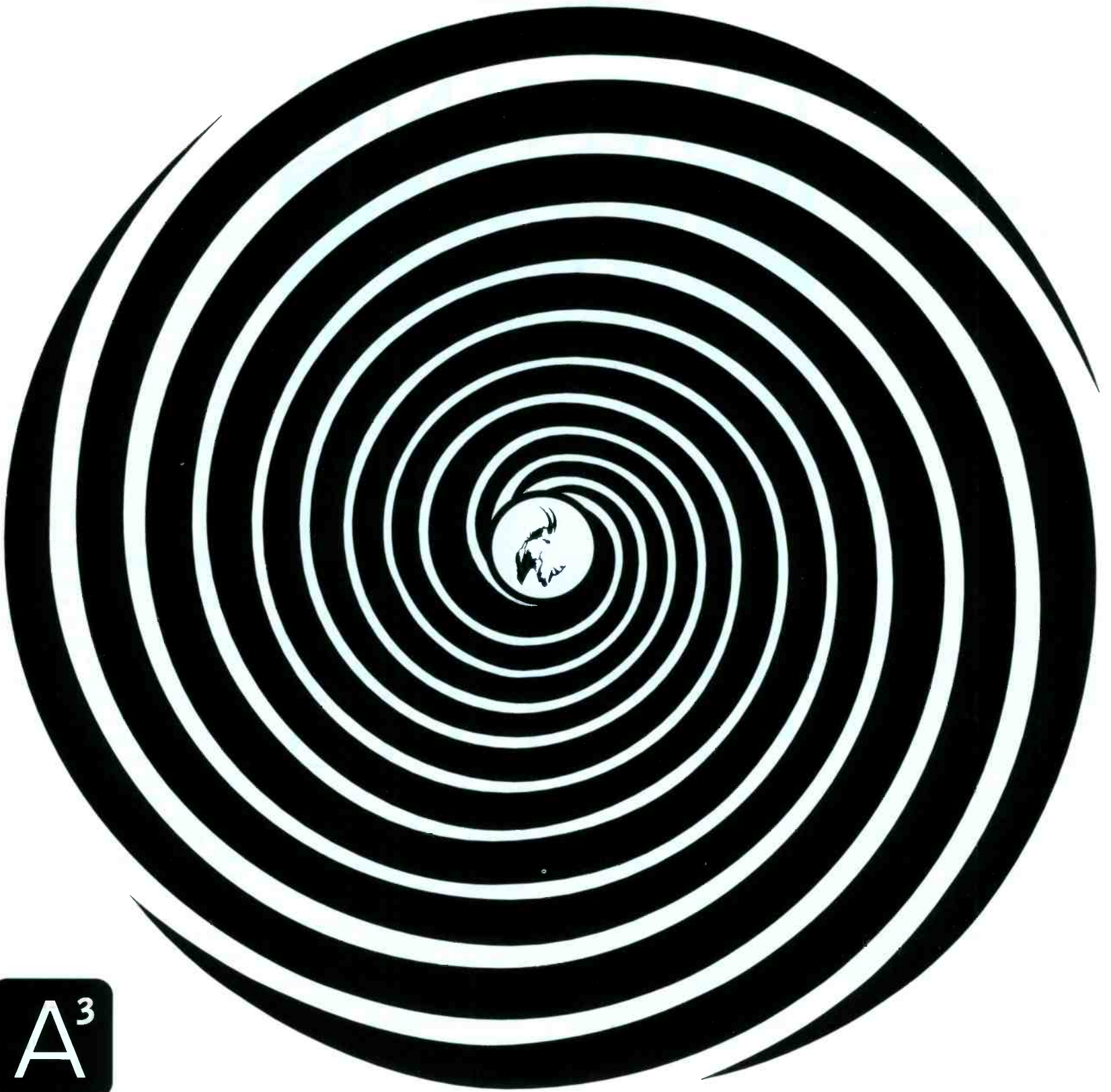
Featuring the first single  
 "Morrison" from the  
 forthcoming CPR album.



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## The Fine Arts of Leading and Following

*"We'll fight for an artist when we know [they're] absolutely right for our audience and when we've been dramatically ahead of the game in terms of providing support for that artist. Neutral shows, that's a problem for us."*

—Norm Winer,  
WXRT-Chicago

Them's fightin' words, for sure. And in saying them, Norm Winer is deadly serious about laying down the ground rules. If labels and artists enjoy early support from Triple A radio, then the format has a right to be on hand when the biscuits are popping out of the oven, hot and golden brown.

But what of the current radio and music landscape, where it now takes multiple forces—some of them simultaneous, some time-released—to break an artist?

"What does 'break an artist' mean?" asks James Evans of Interscope. "Everybody uses that term, and everyone has a different idea of what it means. You can look at acts that are strictly one format and have done tremendously well. For the most part, Garbage strictly has been an [Alternative] act, and they've sold over two million records. Lyle Lovett is strictly Adult Rock and gets no help from Country radio, and he sells consistently in the several hundreds of thousands."

Those on the promotion front generally agree that it's the record industry's job to maximize exposure. And maximizing exposure is where political delicacies enter in. If we're moving toward a world where music marketing and promotion plans eventually encompass several niche formats, are we also headed toward a future permeated with infighting and stand-offs?

"In most cases, you need more than one format to break an artist," says Virgin's Ted Edwards. "In the rock world, there are stations that spin records a lot, but the common wisdom is you need to cross-over to something else or you're going to get

# OWNING

# VERSUS



# SHARING

# ARTISTS

a limited universe."

"It's rare that an artist breaks or goes platinum out of one exclusive format," adds Mercury's David Einstein. "I also look to ancillary outlets like MTV, VH1, etc. To consider an artist broken, you need one, if not more, of the pop formats as well as the format the act may have broken out of."

But are promotion folk being naive in terms of maximizing exposure with the help of multiple radio and video formats, especially when, after several small club tours, a band breaks wide open and the "battle of the amphitheater co-presents" erupts? With so many stations sharing artists across the dial, what does it take to navigate bands through an expansive American tour?

"The first thing you do is hire Henry Kissinger," suggests Einstein. "It's not an easy thing. I understand turf wars, but I don't believe a programmer, in their heart of hearts, really believes a listener only listens to one radio station. That's why there's five or six buttons on a radio; people use them. It's naive to think you're the only station they listen to."

But isn't that a little like saying

*your child isn't perfect? Of course a programmer will be megalomaniacal when it comes to protecting his or her music—it's an important factor in attracting listeners.*

"From our own ego perspective, it's most gratifying to turn people on to an artist," says WXRT's Winer. "A [listener] will feel indebted to [us] as a source of information and inspiration. That's an incomparable role WXRT always likes to play."

"One of the strongest attachments listeners have towards us is the recognition and acknowledgment that they first became aware of a meaningful artist or group on WXRT. The fact that you go to a WXRT event and see somebody like U2, R.E.M., Tom Petty, or Elvis Costello for something like three bucks, you never forget."

And isn't it fair for companies to remember Triple A's early support?

"If Triple A is the format that starts the artist off so they become desirable to other formats," says Edwards, "it's my job as the one who represents this format to make sure that that initial commitment is paid back, and that they are defended within the larger scope of the label."

"When [Triple A radio] starts playing something early, they should try to figure out how they're going to get equity if they feel it's inevitable that a band is going to spread out," says Interscope's Evans. "When the band [first] comes to town, try to involve the station with the show, or have the band play live at the station early on. A lot of times those songs end up on radio charity CDs."

Be quick in identifying bands with a future, continues Evans; it's a programmer's job to forge the right relationships during the initial club tours. "In the early stages, try to get bands into town, make a big deal out of it, get them on the air live, have them record IDs. Be ahead of the curve with tools your competition *doesn't* have when a band does spread out."

This way, he concludes, you're ahead of the game when the inevitable amphitheater tour arrives and multiple formats are vying for "ownership" of an artist.

"Listeners don't know the difference between a 'presents' and a 'welcome,'" he says. "And besides, only a tiny percentage of your cume shows up to these shows, even if it's a 50,000 person, sold-out gig. More people will get a sense if you image it on the air!"

Yet most programmers will tell you that nothing stings like being first, only to be "rewarded" further down the road with neither a co-present, or worse yet, neutrality.

"Neutrality reflects a lack of commitment," says Winer. "And treating radio stations equally is not always treating stations fairly."

"We like to be perceived as owning an artist, but it's better for the artist if we share because that means it expands the fan base," he adds. "We don't begrudge an artist an expanding base of popularity, and we give credit to our competitors when they're smart enough to pick up on something that's been successful for us. But we still expect a certain amount of loyalty from the management company, the artist, and the label to reflect our early role as the primary or sole supporters."

"We're talking about label politics as much as anything here, and diplomacy has to be done well. We know that if, every time we support an artist and it crosses over to another radio station, and that other radio station were to receive the lion's share of promotional opportunities, we'll be much more reluctant to support an artist on that label in the future."

BY KENT AND KEITH ZIMMERMAN

Label politics and co-presents aside, sometimes it behooves a successful Triple A station to join in the fun once an artist becomes a mainstream phenomenon. Such is the case in Boston, when we spoke to WBOS PD Jim Herron last March about sharing versus owning.

"It is important to establish a unique identity, and the artists and songs our station can call our own is a key ingredient in this process. However, striking a balance between the exclusive material and those songs and artists we share with others has to be maintained for effective ratings."

Jody Denberg at KGSR in Austin is in a marketplace playing music that has until recently been perceived as mostly owned artists. However, with a Modern A/C climbing aboard, Denberg's job has become more surgical and scientific.

"Now more than ever, we have to share more of our artists, primarily because of the rise of Modern A/C," says Denberg. "We do have a lot of artists that are exclusive to KGSR, and sharing versus owning artists is a double-edged sword. You cannot exist solely on exclusive artists, although we have a classical station in town that does very well with a three or four share, and they don't share their artists with anyone."

"We need to have enough artists to share so we can bring outside come to the station. At the same time, we need those exclusive artists that keep our P1s happy, knowing they're getting something here that they can't get anywhere else. Balancing those two is the challenge."

Back in competition-infested Boston, Herron, like many programmers, feels the pinch when it comes to balancing mainstream artists as opposed to realizing when it's time to step out on a band and stitch them into a unique air sound.

"If you're in a smaller market with fewer competitors, of course your station may have more opportunities at artist exclusivity," he says. "In Boston, the unique differences in stations are captured in the blend and measured by the percentage of exclusive versus shared artists and songs."

"Last year, one of the very cool and ultimately successful exclusive artists for WBOS was the Verve Pipe. We took ownership out-of-the-box, placed it in heavy rotation, and this song helped solidify our unique sound while generating incredible reaction. Drawing on a handful of artists and songs to illustrate the contrast from other stations is important. Balancing the exclusive stuff with the mass-appealing songs and artists is

what keeps you competitive."

In Austin, KGSR still leads the race when it comes to owning a particular artist. But the "double-edge" of being first means watching your owned-



Norm Winer and Patty Martin pictured with John Hiatt



Jody Denberg



Dave Einstein



James Evans pictured with the Wallflowers



Jim Herron



Ted Edwards

artist often graduate and become part of a radio tug-of-war.

"We like having artists to ourselves, like Lyle Lovett, Steve Earle, Matthew Ryan, Loudon Wainwright, Marc Cohn, Alana Davis, and Robbie Robertson," says Denberg. "We share Page/Plant, Sarah McLachlan, Natalie Imbruglia, and Fastball. Bonnie Raitt and Eric Clapton, for the most part, are not shared with anyone else right now and are perceived as outside the demographic appeal of Modern A/C."

"A lot of our songs are testing better because of their cross-format play," Denberg has noticed. "I don't think we're in danger of being mistaken for the Modern A/C. I just don't want to play as much of the things they play, thereby compromising myself. We never played Sister Hazel and we don't play matchbox 20. But even though they're spinning Sarah McLachlan 100 times a week, we're still playing her because she's a cool artist."

Mercury's Einstein agrees with Denberg's cool-headed approach.

# Richard Davies

CONFEDERATE CHEERIO CALL  
FROM THE ALB JIM TELEGRAPH



FLYDADDY

# PAUL KELLY

WORDS AND MUSIC

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PEOPLE MAGAZINE

**"He is one of the finest songwriters... Australian or otherwise"**  
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"If the record hasn't burned and you perceive it to have lost hipness because it was added by the Top 40, that's a fallacy. Pay attention to the research and not your ego."

So can we all get along, breaking new artists as well as sharing some acts championed by related formats so that Triple A can benefit with more familiar programming? Norm at WXRT came up with probably the most unique solution: forging alliances with other stations in your market that complement—rather than compete with—your share of the audience pie. In other words, why not a "co-presents" with a station that serves the opposite end of your target demographic?

"We have been able to work closely with Rock 103.5—WRCX—which totally dominates its audience," says Winer. "While they share very little audience with us and don't have the same ownership, we decided to join together with WXRT representing the older end and WRCX representing the younger end of the rock universe in Chicago, we've convinced managers and promoters to allow the two of us to be involved with a show exclusively."

"We were involved with a Cheap Trick event, and we're working together on a forthcoming Jimmy Page/Robert

Plant show." Winer continues. "While the Modern A/C, Alternative, and Classic Rock won't play it, from a current standpoint it makes a great deal of sense for both WXRT and WRCX to play the hell out of it."

If a station works with other stations, or at least listens closely to what's happening elsewhere the dial; the record labels might have to perfect the art of facing up to market realities, as opposed to retreating to a neutral, "nobody-wins" status.

"If you're making up your playlist, you have to consider who you are sharing listeners with, and take a look at their power rotation artists, as they are probably taking a look at yours," says Einstein. "But if a station was there first, we have to make everybody happy and do something for both of them. If we're going to play Solomon, we can't split the baby because it will most certainly die. We have to figure out how to serve both masters."

The health of the format—and of the artists, both shared and owned—depends on whether record companies can equitably split that baby and whether radio can avoid the politically nasty turf wars that have made them the terror of both concert and radio music promotion. ■

# Victor Mecsnyne

(pronounced muh-ESS-nee)



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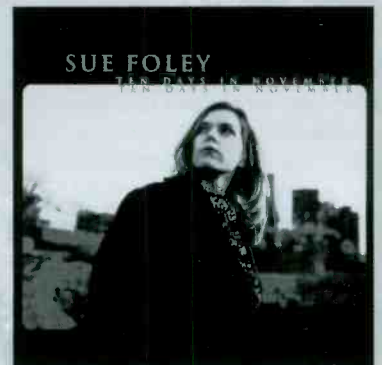
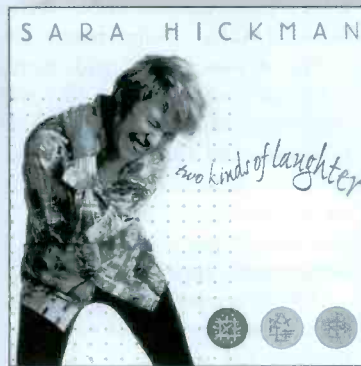
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# Sue & Sara

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Contact: Claudia Navarro (310) 390-8636



# UPCOMING TRIPLE A RELEASES

## A&M

Artist: Patti Griffin  
Single: "One Big Love"  
Album: Flaming Red  
Adds: May 12  
Description: Following up her critically acclaimed first release on A&M, *Living With Ghosts*, Patti whacks us over the head with a full band and a plethora of great songs. It's rock. It's melodic. You'll love it.  
Contact: Mark Tindle (213) 856-2677

## Alligator

Artist: Shemekia Copeland  
Single: "Turn the Heat Up"  
Album: Turn the Heat Up  
Adds: Out now  
Description: A 19 year-old classic-sounding blues and R&B singer with a very Stax/Volt, early Atlantic R&B sound. Conjures up images of early Koko Taylor, Aretha Franklin, and Etta James.  
Contact: Tim Kollath (773) 973-7736

## Almo Sounds

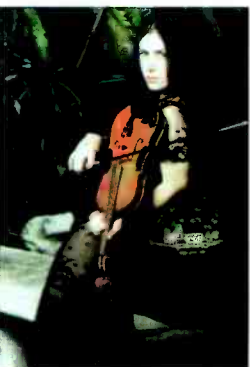
Artist: Imogen Heap  
Single: "Come Here Boy"  
Album: I Megaphone  
Adds: June 2  
Description: This young aggressive songwriter's music has been compared to luminaries such as Patti Smith and Kate Bush. Her debut album, *I Megaphone* was produced by former Eurythmic Dave Stewart and is slated for a June 16 state-side release.  
Contact: Alan Oreman (310) 289-3080

## Ark 21

Artist: Waylon Jennings  
Single: "She's Too Good For Me"  
Album: Closing in on the Fire  
Adds: May 25  
Description: Waylon covers Sting's number one smash. The single features Sting on bass and Sheryl Crow on backing vocals.  
Contact: Karen Lee (818) 325-1215

## Atlantic

Artist: Lili Haydn



Single: "Stranger"  
Album: Lili  
Adds: May 25  
Description: Lili has played violin on records for everyone, including Dave Matthews and Hootie. She is currently touring with Page/Plant.  
Contact: Bonnie Slifkin (212) 707-2247

Artist: Storyville  
Single: "Born without You"  
Album: Dog Ears  
Adds: June 1  
Description: Storyville, featuring two members of Stevie Ray Vaughn's *Double Trouble*, has won every Austin music award. They are playing the Blues music fest with B.B. King, Neville Bros., and Dr. John.  
Contact: Bonnie Slifkin (212) 707-2247

## Blackbird



Artist: Everything  
Single: "Hooch"  
Album: Super Natural  
Adds: Out now  
Description: "With our music, it seems to me that when you're listening and you close your eyes, you can paint a picture, you can feel the rhythm. It's the universal language," says lead vocalist and guitarist Craig Honeycutt.  
Contact: Cathy Burke (212) 226-5379

## Blacktop

Artist: W.C. Clark  
Single: "Lover's Plea"  
Album: Lover's Plea  
Adds: Out now  
Description: Clark is the Godfather of Texas Blues. Featuring a soul-blues sound that was highly influential to Stevie Ray Vaughn, Clark's voice sounds like Al Green, and plays guitar like Robert Cray.  
Contact: Tim Kollath (773) 973-7736

## Capitol

Artist: Foo Fighters  
Single: "Walking After You"  
Album: The Colour & the Shape

Adds: May 11  
Description: You know who they are. Sounds like a hit song.  
Contact: Nick Bedding (310) 871-5704

Artist: Garth Brooks  
Single: "To Make You Feel My Love"  
Album: Hope Floats soundtrack  
Adds: May 18  
Description: Triple A will love this.  
Contact: Nick Bedding (310) 871-5704

