

THE MEDIABASE MAGAZINE

gavin

THE MOST TRUSTED NAME IN RADIO



SPECIAL INSIDE

Top 40: 5 Questions

MUSIC

RHYTHM CROSSOVER

Ja Rules in Top 20

COUNTRY

Lone Star Amazing In Top 10

HOT A/C

Tal Bachman Cracks Top 20

ALTERNATIVE

Alice Gets Unchained

URBAN

TLC's Bad is Good

NEWS

WW1 Acquires Metro

Chancellor Sells Outdoor

AOL Buys Spinner

From the Publishers of Music Week, MBI and fono
A Miller Freeman Publication

SHERYL CROW

SWEET CHILD O' MINE

MUSIC FROM THE MOTION PICTURE

BIG DADDY

Starring Adam Sandler

HER TAKE ON THE GUNS 'N ROSES CLASSIC, FROM THE FORTHCOMING ALBUM "BIG DADDY—MUSIC FROM THE MOTION PICTURE"

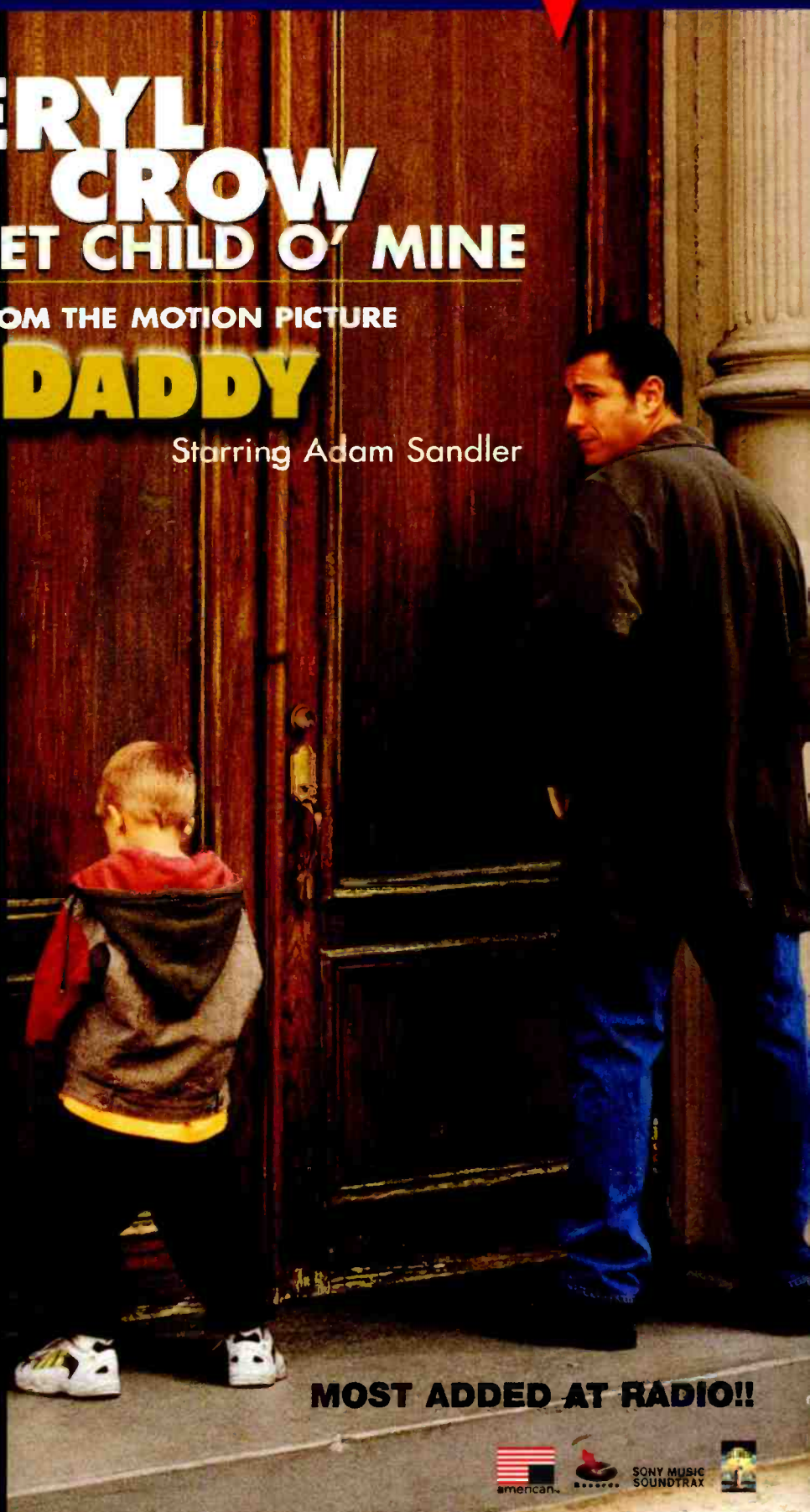
In Stores Tuesday, June 22.
Movie Opens June 25.



Produced by Rick Rubin and Sheryl Crow
Additional mixes by Brendan O' Brien

Sheryl Crow appears courtesy of A&M Records
Management: W Management Inc.
www.c2records.com
www.sony.com/bigdaddy
www.americanrecordings.com

"C2 Records," and "Sony Music Soundtrax" are trademarks of Sony Music Entertainment Inc. / © 1999 Sony Music Entertainment Inc. / Motion Picture Artwork and Photography: © 1999 Columbia Pictures Industries, Inc. All Rights Reserved.



MOST ADDED AT RADIO!!



Thank you
radio for
most added!

Sugar Ray



"Someday"

the follow-up to the
multi-format #1 smash
"Every Morning"
from the platinum
album **14.59**

produced and programmed by david kahne
management: chip quigley for emerald hill management



www.atlantic-records.com
the atlantic group
©1999 atlantic recording, a time warner company

FIRST PERSON

AS TOLD TO TONY SANDERS

David Lebow

On Jammin' Oldies and Research

David Lebow joined Chancellor Media (soon to be AMFM Inc.) back in 1997, when his company, Rating Point Management, became a part of that company. Lebow currently is COO of Chancellor's newly-formed Office of Product and Strategy.

The Jammin' Oldies format has contributed about a \$40 million cash-flow swing for Chancellor. The question now is, "What other formats are there that we might be able to develop?" What we're really talking about here is new product development. For us, that involves four separate steps.

The first step is research. We will do market research not only to find a format hole, but to study the impact of any new radio station on the cluster and on the market as a whole. We evaluate what we believe a ranker will look like three, four, or five books down the road. Then we study the impact on the cluster using a proprietary cluster-research process that we have found to be extremely effective.

Next we do financial analysis, working with our sales teams to make sure we're creating new revenue streams for the company. We always try to have a diverse portfolio in each market.

The third step is probably the most fun, and that's in the art of actually programming the new station. That's when Steve Rivers and the people who work with Steve say, "Let me take your idea from paper and turn it into a radio station. Let me make that station sparkle."

The fourth step is monitoring the whole process. Did the station come out better than the way it was designed on paper in a research meeting while we were eating those sandwiches? We're in the field year-round with one form of research or another. If you break it out to the callout level, then our monitoring is done on a weekly basis.

Through all of this we're looking for quick fixes, but not short-term fixes. We're very much believers in the two-book rule—that a station almost always does great in the first two books, whether or not it's a sustaining entity. We have a very strong belief that the Jammin' Oldies format is not a two-book phenomenon.

"We evaluate what we believe a ranker will look like three, four, or five books down the road."

Westwood One Buys Metro

Westwood One is buying Metro Networks for \$900 million in stock, or about 26 million WW1 shares at \$35 per share. Infinity owns 16% of Westwood One. Announcing the deal, Infinity Chairman/CEO Mel Karmazin said the merger will let WW1 develop "new markets for its content from both its existing and future distribution systems" and that the move will "help create the premier local content and information services company in the world."

AOL Buys Spinner, Nullsoft

"We plan to build downloadable music, Internet radio and overall music features into each of our brands, as well as customize them for the audience and partners of each of our brands."

—BOB PITTMAN, AOL PRESIDENT AND CHIEF OPERATING OFFICER, ANNOUNCING THE COMPANY'S PURCHASE OF SPINNER NETWORKS AND NULLSOFT FOR \$400 MILLION.



Do the Right Thing

"There is no greater example of social responsibility in the music industry than Sarah McLachlan and Lilith Fair." —LIFEBEAT EXECUTIVE DIRECTOR TIM ROSTA, RESPONDING TO ROCK FOR LIFE'S CALL FOR A BOYCOTT OF LILITH FAIR: A CELEBRATION OF WOMEN IN MUSIC. RFL MAINTAINS THAT THE FESTIVAL'S "HIDDEN AGENDA" FUNDS "ORGANIZATIONS THAT DO NOTHING MORE THAN ABUSE WOMEN AND CHILDREN BY PUSHING BIRTH CONTROL AND ABORTION."

Telecom Review

"Continued growth of the telecommunications industry is crucial if America is to stay competitive in a world marketplace. But...we must create a regulatory environment that allows industry to flourish and provide benefits to the economy in the form of new jobs, investment, exports, and lower prices for consumers." —SEN. ORRIN HATCH (R-UT), JUDICIARY COMMITTEE CHAIRMAN, UPON INTRODUCTION OF A BILL TO STREAMLINE GOVERNMENT REVIEW PROCESS FOR TELECOM INDUSTRY MERGERS (MAY 29, 1999)

Format Share Trend

Format	W'98	Sp'98	Su'98	F'98	W'99
1. News/Talk	14.3	13.9	14.1	14.2	14.7
2. Urban	10.1	10.3	10.3	10.6	11.3
3. A/C	9.3	8.6	8.3	8.3	8.7
4. Country	8.7	8.5	8.4	8.3	8.1
5. Top 40	7.4	7.6	7.5	7.1	7.4
6. Span	5.8	5.8	5.6	6.0	6.3
7. AOR	4.9	5.0	4.8	4.8	5.1
8. Old	4.7	4.9	5.0	4.8	4.8
9. CIRk	4.1	4.4	4.5	4.2	4.2
10. Alt/Nwrk	3.4	3.3	3.3	3.4	3.4
12. Jz/SJ	2.8	2.6	2.7	2.6	2.6
13. HA/C	2.2	2.4	2.5	2.5	2.3
15. A3	1.0	1.0	1.0	1.1	1.1

SOURCE: INTEREP, ©1999. INCORPORATES ARBITRON AQH SHARE DATA, MO-SU 6A-12M

CONTENTS

NEWS

Chancellor Divests to Lamar	6
Gersh and Silva in the DEN	6
Research Group Relaunches	6
BACKSTAGE	10
RADIO@LARGE	11
Say Please	
GRAB BAG	11

FORMAT SECTIONS

TOP 40/RHYTHM CROSSOVER	12
Mark Adams Reviews Star Wars	
SPOTLIGHT: TOP 40	23
Five Questions	
A Top 40 Road Trip	
RAP	30
URBAN, URBAN A/C	32
Helen Little: On the Job	
A/C, HOT A/C	39
Fantasies Come True	
ALTERNATIVE	45
Women Leading the Charge	

ACTIVE ROCK	50
COUNTRY	53
Welcome to the Real World	
The Spice of Life	
TRIPLE A	58
A Three Dimensional View	
A3 Summit Update	
AMERICANA	65
Clear Blue Morning	
KNBT's Big Beat	
JAZZ/SMOOTH JAZZ & VOCALS	69
Jammin' Oldies: Fad or Foe?	
No '99 JazzTimes Convention	

A new voice...

introducing
christina aguilera

genie in a bottle

the first track from her RCA debut album.



www.peeps.com/christina • www.christina-A.com

Produced, Recorded and Arranged by David Frank and Steve Kipner
Mixed by Dave Way

Executive Producer/A&R Direction: Ron Fair
Personal Representation: Steve Kurtz for
Marquee Management. (212) 889-0420



The RCA Records Label is a unit of BMG Entertainment • Tombs © Registered • Marca(s) Registrada(s) ©
General Electric Co., USA • BMG and Peeps logos are trademarks of BMG Music • © 1999 BMG Entertainment

38* Mainstream Monitor (+309)

Now playing everywhere:

KIIS/Los Angeles

B96/Chicago

KZQZ/San Francisco

KHKS/Dallas

WWZZ/Washington, DC

WXKS/Boston

KHTS/San Diego

KDWB/Minneapolis

KSLZ/St. Louis

B94/Pittsburgh

KKFR/Phoenix

WFLZ/Tampa

KKRZ/Portland

WNCI/Columbus

KZHT/Salt Lake City

WNKS/Charlotte

WKSS/Hartford

WKSL/Memphis

WGTZ/Dayton

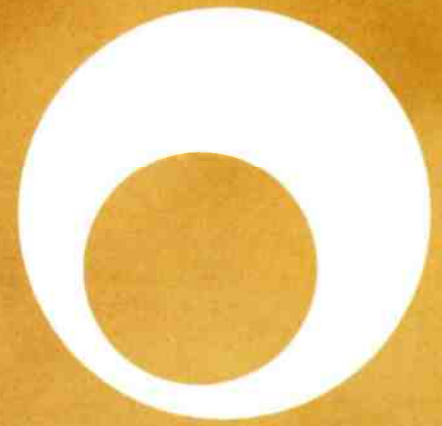
G105/Raleigh

KLUC/Las Vegas

KTFM/San Antonio

KRQQ/Tucson

and many more...



Chancellor Spins Off Outdoor

BY TONY SANDERS

Chancellor Media/AMFM is a radio group again after spinning off its 42,500 outdoor displays to Lamar Advertising for \$1.6 billion in stock and cash. The deal makes Lamar the third-biggest biller in outdoor advertising in the U.S. and gives Chancellor a 30 percent ownership stake in Lamar.

Lamar will also be picking up a "significant chunk" of outdoor advertising business from Chancellor's radio stations because of a 70 percent overlap in the two com-

panies' market coverage.

"You don't need to own the billboards and radio to be able to work together in the sales and marketing arena," said AMFM Radio's Jimmy de Castro. "This gives us the oppor-

tunity to focus on the great growth rates in radio and new media," he said. "We feel that there's much more radio growth as well as new media growth that, hand-in-hand, can be terrific."

The New Research Group Launches

Rick Torcasso, with financial backing from Jacor, announced in March he was taking over the assets of The Research Group. Now he's told Gavin he's ready to launch "The New Research Group." "We're not into being a big company," he stated. "We'll be a boutique firm, offering services in larger U.S. markets and in Europe." Including himself, the company has a staff of seven, most of whom are in Seattle reporting to Sales Support Manager Merri Farley (a 9-year veteran in client service for the previous version of the company).

Given Jacor's involvement, is there any synergy with Critical Mass Media? "No. We are so in competition with them and want to outperform them in terms of cost-effective innovations and service."

Gersh, Silva Join DEN

Gary Gersh and John Silva, principals of The G.A.S. Entertainment Company, announced that they are joining the Digital Entertainment Network, Inc. (DEN™) to launch



the >en. music group. The >en. (pronounced "den") music group, a multimedia music enterprise, plans to unveil a variety of alternative creative and business concepts. Gersh and Silva will be Co-Presidents of the new DEN™ subsidiary, and are Directors of Digital Entertainment Network, Inc.

The >en. music group has two components: it will look to build sales for major and independent record companies and will also look to sign new artists from around the world, using DEN's niche market programs and global distribution as a platform for new artist development.

FIRST WORDS

That's right, GAVIN—The Most Trusted Name in Radio since the birth of rock & roll—has teamed up with Mediabase 24-7, the hottest source of monitored airplay data, to create the most dynamic package of credible information dedicated to identifying the hits as they happen. And to showcase this vital information, we naturally wanted to provide a fresh new look from this week, the first front-to-back makeover for the magazine since 1993.

More radio stations use Mediabase 24-7 as their benchmark of airplay success than any equivalent information source. Now, with GAVIN's personality and passion for music, Mediabase 24-7 takes on a whole new dimension in the pages of the weekly magazine and throughout the range of GAVIN's products and services. In making changes we have drawn on the success of *gmail*, the daily hit-oriented fax, to make sure that information is presented neatly in bite-sized chunks for busy people to digest easily.

GAVIN still also goes beyond the realm of Mediabase 24-7 to ensure the most comprehensive source of airplay data, tracking radio selections by taste-making programmers in influential smaller markets and in musically intensive formats such as Triple A, Rap, Jazz, Smooth Jazz, and Americana.

Making a change of this magnitude has taxed the stamina and patience of a lot of people, to whom I am eternally grateful. I want to thank Kraig Kitchin, President of Premiere Radio Networks, and particularly Rich Meyer, President of Mediabase 24-7, and his hard-working team. It is difficult to single out individuals within GAVIN, but special thanks are due to Sandy Skeie, Reed Bunzel, and the editorial team; Lou Galliani and the sales team; Walt Reed, Geoff Marshall, and Larry Short; and Peter Grame and his art team, who pulled out the stops to make the new-look GAVIN work.

David Dalton

David Dalton, CEO.



gFiles

Catania's Giant New Job



Industry vet Bob Catania has been named Head of Promotion for Giant Records, effective June 1. Said label GM Larry Jacobsen, "while Bob will of course quarterback all of our promotion needs, Irving Azoff and I intend to look to Bob to bring his many talents, years of experience, and most important, fine character to us as a senior executive involved in the management of Giant Records. We honestly can't think of a more important hiring in the history of this company."

Capitol Names R&B Field Team



David Linton, Capitol Records' Senior VP, R&B Promotion and Marketing, this week announced his new field promotion staff; these newcomers will report directly to VP R&B Field Promotion A.D. Washington.

"The field staff is a very integral part of our team as we re-enter the Black Music arena," said Washington. "We are fortunate to have this group of energetic professionals working with us."

Island vet Ric Ross is named National Director of R&B Field Promo; based in Charlotte, N.C., he'll also oversee the Carolinas, Virginia, and Tennessee. Additionally, Patrick Pore (Northeast), Damon Lott (Southeast), Shannon Henderson (Southwest), and Patricia Edwards (Midwest) have been named Regional Directors.

As VP R&B Promotion Unice Rice warned, "the assault team we have put together is of the highest order, and the order is, we will take no prisoners in our quest for chart dominance on the R&B music front."

WEBSITE

Professional Websites
IT'S AS EASY AS 1, 2, 3!

Step 1 Introducing Mediabase

Step 2 Build My Website

Step 3 Launch

- Home
- About Us
- Philosophy
- Services
- Rates
- Clients

tel: (762) 376-7300
www.mediabase.com

www.mediabase.com
sponsored by OnRadio
www.onradio.com

Just a couple of years ago, few companies referenced their Web site on a radio or television commercial. Now nearly all commercials feature a Web site address. And national, state, and local news channels refer constantly to Web sites for additional information. The Web has become a dominant player in our daily communications.

It's The Internet Stupid

www

One thing for sure, you can no longer ignore the Web!

Whether you are a retail merchant, high-tech firm, restaurant, or professional services provider, you need to put your business on the Web. Hire your market research and who you choose to professionally serve will that marketing effort can make a major difference in how quickly you reap rewards.

Another reason to get on the Web today is to make sure that you can secure the best domain name (e.g., .com). Web addresses are running wild!

Let Mediabase secure a domain name for you today and help you benefit from this online gold rush!

It's The Internet Stupid

.com

Or I have to eat it again

OF THE WEEK

Find
“True Love”



“TRUE LOVE” the first single from *Rhythm & Blues*,
the new album by
ROBERT PALMER

Going for adds June 14



Friday, August 27th, ROBERT PALMER is the featured performer on The Today Show.



Welcome to **Gavin's Mediabase Stations**

As we launch GAVIN 24-7 this week, we'd like to introduce those stations that comprise our new Mediabase radio airplay panel. These are the stations our editors believe best represent their formats in terms of music, market size, audience share, and overall programming consistency. Stations on this panel are listed according to ACH Cume within each format.

This Mediabase panel will be reviewed every three months following the release of the latest Arbitron survey. Those stations marked with an asterisk (*) are included in the Mediabase panel but are not yet fully monitored; they will be going "on-line" within the next several weeks.

Please note:

■ A/J 24-7 chart research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.; these charts and sub-charts are designated by the Mediabase 24-7 logo.

■ A/I non-Mediabase charts are compiled by GAVIN. The G2 designation refers to "GAVIN Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.



A3

WXRT-Chicago
KFOG-San Francisco
KBCO-Denver
KMTT-Seattle
KTCZ-Minneapolis
WBOS-Boston
KACD-Los Angeles
KINK-Portland
KKZN-Dallas
WHPT-Tampa
WKOC-Norfolk
CIDR-Detroit
KGSR-Austin
WXRV-Boston
WTTS-Indianapolis
*KXST-San Diego
WDOD-Chattanooga
*KPIG-Monterey
KAEP-Spokane

WSHH-Pittsburgh
WFLC-Miami
WRRM-Cincinnati
KOSI-Denver
KKCW-Portland
KSFI-Salt Lake City
KUDL-Kansas City
WTVR-Richmond
KBFB-Dallas
WJXB-Knoxville
KSSK-Honolulu
WSNY-Columbus
WEAT-West Palm Beach
WLTQ-Milwaukee
WMGF-Orlando
KKMJ-Austin
KIMN-Denver
WLMG-New Orleans
WLEV-Allentown
WMAG-Greensboro
KYMIX-Sacramento
KSNE-Las Vegas
*WMGS-Wilkes-Barre
KMGL-Oklahoma City
KGBY-Sacramento
WRVR-Memphis
WRMF-West Palm Beach
WMJJ-Birmingham
WTPI-Indianapolis
WPLL-Miami
WYJB-Albany
WVEZ-Louisville
WSPA-Greenville, SC
KMxz-Tucson
WMAS-Springfield, MA
KMZQ-Las Vegas
KVLV-McAllen
KQXT-San Antonio
WJBR-Wilmington, DE
KRTR-Honolulu
WRVF-Toledo
WLQT-Dayton
WEZN-Bridgeport

WMIY-Greenville, SC
*WOBM-Monmouth-Ocean
KSRC-Kansas City
WFMK-Lansing
WRSN-Raleigh
WARM-York
WSLQ-Roanoke
WOOD-Grand Rapids
*WHBC-Canton
WLHT-Grand Rapids
WKBN-Youngstown
WAJI-Ft. Wayne
WTFM-Johnson City
*WCRZ-Flint
KXLY-Spokane
WMXQ-Jacksonville
*KZST-Santa Rosa
WDEF-Chattanooga
WBBQ-Augusta
KMGA-Albuquerque
*WMEZ-Pensacola
KEFM-Omaha
WAHR-Huntsville
WMGN-Madison
*KRBB-Wichita
*WKTK-Gainesville
KISC-Spokane
*KRVE-Baton Rouge
WTCB-Columbia, SC
*KWAV-Monterey
*WMXC-Mobile

Active Rock

WYSP-Philadelphia
WRIF-Detroit
KEGL-Dallas
WAAF-Boston
WWDC-Washington DC
WZTA-Miami
WEBN-Cincinnati
WXTB-Tampa
KUPD-Phoenix
WLZR-Milwaukee

WIYY-Baltimore
KISW-Seattle
KSJO-San Francisco
KIOZ-San Diego
KBPI-Denver
KQRC-Kansas City
KISS-San Antonio
KUFO-Portland
KXXR-Minneapolis
WXTM-St. Louis
WNOR-Norfolk
KRXQ-Sacramento
WJRR-Orlando
WRQC-Minneapolis
WBZX-Columbus
WCCC-Hartford
KCAL-Riverside
WRAT-Monmouth-Ocean
KBER-Salt Lake City
WTPT-Greenville, SC
WBBB-Raleigh
WTFX-Louisville
WXRA-Greensboro
KLBj-Austin
WNVE-Rochester
KZRR-Albuquerque
WXRC-Charlotte
*WHEB-Portsmouth
*KICT-Wichita
*WXBE-Wilkes-Barre
WKLQ-Grand Rapids
WQXA-Harrisburg
KRAB-Bakersfield
*WTKX-Pensacola
*WTPA-Harrisburg
KRZR-Fresno
KAZR-Des Moines
WBYP-Ft. Wayne
*KHOP-Modesto
WJXQ-Lansing
KILO-Colorado Springs
*WRUF-Gainesville
*WMFS-Memphis
WJJO-Madison
KPOI-Honolulu
WAZU-Columbus
*WRCQ-Fayetteville, NC