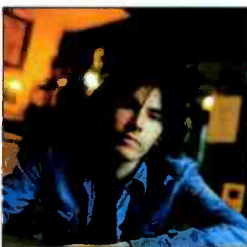
## Capricorn

Artist: Sonia Dada  
Single: "You Don't Love Me Anymore" & "I'm Gone"  
Album: My Secret Life  
Adds: May 25  
Description: This Chicago-based band's third album includes a female voice, Shawn Christopher, who handles lead on "Don't Go."  
Contact: Michelle Meisner (415) 275-5408

## Checkered Past

Artist: Tommy Womack  
Single: "A Little Bit of Sex"  
Album: Positively Na Na  
Adds: June 2  
Description: Womack is a former member of post punk faves Government Cheese. Produced by Brad Jones, the single sounds halfway between "Sweet Virginia" by the Rolling Stones and "Aching to Be" by the Replacements.  
Contact: Brad Hunt (818) 509-1493

## Columbia



Artist: Bernard Butler  
Single: "Stay"  
Album: People Move On  
Adds: May 18  
Description: Formerly of Suede. Has also played with the Verve.  
Contact: Kid Leo (212) 833-8605

Artist: Jeff Buckley  
Single: TBA  
Album: Sketches (For My Heartbeat the Drunk)  
Adds: May 26  
Description: Posthumous double disc release.  
Contact: Kid Leo (212) 833-8605

## Dead Reckoning

Artist: Fairfield Four

Single: TBA  
Album: Wreckin' the House (Live at Mt. Hope)  
Adds: July 7  
Description: One of America's premiere gospel groups, who have appeared with everyone from Elvis Costello to Steve Earle.  
Contact: Brad Hunt (818) 509-1493

## Don't

Artist: Comet 9  
Single: "Matter of Time"  
Album: Like Mercury  
Adds: Now  
Description: From Milwaukee. Comet 9 offers songs that are dreamy, hypnotic, edgy, and electric.  
Contact: Scott Ziel (414) 224-9023

## Doorag

Artist: Ron Rogers  
Single: "LaLa Land"  
Album: LaLa Land  
Adds: Out now  
Description: Featured in the Alan Smithee film "Burn Hollywood Burn."  
Contact: Brad Hunt (818) 509-1493

## Dreamworks

Artists: Kim Fox  
Single: "Sweetest Revenge"  
Album: Moon Hut  
Adds: May 19  
Description: A gorgeous voice that is deserving of radio's utmost attention.  
Contact: Laura Curtin (212) 219-4066

## E Squared

Artist: Bap Kennedy  
Single: "Unforgiven"  
Album: Domestic Blues  
Description: Produced by Twang Trust, Steve Earle, and Ray Kennedy, featuring Steve Earle, Nancy Griffith, Roy Huskey, Jerry Douglas.  
Adds: Out now  
Contact: Brad Hunt (818) 509-1493

## Elektra

Artist: Billy Bragg/Wilco  
Single: "California Stars"  
Album: Mermaid Avenue  
Description: Lyrics by Woody Guthrie  
Add date: June 1  
Contact: Lisa Michelson (212) 275-4260

Artist: Smashmouth  
Single: "I Can't Get Enough of You, Baby"  
Album: Can't Hardly Wait soundtrack  
Add date: Out now  
Contact: Lisa Michelson (212) 275-4260

## Epic

Artist: Puff Daddy & Jimmy Page  
Single: "Come With Me"  
Album: Godzilla soundtrack  
Add: May 19  
Description: Hmm...sounds very interesting. This is a remake of the classic Zep tune, "Kashmir."  
Contact: Stu Bergen (212) 833-7326

Artist: Emmet Swimming  
Single: "Sun Block"  
Album: Big Night Without You  
Adds: May 26  
Description: Swimming is from Baltimore and has a great local following. A must for fans of bands like Blues Travelers.  
Contact: Stu Bergen (212) 833-7326

## Geffen

Artist: Cowboy Junkies  
Single: "Miles From Our Home"  
Album: Miles From Our Home  
Adds: May 26  
Description: Great uptempo spring-time tune song from the Junkies.  
Contact: Jeff Stacy (310) 285-2797

## Hightone



Artist: Dave Alvin  
Single: "Abilene"  
Album: Blackjack David  
Adds: Out now  
Description: Alvin's endearing and heartbreaking storytelling hit our hearts like an arrow piercing a bullseye. Rootsy rock with a distinct American feel to it. "Abilene" is a misunderstood runaway seeking a glorious home on the road to Anytown, USA.  
Contact: Darrell Anderson (510) 763-8500

## Hollywood

Artist: The Pistoleros  
Single: The Hardest Part  
Album: My Guardian Angel  
Adds: June 2  
Description: Following their crossover hit "My Guardian Angel," this rock outfit are looking to go deep with another perfect Triple A track.  
Contact: Bob Dillman (818) 560-7501

## Ichiban

Artist: Bobby Messano & NBO  
Album: Dominion Roads  
Adds: Out now  
Description: Messano and crew bring it on home with energetic, driving blues influenced by Eric Clapton and Jeff Beck. Real blues with unstoppable rock sensibilities.  
Contact: Randy Sadd (770) 419-1414 Ext. 3030

## Immortal

Artist: Goodness  
Single: "I'd Rather"  
Adds: Mid-August  
Description: Lead vocalist Carrie Akre used to be with Hammerbox. Edgy pop-rock leaning on the influences of Heart.  
Contact: Tom Bout (310) 582-8300

## Interscope

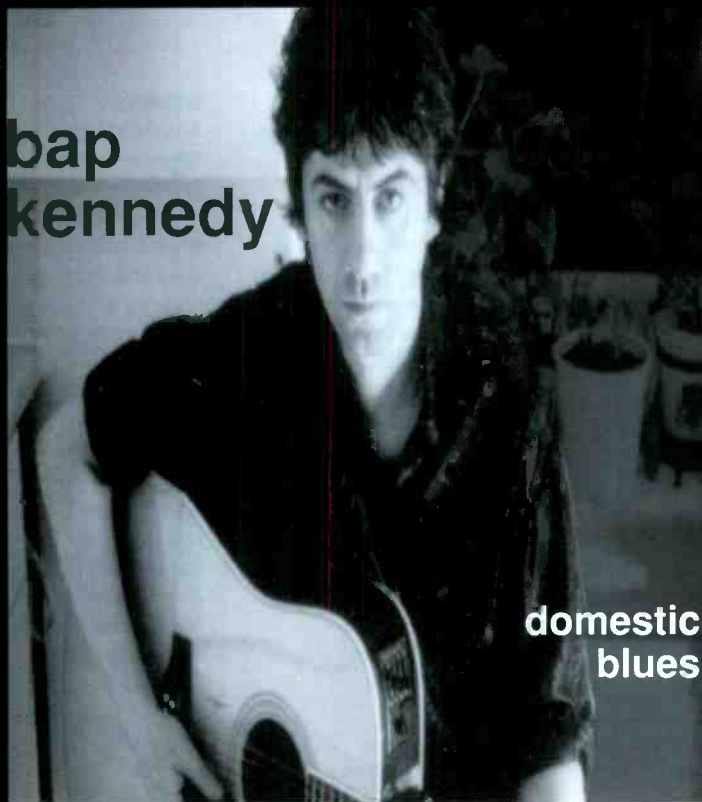
Artist: Cola  
Single: "Prozac"  
Album: Whatnot  
Adds: Out now  
Description: Rockin' guitar hooks and harmonic vocal delivery. Cola is akin to REM in its poetic, introspective lyrics metaphorically reminding us that life is like a tank of gasoline, or, as in "Prozac," like a drug-induced euphoria. Blissful, like songs by a campfire.  
Contact: James Evans (310) 443-4559

## MCA



Band: The Why Store  
Single: "When You're High"  
Album: Two Beasts  
Add date: June 15  
Description: Punchy tunes and convincing content. "When You're High" is the perfect summertime anthem.  
Contact: Nick Attaway (818) 985-6565

Artist: The Murmurs  
Single: "La Di Da"  
Album: Pristine Smut  
Add date: June 15  
Description: Catchy, poppy female songstresses who began their career in the subways of New York City. "We didn't make much money, and the cops chased us away!" laughs Heather Grody. Romantic tunes fascinated by humorous, yet nightmarish unrequited love affairs  
Contact: Nick Attaway (818) 985-6565



bap  
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domestic  
blues

## "UNFORGIVEN"

*Gavin Triple A Chartbound!*

ALREADY ON:

WFUV	WCBR	World Cafe	KRTM	WRSI
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WERU	WNKU	WNRN	WYSO	WHFC
KVNF	KFAN	Acoustic Cafe		

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**management:**

Frank Murray for Hill 16 (London)

Available May 19<sup>th</sup> from E-Squared.  
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**Mercury**

Artist: Bio Ritmo  
Single: "Call Me Up (644-7215)"  
Adds: TBA

Description: A cocktail mixer with splashes of Xavier Cugat and Cab Calloway. This horny ensemble of undisciplined swingers are on tour this summer with the Cherry Poppin' Daddies and Squirrel Nut Zippers.

Contact: Dave Einstein  
(212) 603-7644

Artist: Grey Eye Glances  
Single: "Better Part Of Me"  
Album: Painted Pictures

Adds: July 13  
Description: Bouncy, in the clouds pop. Lovely like a springtime week-end and filled with sugary-sweet female vocals.

Contact: Dave Einstein  
(212) 603-7644

Artist: Emm Gryner  
Single: "Summerlong"  
Album: Public

Adds: June 15  
Description: Psychedelic eargasms care of breathy vocals over textural, layered, hazy guitars. Lightly lamenting the end of summer. "Summerlong" relies on the famed Britpop wall of sound.

Contact: Dave Einstein  
(212) 603-7644

Artist: Mono  
Single: "Slimcea Girl"  
Album: Living in Mono

Description: Friends to all things alternative, Mono supplies the freshness of electronic music laced with pop witticism.

Contact: Dave Einstein  
(212) 603-7644

Artist: Ringo Starr  
Single: "La De Da"  
Album: Vertical Man

Adds: June 1  
Description: The backbeat originator who laid the foundation of rock and roll returns to show the radio world where their roots are.

Contact: Dave Einstein  
(212) 603-7644

Artist: Lucinda Williams  
Single: "Right In Time"  
Album: Cartwheels on a Gravel Road

Adds: June 15  
Description: Bluesy, straight ahead roots-rock. Williams has the power to cross over with this new album. Defining her sound with slide guitars, backroad train wrecks, and butt-shakin' grooves. Check "Can't Let Go."

Contact: Dave Einstein  
(212) 603-7644

**Mercury Nashville**

Artist: William Topley  
Single: "Wake Up"  
Album: Mixed Blessing"

Description: Whether it's reggae, funk, blues, or world music, Topley delivers a powerful smack to the Triple A community. Already embraced by our panel, "Wake Up (Your Dream Looks So Sad)" is a strong single bound to slap listeners in the face with witty, real-life lyrics and a funky, Stones-like groove.

Contact: Chris Stacy  
(615) 320-0110

**Minty Fresh**

Artist: Komeda  
Single: "It's Alright, Baby"  
Album: What Makes It Go?

Description: Post modern, new wave. Komeda has been hailed as leaders of a revelatory acceptance of all things eclectic. Sometimes found on tour with Beck, sometimes with the Ben Folds Five. Hard to categorize, but easy to snuggle up next to. Devo, Beck, and Luscious Jackson go on record in exclaiming their love for this import out of Sweden.

Contact: Ann Ritchey  
(773) 665-0289

**Paladin**

Artist: Roots Rock Action Figures  
Album: Calling Dr. Strong  
Adds: June 23

Description: R.S. Field, producer of John Mayal, Sunny Landeth, Web Wilder, and others (plus he co-wrote all the songs for Web Wilder) is the frontman. It's Rock-n-roll at it's best and packed with fun tunes.

Artist: Brian Wilson  
Album: Imagination  
Release date: June

Very much in the vein of Pet Sounds  
Contact: Mary Breen  
(615) 255-7191

**Plump**

Artist: Harvey Fierstein  
Album: This Is Not Going To Be Pretty  
Adds: June 9

Description: Comedy album from renowned actor/performer

artist: Peter Himmelman  
Album: Stage Diving  
Release Date: June 9

what's sound like: live album of Himmelman material

artist: Howard Jones  
Album: Live Acoustic America  
release date: July 14  
What's it sound like?: classic Howard Jones hits plus some new tunes, all performed on grand piano and accompanied by percussion.

Artist: Darden Smith  
Album: Deep Fantastic Blue  
Release date: July 14  
What's it sound like: Country tinged folk rock from this Austin based singer-songwriter.

Artist: David Massengill  
album: Twilight The Taj Mahal  
release date: August 11  
What's it sound like?: runs the gamut from trad folk to Americana.  
Contact: Ward White  
(212) 366-6633

**Realworld**

Artist: Papa Wemba  
Single: "Bakwetu"  
Album: Molokai  
Adds: May 26

Description: Live studio performance from one of Africa's greatest stars. A collection of classic hits and new songs produced by John Leckie. Will be playing the Africa Fete Tour this Summer.  
Contact: Crystal Stephens  
(212) 886-7570

**Reprise**

Artist: B-52s  
Single: "Debbie"  
Album: Greatest Hits  
Adds: Out now

Description: This new song is featured on their Greatest Hits package and marks the return of Cindy Wilson to the band. Look for the B-52s on tour this summer with The Pretenders.  
Contact: Alex Coronfly  
(818) 953-3744

Artist: John Fogerty  
Single: "Premonition"  
Album: Premonition  
Adds: May 18

Description: Premonition, the album, is due in June and is reminiscent of the Eagles' Hell Freezes Over and Fleetwood Mac's The Dance in that it features Fogerty replaying vintage CCR material such as "Born On The Bayou" and "Susie Q." along with classic John Fogerty solo songs like "Centerfield" and "Old Man." Look for VH1 Premonition Special June 6 and 9.  
Contact: Alex Coronfly  
(818) 953-3744

Artist: Bare Naked Ladies  
Single: "One Week"

Album: Stunt  
 Adds: June 9  
 Description: Headlining HORDE with Blues Traveler.  
 Contact: Alex Coronfly  
 (818) 953-3744

**Revolution/Giant**

Artist: Brian Wilson  
 Single: "Your Imagination"  
 Album: Imagination  
 Adds: Out Now!  
 Description: Genius  
 Contact: Jeffrey Blalock  
 (310) 289-5507

**Restless**

Artist: Suncatcher  
 Single: "Trouble"  
 Album: The Girl That God Forgot  
 Adds: June 29  
 Description: Psychedelic overtones. Think Roger McGuinn-meets-George Martin kind of vibe but updated for the millennium.  
 Contact: Drew Murray  
 (212) 930-4971

**Rhino**

Artist: The Knack  
 Single: "Ambition"  
 Album: Zoom  
 Adds: July 14  
 Description: Shockingly fresh, in the vein of Jellyfish, Todd Rundgren and the Beatles in that it's contemporary and retro in all the right ways. Terry Bozio (Frank Zappa, Missing Persons) is the new drummer.  
 Contact: Jim Neil (310) 441-6652

**Roadrunner/  
 Autonomous**

Artist: Jupiter Coyote  
 Album: Ship In The Battle  
 Adds: June 1  
 Contact: Billy Cox (281) 251-0577

**Rounder**

Artist: Steve Reily and the Mamou Playboys  
 Single: "Let Me Know"  
 Album: Bayou Ruler  
 Adds: June 9  
 Description: Beausoleil-meets-Southern Culture on the Skids.  
 Contact: Leslie Rouffe  
 (617) 354-0700

**Rykodisc**

Artist: Jeffrey Gaines  
 Single: "Right My Wrongs"  
 Album: Galore  
 Adds: June 9  
 Description: Jeffrey had a minor hit with "Hero With Me" and did a version of Peter Gabriel's "In Your Eyes".  
 Contact: Mike Marrone  
 (978) 744-7678

**Sire**

Artist: Tina and the B-Sides  
 Single: "No Holdin' Back"  
 Album: It's All Just the Same  
 Adds: June 23  
 Description: It's blues-based female rock in a Melissa Etheridge vein.  
 Contact: Lori Blumenthal  
 (212) 253-3917

**Sub Pop**

Artist: Pernice Brothers (featuring Joe Pernice of the Scud Mountain Boys)  
 Single: "Monkey Suit"  
 Album: Overcome By Happiness  
 Adds: May 19  
 Description: It sounds like Big Star and acoustic Teenage Fanclub, if you could imagine. Oh yeah, and a little bit of Bread thrown in there.  
 Contact: Kristen Meyer  
 (206) 441-8441

Artist: Spinanes  
 Singles: "Kid In Candy" and "Greetings From The Sugarlick"  
 Album: Archers and Aisles  
 Adds: June 23  
 Description: It's beautiful and melodic.  
 Contact: Kristen Meyer  
 (206) 441-8441

Artist: Mark Lanegan  
 Single: "Stay"  
 Album: Scraps at Midnight  
 Adds: July 28  
 Description: It's gorgeous.  
 Contact: Kristen Meyer  
 (206) 441-8441

**TVT**

Artist: The Connells  
 Single: "Crown"  
 Album: Still Life  
 Adds: May 26  
 Description: Rootsy Carolina sextet that's been makin' pop hits since the mid-80s. This is their seventh release.  
 Contact: Gary Jay (212) 979-6410

Artist: Various  
 Album: CBS: The First 50 years  
 Adds: June (will coincide with the television special)  
 Description: Compilation featuring 58 tracks of TV themes ranging from "I Love Lucy" to the "David Letterman Show," plus snippets of classic CBS news coverage.  
 Contact: Gary Jay (212) 979-6410

Artist: The Brian Jonestown Massacre  
 Single: TBA  
 Album: Strung Out In Heaven  
 Adds: May 26  
 Description: Acid soaked anthems reminiscent of classic psychedelia.

perhaps something left off of the Stones' Beggars Banquet  
 Contact: Gary Jay (212) 979-6410

**Universal**

Artist: Sister Hazel  
 Single: "Concede"  
 Album: Somewhere More Familiar  
 Adds: June 9  
 Description: A track from a Triple A platinum act.  
 Contact: Howard Leon  
 (212) 373-0711

Artist: Billie Myers  
 Single: "Tell Me"  
 Album: Growing, Pains  
 Adds: May 11  
 Description: A track from a gold Triple A act.  
 Contact: Howard Leon  
 (212) 373-0711

**Virgin**

Artist: Roy Rogers  
 Single: the whole album will be worked to A3  
 Album: Roy Rogers  
 Adds: June 2  
 Description: Contemporary roots with amazing slide guitar.  
 Contact: Ted Edwards  
 (310) 288-2726

Artist: Rolling Stones  
 The album: Bridge To Babylon  
 The Single: "Out Of Control"  
 Adds: May 25  
 Description: Sounds like the Rolling Stones.  
 Contact: Ted Edwards  
 (310) 288-2726

Artist: Smashing Pumpkins  
 Single: "Ava Adore", plus the whole album will be worked to A3  
 Album: Adore  
 Adds: June 2  
 Description: 17 songs with different styles, textures, and sounds. It's not as hard or aggressive a record as Melancholy, but it certainly isn't lacking in tempo.  
 Contact: Ted Edwards  
 (310) 288-2726

**Warner Bros.**

Artist: Rod Stewart  
 Album: When We Were The Boys  
 Single: "Oh La La"  
 Adds: 5/11; album in stores 6/2

Artist: Grant Lee Buffalo  
 Album: Jubilee  
 Single: "Truly, Truly"  
 Adds: 5/18; album in stores 6/9

Artist: Bela Fleck & The Flecktones  
 Album: Left of Cool  
 Release date: 6/9

Contact: Nancy Stein  
 (818) 953-3559

**Vanguard**

Artist: Paul Kelly  
 Single: "Tease Me"  
 Album: Word and Music  
 Adds: May 19  
 Description: Prime grown-up rock with uncommonly resonant songs played tight and written deep. Paul won the prestigious ARIA 1007 Male Artist of the Year award and was inducted into the ARIA Hall of Fame.