Alternative

WXRK-New York
KROQ-Los Angeles
WKQX-Chicago
WBCN-Boston
KTBZ-Houston
WNNX-Atlanta
KITS-San Francisco
WXDX-Pittsburgh
KDGE-Dallas
XTRA-San Diego
KNDD-Seattle
KEDJ-Phoenix
KLYY-Los Angeles

WPLY-Philadelphia
KZON-Phoenix
WHFS-Washington DC
KPNT-St. Louis
KXTE-Las Vegas
KKND-New Orleans
KNRK-Portland
*WRAX-Birmingham
WRZX-Indianapolis
KXRK-Salt Lake City
KZNR-Minneapolis
WBRU-Providence
WFMX-Boston
CIMX-Detroit
KWOD-Sacramento
WEDG-Buffalo
KXPK-Denver
KTCL-Denver
WMRQ-Hartford
WPLA-Jacksonville
WLIR-Long Island
WGRD-Grand Rapids
WQBJ-Albany
KMYZ-Tulsa
KCXX-Riverside
WLRS-Louisville
WEND-Charlotte
WXEG-Dayton
WPBZ-West Palm Beach
KROX-Austin
WZAZ-Columbus
WKRL-Syracuse
KFRR-Fresno
*WJBX-Ft. Myers
*WXNR-Greenville, NC
KFMA-Tucson
*WAVF-Charleston, SC
*WARQ-Columbia, SC
WWDX-Lansing
KTEG-Albuquerque
*WEJE-Ft. Wayne
WWCD-Columbus
*KFTE-Lafayette
WQBJ-Albany
*WMAD-Madison
*WNFZ-Knoxville
*WXZZ-Lexington

Country

WUSN-Chicago
KZLA-Los Angeles
KSCS-Dallas
WXTU-Philadelphia
KILT-Houston
KEEY-Minneapolis
WDSY-Pittsburgh
WKHX-Atlanta
WMZQ-Washington DC
KPLX-Dallas
WPOC-Baltimore
KMPS-Seattle
WIL-St. Louis
WWWW-Detroit
KMLE-Phoenix
KSON-San Diego
KFRG-Riverside
WFMS-Indianapolis
KNIX-Phoenix
WIVK-Knoxville
WKLB-Boston
KYGO-Denver
WGAR-Cleveland
WAMZ-Louisville
WUBE-Cincinnati
KKBQ-Houston
WKIS-Miami
WQYK-Tampa
WWKA-Orlando
WYCD-Detroit
WMIL-Milwaukee
WYRK-Buffalo
WBEE-Rochester
WCOL-Columbus
KUPL-Portland
KFKF-Kansas City
KIKK-Houston
KIIM-Tucson
WTQR-Greensboro
WDAF/AM-Kansas City
WCTO-Allentown
WXBQ-Johnson City
WYAY-Atlanta
KYNG-Dallas
WRBQ-Tampa
WKKX-St. Louis
KNCI-Sacramento
WYNY-New York
WSM-Nashville
WSOC-Charlotte
WSIX-Nashville
WRNS-Greenville, NC
KAJA-San Antonio
KASE-Austin
WCMS-Norfolk
WKHK-Richmond
WUSY-Chattanooga
KWJJ-Portland
WKKT-Charlotte
WYYZ-Hartford
WGNA-Albany
WGXX-Memphis
WSSL-Greenville, SC
WGH-Norfolk
WKKO-Toledo
KBEQ-Kansas City
*WPCV-Lakeland
WZZK-Birmingham
WNOE-New Orleans
WIRK-West Palm Beach
KYCY-San Francisco
WCTK-Providence
*WGGY-Wilkes-Barre
KXXY-Oklahoma City
*WDRM-Huntsville

*KFDD-Wichita
WESC-Greenville, SC
KYCW-Seattle
*WKML-Fayetteville, NC
WQXK-Youngstown
*KVOO-Tulsa
*KTEX-McAllen
KUBL-Salt Lake City
WHSL-Greensboro
WQIK-Jacksonville
KWNR-Las Vegas
WQDR-Raleigh
*WQHK-Ft. Wayne
WBCT-Grand Rapids
WHOK-Columbus
KUZZ-Bakersfield
*KXKC-Lafayette
KXKT-Omaha
WOW-Omaha
KATM-Modesto
*WKCC-Saginaw
WCOS-Columbia, SC
WROO-Jacksonville
KSSN-Little Rock
*WOKQ-Portsmouth
KSKS-Fresno
KRST-Albuquerque
WYYD-Roanoke
WQMX-Akron
KFMS-Las Vegas
KRTY-San Jose
*WITL-Lansing
WMJC-Long Island
KTST-Oklahoma City
WPKX-Springfield, MA
KSOP-Salt Lake City
*WXBW-Pensacola
KDRK-Spokane
KKAT-Salt Lake City
KJJY-Des Moines
KMDL-Lafayette
*WEZL-Charleston, SC
*WVLK-Lexington
*WIOV-Lancaster
WRBT-Harrisburg
*WMSI-Jackson
*KZSN-Wichita
*WKSJ-Mobile
WFRE-Washington DC
WXCT-Baton Rouge
WYNK-Baton Rouge
*WCTQ-Sarasota
WGTY-York
WOGK-Gainesville
WOGY-Memphis
KHEY-El Paso
WWGR-Ft. Myers
*WBUL-Lexington
KTOM-Monterey
KHAY-Oxnard-Ventura
WCKT-Ft. Myers
WGNE-Daytona Beach
KKCS-Colorado Springs
KHKI-Des Moines
*WKXC-Augusta
*WNKT-Charleston, SC
WKIX-Raleigh
WRKZ-Harrisburg
*KKHN-Honolulu

KJUG-Visalia-Tulare
*KNFR-Spokane
*WWQM-Madison

Top 40
WHTZ-New York
KHS-Los Angeles
KHKS-Dallas
WSTR-Atlanta
KRBE-Houston
WXKS-Boston
KDWB-Minneapolis
WIOQ-Philadelphia
KKRZ-Portland
WFLZ-Tampa
KZQZ-San Francisco
KBKS-Seattle
WHYI-Miami
KHTS-San Diego
KZZP-Phoenix
WBZZ-Pittsburgh
KBFM-McAllen
WBLI-Long Island
KXXM-San Antonio
WDRQ-Detroit
WWZZ-Washington DC
WNCI-Columbus
KSLZ-St. Louis
WPRO-Providence
KMXX-Kansas City
WNKS-Charlotte
WKRQ-Cincinnati
KALC-Denver
WXYV-Baltimore
WXXL-Orlando
KJYO-Oklahoma City
WDCG-Raleigh
WKSS-Hartford
WFLY-Albany
WKSE-Buffalo
*WKRZ-Wilkes-Barre
WXSS-Milwaukee
KZHT-Salt Lake City
*WAEB-Allentown
WAPE-Jacksonville
KDND-Sacramento
WPST-Trenton/Philadelphia
KRQQ-Tucson
WQEN-Birmingham
WNNK-Harrisburg
WFBC-Greenville, SC
WZPL-Indianapolis
KPTY-Phoenix
KHTT-Tulsa
WRVW-Nashville
WRVQ-Richmond
WKFS-Cincinnati
WGTZ-Dayton
WDJX-Louisville
*KZZU-Spokane
WVKS-Toledo
WXKB-Ft. Myers
WHOT-Youngstown
KKMG-Colorado Springs
KUMX-New Orleans
*WSTW-Wilmington, DE
KQKQ-Omaha
WWST-Knoxville
WEZB-New Orleans

KHFI-Austin
*WABB-Mobile
WPXY-Rochester
WAEZ-Johnson City
*WWCK-Flint
*WZYP-Huntsville
*WAOA-Melbourne
KMQQ-Honolulu
WZEE-Madison
WLKT-Lexington
WNTQ-Syracuse
WLAN-Lancaster
WWHT-Syracuse
*KKRD-Wichita
*WYCR-York
*WYOY-Jackson
KSMB-Lafayette
WROX-Norfolk
WNOK-Columbia, SC
*WBBO-Monmouth-Ocean
*WERZ-Portsmouth
WKSL-Memphis
KCHZ-Kansas City
WSSX-Charleston, SC
WLXK-Roanoke
WVTI-Grand Rapids
*WBHT-Wilkes-Barre
WLDI-West Palm Beach
*WTCF-Saginaw
WZNY-Augusta
*WMEE-Ft. Wayne
*WQZQ-Nashville
WKCI-New Haven
WJJS-Roanoke
WHZZ-Lansing
WLSS-Baton Rouge
KQAR-Little Rock
WKXJ-Chattanooga
WRHT-Greenville, NC
KKDM-Des Moines
*WYKS-Gainesville
KHTE-Little Rock

Hot A/C

WPLJ-New York
KYSR-Los Angeles
WTMX-Chicago
WRQX-Washington DC
KHMV-Houston
KDMX-Dallas
WBMX-Boston
WKQI-Detroit
KLLC-San Francisco
WMMX-Baltimore
WYXR-Philadelphia
KFMB-San Diego
KYKY-St. Louis
KSTP-Minneapolis
WXPT-Minneapolis
WPLT-Detroit
KPLZ-Seattle
WMMV-Cleveland
WQAL-Cleveland
WKTI-Milwaukee
WVMX-Cincinnati
KSMG-San Antonio
WWDE-Norfolk
KMXP-Phoenix
WMYX-Milwaukee

WDRV-Pittsburgh
WTIC-Hartford
WVRV-St. Louis
WSSR-Tampa
KZZO-Sacramento
KMXB-Las Vegas
WOMX-Orlando
*WSRS-Worcester
KRSK-Portland
WSNE-Providence
WAKS-Tampa
WMMX-Dayton
WMC-Memphis
KSD-St. Louis
KEZR-San Jose
WENS-Indianapolis
WPTE-Norfolk
KMSX-San Diego
WMJQ-Buffalo
WRAL-Raleigh
WKZL-Greensboro
WLNK-Charlotte
KQMB-Salt Lake City
KAMX-Austin
WVOR-Rochester
WLTS-New Orleans
WKSJ-Greensboro
KBBT-Portland
KSRZ-Omaha
WZSR-Chicago
KSII-El Paso
KISN-Salt Lake City
WYYY-Syracuse
WKDD-Akron
KPEK-Albuquerque
WMBX-Richmond
WLCE-Buffalo
WXLO-Worcester
WJLK-Monmouth-Ocean
KYIS-Oklahoma City
WINK-Ft. Myers
KZPT-Tucson
WWW-M-Toledo
KRAV-Tulsa
WMLX-Lexington
WZNE-Rochester
KBEE-Salt Lake City
KSTZ-Des Moines
WIOG-Saginaw
KKOB-Albuquerque
KSTJ-Las Vegas
KMXD-Des Moines
*KUCD-Honolulu
KURB-Little Rock
WQSM-Fayetteville, NC
KVSF-Fresno
*KOSO-Modesto
KALZ-Fresno
KLLY-Bakersfield
WALC-Charleston, SC
*WMBX-West Palm Beach
*WSBG-Wilkes-Barre

Rhythm Crossover

WKTU-New York
WQHT-New York
KPWR-Los Angeles
WBBM-Chicago

KYLD-San Francisco
KMEL-San Francisco
WPGC-Washington DC
KBXX-Houston
WJMN-Boston
WPOW-Miami
KUBE-Seattle
XHTZ-San Diego
KKFR-Phoenix
WERQ-Baltimore
WLLD-Tampa
KQKS-Denver
KTFM-San Antonio
KLUC-Las Vegas
WJMH-Greensboro
KGGI-Riverside
KRBV-Dallas
KPRR-El Paso
*WWKX-Providence
*KIKI-Honolulu
KQBT-Austin
WNVZ-Norfolk
*KDON-Monterey
WSNX-Grand Rapids
*KWIN-Stockton
*KOHT-Tucson
*KXME-Honolulu
WFHN-Providence
*KKXX-Bakersfield
*KISV-Bakersfield
*KCAQ-Oxnard-Ventura
KKSS-Albuquerque
*WPYO-Orlando
*KDGS-Wichita
*KYLZ-Albuquerque
*WBTT-Dayton
*KSEQ-Fresno
*KKPW-Fresno
*KATZ-St. Louis
KSFM-Sacramento
WBHJ-Birmingham
WJBT-Jacksonville
WHHH-Indianapolis
KXHT-Memphis
KBMB-Sacramento
KBOS-Fresno
*KXJM-Portland

Urban

WBLS-New York
WGCI-Chicago
KKBT-Los Angeles
WVEE-Atlanta
WEDR-Miami
WJLB-Detroit
KKDA-Dallas
WUSL-Philadelphia
WKYS-Washington DC
WZAK-Cleveland
WQUE-New Orleans
WPHI-Philadelphia
KMJM-St. Louis
WHTA-Atlanta
WOWI-Norfolk
WDTJ-Detroit
KPRS-Kansas City
WPEG-Charlotte
WKKV-Milwaukee
WHRK-Memphis

WQQK-Nashville
WIZF-Cincinnati
WBLK-Buffalo
WCKX-Columbus
*WAMO-Pittsburgh
WQOK-Raleigh
WCDX-Richmond
WJHM-Orlando
WJMJ-Greenville, SC
WTLC-Indianapolis
WVDM-Columbia, SC
*WZFX-Fayetteville, NC
WDXK-Rochester
*WJMI-Jackson
*WFXA-Augusta
WGZB-Louisville
WWWZ-Charleston, SC
WROU-Dayton
WEMX-Baton Rouge
WDZZ-Flint
*KRRQ-Lafayette
*WILD/AM-Boston
KJMM-Tulsa
KIPR-Little Rock
*WBLX-Mobile
*KKBY-Seattle
WJTT-Chattanooga
KVSP/AM-Oklahoma City
WBLO-Louisville
WYOK-Mobile
WSOJ-Richmond
*WEUP-Huntsville
WNOV/AM-Milwaukee
*WJUC-Toledo
*WTMG-Gainesville
*WTMP/AM-Tampa
WTLZ-Saginaw

Urban A/C

WRKS-New York
WVAZ-Chicago
WDAS-Philadelphia
KMJQ-Houston
WHUR-Washington DC
WHQT-Miami
WMXD-Detroit
WMMJ-Washington DC
WALR-Atlanta
KJLH-Los Angeles
WWIN-Baltimore
WYLD-New Orleans
WBHK-Birmingham
WKJS-Richmond
*WQMG-Greensboro
WIKS-Greenville, NC
WBAV-Charlotte
WSOL-Jacksonville
WCFB-Orlando
WGPR-Detroit
*KISF-Las Vegas
*KJMS-Memphis
WFXC-Raleigh
KNRX-Kansas City
WDLT-Mobile
*WYBC-New Haven



“Say Please”

BY PAIGE NIENABER

One word says it all: gimme. Used in its various connotations—“gimme a t-shirt,” “gimme a sticker,” and “gimme something free,” and my personal favorite, “Gimme (insert promo item) or I won’t listen to your station”—it accounts for about 86 percent of the vocabulary of people who come to station remotes.

The sad truth is that we as an industry are largely guilty of this listener greed. Like a large, cuming pack of Pavlovian dogs, we’ve trained these people to believe they can get something free if they see our vans out in public. So rather than vainly trying to de-program the masses, we’re pretty much stuck with keeping a war chest of goodies available to disseminate.

In a perfect world we could give a shirt to everyone. But in the real world where we all live and receive paychecks, that’s pretty farfetched. So we need to find other ways to quench our listeners’ hunger for free stuff. When perusing the promo item catalog, keep in mind two things: 1) Is this something that will be used more than once? and 2) Can it impact people other than the person who gets it?

Bumperstickers are a given. They’re about a penny a unit and they get your logo out where thousands of people will stare at it when stuck in traffic with a radio within reaching distance. Irma Molina, the Promotion Director at Jacor’s Magic 92.5-San Diego, concurs: “Everybody wants a sticker

and they assume that you have them because in their minds, all stations have stickers. And they’re dismayed when you don’t. If they’re passionate about your station, they want to show support. Stickers give them that ability.”

There are two schools of thought regarding key chains: you either love them or you don’t. I lean towards the latter. The next time you’re at a festival, do a survey and ask people to show you their key chains when they come to your booth. I doubt you’ll see any radio ones. Key chains are personal and a two cent cheap plastic radio station one usually ends up in a drawer, never to be seen.

“It’s got to be practical and useful—something that they’ll grab, look at, or otherwise use regularly,” says Jeffy Lyons, Promotion Director at Hot 107.1-Memphis. “When I buy promo items I think about the lifestyle of the audience and what’s relatable to them. The first time I did chip clips I thought they were the stupidest thing ever, but the listeners dug them *big time*.” Jeff also advocates drink cozies for handing out at fairs and festivals. “They immediately get used and they’ll walk around with them all day, giving us outstanding visibility.”

PAIGE NIENABER IS VP/FUN ‘N GAMES FOR JERRY CLIFTON’S NEW WORLD COMMUNICATIONS AND C.P.R., RADIO’S FIRST PROMOTIONAL CONSULTANCY. YOU CAN REACH PAIGE AT (651) 433-4554 OR VIA EMAIL AT NWCPROMO@EARTHLINK.NET



PHOTO OP

GETTIN’ JIMMY WID IT

Chancellor Media Group Vice Chairman Jimmy de Castro was recently honored by the Radio Group of the Entertainment, Media & Communications Division of UJA-Federation of New York. de Castro is seen here accepting the company’s third annual Achievement in Radio Award. UJA-Federation, a philanthropic organization, is a major source for private funding of social services in New York, Israel, and in Jewish communities in 50 countries.

RABbag

BY LAURA SWEZEY

Wastin’ away in...Colorado Springs?

KKMG/KVOR/KKFM came up with an intoxicating scheme to land the stations in *The Guinness Book of World Records*. With help from their client Jose Muldoon’s restaurant and Sauza Commemorativo tequila, they mixed what they hope turns out to be the world’s largest margarita. An above ground pool on the Jose Muldoon patio was lined with honey and salt, then the drink was mixed in a mere four hours. “It’s amazing how they got the taste just right,” declared Marketing/Promo Director Barbara Brooks. Into the mix went 2,600 bottles of tequila, 1,086 bottles of triple sec, 434 bottles of lime juice, and 1,737 bottles of sweet and sour (4,756 gallons total). A winner who came closest to guessing the correct number of ice cubes in the concoction (1.6 million) won a trip to the MTV Movie Awards...and by the way, that was 7.5 tons of ice. Thursday through Tuesday, the drink was open for public consumption, so to speak. The stations contacted the Guinness people, and will soon learn if they set a record.



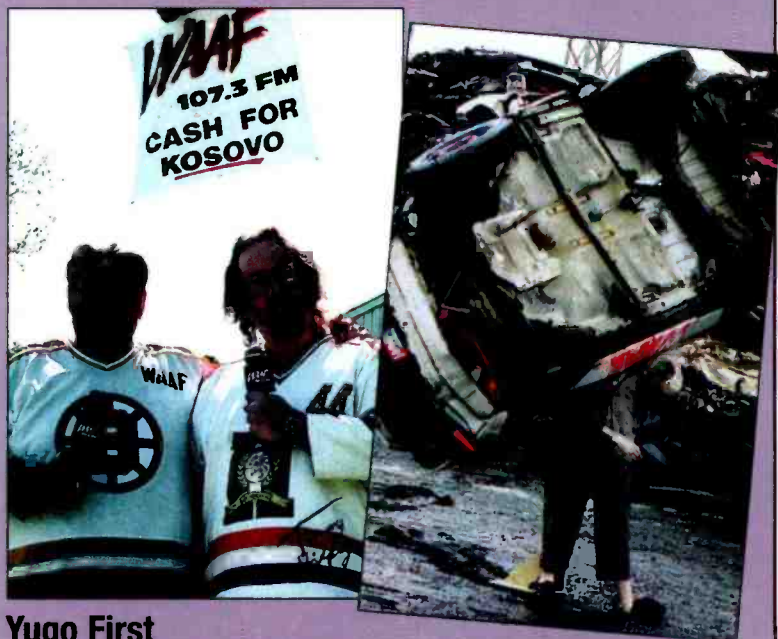
Hide and Seek

To score tickets for *Episode I: The Phantom Menace* recently, KOSI-Denver sent its listeners out searching for Yoda. After airing cryptic clues from Darth Vader (“There are woods and trees and grass to see. Fly your land cruiser here to look for me”) for three days, 21 year-old Laura Green found the Yoda postcard taped underneath the slide in Observatory Park at Chamberlain Observatory and won herself and five friends a limo, dinner at the Palm Restaurant, and movie tickets.



A Geek By Any Other Name...

This is the man formerly known as Robert O’Sullivan, who legally changed his name to Obi Wan Kenobi. We told you about him last week. When he’s not posing for photos or teaching young Jedis to master the Force or catching showings of *The Phantom Menace*, *Obi Wan* can be found driving his car into hyperspeed around Pasadena, Texas.



Yugo First

A few weeks back, we told you about WAAF-Boston bombing President Slobodan Milosevic with a Yugo. Just in are these photos of Rocko and Birdseye (who raised over \$25,000 for the Kosovo Refugee Relief Fund) in front of the suspended Yugo, and the Milosevic mannequin in mid-pulverization.

BY ANNETTE M. LAI

Robb Boldt



**Singer/Songwriter/
Producer**

Hometown:
Buffalo, N.Y.

Current Projects:

Writing and producing for Lisa Stone (Karyn Rachtman's new artist on her label Gazillion/Interscope) and Creep, an Alternative group on Lucky Seven Records.

What radio stations did you grow up listening to?

"I moved around too much to remember."

What stations do you listen to now?

"KKBT and KLLY"

Your favorite track on *The Bliss of Affection*?

"Scared"

An artist you'd like to work with someday?

"Sarah McLachlan. She's a great artist."

Your most memorable recording session?

"This album, because of the freedom I had to create what I felt. Also because I had an opportunity to record with some of the best musicians in the business: Lenny Castro, Toss Panos, Lyle Workman, Cameron Stone, Wizard, Simon Spiegel, and more."

Proudest career achievement?

"Getting the opportunity to record my songs instead of just writing."

Future ambitions:

"Write and produce one song for various artists."

#273

BY JAAN UHELZKI

Mystery Solved... Sadly

Nobody was laughing this weekend when human remains were found at the bottom of a Malibu canyon in the Santa Monica Mountains. Authorities suspect that they belong to computer entrepreneur **Philip Kramer**, the former bassist for **Iron Butterfly**, who more than four years ago went missing. On Saturday, May 29 two hikers who were shooting photographs of abandoned vehicles in the area came upon a 1993 green Ford Aerostar van. They looked inside and saw human bones, then checked the area around the van and located a human skull. Upon closer inspection, a ring and wallet thought to be Kramer's were found. The musician was last heard from when he called his wife from his cell phone on February 12, 1995, while driving home from the Los Angeles International Airport.



Let's Pretend We're Married

The Artist Formerly Known as **Prince** has split from his wife, Puerto Rican-born **Mayte Garcia**. According to a report in the UK *Sun*, Mayte has left the sedate life in Minneapolis and is now cavorting with Spanish dancer **Joaquin Cortes** on the sunny beaches of Spain. We should have suspected something like this was afoot when the couple celebrated Valentine's Day by having their marriage annulled on the grounds that they did not "believe in any contract held by social conventions."



Jim Morrison

Headstone...

Thirty years after his death, **Jim Morrison** is starring in a porno film. According to the **Doors'** Web site, *An American in Paris* features a rather steamy love scene shot on Morrison's grave at **Pere Lachaise Cemetery**. Fans are up in arms, since guards will not even allow them to bring camcorders to film their hero's final resting place, while they allowed a film crew to shoot the rather lascivious footage at the grave site...



Look at Me

Speaking of lascivious, the **British Show Retailers Association** have decided **Geri Haliwell** has the sexiest feet in Britain. She leads a list that includes former bandmates **Sporty** and **Posh** as well as **Naomi Campbell**, **Madonna**, and **Gwyneth Paltrow**. While the ex-Ginger couldn't reach her for comment, shoe designer **Pambos Michaelides** was happy to comply: "Her place is based on her unique ability to look great in everything from strappy high-heeled shoes to clumpy boots." Fortunately, there wasn't a talent competition for the award...