Contact: Meg MacDonald  
 (310) 451-5727

Artist: Peter Case  
 Single: "Until the Next Time"  
 Album: Full Service No Waiting  
 Adds: June 9  
 Contact: Meg MacDonald  
 (310) 451-5727

**Windham Hill**

Artist: James McNally  
 Album: Every Breath  
 Adds: May 19  
 Description: Pennywhistle player from the Pogues who has toured with U2 and Van Morrison. Very noncom A3 slant.

Artist: Various  
 Album: The Renaissance Album  
 Adds: May 19  
 Description: Windham Hill artists performing early Music from the Renaissance period.

Artist: Various, including Taj Mahal, Ladysmith Black Mambazo, and Buckwheat Zydeco  
 Album: Summer Solstice 2  
 Adds: June 16  
 Description: A real world-oriented compilation.

Artist: Etta James  
 Album: Life, Love, and the Blues  
 Adds: June 30  
 Description: Etta covers the blues classics

Artist: Doyle Dykes  
 Album: Tentatively self-titled  
 Windham Hill debut  
 Adds: July 14  
 Description: Guitar-oriented tunes appealing to A3 and Americana.

Artist: Ledward Caapana  
 Album: Ledward Caapana  
 Adds: July 28  
 Description: Hawaiian slack key guitarist, the album features Allison Crouse and others.

Contact: Crystal Ann Lea  
 (310) 358-4845

**WORK**

Artist: Heather Nova  
 Album: Siren  
 Single: "London Rain (Nothing Heals Me Like You Do)"  
 Adds: May 19

Artist: Neil Finn  
 Album: Try Whistling This  
 Single: "Sinner"  
 Adds: June 9

Artist: Mary Lou Lord  
 Album: Got No Shadow  
 Single: "She Had You"  
 Adds: June 16

Artist: Eagle Eye Cherry  
 Album: Desiresless  
 Single: "Save Tonight"  
 Adds: June 30

Artist: Morley  
 Album: Sun Machine  
 Single: tbd  
 Adds: Sometime in July  
 Contact: Pam Edwards  
 (310) 449-2203 ■



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# TRIPLE A

Red entries highlight a stronger performance than on the combined A3

## MOST ADDED



### PATTY GRIFFIN (27)

"One Big Love" (A&M)

Including: WRNX, WBOS, WMVY, WMWV, WFUV, WXLE, WXPB, WNCW, WFPK, WNKU, WRLT, KERA, KGSR, KACV, WCBE, WDET, KSUT, KVNF, KRXS, KBAC, KPCC, KRSH, KXL, and KRVM.

### FROM GOOD HOMES (11)

"Kick It On" (RCA)

Including: WMVY, WMWV, WKZE, WBZC, KACV, WCBE, WMMM, KRXS, KTAO, KPCC, and KNBA

### TORI AMOS (8)

From the Choirgirl Hotel (Atlantic)

Including: WYSO, WFHB, WNCW, WMKY, KERA, KRCL, KNBA, and WRNR

### JOHN SCOFIELD (8)

A Go Go (Verve)

Including: WFUV, WYSO, KPFT, KGSR, WCBE, KSUT, KRCL, and KTAO.

### LENNY KRAVITZ (8)

"If You Can't Say No" (Virgin)

Including: WERU, WYEP, WNCW, WFPK, KEPC, KSPN, KRXS, and K-OTTER.

## RECORD TO WATCH



### JOHN FOGERTY

"Premonition" (Reprise)

A brand new song off the latest Fogerty project, a live CD and home video of a VH1 performance. "Premonition" is one of four new songs Fogerty performs.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	BONNIE RAITT (Capitol)	1	1	BONNIE RAITT (Capitol)	1	1	BONNIE RAITT (Capitol)
2	2	DAVE MATTHEWS BAND (RCA)	2	2	ERIC CLAPTON (Reprise)	4	2	DAVE MATTHEWS BAND (RCA)
3	3	ERIC CLAPTON (Reprise)	3	3	DAVE MATTHEWS BAND (RCA)	3	3	ROBBIE ROBERTSON (Capitol)
4	4	MARC COHN (Atlantic)	4	4	FASTBALL (Hollywood)	2	4	ANI DIFRANCO (Righteous Babe)
12	5	NATALIE MERCHANT (Elektra/EEG)	9	5	NATALIE MERCHANT (Elektra/EEG)	24	5	LILITH FAIR (Arista)
5	6	FASTBALL (Hollywood)	5	6	MARC COHN (Atlantic)	9	6	FRANCIS DUNNERY (Razor & Tie)
6	7	SEMISONIC (MCA)	10	7	PEARL JAM (Epic)	26	7	TORI AMOS (Atlantic)
8	8	CITY OF ANGELS SOUNDTRACK (Reprise)	7	8	SEMISONIC (MCA)	5	8	PETER CASE (Vanguard)
11	9	PEARL JAM (Epic)	13	9	MATCHBOX 20 (Lava/Atlantic)	8	9	KATHLEEN WILHOITE (V2)
7	10	ROBBIE ROBERTSON (Capitol)	6	10	SARAH McLACHLAN (Netwerk/Arista)	6	10	ERIC CLAPTON (Reprise)
17	11	TORI AMOS (Atlantic)	12	11	CITY OF ANGELS SOUNDTRACK (Reprise)	7	11	MARC COHN (Atlantic)
15	12	MATCHBOX 20 (Lava/Atlantic)	8	12	NATALIE IMBRUGLIA (RCA)	25	12	LARGO (Mercury)
9	13	SARAH McLACHLAN (Netwerk/Arista)	11	13	ROBBIE ROBERTSON (Capitol)	12	13	SEMISONIC (MCA)
10	14	NATALIE IMBRUGLIA (RCA)	16	14	TORI AMOS (Atlantic)	11	14	THE MAVERICKS (MCA/Nashville)
16	15	ALANA DAVIS (Elektra/EEG)	17	15	ALANA DAVIS (Elektra/EEG)	14	15	SUSAN TEDESCHI (Rouder)
20	16	THE WALLFLOWERS (Epic)	18	16	THE WALLFLOWERS (Epic)	27	16	JOHN HAMMOND (Point Blank/Virgin)
18	17	EBBA FORSBERG (Maverick)	14	17	THE VERVE (Virgin)	10	17	EBBA FORSBERG (Maverick)
14	18	AGENTS OF GOOD ROOTS (RCA)	20	18	JIMMY PAGE & ROBERT PLANT (Atlantic)	13	18	CARRIE NEWCOMER (Philo/Rouder)
13	19	ANI DIFRANCO (Righteous Babe)	15	19	AGENTS OF GOOD ROOTS (RCA)	16	19	MORCHEEBA (China/Sire)
21	20	FRANCIS DUNNERY (Razor & Tie)	21	20	EBBA FORSBERG (Maverick)	<b>N</b> 20	20	NATALIE MERCHANT (Elektra/EEG)
23	21	THE VERVE (Virgin)	19	21	ANI DIFRANCO (Righteous Babe)	18	21	ALANA DAVIS (Elektra/EEG)
27	22	EVERYTHING (Blackbird/Sire)	23	22	FRANCIS DUNNERY (Razor & Tie)	28	22	WIDESPREAD PANIC (Capricorn)
30	23	LENNY KRAVITZ (Virgin)	30	23	LENNY KRAVITZ (Virgin)	21	23	TRIBUTE TO LOWELL GEORGE (CMC International)
26	24	JIMMY PAGE & ROBERT PLANT (Atlantic)	33	24	EVERYTHING (Blackbird/Sire)	40	24	JOHN WESLEY HARDING (Zero Hour)
22	25	PETER CASE (Vanguard)	29	25	EDWIN McCAIN (Atlantic)	22	25	CITY OF ANGELS SOUNDTRACK (Reprise)
25	26	KENNY WAYNE SHEPHERD (Revolution)	24	26	KENNY WAYNE SHEPHERD (Revolution)	17	26	WHERE HAVE ALL THE FLOWERS GONE? (Applesseed)
29	27	TODD SNIDER (MCA)	28	27	TODD SNIDER (MCA)	29	27	AGENTS OF GOOD ROOTS (RCA)
19	28	STEVE POLTZ (Mercury)	25	28	MARCY PLAYGROUND (Mammoth)	31	28	TODD SNIDER (MCA)
31	29	WIDESPREAD PANIC (Capricorn)	34	29	PETE DROGE (Epic)	37	29	EVERYTHING (Blackbird/Sire)
35	30	SUSAN TEDESCHI (Rouder)	31	30	TRAIN (Aware/Columbia)	23	30	DAN BERN (WORK)
33	31	PETE DROGE (Epic)	26	31	CHRIS STILLLS (Atlantic)	15	31	THE SPECIALS (Way Cool/MCA)
24	32	THE SPECIALS (Way Cool/MCA)	22	32	STEVE POLTZ (Mercury)	19	32	A. J. CROCE (Ruf)
37	33	TRAIN (Aware/Columbia)	35	33	WIDESPREAD PANIC (Capricorn)	50	33	THE WALLFLOWERS (Epic)
47	34	LILITH FAIR (Arista)	36	34	SOUL ASYLUM (Columbia/CRG)	35	34	NICK LOWE (Upstart/Rouder)
28	35	CHRIS STILLLS (Atlantic)	27	35	THE SPECIALS (Way Cool/MCA)	46	35	LENNY KRAVITZ (Virgin)
43	36	MORCHEEBA (China/Sire)	45	36	GREEN DAY (Reprise)	48	36	LOU REED (Reprise)
36	37	MARCY PLAYGROUND (Mammoth)	32	37	PAULA COLE (Warner Bros.)	34	37	PETE DROGE (Epic)
39	38	EDWIN McCAIN (Atlantic)	41	38	SUSAN TEDESCHI (Rouder)	47	38	SARA HICKMAN (Shanachie)
34	39	KATHLEEN WILHOITE (V2)	<b>N</b> 39	39	B.B.KING (MCA)	<b>N</b> 39	39	PEARL JAM (Epic)
40	40	SOUL ASYLUM (Columbia/CRG)	37	40	PETER CASE (Vanguard)	42	40	OLU DARA (Atlantic)
32	41	A. J. CROCE (Ruf)	42	41	GERALD COLLIER (CZ/Revolution)	<b>N</b> 41	41	PATTY GRIFFIN (A&M)
38	42	REBEKAH (Elektra/EEG)	47	42	EVERCLEAR (Capitol)	38	42	JULES SHEAR (High Street/Windham Hill)
48	43	B.B.KING (MCA)	39	43	A. J. CROCE (Ruf)	20	43	STEVE POLTZ (Mercury)
49	44	LARGO (Mercury)	46	44	DANNY WILDE & THE REMBRANDTS (EastWest/EEG)	30	44	LOUDON WAINWRIGHT III (Charisma)
41	45	JOLENE (Sire)	50	45	TAJ MAHAL (Private Music/Windham Hill)	45	45	THE HORSE WHISPERER (MCA/Nashville)
42	46	PAULA COLE (Warner Bros.)	38	46	SHAWN COLVIN (Columbia/CRG)	<b>N</b> 46	46	THE VERVE (Virgin)
<b>N</b> 47	47	GREEN DAY (Reprise)	43	47	JOLENE (Sire)	36	47	REBEKAH (Elektra/EEG)
45	48	TRIBUTE TO LOWELL GEORGE (CMC International)	49	48	MORCHEEBA (China/Sire)	<b>N</b> 48	48	DOUGLAS SEPTEMBER (Gold Circle)
<b>N</b> 49	49	TAJ MAHAL (Private Music/Windham Hill)	<b>N</b> 49	49	B-52's (Reprise)	<b>N</b> 49	49	CHRIS WHITLEY (Messenger)
<b>N</b> 50	50	EVERCLEAR (Capitol)	<b>N</b> 50	50	THE CONNELLS (TVT)	<b>N</b> 50	50	MASSIVE ATTACK (Virgin)

## ★ FIVE EASY PIECES

## lovers

Impact Date May 11

Featured On Their Debut Album Five Easy Pieces

### MOST ADDED!

WRNR WRNX WZEW KBAC  
WNCs WRLT KRSH KTAO



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WNCS	WMMM	WMZY
WRNR	WEBK	WCEE
WXPB	KBAC	KTAG
WZEW	WKZE	WPCG
KXST	WCLZ	WFMU
KUWR	KACV	WBZC
KERU	WMWV	WFAV
KRSH	KRXS	WNBA

= **RCA**<sup>3</sup>



# A3 BOOMER GRID

EDITORS:  
KENT/KEITH  
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CIDR	KACY	KBAC	KBCC	KBFB	KCRN	KEPC	KFAN	KELY	KFEG	KFXD	KGSR	KINK	KKZN	KLCC	KLRO	KMMS	KMITT	KMBA	KOTR	KPCC	KPIG	KRCL	KROK	KRSH	KRWV	KRKS	KSPN	KSUT	KTAO	KTCZ
1	BONNIE RAITT (Capitol)	1225	-81	32	21	10	22	18		12	15	29	20	16	33	52	28	7	18	13	30	9	12	7	16	8	36	9	15	14	20	13	29	26
2	DAVE MATTHEWS BAND (RCA)	1004	-34	29	22	10	30	20		13	5	22	20	18		21	11	7	12	14	29	11	7	7		25	23	15	28	20		9	10	
3	ERIC CLAPTON (Reprise)	963	-56	37	5	11	17	24		8	15	25	21	17	34	47	12	7	8	12	24	7	5	7	6	1	32	21	20	14	20		26	30
4	MARC CDHN (Atlantic)	765	-27	36		10	18	18			15	11	11	17	15	18	12	7		6	10		7	14	1	39	19	15	14	20	9	12	27	
5	NATALIE MERCHANT (Elektra/EEG)	751	+184	14	18	24	21	19		7		20	22	12	23	25	12	4		5	25	8		3		25	18	7		13	8	8	27	
6	FASTBALL (Hollywood)	742	-24	35	21		34	22						24	14	25	26			15	13	5		9	7	2	37	16				12	28	
7	SEMISONIC (MCA)	668	-23	19	21	23	20		5	12				23	11	15			19	5	6		8	7		32		10	14	13		11	8	
8	CITY OF ANGELS SOUNDTRACK (Reprise)	652	-2	24	40	25	14	12		10		26		22		8	11					8		7		32	15	15	21	13		5	10	
9	PEARL JAM (Epic)	645	+57		20	24	20	20				28	21	21	22	24	15			9		22	9	10			35	10	14	13		5		
10	ROBBIE ROBERTSON (Capitol)	641	-30	35		24		9	10	10		7	12	11	16					13	12	7	16	7	3	38	20	20	13	20	7			
11	TORI AMOS (Atlantic)	619	+108	18	22	27	15	8	5	8	5			13	13					13	3		14	5	3	30	25	15	7	13		7	5	
12	MATCHBOX 20 (Lava/Atlantic)	566	+42	19	20	6	18	9					8	21			26			16						38	14	15	12	13			11	
13	SARAH McLACHLAN (Netwerk/Arista)	564	-86	42			27	11			5		9	7	11	19					21					37	29	20		13	6		11	
14	NATALIE IMBRUGLIA (RCA)	533	-81	33		7	35								10	30				5						36	10	10	9	20		12		
15	ALANA OAVIS (Elektra/EEG)	531	+17	26	21	8		10				18		23	12	4	6	5			6	9	4	5		1	33	19	15	20	10		10	
16	THE WALLFLOWERS (Epic)	522	+78	6	21	5	9	20		6	5	7	16	13	11		14				7	7	9	10		3	24		7	14		5	10	
17	EBBA FORSBERG (Maverick)	490	-11	17	17	18			5	10				19	11	12				5		8	5		7	1	32	4	10	12	13	7	3	
18	AGENTS OF GOOD ROOTS (RCA)	469	-65	35		9	7	9		7		12	8			1	6	4		8	10	13		5		36	4	15	20	13	27			
19	ANI DIFRANCO (Righteous Babe)	463	-102	18					3	7						9					8	9	12	7	7		15	20	10	4				
20	FRANCIS DUNNERY (Razor & Tie)	446	+5		15	8				10				12	4											13	15	12	10		14			
21	THE VERVE (Virgin)	410	-16	27	18	9	18					7	10	9	9							8	6	8			9	10			6	2		
22	EVERYTHING (Blackbird/Sire)	393	+51		17	9	19			8	5					9	15					7	10		5	26	5	12	10		4	5		
23	LENNY KRAVITZ (Virgin)	378	+74	16	16	8				6				11	18						8	21	10	4	3	23	10	7	7	10		6		
24	JIMMY PAGE & ROBERT PLANT (Atlantic)	376	+17				8	9		9		21	10	6	21		11		15	13	5		14				14	20	14	20		8	6	
25	PETER CASE (Vanguard)	365	-74			5				8		21						5				11	16	5	7	1		10	13	12	7			
26	KENNY WAYNE SHEPHERD (Revolution)	344	-20	19			33					14	21		12	11	30					5	5		1	25	20	14	20		10	6	7	
27	TODD SNIDER (MCA)	334	+14					7		10	15											11	7		9	5	10	3		2		12	13	
28	STEVE POLITZ (Mercury)	332	-123	18		6	12			11		12										5			9	5	5	33	3			6	7	
29	WIDESPREAD PANIC (Capricorn)	309	+11		16	0	9			12	10				11						9	6	6	8		3	9		14	20	7	4		
30	SUSAN TEDESCHI (Rounder)	307	+17							9								7	5					7	6	3	7	10		9	5	7		
31	PETE DROGE (Epic)	295	+4			8				8	15		19	5						5		9	5	9		2			9	10	4	5		
32	THE SPECIALS (Way Cool/MCA)	297	-78			9	16	6		10							13	7				10	6	4	5			12				12		
33	TRAIN (Aware/Columbia)	292	+5			10						16		22								11	6	7	6		13	15		12	10			
34	LILITH FAIR (Arista)	287	+69							11	5			7								4	7	3	8				10		11	8		
35	CHRIS STILLS (Atlantic)	273	-62					11				12										14	5	10			3	15	9					
36	MORCHEEBA (China/Sire)	265	+18			8			23					7	9							8	7	5	7	16	12							
37	MARCY PLAYGROUND (Mammoth)	264	-24		17		19										29				7			5			4						25	
38	EDWIN McCAIN (Atlantic)	262	+1	19			17										12							5		31							10	
39	KATHLEEN WILHOITE (V2)	265	-25			9				12				6				4				9	4	7		2	23	13	10		13	6	6	
40	SOUL ASYLUM (Columbia/CRG)	248	-9		18	7		9			15			7				5		5	13					13	5	7	12					
41	A. J. CROCE (Ruf)	252	-42								20													4	5		8	15	12	13	8			
42	REBEKAH (Elektra/EEG)	223	-40			5				11														5		3	12	8	10	13	5	9		
43	B.B.KING (MCA)	218	+10			3	18					31	7	8		2						10		4	10			15		8			13	
44	LARGO (Mercury)	218	+11			3				10														5		3	7	10		13	11			
45	JOLENE (Sire)	206	-50												5									14	5	2								
46	PAULA COLE (Warner Bros.)	205	-49					9								8	6										33							
47	GREEN DAY (Reprise)	203	NEW		18			11																5				10	12					
48	TRIBUTE TO LOWELL GEORGE (CMC International)	208	-21							12						8							8	4		9	2	25	7		9	10	8	
49	TAJ MAHAL (Private Music/Windham Hill)	199	NEW								10	12				11								11							10	13		
50	EVERCLEAR (Capitol)	197	NEW														12													14				

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Introducing 19-year old sensation  
**SHEMEKIA COPELAND**  
The DEBUT SINGLE from  
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GRANT LEE BUFFALO

# TRUBBY



GRANT LEE BUFFALO

TRULY, TRULY

The first single from the new album

JUBILEE

PRODUCED BY PAUL FOX • MANAGEMENT: PETER LEAK FOR THE NEW YORK END LTD.