Geri Haliwell



Master P

Best Foot Forward

Speaking of feet, **Master P** is now selling shoes. The **No Limit** rap entrepreneur/sports agent/movie producer/musician has entered into a joint venture with **Converse** to manufacture a line of basketball shoes. To show that he means business—and despite announcing his retirement from rapping with the release of last year's *MP: Da Last Don*—the Master has recorded a limited edition CD, where he does indeed rap, to be given out to everyone who purchases a pair of shoes.

Founded by Bill Gavin in 1958



Miller Freeman Entertainment Group

140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL
Executive Director SANDY SKEIE

Managing Editor ALEXANDRA RUSSELL

East Coast Bureau TONY SANDERS
Art Director PETER GRAME

TOP 40, RHYTHM CROSSOVER
KEVIN CARTER (Editor)

A/C, HOT A/C
ANNETTE M. LAI (Editor)

URBAN
QUINCY McCOY (Senior Editor)

RAP, HIP-HOP

COUNTRY
JAMIE MATTESON (Editor/Nashville Bureau Chief)
JEFF HOUSE (Chart Editor)
CHAD HENSON (Assistant)

AMERICANA
JESSIE SCOTT (Editor)

TRIPLE A
KENT ZIMMERMAN (Senior Editor)
KEITH ZIMMERMAN (Senior Editor)

ALTERNATIVE
RICHARD SANDS (Editor)

ACTIVE ROCK

JAZZ, SMOOTH JAZZ & VOCALS
KEITH ZIMMERMAN (Senior Editor)
KENT ZIMMERMAN (Senior Editor)

gmail

Associate Art Director RENÉ BRUCKNER
Graphic Designer CHARLES MacNULTY
Art Production GABRIELLA NEAL
News Assistant LAURA SWEZEY
Music Research Editors JON FOJTIK,
JUSTIN TORRES, KATIE ZARLING
Research Assistants

SEAN CURRAN, JIM LESLIE
Contributing Editor (Research) JHAN HIBER
Contributing Editor JAAN UHELZKI

Head of Sales and Marketing LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997

RICK GALLIANI
(415) 459-1703, Fax: (415) 485-1799

Top 40 Marketing - STEVE RESNIK
(818) 951-6700, Fax: (818) 951-6800

A/C & Urban Marketing - MEL DELATTE
(310) 573-4244, Fax: (310) 573-4289

Hip-Hop Marketing - MICHAEL NIXON
(310) 667-6363, Fax: (310) 318-5303

Country & Americana Marketing - PAULA ERICKSON
(615) 255-5010, Fax: (615) 255-5020

Active Rock/College/Corporate Accounts/Classifieds
Marketing - ERIC SHADE
(888) 785-0956, Fax: (805) 544-0662

Manager, Media Services DAVE ROTHSTEIN
Accounts Receivable/Collections Manager

JENNIFER HILL
Administrator, Subscriptions/Information Services
ANNA CALIX

INFORMATION TECHNOLOGY/ONLINE SERVICES
Manager WALT REED
Assistant LARRY SHORT
Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES
Executive Director NATALIE DUITSMAN
Event Coordinator DEIRDRE MORRISSEY
Gavin Seminar Special Counsel RON ALEXENBURG

NASHVILLE OFFICE
209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.
SUBSCRIPTION RATES: \$350 FOR 50 ISSUES, OR \$195 FOR 25 ISSUES.
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.
ALL RIGHTS TO ANY OR ALL OF THE CONTENTS OF THIS PUBLICATION ARE RESERVED. MATERIALS MAY NOT BE REPRODUCED IN ANY FORM WITHOUT THE PUBLISHER'S PERMISSION.

STATION NEWS

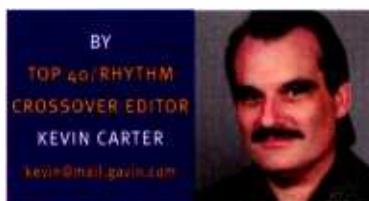
- The paperwork isn't done yet, but expect a blockbuster announcement any moment that KDMX/KEGL-Dallas Director of Programming Jimmy Steal will relocate to Los Angeles as the newly-named Emmis VP/Programming.
- After three years in the chair, G105 (WDCG)-Raleigh PD Kip Taylor has left the building, replaced by APD Chris Edge.
- KIKI-Honolulu PD Alan Oda has been named PD of Infinity Modern A/C KZZO (the Zone)-Sacramento, filling the vacancy created when Carmy Ferreri left to program Rhythmic sister KRBY (Hot 100)-Dallas.
- Meanwhile...said Mr. Ferreri borrows KTFM-San Antonio night guy Joey D. for mornings. Mr. D is running solo for now, in a very "music-intensive" direction. Elsewhere, promo vet Rob Riddlemoser, (ex-KSFM-Sacramento, KCMG-Los Angeles) is in the house as Marketing Director for Hot 100, Smooth Jazz "The Oasis," and Gospel KHZN (Heaven 97). Hot 100 is up 2.0-2.4 in the latest trend.
- Mediabase Rhythm Crossover reporter WPYO (95.3 Party)-Orlando ups Creative Services Director/swing personality Damian Paul to MD. Most recently, Paul was PD of the Orlando-based radio compilation service Promo Only. Simultaneously, PD Phil Michaels inks Maureen Hinman as Creative Services and Production Director from WWHT (Hot 107.9)-Syracuse. P.S. WPYO has middays open.
- WFLV (Live105)-Tallahassee flips from Hot A/C to Rhythmic-leaning Top 40 "Hot 104.9" under PD Steve King. Expect a war of "Hots" to heat up, as crosstown Urban WWHT also signed on this week as "Hot 105.7."
- AVAILABLE: Former WXXM-Philly PD Chuck Tisa is now available for (insert lucrative gig here). The former Modern A/C Max 95.7 flipped to "Jammin Gold 95.7" several weeks ago. Night jock Robert Smith is also available @ 609-654-2951. The fate of Max's other air personalities, including morning guy Paul Barsky, remains unclear. Reach out to Tisa @ (610) 358-3913.
- WROX-Norfolk PD Bill Thorman has left the building. He can be reached @ (757) 412-0851 or mixguy@aol.com.
- FORMAT STUFF: Look for GAVIN Rhythm Crossover reporter WBPM-Kingston (Poughkeepsie), N.Y. to flip to a "Jammin' Oldies"-type thing as "Rhythm 94," on or around June 7, when new owner Roberts Radio takes possession.
- CONDOLENCES: To WYSS-Sault St. Marie PD Tim Ellis and family on the unexpected death of his father this past week.



Morales caught smuggling Cup Of Life under shirt
Struggling, unknown niche singer Ricky Martin inexplicably drew a crowd in Dallas last week, when KHKS hosted an in-store appearance. Here's Martin (right, in case you were confused) giving his signing hand a breather with his "separated at birth" twin, Kiss MD Dave Morales.

Promorama

KYLD-SF's \$100K High/Low Game



"It's your simple, basic, reliable High/Low game...and it works," says PD Michael Martin. "Every hour, a listener calls in to guess how much money we have in the bag. Even the jocks don't know," he says. When the caller makes his or her guess, the "Chinese accountant" (played by Martin) is summoned

into the studio to tell the caller either "too high," or "too low." Each caller gets only one guess.

"The great thing is that it forces people to listen every hour from 7 a.m. to 7 p.m. every weekday. We've already given away more than 40 grand so far."

Dollar amounts in each "bag" have ranged as high as \$9000 at one point. When asked if the contest gives away both dollars and cents, Martin replies, "Just dollar amounts only, no cents—which figures, because this station makes no sense anyway."

Movie Review



BY MARK ADAMS

My rating: Five out of five 'droids

If you haven't seen the movie yet (perhaps you're hunkered down in a darkened storm cellar somewhere preparing for the Y2K crash), please do not read any further. I'd hate to be the one to blow it for you. If you have seen it, please read on.

First off, let's get right to the heart of it: Lightsabers are totally bad-ass—and anyone wielding a *doubled-bladed* lightsaber while sporting red and black face paint is even more so. You've probably already heard that Darth Maul is the *man*, and let's face it, we didn't really go to the movie to hear him speak, anyway. What did you expect, a soliloquy? He wacks Qui Gon Jinn, then Obi Wan Kenobi cuts him in half. How do you top that? (Maybe Darth Sidious can weld him back together for the next movie.)

Anyway, so you get the aforementioned lightsaber duel, a whole series of Jedi Knight butt-kicking action sequences, some impressive land and space battles, the bone-rattling pod racing scene, *plus* you get to see Samuel L. Jackson kicking it with Yoda on the Jedi Council ("You sending the Fett? Damn, Yoda...that's all you had to say!")

For my movie-going dollar, that's entertainment. But while we're on the subject, allow me to address some of the critiques leveled at the new *Star*

Wars movie:

1) "The characters aren't fully developed." Duh! This is only the first segment of a story that won't be concluded for two more films.

2) "Liam Neeson's acting is flat." *Hello??* He's a Jedi Knight. The brother is all about restraint and self-control. I'd like to see you be that cool if Darth Maul was looking to slice your beard off...

3) "Jake Lloyd's acting is flat." OK, I'll give you that one. However, every girl I know is in love with that cute little kid, so he's got that going for him.

4) "Ewan McGregor's character doesn't have much to do." See my answer to #1. Obi Wan is not the star of this movie; he's Qui Gon's apprentice. Obi Wan will be in full effect in *Episode Two: The Return of the Mack* (my title suggestion).

And finally, to the critics who have somehow failed to note that *Episode One* is one of the most visually impressive and just flat-out fun movies ever, I offer this carefully-considered response: Bite me.

May the Force be with you.

(By the way, does anyone know where I can get my hands on a Darth Maul action figure?)

MARK ADAMS, ONCE AND FUTURE *STAR WARS* GEEK, IS ALSO THE PROGRAM DIRECTOR OF BONNEVILLE TOP 40 KZQZ-SAN FRANCISCO IN HIS SPARE TIME.

THE FIRST HIT SINGLE FROM THE MOST ROMANTIC SOUNDTRACK OF THE SUMMER

Notting Hill

#1 in 18 countries! Over 5 million singles sold! A global phenomenon!



boyzone
no matter what

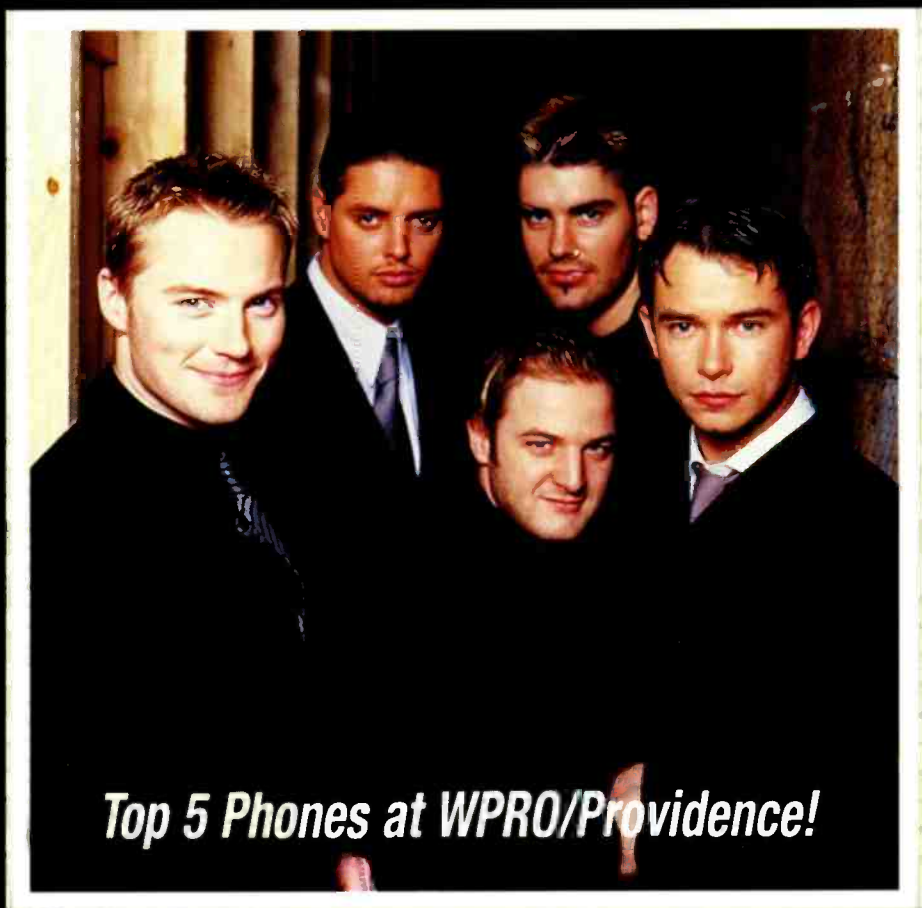
*Going For Adds **NOW!***

Over 80 Pop Stations in Three Weeks Including:

- | | | |
|-----------------|------------------|------------------|
| WXKS/Boston | Y100/Miami | WPRO/Providence |
| KHTS/San Diego | KALC/Denver | KCHZ/Kansas City |
| Z100/Portland | WKSS/Hartford | KVIL/Dallas |
| B94/Pittsburgh | WSHH/Pittsburgh | KRQ/Tucson |
| WRCH/Hartford | WJJS/Roanoke | WWHT/Syracuse |
| WNTQ/Syracuse | WROX/Norfolk | WSNE/Providence |
| KQMQ/Honolulu | WNNK/Harrisburg | WFLY/Albany |
| WBHT/Scranton | WAKS/Tampa | KOSI/Denver |
| WWLI/Providence | WLTE/Minneapolis | KSSK/Honolulu |
| KLSY/Seattle | KUDL/Kansas City | WKSZ/Green Bay |
| KC101/New Haven | WAEB/Allentown | KSMB/Lafayette |
| WNKI/Elmira | WFKS/Daytona | KHTE/Little Rock |
| WLVY/Elmira | WLDI/West Palm | WWCK/Flint |
- and many more...*

Hot Early Phone Stories:

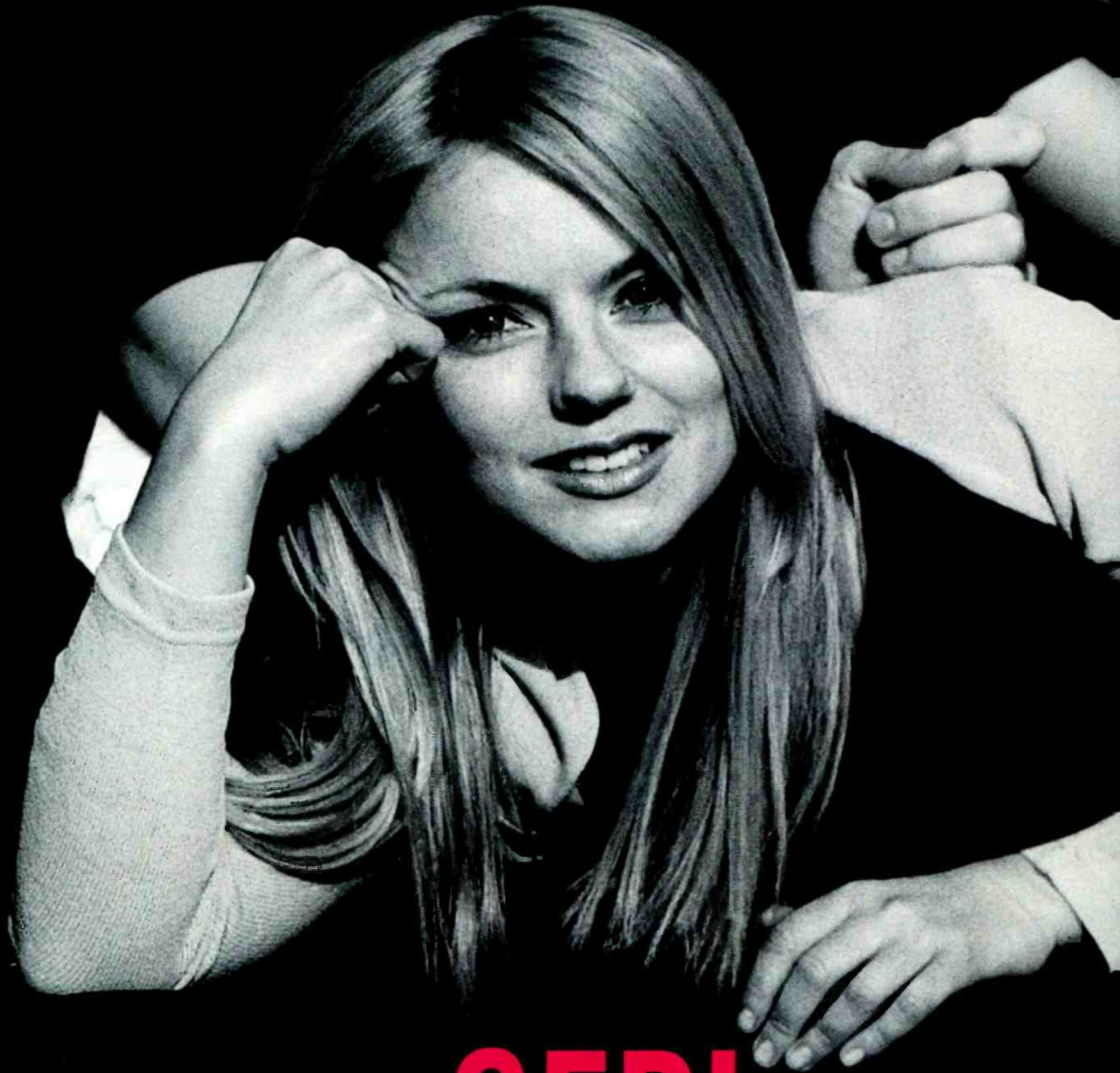
- | | | |
|------------------|-----------------|-----------------|
| WPRO/Providence | WAKS/Tampa | KLSY/Seattle |
| KCHZ/Kansas City | KOSI/Denver | KGLI/Sioux City |
| WAEB/Allentown | WNNK/Harrisburg | KQMQ/Honolulu |



Top 5 Phones at WPRO/Providence!



Also includes songs from 98°, Elvis Costello, Steve Poltz, Shania Twain & more.
From the creators of "Four Weddings And A Funeral".
Starring Julia Roberts & Hugh Grant.
 Wide film release - over 2,000 screens - on May 28



look at me **GERI**
HALLIWELL

**GOOD LOOKING
BAD TASTING FULL BODIED
BUTT WASTED LOOSE LIVING
TIGHT FITTING
WHAT YOU SEE AIN'T WHAT YOU ARE GETTING
BIG MAKE-UP LITTLE BREAK UP
SHE WANTS IT HE'S GOT IT
COLD BLOODED
HOT GOSSIP SUPERFICIAL EXPECTATIONS**

"High spinning. Hot sounding. Huge phoning. We're pounding... 'Look At Me' sounds great everytime we play it on KFMB."—Scott Sands, KFMB

"It's the record the Spice Girls should have made...we love it! A great up tempo pop record that's fun for summer. Top 10 phones!"—Lara Scott, KZQZ

"Everytime we play 'Look At Me' the phones go crazy!"—Greg Simms, KYSR

"I love her new look and her new unique sound. This song is going to be a huge hit!"—Jay Michaels, KRBE

THE DEBUT SINGLE AND VIDEO FROM SCHIZOPHONIC

Catch Gari Performing On:
6/14 The Rosie O'Donnell Show
6/23 The David Letterman Show

7/2 VH1 Special
7/29 The Tonight Show



Management: Lisa Anderson

© 1999 EMI Records Ltd. *Capitol*



GavinTOP40

LW	TW	Weeks	Stations	SPINS	TREND
D	1	1	89	5665	new
D	2	1	86	4980	new
D	3	1	90	4446	new
D	4	1	88	4193	new
D	5	1	83	3942	new
D	6	1	91	3810	new
D	7	1	82	3588	new
D	8	1	82	3133	new
D	9	1	82	2947	new
D	10	1	85	2874	new
D	11	1	80	2431	new
D	12	1	74	2142	new
D	13	1	72	2015	new
D	14	1	67	1965	new
D	15	1	69	1935	new
D	16	1	65	1688	new
D	17	1	77	1618	new
D	18	1	69	1496	new
D	19	1	70	1478	new
D	20	1	57	1458	new
D	21	1	62	1441	new
D	22	1	63	1396	new
D	23	1	57	1334	new
D	24	1	54	1307	new
	<p>"I Will Remember You" — <i>"has already gone into powers, based on its quick performance in research."</i> —Dan Bowen, PD, Star 94-Atlanta</p>				
D	25	1	50	1296	new
D	26	1	54	1212	new
D	27	1	41	1207	new
D	28	1	58	1106	new
D	29	1	40	961	new
D	30	1	50	929	new
D	31	1	45	927	new
D	32	1	42	919	new
	<p>Christina Aguilera is going to be gigantic...already calling out Top 10. —Mark Adams, PD, KZQZ-San Francisco</p>				
D	33	1	46	910	new
D	34	1	51	880	new
D	35	1	43	868	new
D	36	1	36	659	new
D	37	1	30	585	new
D	38	1	28	564	new
D	39	1	30	484	new
D	40	1	27	423	new

ABOUT OUR CHARTS...

- All 24-7 chart research is conducted and supplied by Mediabase Research, a division of Premlere Radio Networks, Inc.; these charts and sub-charts are designated by the Mediabase 24-7 logo.
- All non-Mediabase charts are compiled by GAVIN. The G2 designation refers to "GAVIN Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.

ChartBOUND

112	- Anywhere (Bad Boy/Arista)
SKY	- Love Song (Arista)
JOEY McINTYRE	- I Love You Came Too Late (C2/CRG)
B*WITCHED	- Rollercoaster (Epic)
BOYZONE	- No Matter What (Ravenous/Mercury)
PEARL JAM	- Last Kiss (Epic)
SHOOTER	- Life's A Bitch (C2/CRG)
BARENAKED LADIES	- Call & Answer (Reprise)
TLC	- Unpretty (LaFace/Arista)
702	- Where My Girls At (Motown)
CHRIS PEREZ BAND	- Resurrection (Relativity)
DEF LEPPARD	- Promises (Mercury)
TATYANA ALI	- Everytime (MJJ/Epic)
LFO	- Summer Girls (Arista)
GOO GOO DOLLS	- Black Balloon (Warner Bros.)
BETTER THAN EZRA	- Like It Like That (Elektra/EEG)
SUGAR RAY	- Someday (Atlantic)
THE MOFFATTS	- Until You Loved Me (Capitol)
GERI HALLIWELL	- Look At Me (Capitol)
ENRIQUE IGLESIAS	- Bailamos (Columbia/CRG)

Recurrents

TW	SPINS
1	BRITNEY SPEARS - ...Baby, One More Time (Jive) 2160
2	EAGLE EYE CHERRY - Save Tonight (WORK) 1447
3	THIRD EYE BLIND - Jumper (Elektra/EEG) 1001
4	WILL SMITH - Miami (Columbia/CRG) 992
5	EVE 6 - Inside Out (RCA) 919
6	BRANDY - Have You Ever (Atlantic) 916
7	SHAGGY featuring JANET JACKSON - Luv Me, Luv Me (MCA) 904
8	GOO GOO DOLLS - Iris (Warner Bros.) 845
9	MATCHBOX 20 - Real World (Lava/Atlantic) 712
10	BARENAKED LADIES - One Week (Reprise) 682
11	SHAWN MULLINS - Lullaby (SMG/Columbia) 682
12	NATALIE IMBRUGLIA - Torn (RCA) 668
13	LAURYN HILL - Doo Wop (That Thing) (Ruffhouse/Columbia/CRG) 632
14	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG) 597
15	DIVINE - Lately (Uptown/Universal) 562
16	EDWIN McCAIN - I'll Be (Lava/Atlantic) 526
17	THIRD EYE BLIND - Semi-Charmed Life (Elektra/EEG) 508
18	JENNIFER PAIGE - Crush (RCA) 502
19	MATCHBOX 20 - 3 AM (Lava/Atlantic) 497
20	'N SYNC - God Must Have Spent A Little.. (RCA) 481

IMPORTANT NOTE...

This week marks the beginning of a new chart production cycle as Gavin incorporates Mediabase 24-7 data. Because of the differences in monitored airplay and reported airplay, we this week will not "trend" our chart information. This means that there are no weekly spin trends on either our charts or our "G1" (Gavin Primary) station playlists. A new "HyperActive" section will debut next week, tracking the greatest increases in spins for the week.