# A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTRK	KUVR	KXL	WAPS	WBOS	WCOB	WCLZ	WDET	WEBK	WEBX	WERU	WFFB	WFPK	WFDV	WIS	WVCE	WVMM	WVNY	WVMV	WVCS	WVCV	WVKU	WVRN	WVLT	WVNR	WVNY	WVOD	WVRY	WVCD	WVLE	WVPH	WVRT	WVRV	WVTP
BONNIE RAITT (Capitol)	29	5	22	5	34	9	16	15	24	10	16	12	9	5	16	35	15	20	12	16	15	18	12	13	22	19	39			14	19	14	14	
DAVE MATTHEWS BAND (RCA)	9	5	6	16				22	24	8		4	5	13	12	35	10	15	11	16	3	30	28	14	12	24	32	31	5	13	26	15	14	
ERIC CLAPTON (Reprise)	28	5	40	4	27			11	3			12	5	8	16	15	19	20	15			30	8		20	13			11	11	25	11		
MARC COHN (Atlantic)	13	5	23	10	18			7	19	7		12	7		16	28	12	14	10	8	15				20	18	26	21	38	16	20	14	9	
NATALIE MERCHANT (Elektra/EEG)	8	3	7	7	26			21					9	2	12	11	11	12	6		0	8	11		20	18	26	21	38	16	20	14	9	
FASTBALL (Hollywood)		3			21			14				4		13		25	7	10	14			28	8		26	24	26	23	49	10	19	14	9	
SEMISONIC (MCA)				15	22	6		21	36	4		8		12		17	8	15	17		3	24	28			26	28		10	7	15	11		
CITY OF ANGELS SOUNDTRACK (Reprise)		3	8	6	26			7							8	8	9				9	20	29			18	26	17	87		4			
PEARL JAM (Epic)					25									16		18		10	8		6	24	27	5		24		33	13	10	29	9	7	
ROBBIE ROBERTSON (Capitol)	28	5	5		5	6		7	3	10	3	12	9		16	16	12	10	7	4		29	14	14				26	17		14	6	13	10
TORI AMOS (Atlantic)	9	3		7				7				4	7	4	15	8	9	9	9	16	3	28	17		17	24		26	17	9		23	18	
MATCHBOX 20 (Lava/Atlantic)	8				47									12		7	9								23	24	37	19	80		7	7		
SARAH McLACHLAN (Netwerk/Arista)	9		25					7						9	10	25	10	15				18	21		17	24	17	9	37		3			
NATALIE IMBRUGLIA (RCA)			6	5	33									13			8	10				28	29		21	12	41		46			26		
ALANA DAVIS (Elektra/EEG)	9		8	5						7			5	16		13	12	6							30	25	24		22	3		16	10	
THE WALLFLOWERS (Epic)	8		7	9				13					5	9		15	13	8			3	26	12		14	21	3	18	37	9	19		4	
EBBA FORSBERG (Maverick)	8	5	14	3	5		13		3				4	12	7	8	8	11	8			29			14	23		19	5		16	10		
AGENTS OF GOOD ROOTS (RCA)		5		3		6		10					12	5		26	10	12				20	8		16	6	16		13	11		8		
ANI DI FRANCO (Righteous Babe)	7	5				9	8		50	6	5	12	10		16		4	15	16			12	18	8		24		17	5	6	6	12		
FRANCIS DUNNERY (Razor & Tie)	8			5	9	9		15	50	7		12	5		8	5	5	8	8	15			5	20				25	12	15	13			
THE VERVE (Virgin)	12		7	42				7						7		12	7	8				18				18	21	29	6	14	8			
EVERYTHING (Blackbird/Sire)	9				11			23	36			12		8			12	11				20			24								9	
LENNY KRAVITZ (Virgin)	8			5		7	15									12	13	5	4		18	11		12		23		6		10	6			
JIMMY PAGE & ROBERT PLANT (Atlantic)					14	3							9	15		5	7	10	16		3	20		24							31			
PETER CASE (Vanguard)	10	5		12		3	12	7	24	8		8	4	16		5	7	10	16			12		14										
KENNY WAYNE SHEPHERD (Revolution)			2					13						14			10						18									7		
TODD SNIDER (MCA)	13		9					15	24					6	6	7		13		9	15			14		13						7		
STEVE POLTZ (Mercury)	11	5	3		6	4		24	24			12	5		16	6	6	6	9	9	6	12	19		6				5	11	9	5		
WIDESPREAD PANIC (Capricorn)	9		3		14	7		4				4			6	8		10	5	9	3	8	12		11						4		12	
SUSAN TEDESCHI (Rounder)	10	5			9	11	15	17	6		12	5			6	7	9	20	16	6			12	8	12								4	
PETE DROGE (Epic)	8		6	6		19	24					12			4		10	5	4				11	5	11							9	6	
THE SPECIALS (Way Cool/MCA)	9	3	6		9			12	4	4					11		9	16	6	16	18	9					18		2		14			
TRAIN (Aware/Columbia)	3		5		21	36								5		7		9	9			18				10				3	7			
LILITH FAIR (Arista)	8	3	3		10	19		9	8	8		8	8	6		5	10	6	8	15	18												9	
CHRIS STILLIS (Atlantic)	10					50	3	5						15	9	20	9					6	5	11									11	
MORCHEEBA (China/Sire)	5			9	15	17	7	7	4	2					4		12					6	5	11									7	11
MARCY PLAYGROUND (Mammoth)				33														7								26	37	40	47					
EDWIN MCCAIN (Atlantic)				32														4		9	4	15												
KATHLEEN WILHOITE (V2)	5		3	6	12	7		4	8	5						7	5					16	18		10			19	15	2				
SOUL ASYLUM (Columbia/CRG)		5		9	9	14	36	5		8	2			16		5	8		8	6														8
A. J. CROCE (Ruf)				3	3	5																												
REBEKAH (Elektra/EEG)				9	6	13	17	8	5	8			9		6		7	5	7	6				5	17							1		
B.B. KING (MCA)	8		8		9	6	13	17	8	5	8				6		7	5	7	6														7
LARGO (Mercury)	3				13	50	6	4	8	2	6	12			4	5	4		4	15														
JOLENE (Sire)			2																				16											
PAULA COLE (Warner Bros.)			3		37																					14		12		38				
GREEN DAY (Reprise)				18																			11				49	32	24					
TRIBUTE TO LOWELL GEORGE (CMC International)		5			9	14						12			12		3		1	16	15													3
TAJ MAHAL (Private Music/Windham Hill)	8				9	14	14								6	8			9	8	6													
EVERCLEAR (Capitol)					9			15							13								33					21	11					16

# the verve

"LUCKY MAN" 23-21\*

FROM THE PLATINUM CD "URBAN HYMNS"  
TOUR BEGINS 7/28 WITH MASSIVE ATTACK

7/28	CHICAGO	ROSEMONT HORIZON	8/7	ATLANTA	TBA
7/28	DETROIT	PALACE OF AUBURN HILLS	8/9	HOUSTON	ARIEL THEATER
7/31	HAMILTON ONT	COPPS COLISEUM	8/11	DENVER	RED ROCKS
8/1	MONTREAL	MOLSON CENTER	8/14	LOS ANGELES	ARROWHEAD POND
8/3	BOSTON	TSONGAS ARENA	8/15	SAN FRANCISCO	BILL GRAHAM CIVIC ARENA

A photograph of the four members of the band Cowboy Junkies standing on a wooden bridge. They are dressed in dark, heavy clothing, and the scene is lit with the warm, golden light of a sunset or sunrise. The background shows a blurred landscape with trees and a sky with soft clouds.

It's a new dawn coming.

An abstract background consisting of soft, out-of-focus shapes in shades of purple, magenta, and blue, creating a dreamy and atmospheric effect.

Cowboy Junkies > Miles From Our Home  
The First Single

From the New Album > Miles From Our Home > In Stores June 30

Produced by John Lacey > Mixed by Chris Lord-Alge > Management: Peter Leak for The New York End Ltd. ©1998 Geffen Records, Inc.

[www.geffen.com](http://www.geffen.com)



# ALTERNATIVE

## MOST ADDED



### FOO FIGHTERS (26)

Walking After You (Elektra/EEG)

Including: WDST, WHTG, WBTZ, KXRX, KNDD, KTOZ, KKND, WMAO, WEJE, KTZ, WQBK, WIXO, WHMP, WEQX, WKQX, KFT, WPGU, WHFS, KPNT, KTEG, KHLR, KNRX, WKRO, XTRA, KEDJ, KLZR

### SMASHING PUMPKINS (20)

Ava Adore (Virgin)

Including: WDST, KFGX, WOXY, WKRL, WQBK, KKDM, WIXO, KACV, KCXX, KDGE, WXEG, WAVF, KFT, KENZ, WHER, XHRM, KPNT, KNKR, WPLA, WPBZ

### EVE6 (9)

Inside Out (RCA)

Including: KMYZ, KENZ, WROX, WHFS, KNKR, KLYY, KITS, KOMA, KROQ

### B-52'S (9)

Debbie (Reprise)

Including: KSPI, KCFN, WQOB, WLSZ, WGRD, WXDG, WPLY, XHRM

### GIRLS AGAINST BOYS (8)

Park Avenue (DGC)

Including: CFNY, KFGX, WQBK, WGRD, WIXO, WXDG, XHRM, KNKR

## RECORD TO WATCH



### DIMITRI FROM PARIS

Sacrebleu (Atlantic)

Currently racking up considerable Specialty Show spins, this album is rife with tasty sonic treats. Live105, WFNX, and several others have been breaking out with "Une Very Stylish Fille."

LW	TW		Spins	Diff.
2	1	SEMISONIC - Closing Time (MCA)	2355	+163
1	2	FASTBALL - The Way (Hollywood)	2291	-60
3	3	GARBAGE - Push It (Almo Sounds)	2127	+168
5	4	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	1971	+94
4	5	PEARL JAM - Wishlist (Epic)	1970	+35
7	6	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	1918	+282
40	7	SMASHING PUMPKINS - Ava Adore (Virgin) <i>It's the Pumpkins, baby. What more do you want?</i>	1880	+1488
6	8	EVERCLEAR - I Will Buy You A New Life (Capitol)	1800	-59
8	9	FUEL - Shimmer (550 Music)	1735	+155
10	10	HARVEY DANGER - Flagpole Sitta (Slash/London)	1621	+245
9	11	THE WALLFLOWERS - Heroes (Epic)	1610	+139
11	12	TORI AMOS - SPARK (Atlantic)	1414	+153
12	13	MATCHBOX 20 - Real World (Lava/Atlantic)	1307	+93
15	14	THE URGE - Jump Right In (Immortal/Epic)	1284	+182
13	15	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	1131	+19
20	16	THE VERVE - Lucky Man (Virgin)	1125	+134
14	17	THIRD EYE BLIND - Losing A Whole Year (Elektra/EEG)	1113	+7
33	18	GREEN DAY - Redundant (Reprise)	1111	+599
16	19	GOD LIVES UNDERWATER - From Your Mouth (A&M)	1051	-43
17	20	FOO FIGHTERS - My Hero (Capitol)	1003	-35
24	21	ATHENAEUM - What I Didn't Know (Atlantic)	923	+107
27	22	STABBING WESTWARD - Save Yourself (Columbia/CRG)	871	+101
26	23	BEN FOLDS FIVE - Song For The Dumped (550 Music)	853	+76
30	24	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	846	+182
25	25	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	844	+42
21	26	CREED - My Own Prison (Wind-Up)	829	-22
18	27	DAYS OF THE NEW - Shelf In The Room (Outpost)	829	-190
22	28	NATALIE IMBRUGLIA - Torn (RCA)	788	-48
28	29	EVE6 - Inside Out (RCA)	781	+66
31	30	BLACK LAB - Time Ago (DGC)	734	+84
23	31	JERRY CANTRELL - Cut Me In (Columbia/CRG)	689	-138
19	32	MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)	681	-321
35	33	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	615	+112
29	34	ALANIS MORISSETTE - Uninvited (Maverick)	574	-105
36	35	SONIC YOUTH - Sunday (Geffen)	562	+69
34	36	LENNY KRAVITZ - If You Can't Say No (Virgin)	517	+6
46	37	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	447	+140
32	38	THE SPECIALS - It's You (Way Cool/MCA)	426	-132
—	39	B-52's - Debbie (Reprise)	415	N
39	40	PROPELLERHEADS - History Repeats (Dreamworks)	406	+9
48	41	GUSTER - Airport Song (Sire)	363	+78
47	42	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	360	+62
49	43	BAD RELIGION - Shades of Truth (Atlantic)	324	+44
—	44	RADIOHEAD - No Surprises (Capitol)	322	N
43	45	GETAWAY PEOPLE - She Gave Me Love (Columbia/CRG)	315	-35
38	46	GREEN DAY - Good Riddance (Time Of Your Life) (Reprise)	306	-117
—	47	GIRLS AGAINST BOYS - Park Avenue (DGC)	292	N
—	48	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	287	N
42	49	BLINK 182 - Dammit (Growing Up) (Cargo/MCA)	259	-94
—	50	THE GANDHARVAS - Downtime (MCA)	251	N

*Twang guitar splurge and whiny vocals make this a definite solid.*

## REVIEWS

### MASSIVE ATTACK

#### Mezzanine (Virgin)



The innovators of the Bristol sound—the dense aural construct upon which the likes of Tricky, Portishead, and Mono have built their careers—have returned to the sonic fold, once again bearing gifts of deep-rooted atmospheria. The 11 tracks on *Mezzanine* continue to mine the rich ambient structuring explored on 1991's *Blue Lines* and 1995's *Protection*, yet they also mark a departure into darker, more ominous soundscape terrain.

The opening song, "Angel," creeps under your skin via throbbing washes of deep, Stygian bass groove, which hover spectre-like above ethereal, darkseid vocal wisps. "Risingson" features baritone vocalistix of a demonic nature, the accompanying audio backwash shifting from channel to channel in polysonic schizophrenia. The radio single, "Teardrop" is carried by Liz Frazer (ex Cocteau Twins) rich-yet-haunting vocals, a minimalistic keyboard lull and soothing pulses of bass. It's pure sonic rapture. "Exchange" provides a brief, futuro-lounge interlude before dipping back into the thick aural dementia of "Dissolved Girl." *Mezzanine* is a richly textured work that has a lot of depth to offer. Start with "Teardrop" and gradually work your way into the rest of the album. You won't be disappointed.

ALTERNATIVE REPORTS  
ACCEPTED THROUGH TUESDAYS  
8 A.M.-5 P.M.  
GAVIN STATION REPORTING  
PHONE: (415) 495-1990  
FAX: (415) 495-2580

## REVIEW

### MONEY MARK

PUSH THE BUTTON (MO WAX/LONDON)

Money Mark (a.k.a. Mark Ramos Nishita) was responsible for all the dusted organ fills and funky piano



splashes that permeated the Beastie Boys' *Check Your Head* and *Ill Communication*

albums. But Mark is also a talented singer-songwriter in his own right. In the late '80s, he released a triad of indie

10" singles on his own Love Kit Records label. These were subsequently compiled, along with new material, into the 1995 LP *Mark's Keyboard Repair*.

Mark's latest solo endeavor is packed with a bevy of quirky tunes, which run the gamut from rustic pop to down-n-dirty groove and even junglistic mayhem. The radio

single, "Hand in Your Head," is already a bona fide hit overseas. Yet beyond the shuffling rhythms and smokey vocal timbre of this track lies a veritable wealth of radio friendly tunes. Try the chug-styled bump of "Maybe I'm Dead," or the plinky smoothness of "Too Like You." Then there's the Elvis Costelloesque "Tomorrow Will

Be Like Today" and the catchy guitar melancholy of "Rock in the Rain." Sprinkled throughout are several off-kilter instrumentals which highlight Mark's twisted groove theory. With 18 tracks to choose from, *Push the Button* provides a plethora of sonic diversity, all of it just waiting to be mined for the Alternative airwaves.

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Gavin

# COLLEGE

## REVIEWS

### STANFORD PRISON EXPERIMENT

#### Wrecreation

#### (Island)

"We're dealing with issues of an individual vs. society or authority. We're not only asking people to think for themselves, but more important, to question themselves. Instead of looking for causes, think of *why* things keep happening," says Mike Starkey, guitarist for the socio-politically-inclined Stanford Prison Experiment. Having released 2 albums on World Domination in the early '90s, the band has always offered intelligent hardcore with the influence of early '80s punk outfits like Naked Raygun and Dead Kennedys. The latest album, *Wrecreation* finds the quartet diversifying their sound. While retaining all of their trademark heaviness, they have also incorporated a more melodic approach to their songwriting. Tweaking the knobs once again is Ted Niceley, who has worked with the likes of Fugazi, Girls Against Boys, Shudder to Think, and Jawbox. You can catch SPE on tour with the Jesus Lizard. Contact John Rosenfelder at (212) 603-7871 for more information.