B★WITCHED

ROLLERCOASTER

From their PLATINUM debut album

OVER 70 STATIONS INCLUDING:

WBLI	KHTS	WPRO	WROX
WXKS	WKSE	WFLZ	KHKS
WXYV	KCHZ	KDND	KSLZ
WRVQ	WPST	WNNK	WYCR
KQKQ	WWCK	KZZU	...and more!!
New:	Y100	WNOK	KKRD

ON TOUR WITH N'SYNC



SINEAD

EDELE

KEAVY

LINDSAY

Produced by Ray "Madman" Hedges in his Mothership
Management: Kim Glover for Glow Worm Productions

www.b-witched.com
www.epicrecords.com

© 1999 Epic Records, a division of Sony Music Entertainment Inc. All Rights Reserved. Manufactured and Distributed by Epic Records, a division of Sony Music Entertainment Inc. All Rights Reserved.



40/40		TOP 40 HITS AT THE TOP 40 AQH STATIONS				
LW	TW		Weeks	Stations	SPINS	TREND
D	1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	1	29	1898	new
D	2	TLC - No Scrubs (LaFace/Arista)	1	28	1682	new
D	3	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	1	28	1327	new
D	4	BACKSTREET BOYS - I Want It That Way (Jive)	1	28	1316	new
D	5	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	1	28	1307	new
D	6	EVERLAST - What It's Like (Tommy Boy)	1	27	1208	new
D	7	SUGAR RAY - Every Morning (Lava/Atlantic)	1	29	1020	new
D	8	WILL SMITH - Wild, Wild West (Columbia/CRG)	1	26	947	new
D	9	98 DEGREES - The Hardest Thing (Universal/UMG)	1	25	894	new
D	10	SMASH MOUTH - All Star (Interscope)	1	27	844	new
D	11	W. Houston/F. Evans/K. Price - Heartbreak Hotel (Arista)	1	21	805	new
D	12	BRITNEY SPEARS - ...Baby, One More Time (Jive)	1	28	800	new
D	13	BRITNEY SPEARS - Sometimes (Jive)	1	27	800	new
D	14	GOO GOO DOLLS - Slide (Warner Bros.)	1	28	794	new
D	15	BRANDY - Almost Doesn't Count (Atlantic)	1	21	741	new
D	16	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1	23	608	new
D	17	JENNIFER LOPEZ - If You Had My Love (WORK)	1	20	599	new
D	18	MONICA - Angel Of Mine (Arista)	1	22	599	new
D	19	JORDAN KNIGHT - Give It To You (Interscope)	1	22	584	new
D	20	BLESSID UNION OF SOULS - Hey Leonardo (She Likes Me...) (Push/V2)	1	21	576	new
D	21	CHER - Believe (Warner Bros.)	1	23	570	new
D	22	LENNY KRAVITZ - Fly Away (Virgin)	1	23	568	new
D	23	EAGLE EYE CHERRY - Save Tonight (WORK)	1	28	522	new
D	24	FATBOY SLIM - Praise You (Astralwerks/Virgin)	1	24	497	new
D	25	TYRESE - Sweet Lady (RCA)	1	16	476	new
D	26	ROBBIE WILLIAMS - Millennium (Capitol)	1	22	473	new
D	27	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	1	17	457	new
D	28	CHER - Strong Enough (Warner Bros.)	1	18	444	new
D	29	SHERYL CROW - Anything But Down (A&M/Interscope)	1	14	440	new
D	30	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1	17	427	new
D	31	MADONNA - Beautiful Stranger (Maverick/Warner Bros.)	1	18	415	new
D	32	WILL SMITH - Miami (Columbia/CRG)	1	22	415	new
D	33	CHRISTINA AGUILERA - Genie In A Bottle (RCA)	1	16	409	new
D	34	K-CI & JOJO - Tell Me It's Real (Rockland/Interscope)	1	17	404	new
D	35	CITIZEN KING - Better Days (& The Bottom...) (Warner Bros.)	1	18	392	new
D	36	EVE 6 - Inside Out (RCA)	1	19	391	new
D	37	FASTBALL - Out Of My Head (Hollywood)	1	18	386	new
D	38	VENGA BOYS - We Like To Party (Strictly Rhythm)	1	18	382	new
D	39	BRANDY - Have You Ever (Atlantic)	1	18	359	new
D	40	THIRD EYE BLIND - Jumper (Elektra/EEG)	1	23	345	new

40/40 Panel includes:

WHTZ New York	KZZP Phoenix	WXVY Baltimore
KIIS Los Angeles	WBZZ Pittsburgh	WXXL Orlando
KHKS Dallas	KBFM McAllen-Brownsville	KJYO Oklahoma City
WSTR Atlanta	WBLI Long Island	WDCG Raleigh
KRBE Houston	KXXM San Antonio	WKSS Hartford
WXKS Boston	WDRQ Detroit	WFLY Albany
KDWB Minneapolis	WWZZ Washington, DC	WKSE Buffalo
WIOQ Philadelphia	WNCI Columbus	WKRZ Wilkes-Barre
KKRZ Portland	KSLZ St. Louis	WXSS Milwaukee
WFLZ Tampa	WPRO Providence	KZHT Salt Lake City
KZQZ San Francisco	KMXV Kansas City	WAEB Allentown
KBKS Seattle	WNKS Charlotte	WAPE Jacksonville
WHYI Miami	WKRO Cincinnati	
KHTS San Diego	KALC Denver	

SnapSHOTS

Crossover Country. KRBE-Houston PD John Peake weighs in on the growing "Country-to-Top 40 crossover" phenomenon: "There's a group we've been wanting to play for quite a while and that's the Dixie Chicks," he says. "They have such a high profile and great personalities. We played 'Wide Open Spaces' a few times and it just exploded. We're playing the remix done at KPLZ-Seattle and it's huge in callout. This group is bigger than Country."

Z100 at 16: Still jailbait. Z100 (WHTZ)-New York is organizing the station's upcoming 16th birthday festivities, scheduled for early August. "Yes, we're looking for fulltime jocks who worked here in the past, and we wanna throw a big hoopla," OM Kid Kelly says. All current and former Z100 employees are invited to attend and scarf down an abundance of complimentary foods and adult beverages. (Remember to bring parental permission slip) For details, call Kelly @ 212-239-2300.

Coming up Brown in Riverside. KGGI-Riverside PD Mark Feather shares info on the new CD from market faves A Lighter Shade of Brown: "They brought their brand-new record in ('Another Sunny Day') right from the recording studio and it's really good. Call Brown Royal Entertainment for more information: (909) 735-9088. This thing just might turn into something big."

Man of Leisure. Tight Top 40 race in Bakersfield, as KISV (Kiss 94.1) is up 4.2-5.1 12-plus in the trend, tied with rival KKXX. (Kiss is also #3 18-34). Here's PD Bob Lewis: "People used to laugh at me, but who's laughing now? Look at the trend. I think promotion and marketing are extremely overrated," says Lewis from his hammock. "I prefer to sit back and lead by doing nothing...Remember, 'inaction' still contains the word 'action.'"

Number three...for free. KKFR-Phoenix saw a nice bump in the trend, (5.5-5.9, #3 in the market). "Using my patented 'glass is half-empty' philosophy, that means there's now only two people kicking the crap out me right now," says PD Bruce St. James. "And those two spend more promotional money in one day than I do in a year. We do it with a clear musical position and great personalities...we're not an ATM machine."

Research highlights: "Please pay attention to 'Anywhere' by 112 (Arista). It's been #1 in my callout two weeks in a row, and, while it's not completely familiar, is showing huge potential...if you can play this type of record, give it a shot." —**Rob Morris, PD, KDWB-Minneapolis;** "Christina Aguilera (RCA) is going to be gigantic...while still testing somewhat unfamiliar, it's already calling out Top 10." —**Mark Adams, PD, KZQZ-San Francisco;** "The new one from Tatyana Ali (MJJ) is a great record. She's on the cusp of being the next big R&B diva...in a good way." —**Bruce St. James, PD, KKFR-Phoenix;** "Sarah McLachlan's 'I Will Remember You' has already gone into powers, based on its quick performance in research." —**Dan Bowen, PD, Star 94-Atlanta**

EMAIL COMMENTS TO KEVIN@MAIL.GAVIN.COM
OR CALL 415-495-1990

First With Mediabase...

This week marks the start of GAVIN's alliance with Mediabase 24-7...and as we go on-line with the industry's most accurate monitored radio airplay, there are a few things you should know about:

- Due to the Memorial Day weekend, some stations' spin counts may be affected by special holiday programming. This could affect both the stations' individual playlists and the overall format charts.
- On pages 8-9 we've printed the full panel of Mediabase stations. Since Mediabase is continuing to bring stations on-line, those marked with an asterisk (*) are part of the panel and will be fully monitored within the next several weeks.

KGI
107.7

Monitor Rythmic: 13*-10*
Monitor Crossover: 14*-11*
Monitor Mainstream Top 40: D-40*

Over 3600 BDS spins in an audience reach of over 33 million!!!

Added at:

Z100 - New York
WKTU - New York
WQZQ - Nashville

Top 5 Callout:

KQKS
KUBE
Z95.7

"tell me it's real"

The first single from IT'S REAL, the highly anticipated follow-up to their 4 million-selling debut album, Love Always

IT'S REAL - June 22nd

Also features R&B smash "Life"

Management: DEVOUR ENTERTAINMENT www.mcarecords.com ©1999 MCA Records, Inc.

M·C·A
MUSIC
AMERICA

WKTU - New York City KIIS - Los Angeles B96 - Chicago
POWER 96 - Miami Y100 - Miami WFLZ - Tampa
WWZZ - Washington WSKZ - Greenbay



funky green dogs **body**

The first single from the new album STAR.



www.twistedworld.com

www.americanradiohistory.com

M·C·A
MUSIC
AMERICA

©1999 mca records, inc. by arrangement with TWISTED

RhythmCROSSOVER

LW	TW	Weeks	Stations	SPINS	TREND	
D	1	TLC - No Scrubs (LaFace/Arista)	1	36	1878	NEW
D	2	112 - Anywhere (Bad Boy/Arista)	1	37	1859	NEW
D	3	702 - Where My Girls At (Motown)	1	36	1433	NEW
D	4	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	1	24	1213	NEW
D	5	WILL SMITH - Wild, Wild West (Columbia/CRG)	1	33	1070	NEW
D	6	TYRESE - Sweet Lady (RCA)	1	33	982	NEW
D	7	K-CI & JOJO - Tell Me It's Real (Rockland/Interscope)	1	32	926	NEW
D	8	B. RHYMES feat. J. JACKSON - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)	1	29	868	NEW
D	9	JENNIFER LOPEZ - If You Had My Love (WORK)	1	26	804	NEW
<p>G "#1 single sales and #4 phones this week overall, #2 phones with adult women" —Mark Feather, PD, KGGI-Riverside</p>						
D	10	BRANDY - Almost Doesn't Count (Atlantic)	1	28	795	NEW
D	11	SPORTY THIEVZ - No Pigeons (Ruffhouse/Columbia/CRG)	1	31	782	NEW
D	12	BLAQUE - 808 (Track Masters/Columbia/CRG)	1	30	762	NEW
D	13	BACKSTREET BOYS - I Want It That Way (Jive)	1	17	744	NEW
D	14	JT MONEY - Who Dat? (Priority)	1	27	672	NEW
D	15	WHITNEY HOUSTON - It's Not Right But It's Okay (Arista)	1	25	668	NEW
D	16	TRICK DADDY - Nann (Slip N' Slide/Warlock)	1	22	608	NEW
D	17	JA RULE - Holla, Holla (Def Jam/Mercury)	1	27	518	NEW
D	18	MAXWELL - Fortunate (Columbia/CRG)	1	20	496	NEW
D	19	T.W.D.Y. - Players Holiday (Thump)	1	14	477	NEW
D	20	NAUGHTY BY NATURE - Jamboree (Arista)	1	23	475	NEW
D	21	98 DEGREES - The Hardest Thing (Universal/UMG)	1	17	465	NEW
D	22	JORDAN KNIGHT - Give It To You (Interscope)	1	16	431	NEW
D	23	LAURYN HILL - Everything Is Everything (Columbia/CRG)	1	19	429	NEW
D	24	R. KELLY - Did You Ever Think (Jive)	1	23	429	NEW
D	25	SILK - If You (Elektra/EEG)	1	19	427	NEW
D	26	JUVENILE - Back that Azz Up (Cash Money/Universal)	1	13	368	NEW
<p>G "We're seeing huge phones on 'Back That Azz Up' by Juvenile." —Damian Paul, MD, WPYO-Orlando</p>						
D	27	TLC - Unpretty (LaFace/Arista)	1	16	351	NEW
D	28	BRITNEY SPEARS - Sometimes (Jive)	1	12	346	NEW
D	29	SILKK THE SHOCKER - Somebody Like Me (Priority)	1	19	342	NEW
D	30	JESSE POWELL - You (Silas/MCA)	1	13	326	NEW
D	31	TOTAL - Sitting Home (Bad Boy/Arista)	1	11	313	NEW
D	32	CHER - Believe (Warner Bros.)	1	12	302	NEW
D	33	VENGA BOYS - We Like To Party (Strictly Rhythm)	1	13	289	NEW
D	34	MISSY ELLIOTT - She's A Bitch (The Gold Mind, Inc./EastWest)	1	20	260	NEW
D	35	TANTO METRO/DEVONTE - Everyone Falls In Love (VP)	1	11	259	NEW
D	36	NAS - Hate Me Now (Columbia/CRG)	1	17	237	NEW
D	37	MASE - Get Ready (Bad Boy/Arista)	1	16	231	NEW
D	38	DRU HILL - You Are Everything (University/Island)	1	12	224	NEW
D	39	RUFF RYDERS - What Ya Want (Interscope)	1	14	219	NEW
D	40	DJ QUIK - You's A Gangxta (Profile/Arista)	1	6	209	NEW

ABOUT OUR CHARTS...