### ADDS FOR MAY 18/19

Litany (Time Bomb), Sister Soleil (Universal), Add N to X (Mute), Whipper Snapper (Lobster), A Night of Serious Drinking (unsigned), Grant Lee Buffalo (Slash/Warner Bros.), Money Mark (Mo' Wax/frr), Komeda (Minty Fresh), Rufus Wainwright (Dreamworks), Parc Boys (Will), Chika Chika Chika Chika (W.I.N.), Sir Richard Bishop (Revenant), Season to Risk (Thick), DJ Andy Smith (Phase 4/London), Rocket From the Crypt (Interscope), The Phoids (NG), Perme Bros. (Sub Pop), Paul Kelly (Vanguard), Loose & Juicy (Vanguard), Charming Hostess (Vaccination).

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## MOST ADDED



### MASSIVE ATTACK (33) Mezzanine (Circa/Virgin)

Including: CTR, KCOU, KCRW, KCSB, KFSR, KGLT, KGRG, KXTX, KUNV, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCDB, WGLL, WFDU, WICB, WJCU, WMNF, WMSV, WPRK, WQFS, WVU, WSMU, WTSR, WUMS, WUSB, WUTK, WVKR, WVVU.

### HAYDEN (29) The Closer I Get (Outpost)

Including: CTR, KCMU, KCRW, KCSB, KGLT, KXTX, KUNV, KVMR, KVRX, KWBU, KWVA, WBNY, WCBN, WCDB, WGLL, WIDU, WICB, WITR, WJCU, WMNF, WMSV, WSMU, WTSR, WUMS, WUSB, WUTK, WVKR, WVVU, WVVU.

### BAD RELIGION (24) No Substance (Atlantic)

Including: CTR, KCSB, KFSR, KGLT, KGRG, KXTX, KUNV, KWBU, WBNY, WCDB, WGLL, WICB, WITR, WJCU, WMSV, WPRK, WQFS, WTSR, WUMS, WUSB, WUTK, WVKR, WVVU, WVVU.

### MIMI (24) Soak

(Luaka Bop/Warner Bros.)  
Including: KCMU, KCOU, KCRW, KCSB, KGLT, KXTX, KUCI, KUNV, KVMR, KVRX, KWBU, KWVA, WBNY, WCBN, WCDB, WITR, WJCU, WMNF, WSMU, WUMS, WUSB, WUTK, WVKR, WVVU.

## RECORD TO WATCH



### VARIOUS ARTISTS Teleconned Vol. 1 (No Alternative)

A fantastic benefit CD from Americans for Radio Diversity and features Ani DiFranco, Ben Folds Five, and others. Contact Team Clermont for your copy at 1-888-548-TEAM.

2W	LW	TW	SONIC YOUTH	A Thousand Leaves (DGC)
—	25	1	SONIC YOUTH	A Thousand Leaves (DGC)
4	3	2	PULP	This Is Hardcore (Island)
6	7	3	CORNELIUS	Fantasma (Matador)
11	1	4	FIREWATER	The Ponzi Scheme (Jetset)
10	5	5	FUGAZI	End Hits (Dischord)
2	8	6	THE REVEREND HORTON HEAT	Space Heater (Interscope)
5	6	7	PROPELLERHEADS	Decksanddrumsandrockandroll (Dreamworks)
1	2	8	TORTOISE	TNT (Thrill Jockey)
31	26	9	QUASI	Featuring "Birds" (Up) <i>This Portland duo makes suicidal pop appealing to the kids.</i>
17	9	10	JESUS LIZARD	Blue (Capitol)
19	18	11	AVAIL	Over the James (Lookout!)
—	22	12	VERSUS	Two Cents Plus Tax (Caroline)
3	4	13	YO LA TENGO	Little Honda (Matador)
12	19	14	SUICIDE MACHINES	Battle Hymns (Hollywood)
9	10	15	DIRTY THREE	Ocean Songs (Touch & Go)
7	11	16	TUSCADERO	My Way or the Highway (Elektra/EEG)
49	34	17	DJ HONDA	H2 (Relativity) <i>Honda's second effort is heaven for beat junkies.</i>
30	12	18	UI	Lifelike (Southern)
20	13	19	GANG STARR	Moment of Truth (Noo Trybe/Virgin)
42	28	20	SEAN LENNON	Into the Sun (Grand Royal/Capitol)
21	20	21	MAKE-UP	In Mass Mind (Dischord)
15	14	22	DAMON AND NAOMI	Playback Singers (Sub Pop)
8	16	23	BUFFALO DAUGHTER	New Rock (Grand Royal)
18	17	24	MORCHEEBA	Big Calm (China/Sire)
—	35	25	MASSIVE ATTACK	Mezzanine (Circa/Virgin)
NEW	26	26	JOAN OF ARC	How Memory Works (Jade Tree)
29	23	27	BRAID	Frame & Canvas (Polyvinyl)
14	21	28	RICHARD DAVIES	Telegraph (Flydaddy/V2)
24	29	29	SPOON	A Series of Sneaks (Elektra/EEG)
NEW	30	30	PUBLIC ENEMY	He Got Game soundtrack (Def Jam/Mercury)
—	42	31	RED AUNTS	Ghetto Blaster (Epitaph)
35	24	32	BEVIS FROND	North Circular (Flydaddy)
26	31	33	ROYAL TRUX	Accelerator (Drag City)
NEW	34	34	NEW BOMB TURKS	At Ropes End (Epitaph)
34	43	35	LISA GERRARD & PIETER BOURKE	Duality (4-AD/Warner Brothers)
48	32	36	FREAKY CHAKRA	Blacklight Fantasy (Astralwerks)
13	15	37	TRANS AM	The Surveillance (Thrill Jockey)
23	33	38	BIG BAD VOODOO DADDY	Big Bad Voodoo Daddy (Coolsville)
—	27	39	SUPERGENIUS	Star Wars Breakbeats (Suckadelic!)
—	50	40	BERNARD BUTLER	People Move On (Columbia/CRG)

## CHARTBOUND

LE MANS (Grimsey)	TORI AMOS (Atlantic)
CLUTCH (Columbia/CRG)	SCRAWL (Elektra)
BANGS (Kill Rock Stars)	GRASSY KNOLL (Antilles)
THE GERBILS (Hidden Agenda)	LONG FIN KILLIE (Too Pure/Beggars Banquet)
PUSH KINGS (Sealed Fate)	PERE UBU (Tim/Kerr)
CREEPER LA GOON (Nickel Bag)	LOS AMIGOS INVISIBLES (Luaka Bop/Warner Bros.)

## ARTISTPROFILE

### JASON & THE SCORCHERS

FROM: Nashville, TN  
LATEST RELEASE: Midnight Roads & Stages Seen  
LABEL: Mammoth

CONTACT: Andrew Paynter (919) 932-1882  
WEB SITE: www.jasonandthescorchers.com  
STAGES SEEN: "There's been so many crazy shows that just hit. It may be in the weirdest place like Lincoln, Nebraska or Helsinki, Finland where everything just works. It's the best, and that's

why you do it." —Jason  
DOUBLE LIVE SCORCHERS: "When it's one of those special shows you lose your own identity so you also lose the memory of it—which is an interesting thing because you can't really recall the memory of doing it. You don't remember much about it other than this great glow." —Jason  
ON COLLEGE RADIO: "College radio is what

launched the Scorchers way back when. We got played all over the country. It was an important thing for us in the early days when we relied completely on College radio to get our word out. I still think College radio is a wonderful format, because it's absolutely anything goes." —Jason  
ABSOLUTE MUSICAL INFLUENCE: Bob Dylan, Johnny Horton



# ACTIVE

## REVIEWS

### UNWRITTEN LAW

#### "California Sky" (Interscope)

This San Diego quintet delivers a catchy and powerful '90s rock song in three minutes flat. On "California Sky," Unwritten Law Triumphs over convention and mediocrity by combining intricate melodies and raw edged sincerity. Additional Active stations feeling right at home under the "California Sky" include: KEYJ, WTFX, and WTOS. Look for the California dudes to rip it up on this summer's Warped tour with Bad Religion and the Reverend Horton Heat.



### LENNY KRAVITZ

#### "Fly Away" (Virgin)

The first Active rock single from his 5 album is all about flying away on a fascinating musical journey. Once again, this son of a 'Jefferson' (Lenny trivia: his mom, Roxie Roker, played Helen on "The Jeffersons") acts as a one man band by playing guitar, bass, drums, and vocals. The unmissable sounds of one of rock's most talented performers continues to evolve in a style all his own.



### ADDS FOR MAY 18/19

**Gravity Kills** "Falling" (TVT), **Rolling Stones** "Out Of Control" (Virgin), **Scott Weiland** "Opposite Octave Reaction" (Atlantic), **Aerosmith** "I Don't Want To Miss A Thing" (Columbia), **Caustic Resin** "Once And Only" (Alias), **The Hunger** "Free" (Universal), **Glorietone** "Halfway" (RCA), **Monster Magnet** "Space Lord" (A&M), **John Fogerty** "Premonition" (Reprise).

ACTIVE ROCK REPORTS ACCEPTED  
MONDAYS 9 A.M.-5 P.M. AND  
TUESDAYS 9 A.M.-4 P.M.  
GAVIN STATION REPORTING  
PHONE: (415) 495-1990  
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## MOST ADDED



### SMASHING PUMPKINS (14)

Ava Adore (Virgin)

Including: WMFS, KDOT, KEYJ, WMMS, WAAF, KRZR, KFGX, KISW, KBAT, KSJO, WHMH, KPNT, KZZK, KIOZ.

### JERRY CANTRELL (7)

My Song (Columbia/CRG)

Including: WMFS, WTFX, KCGQ, KZRD, WTOS, WCCC, KRXQ.

### FOO FIGHTERS (6)

Walking After You (Elektra/EEG)

Including: KEYJ, WLZR, KRZR, KTUX, KPNT, WHMH.

### LIMP BIZKIT (6)

Sour (Flip/Interscope)

Including: KIBZ, WMFS, KRZR, WTFX, KTUX, WHMH.

### COAL CHAMBER (5)

Sway (The Roof...) (Roadrunner)

Including: KTUX, WHMH, WTOS, KDOT, KXXR.

## RADIO SAYS



### ADDICT

#### "Monster Side" (Big Cat/V2)

"I laughed, I cried, I played it again. We've been getting a lot of calls on this record."

—KCGQ-Cape Girardeau, Missouri PD/MD, Mike Zain

TW		SPINS	Wks.
1	CREED - Torn (Wind-Up)	899	+46
2	BROTHER CANE - I Lie In The Bed I Make (Virgin)	886	+88
3	JIMMY PAGE & ROBERT PLANT - Most High (Atlantic)	796	+80
4	METALLICA - Fuel (Elektra/EEG)	761	+125
5	JERRY CANTRELL - Cut Me In (Columbia/CRG)	750	-19
6	PEARL JAM - Wishlist (Epic)	657	+107
7	KENNY WAYNE SHEPHERD - Blue on Black (Revolution)	612	+7
8	STABBING WESTWARD - Save Yourself (Columbia/CRG)	596	+63
9	VAN HALEN - Fire In The Hole (Warner Bros.)	589	+66
10	MEGADETH - Use the Man (Capitol)	588	-5
11	DAYS OF THE NEW - Shelf In The Room (Outpost)	563	-99
12	SEMISONIC - Closing Time (MCA)	558	+9
13	FOO FIGHTERS - My Hero (Capitol)	551	-75
14	DLR BAND - Slam Dunk (Wawazat!!)	528	+61
15	SMASHING PUMPKINS - Ava Adore (Virgin)	463	N
<i>Active radio adores the Pumpkins' new single as it debuts at #15.</i>			
16	FUEL - Shimmer (550 Music)	449	+4
17	THE WALLFLOWERS - Heroes (Epic)	441	+76
18	MATCHBOX 20 - Real World (Lava/Atlantic)	435	+10
19	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	413	+22
20	BLACK LAB - Time Ago (DGC)	396	+5
21	MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)	386	-111
22	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	324	+47
23	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	312	+22
<i>Most requested song at Active radio for second straight week.</i>			
24	SEVENDUST - Too Close To Hate (TVT)	308	+77
25	ADDICT - Monsterside (Big Cat/V2)	302	+69
26	SAMIAM - She Found You (Ignition)	294	+20
27	METALLICA - Unforgiven II (Elektra/EEG)	285	-5
28	CARAMEL - Lucy (Geffen)	278	+60
29	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	274	+6
30	CREED - My Own Prison (Wind-Up)	265	-19
31	FASTBALL - The Way (Hollywood)	247	+36
32	BIG WRECK - That Song (Atlantic)	233	+42
33	DAYS OF THE NEW - Touch, Peel & Stand (Outpost)	223	-2
34	ECONOLINE CRUSH - Home (Restless)	217	+35
35	MONSTER MAGNET - Space Lord (A&M)	203	N
36	THE GANDHARVAS - Downtime (MCA)	176	+34
37	EVERCLEAR - I Will Buy You A New Life (Capitol)	169	-12
38	JOE SATRIANI - Ceremony (Epic)	164	-36
39	STEGOSAURUS - At the Water (Reprise)	160	+16
40	JERRY CANTRELL - My Song (Columbia/CRG)	158	N

## CHARTBOUND

GREEN DAY - "Redundant" (Reprise)	CLUTCH - "Elephant Riders" (Columbia/CRG)
ATHENAEUM - "What I Didn't Know" (Atlantic)	BAD RELIGION - "Shades Of Truth" (Atlantic)
GARBAGE - "Push It" (Almo Sounds/Interscope)	OUR LADY PEACE - "4 am" (Columbia/CRG)
GIRLS AGAINST BOYS - "Park Avenue" (DGC)	MARCY PLAYGROUND - "Saint Joe..." (Mammoth/Capitol)
COREY GLOVER - "Do You First, Then Do Myself" (LaFace/Arista)	DAYS OF THE NEW - "The Down Town" (Outpost)
HARVEY DANGER - "Flagpole Sitta" (Slash/London)	PAGE/PLANT - "Shining In The Light" (Atlantic)

## ARTISTPROFILE

### FAR

FROM:  
Sacramento, CA  
ACTIVE SINGLE:

"Mother Mary"

LABEL:  
Immortal/Epic

CONTACT:  
Tom Bout (310) 582-8301

WHO THE HELL ARE FAR:  
Jonah Matranga, vocals; John Gutenberg, bass; Shaun Lopez, guitar; Chris Robyn, drums.

ON THE ALBUM:

"This record is a bigger record and way more 'Far' than anything we've done before. I think that's because

we let go a bit more—and because we were working with D. Sardy. I suppose if we had just let go and not been working with a good producer, we wouldn't have made a good record." —Jonah  
ON THE SINGLE:  
"Mother Mary" is definitely about icons, about how we turn people into these huge symbols of something else. I

mean I'm as titillated by Elvis as anyone. Mother Mary is the ultimate icon. And while I'm attracted to this immortality that we grant people by reproducing and worshipping their image, it really is kind of strange. It's one of the most serious songs on the record, and also one of the most tongue-in-cheek." —Jonah



# NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Thanks for the positive response to GAVIN's new look. Our updated design and beefier features directly reflect your suggestions as well as our dramatically changing industry. We believe we have re-tooled GAVIN in a way that continues to be reader friendly, adding a more direct focus on the issues that are relevant to radio and record people, while still preserving the individuality of each editor's passion for their format(s).

In the near future, GAVIN's Country division is planning changes to its reporting panel. Ever since this year's "Brand Marketing" session at CRS with speaker-author Al Ries, it has become a priority to formulate Gavin Country's mission statement for the future.

I am often regaled with stories of this publication's founder, Bill GAVIN, and his absolute integrity, pure ideals, work ethic, and unfaltering commitment to provide quality information to radio. It is to his standards that each of GAVIN's editors is held, and since the day David Dalton and Bob Galliani brought me on board to helm the Country division, I have felt that, at the end of each day—whether a good day or bad—our staff in Nashville has car-

ried on that tradition.

But, as a company that has survived, grown, and flourished for nearly 40 years, there comes a time when change and new directions are needed to insure continued growth.

As we rapidly move toward the new millennium, we are faced with

**We know there are still a great many programmers out there who have great abilities, great ears, and who believe in their ability to break new music.**

uncertainty on both sides of our industry. Much of radio has come under corporate Wall Street ownership with just one or two people calling the shots for music on a multitude of stations. We have radio stations being programmed from a studio 1000 miles away. Where live bodies once sat, some stations have reduced costs by voice-tracking air shifts—which must scare the heck out of

young air talent as they look ahead to their future careers in radio. On the record side, many Nashville labels are also facing consolidation as declining album sales force them to take a hard look at streamlining operations. And with so many radio stations playing the "Research it, wait, and see" game, many labels are looking to find new ways to market their artists to consumers.

So where does that position GAVIN Country? What is our goal for the future? Our criteria is simple. We will continue to seek out those stations that we consider trendsetters. As country's cutting-edge trade magazine, our goal is to highlight and spotlight program and music directors who trust their abilities and gut instincts regarding music choices, those who blaze the trail to uncover Country's next superstars. We know there are still a great many programmers out there who have great abilities, great ears, and who believe in their ability to break new music. We want to hear from you!

This is our direction for the future. There will soon be some additions to the reporting panel, as well as some deletions of stations we feel no longer best represent our common goal. While we do not ever intend to dictate to any station what music to play or how to play it, we do reserve the right to choose which stations are best for our panel.

GAVIN's Country division is proud of its panel of reporters, and continually makes a sincere effort to heighten the awareness of GAVIN stations within the record community in order to help them become more promotionally armed, outfitted, and in the loop.

I welcome your comments and suggestions. Thanks for your continued support. We are here for you—and because of you! ■

## The Scene



During a recent station visit from Faith Hill, WWWW's Tim Roberts hopes for a "kiss."



At KNBT's 2nd Annual Americana Music Jam May 3 (l-r): KNBT fan, Johnny Montego of San Antonio's #1 country station KCYY (note the shirt), and KNBT PD Mattson Ranier soak up the atmosphere and suds outside Gruene Hall in New Braunfels, Texas.



Austin's Jimmy LaFave rocks to a full house at KNBT's Americana Jam.

## OVERHEARD

"I know all you songwriters are thinking I am going to write all my own songs for my next album, so you can give your great songs to other artists....I am telling you now, give them to me!" —Michael Peterson, during a recent party to celebrate gold sales (500,000)

"Somebody came up to me and asked, 'Is one of your arms longer than the other?'"

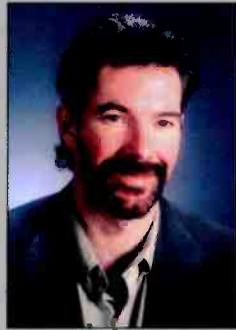
—Shane Stockton, commenting on his album cover during an informal performance at Nashville's Caffe Milano



Sherrie in Tennessee! During a recent visit to Johnson City, Tenn. Sherrie Austin (center) poses with (l-r): Arista's Teddi Bonadies, WXBO's Reggie Neel, and Bill Hagy.

COUNTRYPROFILE

# Dave Shepel



**STATION/MARKET:**  
KFGE-Lincoln, Neb.

**POSITION:** Music  
Director/Mornings

**HOW LONG?** 1 year

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?** The contact with the listeners. We are a phone-intensive station, and I get to talk to—and meet—many people when I'm doing the morning show. I also enjoy the day-to-day management of our music resources.

**LEAST?** Doing both mornings and music, it is difficult to excel at work and have a fulfilling personal life.

**THE EARLY YEARS:**

**BORN IN:** Wausau, Wis.

**GREW UP IN:**

Biramwood, Wis.

**FIRST RADIO JOB:**

WDDC-Portage, Wis.

**WHAT IS YOUR FAVORITE SONG OF ALL-TIME?**

"Amarillo by Morning" by George Strait

**WHAT IS YOUR FAVORITE SONG ON THE RADIO RIGHT NOW?**

"I Said a Prayer" by Pam Tillis

**WHAT ALBUM IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?**

Barry Manilow *Live*

**DIDYAKNOW?**

I love to scuba dive!

**IF I WORKED FOR A RECORD LABEL, I WOULD:** Not

discriminate between stations that report to different trade magazines. We all have listeners who just happen to be potential record customers.

**MOTTO TO LIVE & WORK BY:** Work hard, play hard, and sleep when you die.

by Jamie Matteson

# Change Is 'On the Air'

BY CHRIS MARINO

At KHYI in Dallas, VP of Marketing and Sales Joshua Jones is in the process of acquiring a system that would update the station's studios, allowing them to automate overnights. Right now, KHYI is live during all dayparts, but is satellite-driven at night. Like a lot of stations, KHYI has grappled with the continuity problems that are inherent with satellite broadcasting. Says PD Bruce Kidder, "The continuity factor is huge. It was OK for us to broadcast a satellite network when our Americana content was at 25 percent, but we are at 85 percent now."

He adds, "It's like trying to fit a square peg in a round whole. We are at the point now where we can't reconcile it anymore."

Besides the obvious continuity problems, in most cases network programming costs money (KHYI pays out \$750 a month). On top of that, it's necessary to clear the network's inventory—in other words, you have to play *their* spots and you make no money.

But the real issue, says Kidder, is the sound and personality of the station, since having the ability to control what goes over the airwaves is crucial to programming a format like Americana. So, as much as radio people hate the word "automation," buying a system that allows the station to maintain its identity during

the entire broadcast day is indeed the lesser of two evils.

## Automation: A Personal Perspective

Over the last decade, the popularity of station automation technologies has risen dramatically. As a programmer at WMLB, I faced the prospect of automating in 1994 when updating our studios. And although we did not automate at that time, ultimately, replacing old equipment with a system capable of automation was simply cost effective.

The intent was not to automate but rather to replace aging equipment such as cart machines, reel-to-reels, and other broadcast equipment that had become obsolete. The stuff had reached its limit, and it had become less expensive to buy two computers (one for the broadcast studio and one for production) than it was to replace the individual components. Essentially, two computers replaced all the equipment in two studios, and each was capable of holding our music library, commercial spots, liners, and promos, as well as handling traffic, billing, and music scheduling—not to mention their production capabilities. Once we learned how to use the system properly, it made what was once very tedious work much easier. So WMLB went from state of the Ark (Noah's) to state of the art, literally overnight, and it helped with the station's performance immensely. ■

# Jeff Eastwood "Say It Isn't So"



On 85 stations including:

- WZBR
- KGLT
- KLOA
- KTJJ
- KVOO
- KDHC
- WNBR
- WBSY

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## AMERICANAPROFILE

# Terry Kottom



**STATION/MARKET:**  
KBCR-Steamboat  
Springs, Colo.

**POSITION:** PD/Air  
Talent

**HOW LONG?:** 6 years

**WHAT DO YOU LIKE MOST ABOUT YOUR JOB?:** No two days are ever the same.

**LEAST?:** The early mornings!! Waking up at 4 a.m. is not right.

**THE EARLY YEARS:**  
BORN IN: Mankato, Minn.  
GREW UP IN: Mankato, Minn.

**FIRST RADIO JOB: STATION/MARKET:**  
KYGO-Denver

**TITLE:** Music Researcher

**WHAT IS YOUR FAVORITE SONG OF ALL TIME?:**

"Cumberland Blues" by the Grateful Dead.

**WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?:**

I am most ashamed of and, at the same time, most proud of my AC/DC records.

**DIDYAKNOW?:**

I try to play the five string banjo.

**IF I WORKED FOR A RECORD LABEL, I WOULD:** Buy small market MDs nice new cars.

**MOTTO TO LIVE & WORK BY:** Don't squat on your spurs.

by Chris Marino

# COUNTRY

## MOST ADDED



**GARTH BROOKS (117)**  
**DWIGHT YOAKAM (70)**  
**TOBY KEITH (60)**  
**PAM TILLIS (59)**  
**LARI WHITE (44)**

## MOST REQUESTED

**GEORGE STRAIT**  
**STEVE WARINER**  
**FAITH HILL**  
**REBA & BROOKS & DUNN**  
**TIM MCGRAW**

## MOST SPINCREASE

**MARK WILLS +746**  
**TRISHA YEARWOOD +708**  
**REBA & BROOKS & DUNN +603**  
**COLLIN RAYE +593**  
**TERRI CLARK +590**

## RADIO SAYS



**DWIGHT YOAKAM**  
 "Things Change" (Reprise)  
 "It's Dwight. He's familiar, unique, and back with real solid material."  
 —Jerry Austin, MD, KCKI-Tulsa, Okla.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	<b>FAITH HILL</b> - This Kiss (Warner Bros.) <i>The first #1 from the new album, Face.</i>	13	198	0	7435	+5	147	51	0	0
4	2	<b>STEVE WARINER</b> - Holes In The Floor Of Heaven (Capitol Nashville)	12	199	1	7373	+169	141	54	3	1
3	3	<b>TRACY BYRD</b> - I'm From The Country (MCA)	16	198	0	7235	+31	142	47	6	3
7	4	<b>GEORGE STRAIT</b> - I Just Want To Dance With You (MCA)	6	199	0	7160	+482	126	65	8	0
8	5	<b>TIM MCGRAW</b> - One Of These Days (Curb)	8	198	0	7001	+357	123	63	12	0
10	6	<b>MARK WILLS</b> - I Do (Cherish You) (Mercury) <i>Converting at: WESC, KFMS, KSXS, KXXY, WAAG, KBUL, KPQX, KDDK, and WWKA</i>	12	199	1	6622	+746	105	64	30	0
11	7	<b>LeANN RIMES</b> - Commitment (MCG/Curb)	9	199	1	6053	+575	72	78	44	5
14	8	<b>REBA &amp; BROOKS &amp; DUNN</b> - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	4	199	0	5857	+603	56	86	56	1
13	9	<b>CLINT BLACK</b> - The Shoes You're Wearing (RCA)	7	199	0	5800	+429	58	81	57	3
1	10	<b>RANDY TRAVIS</b> - Out Of My Bones (DreamWorks)	12	173	0	5743	-1763	102	44	14	13
12	11	<b>GARY ALLAN</b> - It Would Be You (Decca)	14	197	0	5673	+198	48	92	54	3
15	12	<b>KENNY CHESNEY</b> - That's Why I'm Here (BNA Records)	11	194	1	5546	+514	49	82	61	2
18	13	<b>MARK CHESNUTT</b> - I Might Even Quit Lovin' You (Decca)	11	197	1	4980	+402	24	82	79	12
17	14	<b>SAMMY KERSHAW</b> - Matches (Mercury)	10	195	1	4929	+350	23	86	73	13
19	15	<b>TY HERNDON</b> - A Man Holdin' On (Epic)	9	193	3	4550	+246	13	77	88	15
21	16	<b>TERRI CLARK</b> - Now That I Found You (Mercury)	8	197	8	4490	+590	10	70	98	19
20	17	<b>BRYAN WHITE</b> - Bad Day To Let You Go (Asylum)	8	190	1	4310	+296	21	62	75	32
22	18	<b>KEITH HARLING</b> - Papa Bear (MCA)	12	190	2	4212	+353	11	65	88	26
23	19	<b>LEE ANN WOMACK</b> - Buckaroo (Decca)	8	188	1	4125	+275	9	63	87	29
24	20	<b>JOE DIFFIE</b> - Texas Size Heartache (Epic)	7	192	6	4111	+418	8	64	90	30
6	21	<b>MICHAEL PETERSON</b> - Too Good To Be True (Reprise)	17	142	0	4104	-2679	60	39	18	25
25	22	<b>DIXIE CHICKS</b> - There's Your Trouble (Monument)	7	194	4	3982	+454	3	62	95	34
26	23	<b>COLLIN RAYE</b> - I Can Still Feel You (Epic)	5	190	8	3902	+593	5	50	101	34
9	24	<b>JOHN MICHAEL MONTGOMERY</b> - Love Working On You (Atlantic)	11	131	0	3887	-2350	54	43	20	14
29	25	<b>TRISHA YEARWOOD</b> - There Goes My Baby (MCA)	3	191	10	3726	+708	3	47	95	46
28	26	<b>MARTINA McBRIDE</b> - Happy Girl (RCA)	5	185	7	3539	+480	2	42	93	48
34	27	<b>SHANIA TWAIN with BRYAN WHITE</b> - From This Moment On (Mercury)	2	185	43	3528	+1159	3	48	83	51
5	28	<b>GARTH BROOKS</b> - Two Pina Colodas (Capitol)	10	133	0	3290	-3569	38	24	35	36
16	29	<b>LONESTAR</b> - Say When (BNA Records)	17	129	1	3144	-1481	20	44	46	19
30	30	<b>HAL KETCHUM</b> - I Saw The Light (MCG/Curb)	11	157	2	3061	+53	5	41	68	43
32	31	<b>CHELY WRIGHT</b> - I Already Do (MCA)	9	166	1	2971	+168	3	37	70	56
50	32	<b>GARTH BROOKS</b> - To Make You Feel My Love (Capitol Nashville)	2	170	117	2964	+1990	6	25	74	65
36	33	<b>TRACE ADKINS</b> - Big Time (Capitol Nashville)	3	162	16	2800	+657	2	26	76	58
33	34	<b>SUZY BOGDUSS</b> - Somebody To Love (Capitol Nashville)	8	157	9	2649	+230	2	31	56	68
37	35	<b>WYNONNA</b> - Always Will (Curb/Universal)	5	144	8	2315	+191	1	17	62	64
43	36	<b>PAM TILLIS</b> - I Said A Prayer For You (Arista)	2	157	59	2242	+990	0	9	66	82
38	37	<b>WADE HAYES</b> - When The Wrong One Loves You Right (Columbia/DKC)	7	131	4	2157	+140	1	20	53	57
40	38	<b>CLAY WALKER</b> - Ordinary People (Giant)	3	137	20	2107	+427	0	18	48	71
41	39	<b>JOHN BERRY</b> - Over My Shoulder (Capitol Nashville)	5	116	5	1809	+152	0	18	40	58
42	40	<b>DARYLE SINGLETARY</b> - That's Where You're Wrong (Giant)	8	115	5	1774	+124	0	16	44	55
48	41	<b>LARI WHITE</b> - Stepping Stone (Lyric Street)	2	133	44	1670	+654	1	4	41	87
—	42	<b>DWIGHT YOAKAM</b> - Things Change (Reprise)	2	109	70	1477	N	3	3	38	65
47	43	<b>DAVID KERSH</b> - Wonderful Tonight (Curb)	3	94	13	1376	+341	2	6	36	50
—	44	<b>RESTLESS HEART</b> - No End To This Road (RCA)	2	106	34	1356	N	0	2	38	66
49	45	<b>THE KINLEYS</b> - Dance In The Boat (Epic)	3	100	25	1351	+335	0	7	31	62
45	46	<b>RHETT AKINS</b> - Drivin' My Life Away (Decca)	5	71	3	1317	+91	2	14	30	25
—	47	<b>MILA MASON</b> - The Strong One (Atlantic)	3	82	10	1020	N	0	2	28	52
—	48	<b>MELODIE CRITTENDEN</b> - I Should've Known (Asylum)	4	69	5	966	N	0	4	28	37
—	49	<b>TOBY KEITH</b> - Double Wide Paradise (Mercury)	1	67	60	871	N	1	0	26	40
—	50	<b>LINDA DAVIS</b> - I Wanna Remember This (DreamWorks)	3	70	14	858	N	0	1	23	46

## COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
68	17	823	3	<b>MONTY HOLMES</b> - Why'd You Start Lookin' So Good (BANG II)
66	8	842	4	<b>JASON SELLERS</b> - This Small Divide (BNA Records)
63	3	758	5	<b>ALLISON MOORER</b> - A Soft Place To Fall (MCA)
51	21	584	2	<b>BIG HOUSE</b> - Faith (MCA)
47	18	471	1	* <b>LISA BROKOP</b> - How Do I Let Go (Columbia/CRC)

Rpts.	Adds	SPINS	Wks.		*INDICATES DEBUT
44	11	573	2	<b>GIL GRAND</b> - Famous First Words (Monument)	
35	30	484	1	* <b>JODEE MESSINA</b> - I'm Alright (Curb)	

**HOLIDAY REMINDER!**  
 The May 25 Gavin Country chart will be compiled on Friday, May 22

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The Key To Timeless Country Music...

# vince gill

"If You  
Ever Have  
Forever  
In Mind"

The first single from  
Vince's  
new album

*The Key*

**Going For Airplay Now**

Produced by Tony Brown

**MCA**  
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# AMERICANA®

## MOST ADDED



**WAYLON JENNINGS (41)**  
**RALPH STANLEY (25)**  
**JERRY DOUGLAS (20)**  
**LAURIE LEWIS (15)**  
**BAP KENNEDY (13)**  
**CLAY BLAKER (13)**

## HOT PICKS



**DON WALSER**  
**SALAMANDER CROSSING**  
**BAP KENNEDY**  
**CORNELL HURD BAND**  
**SAM BUSH**

## RADIO SAYS



**GEORGE JONES**  
 It Don't Get Any Better Than This (MCA)  
 "HOT! HOT! HOT! Classic Jones. You're not a country station if you don't play this record!"  
 —Stan Edwards, PD, WZBR, Kinston, N.C.

## AMERICANA REVIEWS

### GEORGE JONES It Don't Get Any Better Than This (MCA)

Shame on the country stations that won't bang the hell out of this record. Records like this are, effectively, a mandate for a format that will give artists like Jones the air-play they



deserve. This is not a "just a let the legend record something" project, it's an amazing CD by the greatest country singer of all time—and his best record in years. In a nutshell, "It Doesn't Get Any Better Than This."

### THE REVENANTS Artists and Whores (Epiphany)

"Traditional but twisted" is an apt description for the Revenants' (formerly the Suicide Kings) new project. But don't lump them in with the rest of the alt-country wannabes who can't deliver. Bruce Cannole can write, and the guys can play, and that's why *Artists and Whores* is more than a mere peep show conceptualization of traditional country sounds. A really great alt-country record.



LW	TW		Repts.	Adds	H	M	L
1	1	<b>THE HORSE WHISPERER SDRK</b> - Various Artists (MCA/Nashville)	72	0	44	16	12
3	2	<b>THE MAVERICKS</b> - Trampoline (MCA/Nashville)	67	0	37	17	13
2	3	CHRIS KNIGHT - Chris Knight (Decca)	66	0	29	22	15
7	4	<b>SAM BUSH</b> - Howlin' At The Moon (Sugar Hill)	65	2	22	23	20
6	5	<b>KIERAN KANE</b> - Six Months, No Sun (Dead Reckoning)	63	2	24	22	17
4	6	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	62	0	26	15	21
10	7	<b>SALAMANDER CROSSING</b> - Bottleneck Dreams (Signature Sounds)	59	0	15	26	18
9	8	<b>CARRIE NEWCOMER</b> - My True Name (Philo/Rounder)	56	0	22	19	15
15	9	<b>DON WALSER</b> - Down At The Skyview Drive-In (Watermelon/Sire) <i>Don Walser moves into the top ten. See him down at the Skyview Drive-In.</i>	59	11	15	21	23
5	10	JIM LAUDERDALE - Whisper (BNA Records)	59	0	19	19	21
8	11	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	59	0	18	18	23
22	12	<b>BAP KENNEDY</b> - Domestic Blues (E-Squared)	58	13	14	17	27
12	13	<b>LEON RUSSELL</b> - Legend In My Time (Ark 21)	52	2	12	23	17
16	14	<b>KATE CAMPBELL</b> - Visions Of Plenty (Compass)	52	1	8	24	20
19	15	<b>GREAT DIVIDE</b> - Break In The Storm (Atlantic)	39	0	21	10	8
11	16	PAUL BURCH - Pan-American Flash (Checkered Past)	49	0	13	13	23
40	17	<b>GEORGE JONES</b> - It Don't Get any Better Than This (MCA/Nashville)	43	10	8	19	16
14	18	CHERI KNIGHT - Northeast Kingdom (E-Squared)	52	0	8	12	32
27	19	<b>CORNELL HURD BAND</b> - Texas Fruit Shack (Behemoth)	42	3	8	20	14
13	20	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	49	0	8	13	28
20	21	SARA EVANS - Three Chords and the Truth (RCA)	36	0	18	9	9
25	22	<b>JOHNNY BUSH</b> - Talk To My Heart (Watermelon)	44	2	5	18	21
26	23	<b>BONNIE RAITT</b> - Fundamental (Capitol)	39	4	13	10	16
18	24	PETER CASE - Full Service No Waiting (Vanguard)	46	0	7	12	27
N	25	<b>LAURIE LEWIS</b> - Seeing Things (Rounder)	44	15	5	13	26
17	26	RAMBLIN' JACK ELLIOTT - Friends Of Mine (Hightone)	39	0	8	19	12
28	27	<b>MICHAEL RENO HARRELL</b> - Ways To Travel (Rank Records)	43	1	5	14	24
23	28	BLUE HIGHWAY - Midnight Storm (Rebel)	43	0	8	8	27
29	29	<b>NICK LOWE</b> - Dig My Mood (Upstart/Rounder)	38	2	6	17	15
21	30	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	40	1	6	15	19
24	31	JAMIE HARTFORD - What About Yes (Paladin)	43	0	4	12	27
32	32	<b>CONTINENTAL DIVIDE</b> - Feel Good Day (Pinecastle)	38	0	4	13	21
N	33	<b>WAYLON JENNINGS</b> - Closing In On The Fire (Ark 21) <i>Incredible debut for an incredible record.</i>	41	41	2	10	29
31	34	DUANE JARVIS - Far From Perfect (Watermelon)	34	0	4	15	15
34	35	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	29	1	8	9	12
37	36	ALEJANDRO ESCOVEDO - More Miles Than Money (Bloodshot)	31	0	4	11	16
33	37	CHRIS WHITLEY - Dirt Floor (Messenger)	31	1	6	8	17
36	38	LOST CONTINENTALS - Moonshine And Martinis (Landslide)	28	1	8	7	13
N	39	<b>REDD VOLKAERT</b> - Telewacker (Hightone)	25	2	8	9	8
N	40	<b>BLACK DOG</b> - Original Soundtrack (Decca)	28	4	5	8	15

## CHARTBOUND

VICTOR MECYSSNE (Sweetfish)	BEN WINSHIP (Snake River)
JONO MANSON (Paradigm)	JERRY DOUGLAS (Sugar Hill)
JEFF EASTWOOD (Media)	
RALPH STANLEY (Rebel)	
RUST FARM (Daring/Rounder)	
JOHNNY HOY & BLUEFISH (Tone Cool/Rounder)	

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## ARTISTPROFILE

### KATE CAMPBELL

**BIRTHPLACE/BIRTHDATE:**  
 New Orleans, La.; Halloween-October 31  
**CURRENT RESIDENCE:**  
 Nashville, Tenn.  
**LABEL:** Compass

**CURRENT ALBUM:**  
 Visions of Plenty  
**FAVORITE ARTIST:**  
 Dolly Parton—"She doesn't get enough credit for her talent."  
**MUSICAL INFLUENCES:**  
 Dolly Parton and Kris Kristofferson  
**FAVORITE RECORD:**  
 Stevie Ray Vaughan's

*Texas Flood*  
**THINGS YOU ENJOY MOST:**  
 "I love to read science fiction and poetry."  
**WORST PERSONALITY TRAIT:**  
 "I hate to dress up."  
**FAVORITE FOOD:**  
 "Hot dog with sauerkraut and mustard."  
**IF YOU WEREN'T A MUSICIAN**  
**WHAT WOULD YOU WANT TO BE:** "A teacher—I was one

previously."  
**WHAT DO YOU LOVE:** "Baseball and Elvis"  
**BEST ADVICE EVER RECEIVED:**  
 "Eleanor Roosevelt once said, 'No one can make you feel inferior without your consent.'"



# JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Today, artist development can be an impatient and often volatile process. Crossing over to multiple radio formats is the key to success in the pop world.

But in the case of Jazz and Smooth Jazz, quite often there isn't the option to cross over to two or three other formats to expand an audience. You can be a tremendous musician, capable of putting on an incredible live show, but how do you spark higher sales?

Sometimes it calls for a whole new marketing approach.

Take, for example, the case of keyboardist Keiko Matsui. Matsui has recorded her last six out of nine CDs for Countdown/Unity Entertainment. Her most recent release, *Dream Walk*, sold over 200,000—quite high for a Smooth Jazz release, and her total Unity output has pushed past 500,000 units, making her the top selling independent Smooth Jazz artist, third overall behind Kenny G and Boney James.

For Unity CEO Robert Tauro, it was a classic fork-in-the-road scenario. Keiko's records sell steadily, her act is extremely visual, and she's already doing interactive and Internet-friendly CD ROMs.

"How could we take it to another level?" asked Tauro. "Some labels try to cross their artists over to A/C, or, in Kenny G's case, Top 40. Still, I don't think that Keiko Matsui necessarily lends herself all that well to crossing over to another radio format.

"But I've been to a million shows by Keiko, and they're always dynamic. She really connects well with her audience. After seeing Yanni and John Tesh film their live concerts, we decided that a more visual approach was the best way to enlarge Keiko's audience."

In a stroke of luck, sitting next to Tauro on a recent plane ride was an executive from Fox Lorber

## Keiko Matsui's Multi-Media Crossover Dreams

BY KEITH ZIMMERMAN

Associates, a worldwide video distributor. It was agreed Fox Lorber would oversee a live Matsui concert, and through their connections with a firm called American Program

Francisco's Palace of Fine Arts.

"Shooting in Japan last October was hectic," recalls Keiko. "In three days we filmed many shots during some very chilly nights. But there



Services, which provides a lot of programming for public television, PBS exposure of a Keiko Matsui film project seemed eminent.

A director named Ralph Ziman (who directed videos for Vanessa Williams and Toni Braxton) was chosen, and Tauro and Kazu Matsui scouted locations for the film shoot. Keiko, Kazu, and Robert settled on a 1300-year old shrine site called Itsukushima in Miyajima, Japan. Footage also featuring a famous Kyogen dancer named Mannojo Nomura would be interspersed with a live concert filmed at San

Francisco's Palace of Fine Arts.

was always a very spiritual feeling around the shrine."

It was there Keiko composed the title track for her new *Full Moon and the Shrine* release.

"When we went to San Francisco, we caught a very special concert," says Tauro. "You could sense the joy between Keiko, the band, and her songs, and the audience really responded. They took the [concert] and edited it with [the footage in Miyajima] and showed me a rough cut. I literally cried. They captured what she was really about as an artist."

"We've been touring a lot, but the television special draws a different audience," says Matsui. The special, *Keiko Matsui: Light Above the Trees*, was test-marketed on PBS stations in Los Angeles, San Francisco, Atlanta, Detroit, and Buffalo during spring pledge drives. In San Francisco, KKSF volunteers handled the phones during KQED's showing and Keiko performed some solo piano tunes during breaks.

Tauro plans to offer *Light Above the Trees* to several PBS/TV stations across the country during August pledge drives. Demographically, PBS viewers are quite similar to Smooth Jazz radio listeners, and it gives them a chance to sample Keiko's melodic and cross-cultural artistry.

There are no plans to release *Light Above the Trees* on CD, but Keiko's *Full Moon and the Shrine* promises to be a big Smooth Jazz release for 1998.

For Keiko, composing is almost a meditation process. Rather than experimenting on piano, melodies and ideas come to her from a state of elevated concentration.

"Music is like prayer," she says. "Melodies come to me all the time, perhaps from somewhere above, and the

tunes seem built from fate. In the very beginning, I don't use keyboards. I just concentrate and think about the melodies. Then I use keyboards for arrangements and structure.

"I collected about 200 melodies, some of which were very small motifs, to create ten songs on *Full Moon and the Shrine*. In fact, I could record ten more songs for the next record just from these ideas."

With such an audio-visual strategy, Keiko Matsui's career is poised to flourish in much the same way as John Tesh and Yanni, through clever cross-promotion with radio, retail, and PBS television.

After a 12-year relationship managing Keiko and overseeing her record releases, Tauro sees the new CD and film projects as a real Smooth Jazz milestone. "It takes the Eastern philosophy and merges it with Western popular culture in a way that I think hasn't been done before. I think it's important." ■



Robert Tauro

*"After seeing Yanni and John Tesh film their live concerts, we decided that a more visual approach was the best way to enlarge Keiko's audience."*

— Unity Entertainment CEO Robert Tauro

# If it feels good, say...



## “OOH YEAH!”

The brand new  
**Lee Ritenour**

track feels good,

so, naturally, it is called,

**“Ooh Yeah.”**

It comes from Lee's

first new studio

album in 4 years.

The album is called,

**THIS IS LOVE.**

It feels good too.

Ooh yeah.

**Impact  
Date:  
5/21**



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## Joe Cohn Named Interim PD at KPLU

Joe Cohn, this year's GAVIN Jazz Radio Person of the Year, was named interim PD at KPLU-Seattle/Tacoma on May 11. He replaces outgoing PD



Roger Johnson. In terms of Arbitron ratings, KPLU is one of the highest rated Jazz stations in the country, having racked a 3.2 12+ share in the Seattle market, impressive numbers for a non-commercial station.

“It's good timing for me, because I

was ready for more responsibility and the opportunity to focus on KPLU's entire programming—not just the music. Now I get to delve into promotions, programming, working with air talent, and dealing with the marketing department.”

Cohn could be officially named full-time Program Director within the next several weeks.

“I'm passing on the Music Director duties to [midday host] Nick Morrison. We'll name him officially in the near future, and Nick will start taking music calls on June 3.”

## Herbie Debuts Hancock Records

Herbie Hancock, one of Jazz's most prolific composers and pianists, announced the formation of a new custom label, Hancock Records, which will be distributed by Verve

The first CD release on Hancock Records will be a long-awaited reunion of the Headhunters, Herbie's groundbreaking jazz-funk outfit formed in 1973. *The Return of the Headhunters* is scheduled to hit radio on July 21.



(l-r): Verve President Chuck Mitchell, Herbie Hancock, and Verve A&R Sr. VP Richard Seidel in 1996 when Hancock won two Gavin Jazz Awards.

Records. Hancock and his manager, David Passick, will supervise the label's releases for Verve, Verve Forecast, and Antilles. The announcement was made last week by Chuck Mitchell, President of Verve Records.

“The idea was not to make a label for myself,” said Hancock, “but to create a platform for both established artists and new talent I might discover. I look forward to using my knowledge and experience to help these artists find a wider audience.”

Hancock's current relationship with PolyGram is multi-leveled. It affords him the opportunity to record pop-oriented projects for Mercury Records, as well as jazz projects for Verve. In addition to the Headhunters project later this year, Hancock will release *Gershwin's World*, a Gershwin tribute album which will be released in partnership with Verve and Deutsche Grammophon.

## Glaser Takes KBLX MD Post

Ken Glaser, who served as Music Director at KBLX-San Francisco during the late 1980s, has rejoined the station to again handle music duties. The move seemed like a natural process, as Glaser has family ties in the Bay Area.

“I've always kept in touch with [KBLX PD] Kevin Brown, because I really liked working with him,” said Glaser. “When the Music Director job became open, we started talking about it.”

Glaser replaces departing MD Ron Cadet, who left the station to attend to personal family duties, but will remain in touch with the station on a consulting basis as well as overseeing the station's Web site.

“It came down rather quickly,” said Glaser. “I had to give two weeks notice at The Oasis, and [KOAI PD] Michael Fischer has been nothing but a prince to me. Next week, I'll hop in my car and drive out to San Francisco. My first day at KBLX is May 26, the day after Memorial Day.”

No replacement for Glaser has been announced at KOAI, which now has job openings for both Music Director and Marketing Director.



# Jazz Radio Reacts to the Big Spin Conversion

The consensus from Jazz radio concerning reporting playlist spins versus rotations seems to be predominantly positive.

"It's a true reflection of what's actually played, and it maintains integrity in the format, which is really important in order for Jazz radio to grow," said Erv Jezek of WDCB in Glen Ellyn, Ill.

Jezek is part of a growing trend of Jazz programmers who, over the past year, now rotate their music on computer.

"I've been using Music Master for scheduling for about a year and a half," says Jezek. "I just call up one report, and I get the playlist data immediately."

Jezek, who worked with the Satellite Music Network during the pioneer days of Smooth Jazz, believes more accurate spin data might spark a Jazz radio renaissance.

"I'm a firm believer in Jazz radio," said Jezek. "I really believe the format can grow and be successful, whether it's on a non-commercial or commercial level. We need to take a more professional approach. I see the parallel between Jazz radio in 1998 and the early days of [Smooth Jazz] when they really took off by utilizing good radio basics, research, and a focus on being more hit-based. For Jazz to move forward, I think we need to play the killer tracks off the albums, whether it's one or two cuts."

Terry Walker, Program Director of KBEM in Minneapolis, also sees a smooth transition to spins—providing the Jazz chart remains album-oriented.

"It didn't affect us as much as other stations, because [tabulating spins] is part of our system in determining our playlist. As long as nobody asks us to concentrate on focus tracks, we won't have that much of a problem."

Walker is scheduling KBEM's music on Music Master, and he's also dabbling in research.

"We do other things besides counting the number of spins. We do call-out research and monitor incoming calls—not request calls—from listeners who call in asking for title and retail information. We also research retail as well."

Eric Alan, Music Director at KSMF

and Jefferson Public Radio in Ashland, Oregon, recently wrote to GAVIN, expressing how difficult it is for him to tabulate Jazz spins, since he has as many as eight different hosts playing the music each week. Alan also worries about the possibil-

*"If labels see that airplay helps sell new jazz releases, it makes the relationship between the different segments of the jazz community that much stronger."*

ity of distorted reports.

"Except for Music Directors who have a computerized tracking system," wrote Alan, "few will have time to do it completely and accurately. Stations who have very low spin counts [may] likely inflate spins to keep from getting their service dropped."

Josh Ellman of Groov Marketing, a promotion company that works mainly with traditional jazz releases, was initially skeptical—and perhaps a little fearful—about the change.

"I am now a pimp for spins," admitted Ellman. "But in all honesty, the chart appears to have remained relatively stable. We're pleased that it's a lot more precise."

"I think it was a change for the better," said Laura Chiarelli of Impulse! Records. "I think the stations are making a very good transition from rotations to spins. It will help the Music Directors become more aware of what's being played at their stations, and will in turn give us a more accurate idea of how labels can support artists in those markets."

Some Jazz programmers admit that reporting spins has shortened their playlists. Some record promotion staffs have to retool their radio tracking reports to clients.

"Converting to spins has probably made me pare down a little bit on the playlist. I've cut down a little bit on [adding] new music," said Tony Gasparre of WTR in Rochester.

Neal Sapper, proprietor of New World 'N' Jazz, an independent promotion firm, was a big proponent of the shift to spins.

"Going to spins gives the Jazz chart the credibility it needs so that labels can once again use true radio airplay as a marketing tool. The artists and labels need that credibility to help get product in the stores."

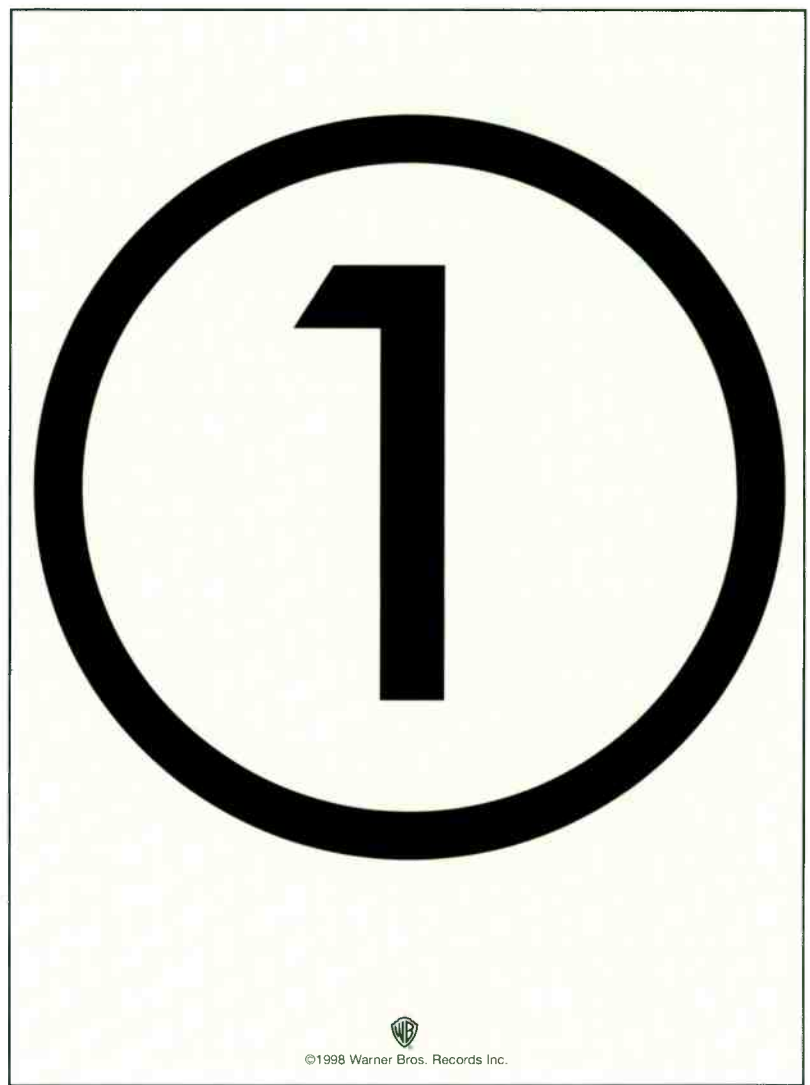
don't think that's necessarily a problem. If a marketing person looks at that market and four spins is as heavy as it gets, at least they know within that market they're getting as much airplay as they can. If their listeners are proactive and buy the music, then four spins may be enough to push the product."

Finally, Sapper sees spins as a way to further improve the connection between Jazz airplay and retail sales.

"One way to complete this full cycle is if every station could connect with a retailer in their market, whether it's a chain or an independent, and get them to rack a monthly Jazz Top Ten," he concludes. Then not only will the music get played, but it will sell if the public sees that station's commitment. If labels see that airplay helps sell new jazz releases, it makes the relationship between the different segments of the jazz community that much stronger."

Sapper addresses the concerns of Jazz programmers who broadcast fewer hours and, therefore, generate fewer spins on new titles.

"Some of the smaller stations are concerned that they're only [giving] a record three or four spins because of the limited hours they broadcast jazz compared to a 24/7 station. I



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# SMOOTH

JAZZ & VOCALS

## REVIEWS

### STEVE COLE

#### Stay Awhile (Bluemoon/Atlantic)

Whether it's alto, soprano or tenor saxophone, Steve Cole is a Smooth Jazz new face to be reckoned with. He's spent some time touring with keyboardists Brian Culbertson and Bob Mamet, and in fact, it was Culbertson who produced this sexy debut. Cole is into some shimmering R&B-flavored grooves with "When I Think of You."



### ACOUSTIC ALCHEMY

#### Positive Thinking (GRP)

Now that co-founder Greg Carmichael has decided to continue to tour (with "Third Alchemist," guitarist John Parsons), the memory and inspiration of Nick Webb lives on. Positive Thinking is full of well-constructed and nicely crafted melodies. "Better Shoes" delivers the funky, breezy side on which today's Smooth Jazz radio thrives.

### SPINCREASE

1. RAMSEY LEWIS +137
2. SIMPLY RED +95
3. BRIAN BROMBERG +61
4. GREGG KARUKAS +58
5. DAKOTA MOON +57

### CHARTBOUND

- STEVE COLE (Bluemoon/Atlantic)
  - SIMPLY RED (East West/EEG)
  - TURNING POINT (Sin-Drome)
  - ART PORTER (Verve Forecast)
  - MARIAH CAREY (Columbia/CRG)
  - BADF ASSÁD (i.e. music)
  - TONY DARREN (Telarc Jazz Zone)
- Dropped: #47 Loreena McKennitt, #50 Twist of Jobim, Alison Brown Quartet, Marion Meadows, Rick Rhodes, Jimmy Reid

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## MOST ADDED



**STEVE COLE (13)**  
 "When I Think of You"  
 (Bluemoon/Atlantic)

Including: WJZW, WCCJ, KOAI, WNNW, WNUA, KPRS/FM, KHIH, KUNC, KBZN, KEZL, KKJZ, KWJZ.

**RAMSEY LEWIS (11)**  
 "Fragile"  
 (GRP)

Including: WVAS, WVAE, KMJZ, KPRS/FM, KBZN, KRVR, KSSJ, KNIK, WJUZ, WVC0, and WFSJ.

**SIMPLY RED (9)**  
 "The Air That I Breathe"  
 (East West/EEG)

Including: WJZW, WCCJ, WLOQ, WVAE, KHIH, KBZN, KRVR, KKJZ, and KWJZ.

**ACOUSTIC ALCHEMY (9)**  
 "The Better Shoes"  
 (GRP)

Including: WTMO, WQJZ, WFSJ, WUKY, KPRS/FM, KSBK, KXDC, KSSJ, and KNIK.

**BRYAN SAVAGE (5)**  
 "Kaleidoscope"  
 (Higher Octave)

Including: WVC0, WSJT, WUGF, WVAS, and THE WAVE.

## RECORD TO WATCH



**WELCOME TO THE JAZZ CAFE**  
 featuring Shakatak (Instinct)

Music from the London venue, Jazz Cafe, home of our friends at Jazz FM. This compilation features Shakatak, Soft Sugar, Joe Fuentes, Nie Flyte, and Chris Standring.

## ARTISTPROFILE

### BRYAN SAVAGE

ON MIXING HORNS

"After moving from Aspen, Colorado to Woodland Hills, California, my new Higher Octave CD, *Soul Temptation*, adopted more of an Urban feel than my previous release,

*Cat Food*.

"My house is a three minute walk from [producer] Rick Braun's house. It was convenient being in the same neighborhood when we made the record. Actually, I stayed at Rick's house when I recorded *Cat Food* [in SoCal], so when the time came to house hunt, that was almost

the only neighborhood I knew.

"Rick and I originally recorded three songs ('Mulholland Drive,' 'We Have It All,' and 'River of Dreams') as demos last summer. Then we signed the deal, remixed and added other instruments to those tunes and recorded the rest between October and January.

"Individual songs suggest

to me which would be a good flute or sax song, but it's not always a gut feeling. Sometimes changing horns surprises me and I like it better. 'Kaleidoscope' was a tune Rick wrote. When he put trumpet on it, he thought it was too similar to 'Groovis.' I liked the song, so we tried sax, then flute, and ended up using both, trading licks at the end."

# JAZZ

## MOST ADDED



**MICHAEL BRECKER (50)**  
Two Blocks From the Edge (Impulse!)

Including: WAER, WITR, WVVU, WFSS, WBUR, WCLK, WUSF, WDNA, WGVU, KSLU, KMHD, WFMT, KAZU, KANU, KUT, KSOS, KLOM, KUNR, KJZZ, KCSM

**JAMES WILLIAMS & ICU (25)**  
We've Got What You Need (Evidence)

Including: WCLK, WUWF, WDNA, WMOT, KABF, KSLU, WDOB, WDET, KUSD, KCND, KANU, KIOS, KUNR, KLOM, KCBX, KCSM, KSJS, WAER, WRQM, WESM

**MARC COPLAND (13)**  
Softly (Savoy/Denon)

Including: WBUR, WYBC, WESM, WUSF, WXTS, WEMU, WGVU, KWIT, KUT, KUJZ, KUNR, KCLU, KSJS

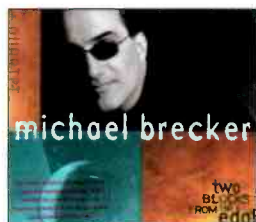
**TOOTS THIELEMANS (13)**  
Chez Toots (Private Music/Windham Hill)

Including: WITR, WFAE, WFSS, WCLK, WMOT, KABF, KSLU, WNOP, WLNZ, KCKC, WGLT, KUNR, WFMT

**BEGGIE ADAIR (13)**  
Nat King Cole Collection (Green Hill)

Including: WDUQ, WESM, WVVU, WFAE, WFPL, WMOT, KBEM, WGLT, KCMW, KUJZ, KUNR, KCLU, KSJS

## RECORD TO WATCH



**MICHAEL BRECKER**  
Two Blocks From the Edge

(Impulse!)

Michael Brecker's latest release dominates the Most Added competition with 50 adds. Brecker records with the musicians who toured on Tales From the Hudson.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	<b>MARK ELF</b> - Tricknometry (Jen Bay)	75	0	709	+106
3	2	<b>CHARLIE HUNTER QUARTET</b> - Pound for Pound (Blue Note)	68	0	597	+47
1	3	<b>ERIC REED</b> - Pure Imagination (Impulse!)	67	0	586	-20
8	4	<b>THE GERALD WILSON ORCHESTRA</b> - Theme for Monterey (MAMA Foundation)	65	0	529	+102
5	5	<b>NNENNA FREELON</b> - Maiden Voyage (Concord Jazz)	65	0	515	+35
6	6	<b>LOSTON HARRIS</b> - Comes Love (N2K Encoded Music)	65	1	506	+40
7	7	<b>JACKIE McLEAN SEPTET</b> - Fire & Love (Blue Note)	62	0	490	+43
9	8	<b>GREGORY TARDY</b> - Serendipity (Impulse!)	67	0	486	+67
4	9	<b>TOM HARRELL</b> - The Art of Rhythm (RCA Victor)	59	0	478	-14
17	10	<b>WYNTON MARSALIS</b> - The Midnight Blues (Columbia/CRG)	71	1	445	+120
18	11	<b>JOHN SCOFIELD</b> - A Go Go (Verve)	63	0	409	+89
<i>Scofield's funk experiments with Medeski, Martin &amp; Wood pay off big.</i>						
11	12	<b>BRAD MEHLDAU</b> - The Art of the Trio Vol. 2 (Warner Bros.)	59	0	407	+17
12	13	<b>MARK TURNER</b> - Mark Turner (Warner Bros.)	64	2	394	+32
15	14	<b>JAZZ MESSENGERS</b> - The Legacy of Art Blakey (Telarc Jazz)	54	0	370	+39
22	15	<b>KENNY WERNER</b> - A Delicate Balance (RCA Victor)	64	2	358	+69
20	16	<b>EDGARDO CINTRON</b> - Straight No Chaser (DBK Jazz)	46	0	357	+58
30	17	<b>WINARD HARPER</b> - Trap Dancer (Savant)	63	3	342	+109
<i>Flash drummer Winard Harper shows some nice "spincrease."</i>						
13	18	<b>MARC JOHNSON</b> - Sound of Summer Running (Verve)	52	0	342	+6
10	19	<b>LYNNE ARRIALE TRIO</b> - A Long Road Home (TCB)	45	0	342	-55
29	20	<b>BOB MINTZER BIG BAND</b> - Latin from Manhattan (DMP)	57	2	340	+102
14	21	<b>PATRICK WILLIAMS</b> - SinatraLand (EMI)	42	1	335	+1
16	22	<b>CHARLIE HADEN &amp; KENNY BARRON</b> - Night and the City (Verve)	52	0	334	+4
28	23	<b>JESSICA WILLIAMS/LEROY VINNEGAR TRIO</b> - Encounters II (Jazz Focus)	56	3	327	+86
36	24	<b>RAVI COLTRANE</b> - Moving Pictures (RCA Victor)	61	4	302	+102
25	25	<b>THE JOHNNY NOCTURNE BAND</b> - Wild & Cool (Bullseye/Rounder)	52	1	302	+41
31	26	<b>JOHN FEDCHOCK</b> - On the Edge (Reservoir)	53	1	295	+67
32	27	<b>GERRY BEAUDOIN TRIO</b> - Just Among Friends (Honest/Linn)	47	0	283	+66
40	28	<b>TANAREID</b> - Back to Front (Evidence)	59	6	282	+98
37	29	<b>DON SEBESKY</b> - I Remember Bill A Tribute to Bill Evans (RCA Victor)	53	3	280	+82
27	30	<b>BRUCE KLAUBER</b> - Legends of Jazz Drumming (DBK Jazz)	43	0	277	+20
39	31	<b>JESSE DAVIS</b> - First Insight (Concord Jazz)	58	4	265	+69
21	32	<b>MARK ISHAM</b> - Afterglow-Music from the Motion Picture (Columbia/CRG)	40	0	262	-28
34	33	<b>AVASHAI COHEN</b> - Adama (Stretch/Concord)	46	0	254	+44
19	34	<b>KENNY DREW, JR.</b> - Passionata (Arkadia Jazz)	38	0	246	-59
44	35	<b>SUSANNAH McCORKLE</b> - Someone To Watch Over Me (Concord Jazz)	46	8	235	+69
41	36	<b>ASTRAL PROJECT</b> - Elevado (Compass)	53	2	234	+52
38	37	<b>ROBERT STEWART</b> - Force (Qwest)	48	0	226	+29
23	38	<b>JOEY &amp; "PAPA" JOHN DeFRANCESCO</b> - All in the Family (HighNote)	34	0	225	-62
47	39	<b>BUSTER WILLIAMS QUINTET</b> - Somewhere Along the Way (TCB)	48	2	207	+67
33	40	<b>LES McCANN/JOJA WENDT</b> - Pacifico (Music Masters)	32	0	205	-12
24	41	<b>MICHAEL WOLFF TRIO</b> - Portraiture: The Blues Period (Varese Sarabande)	30	0	205	-68
42	42	<b>NANCY KELLY</b> - Singin' & Swingin' (Amherst)	34	0	189	+8
26	43	<b>MARK SHIM</b> - Mind Over Matter (Blue Note)	27	0	188	-71
—	44	<b>JEFFREY SMITH</b> - A Little Sweeter (Verve)	48	4	187	N
35	45	<b>REUBEN WILSON</b> - Organ Donor (Jazzateria)	30	0	180	-23
45	46	<b>HOWARD ALDEN</b> - Full Circle (Concord Jazz)	36	4	175	+9
48	47	<b>TRICIA TAHARA</b> - Secrets (Savant)	41	2	173	+40
—	48	<b>ROBIN EUBANKS</b> - 4: JJ-Slide-Curtis and AI (TCB)	44	12	153	N
43	49	<b>LIVE AT SMALLS</b> - Jazz Underground (Impulse!)	20	0	149	-31
—	50	<b>MATTHIAS LUPRI</b> - Window in Window Out (Chartmaker)	40	3	142	N

## REVIEWS

### JAMES WILLIAMS & ICU We've Got What You Need!

(Evidence)

Pianist James Williams tries a unique vocal approach wrapped in desirable, melodic jazz arrangements. Singers Miles Griffith and Roger Holland perform in a unison-type vocal frontline backed by quartet. Check out "Day by Day," which also features some brilliant scat by Vanessa Rubin.



### MICHAEL BRECKER Two Blocks From the Edge (Impulse!)

Here's one of Jazz's big releases of the year, and Brecker's tone and texture is as slicing as ever. Check out the Latin-ized "El Nino." It's every bit as driving as the real weather front that's been killin' us lately. Also check out the nocturnal "Cat's Cradle"; and you'll agree that Brecker stands up to the horn rigors of Trane, Rollins, and Henderson.

### SPINCREASE

1. **ROBIN EUBANKS** +127
2. **WYNTON MARSALIS** +120
3. **TOOTS THIELEMANS** +112
4. **WINARD HARPER** +109
5. **MARK ELF** +106

### CHARTBOUND

- \***MICHAEL BRECKER** (Impulse!)
  - TOOTS THIELEMANS** (Private Music/Windham Hill)
  - NORMAN SIMMONS** (Milljac)
  - \***MARC COPLAND** (Savoy/Denon)
  - PHIL MARKOWITZ** (Passage)
  - RON HOLLOWAY** (Milestone)
  - \***JAMES WILLIAMS & ICU** (Evidence)
- Dropped: #46 Miki Coltrane, #49 Mose Allison, #50 Gloria Lynne.

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## ARTIST PROFILE

### GREGORY TARDY

ON JUMPING THE CLASSICS

"For the recent Horace Silver project, Tommy LiPuma wanted to use both an established horn section [the Brecker Brothers] and a young, lesser-known tenor

and trumpet player. I gave Tommy a tape, and was actually chosen to do the record, but it didn't work out.

I wound up getting my own record deal with Impulse!

"I want *Serendipity* to be an introduction for people who don't know my playing; I want it to reflect my different sides. I wanted to find a cool

middleground between the artistic and giving people something they can feel. No matter how far out on a tangent we go, it's important that the music reaches people.

"For a lot of different reasons I switched from classical clarinet to jazz saxophone. At the time I was a very serious about it and had a lot of classical nuances in my sound. My ambition

was to play in the symphony. I didn't even like jazz, to be completely honest.

"Lyrically, I'm a Brahms fanatic. I love his melody construction. Harmonically, I dig [Hungarian composer] Bela Bartok and early Arnold Schonberg, who developed the 12-tone system of harmony at the end of the 19th and early 20th Centuries."



# PARTINGSHOTS

## WHAT NEXT: TELEPHONE BOOTHS?

Everybody wants one. And every radio station, it seems, is finding its own unique way to give them away. We're talking about the new Volkswagen Beetles, of course. Rock 103.5 WRCX-Chicago decided to hand over the keys to the caller who could fit the most friends into an original, restored Bug. Michael Ryan of Alsip, Ill., crammed 17 folks inside to drive away the winner. Now that's gotta hurt.



## CAN I HEAR AN AMEN!

Got a minute? Mojo Nixon wants you. That's right, the wildman of rock/alt/country/blues/whatever-you-got is now offering a Minute With Mojo on 95.5-San Diego. As with anything Mojo, you never know what you're gonna get. "Sometimes I'll sing a little ditty," he says. "Other days I'll touch the psychic nerve and make them spill Starbucks on their gonads while they're drivin' to work."

## SHOWBIZ

Those in the know are saying the **Seagram** acquisition of **PolyGram** is all but a done deal. So who'll run the store? One strong financial bigwig says if Seagram does prevail, **Barry Diller** would run the film and TV interests with **Doug Morris** in charge of the music side.

**Will Power 106 (KPWR-L.A.)** morning man **Big Boy** be evicted from his Neighborhood? The extra-large DJ, also seen on late-night's *Vibe* with **Sinbad**, says he and his entire a.m. crew are on shaky ground since PD **Michelle Mercer** and GM **Marie Kordus** were fired. Honchos at New York's **Relativity Records** confirm that Big Boy has just signed a recording contract, but if he's off the air at Power, will the loss of his daily "pub" hurt the project?

Look for SF-based **RCA** nat'l director of crossover **Jack Cyphers** to be named head of promotion for **Tommy Boy**, replacing promo leg-



Jack Cyphers

end **Mike Becce**, who retires in June. Expect Becce to ink a consulting deal with the label.

**The Dog House (KYLD-San Francisco)** has released its own behind-the-scenes and very



candid *Radio Kings* video. Not your standard-issue "documentary," it captures the essence of the top-rated morning show. Do not, however, expect to purchase the tape at **Hollywood Video** or **Wal-**

**Mart**; the chains probably wouldn't understand what the Dog House means by "behind" the scenes.

After discovering that **Chelsea Clinton's** new **Stanford** squeeze hails from Houston, **KKPN (The Planet)** morning co-host **Jerry Hart** attempted a wacky phone bit by calling the boy's mother. Claiming he was "Agent Hart" of the **Secret Service**, the jock quickly received his very own visit from actual, humor-impaired, Secret Service agents. Hart received the requisite "slap on the wrist"...this time.

**Q Prime Management (Metallica, Smashing Pumpkins, Hole, Madonna)** was featured in a *Forbes* magazine profile recently. The management business is terrific, thank youverymuch: *Forbes* says that **Cliff Burnstein** and **Peter Mensch** will earn "up to \$5 million each." Not bad for a former DJ and a former **Mercury** local.

**Hot 97 (WQHT-New York)** has put the tickets on sale for its fifth annual Summer Jam, which will be held at the **Meadowlands**. No lineup yet, but ticket prices are pushing the

century mark. What ever happened to the "free concert"?

After weeks of stunting various formats, **Spring Broadcasting's WZZP@107.3**-Atlantic City, N.J. has remained Rhythmic Top 40 for three whole weeks as "Fun 107," running commercial and jock-free. Veteran programmer-turned-chief engineer **Tom McNally** is running the show for now.

**KCAQ-Oxnard, Calif.** APD/MD **Jacque Gonzales-James** has been named PD of **KPSI-Palm Springs, Calif.** as current PD **Mike Keane** is upped to OM for KPSI, Oldies **KDES**, and two AMs.

We're hearing that **Chancellor** is closing in on an LMA with Modern A/C **WDRV (The River)**-Pittsburgh around June 1. Chancellor already owns Oldies outlet **3WS**.

### GAVIN IS ONLINE!

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We want to know what you think about what you see on our pages. E-mail us at alex@mail.gavin.com

It's Gavin's 40th Anniversary

And We're

# On The Air

Bill Gavin founded this publication 40 years ago. To celebrate our anniversary, we have chosen to celebrate our founder by paying tribute to the industry he loved.

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Whitcomb, and Cousin Bruce Morrow — will trace the history of radio over the past four decades. The people behind the scenes and on the air: not only the deejays and the music they played, but the jingles and IDs that gave their stations their particular image. And, of course, the music, from the pop and Top 40 sounds with which Bill Gavin worked as a pioneer programmer, to all the music that GAVIN has charted and covered over 40 years.

But this special edition goes beyond 40 years. It'll begin on the eve of rock and roll and Top 40, with a look and listen back to the first golden age of radio. It'll reflect on the stars, the stations, and the issues of today. And we'll look at the radio and musical horizons that lie ahead.

**On The Air** will be a must-read, not only for industry professionals, but for fans and students of radio and music.

Join us...

as we go On The Air. Here are just some of the stories we're working on:

**A Tribute to  
the First  
Golden Age  
of Radio**

**The Birth of  
Top 40—by  
Ben Fong-  
Torres**

**Cordon  
McLendon:  
A Man and  
His Memos**

**The Real  
Don Steele—  
by Ian  
Whitcomb**

**Radio  
Tomorrow:  
The Future  
of the  
Deejay...  
and of  
Radio Itself**



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featuring **JIMMY PAGE**



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the album

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“Godzilla - The Movie” Opens May 20th.

Single produced by: Sean “Puffy” Combs  
executive producers: Sean “Puffy” Combs and Benji Media

[www.epicrecords.com](http://www.epicrecords.com)

[www.sony.com](http://www.sony.com)

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