- All 24-7 chart research is conducted and supplied by Mediabase Research, a division of Premiere Radio Networks, Inc.; these charts and sub-charts are designated by the Mediabase 24-7 logo.
- All non-Mediabase charts are compiled by GAVIN. The G2 designation refers to "GAVIN Secondary Charts," compiled from projected airplay data submitted by select non-monitored stations.

ChartBOUND

DESTINY'S CHILD - Bills, Bills, Bills (Columbia)
CASE - Happily Ever After (Def Jam/Mercury)
DEBORAH COX - It's Over Now (Arista)
CHANTE MOORE - Chante's Got A Man (Silas/MCA)
LIL' TROY - Wanna Be A Baller (Republic/Universal)
'N SYNC - I Drive Myself Crazy (RCA)
CHRISTINA AGUILERA - Genie In A Bottle (RCA)
JAY-Z - Jigga My Nigga (Roc-A-Fella/Def Jam)
TLC - I'm Good At Being Bad (LaFace/Arista)
EMINEM - Guilty Conscience (Aftermath/Interscope)
VENGA BOYS - Boom Boom Boom Boom!! (Strictly Rhythm)
NAS - You Won't See Me Tonight (Columbia/CRG)
SLICK RICK - Street Talking (Def Jam/Mercury)
FAITH EVANS - Never Gonna Let You Go (Arista)
CHER - Strong Enough (Warner Bros.)
MADONNA - Beautiful Stranger (Maverick/Warner Bros.)
ENRIQUE IGLESIAS - Bailamos (Columbia/CRG)
TATYANA ALI - Everytime (MJJ/Epic)
BEFORE DARK - Baby (Atlantic)
AMBER - Sexual (Tommy Boy)

2020 TOP 20 HITS AT THE TOP 20 AQH STATIONS

LW	TW	Weeks	Stations	SPINS	TREND	
D	1	112 - Anywhere (Bad Boy/Arista)	1	13	770	NEW
D	2	TLC - No Scrubs (LaFace/Arista)	1	13	731	NEW
D	3	702 - Where My Girls At (Motown)	1	12	509	NEW
D	4	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	1	9	415	NEW
D	5	BRANDY - Almost Doesn't Count (Atlantic)	1	10	338	NEW
D	6	K-CI & JOJO - Tell Me It's Real (Rockland/Interscope)	1	12	332	NEW
D	7	JAY-Z/JA/AMIL - Can I Get A... (Def Jam/Mercury)	1	13	323	NEW
D	8	WILL SMITH - Wild, Wild West (Columbia/CRG)	1	12	302	NEW
D	9	TYRESE - Sweet Lady (RCA)	1	10	284	NEW
D	10	LAURYN HILL - Ex-Factor (Columbia/CRG)	1	8	270	NEW
D	11	SPORTY THIEVZ - No Pigeons (Ruffhouse/Columbia/CRG)	1	13	269	NEW
D	12	BLAQUE - 808 (Track Masters/Columbia/CRG)	1	11	264	NEW
D	13	JT MONEY - Who Dat? (Priority)	1	10	239	NEW
D	14	W. HOUSTON/F. EVANS/K. PRICE - Heartbreak Hotel (Arista)	1	5	236	NEW
D	15	SILK - If You (Elektra/EEG)	1	9	227	NEW
D	16	NEXT - Too Close (Arista)	1	12	213	NEW
D	17	BACKSTREET BOYS - I Want It That Way (Jive)	1	5	207	NEW
D	18	MAXWELL - Fortunate (Columbia/CRG)	1	7	207	NEW
D	19	DRU HILL - How Deep Is Your Love (Island/DefJam)	1	9	198	NEW
D	20	NAUGHTY BY NATURE - Jamboree (Arista)	1	11	198	NEW

IMPORTANT NOTE...

This week marks the beginning of a new chart production cycle as Gavin incorporates Mediabase 24-7 data. Because of the differences in monitored airplay and reported airplay, we this week will not "trend" our chart information. This means that there are no weekly spin trends on either our charts or our "G1" (Gavin Primary) station playlists. A new "HyperActive" section will debut next week, tracking the greatest increases in spins for the week.

Top 40: Five Questions

BY KEVIN CARTER

Here now, for your perusal, are just a few of the topics that Top 40 practitioners debate endlessly. Whether in a format session at a convention, closed-door corporate meetings, or just on the phone with one of their peers, discussing the care and feeding of a format as ever-evolving as Top 40 has become a full-time parlor game. Remember, there are no wrong answers.

The players:

- MARK BOLKE**, Bill Richards Radio Consulting
- TOM CALOCOCCI**, PD, Radio One's WERQ (92Q)-Baltimore
- RICK CUMMINGS**, Exec. VP/Programming, Emmis Communications
- JOHN GEHRON**, Co-COO, Infinity Radio
- CLARKE INGRAM**, PD, CBS/Infinity's WPXY-Rochester
- JOHN IVEY**, PD, AMFM's WXKS (Kiss 108)-Boston
- JEFF KAPUGI**, PD, Clear Channel's KSLZ-St. Louis
- DIANA LAIRD**, PD, Clear Channel's KHTS (Channel 933)-San Diego
- JOHN PEAKE**, PD, Susquehanna's KRBE-Houston
- ROB ROBERTS**, Clear Channel Regional Director of Programming/So. Florida
- BILL RICHARDS**, President, Bill Richards Radio Consulting
- DAVE SHAKES**, VP Consulting, Alan Burns & Associates
- TODD SHANNON**, PD, Clear Channel's WNCI-Columbus
- MICHELLE STEVENS**, Sr. VP/Programming, Nassau Broadcasting
- ALEX TEAR**, PD, ABC's WDRQ-Detroit
- GUY ZAPOLEON**, President, Zapoleon Media Strategies

1) Do you believe Top 40 is song-driven or artist-driven? Why?

CALOCOCCI: Top 40 is absolutely song-driven because it has to be. The



economics of the radio industry have changed significantly since TeleCom was passed—we must now deliver that bottom line or someone else will. Therefore, in order to attract the largest possible audience, you gotta play the hits. The fact of the matter is, listeners are generally looking at your radio station song by song, not artist by artist. Either you're playing a hit song, or they're changing the station to someone who is.

INGRAM: There is no question about it. Top 40 is song-driven. Just ask some of the artists who have fallen by the wayside. A few, like Madonna and Elton John, seem to be able to stay in the limelight a little longer, but they are the exceptions.

Also, Top 40 runs in musical cycles. Five years ago, Alternative was the rage—or rave?—and today, it's the boy bands. Surely this is the revenge of the New Kids on the Block. Not only are the originals back with hits of their own, but there are dozens of guys behind them waiting for their shot...and has anyone considered the possibility of Britney Spears being Tiffany's younger sister?

But this too shall pass, and eventually give way to a different musical trend. What amuses me are the repeated attempts to declare Top 40 "dead" every time that pop music declines. These are usually the same people who would rather write a great review of the tenth garage band from Seattle than utter one kind word on the subject of the Backstreet Boys. Top 40 never dies; it just rides the cycle, like other formats. Hmmm, would you rather be a Top 40 station right now, or an Alternative station?

ROBERTS: I feel it's both. I would rather promote a big hit by a superstar than a



great record by an unknown artist—or a so-so record by a superstar. Top 40 thrives when we have both new artists and core artists supplying hits. Song versus artist is just another "chicken or egg" routine.

GEHRON: Except for a few superstars, Top 40 is song-driven. It's always been a format built on hit songs. A superstar artist may get more on-air access, but the strength of a particular song will determine if it's a hit.

KAPUGI: Top 40 is very much song-driven. You're only as good as your last single. Even the best artist could put out

a bad single and the core Top 40 audience will tune out.

TEAR: I would like to see Top 40 become more artist-driven, as I'm sure the artists and labels would, too. The more depth that exists on an album, the better. When you have strong follow-up



singles from a specific artist, it helps to brand that artist for your station; it's good to establish a "track record." When you have limited shelf space, the artist that has a successful track record will most likely be considered before a new project. Listeners are more familiar with artists that have multiple hits.

Now, allow me to contradict myself by saying a hit is a hit! Sometimes there may only be one great song on an album. Those songs are equally exciting and generate the same amount of success.

BOLKE: Top 40 always has been—and will remain—a song-driven format.

Failure to recognize that core element is what has gotten us into trouble in the past. When the music goes away, so



does the format, regardless of whether the core artists keep kicking out singles.

Two recent examples:

1) The success of "Livin' La Vida Loca" has very little to do with the name Ricky Martin, and everything to do with the song. The audience loves the song first, and the man second. Plus, having a man that Top 40's core female audience loves that much doesn't hurt!

2) Cher's "Believe" was a record initially ignored by programmers out of the box. Why? Because it was Cher. They failed to recognize the power of the song, and were blinded by their perception of the artist. This certainly doesn't mean that the format doesn't need core artists with multiple hits. The Backstreet Boys, 'N Sync, matchbox 20, Jewel, etc., are responsible for the recent resurgence.

SHAKES: The song comes first. If they love a song, then there's a reason to become interested in the artist.

LAIRD: I believe Top 40 radio is definitely song-driven. Our format is all about what's hip at the moment. It is also very event-driven. There are very few artists whose songs will automatically get air-play. Young listeners are very fickle, and as programmers, we must play to that trait in order to win. That being said, however, I also feel it's important that Top 40 take an active role in helping artists develop—if any record person ever attempts use this statement against

me, they will be transferred to permanent voice mail—but the audience ultimately dictates that, I don't.

RICHARDS: Song-driven. Contemporary is the root of "temporary." We are in an ever-changing format, which is why it's so hard to create core artists. When we find them, Top 40 always seems to find a way to destroy or discard them. So, while we have the Backstreet Boys, Goo Goo Dolls, TLC, etc.—and they are extremely important and valuable—there are just too many new acts and songs coming up.

IVEY: I believe it's beneficial for Top 40 radio to be both song- and artist-driven. We need to develop artists to keep the format healthy. Core artists are needed;



familiarity to an artist is beneficial. That being said, however, a bad song by a good artist is still a bad song. Hits must come first. We'll always be dealing

with one-hit wonders. A more important issue for today's programmer is to take the time to listen to full CDs to see if they can find a follow-up single. Sometimes, the cuts that the artists or the labels select aren't always the right cuts for radio. Some of the biggest hits we've had on Kiss were the ones we found ourselves.

CUMMINGS: I believe Top 40 is song-driven and always has been. No matter how big the artist, it pretty much boils down to whether their songs are hits, doesn't it?

ZAPOLEON: It's always been song-driven, but no one can deny the importance of building images for our artists. The power of the visual link with audio in building an image many times greater than music alone is undeniable. Video, television, movies, and the Internet have been responsible for the majority of today's biggest hits, many of which might not have been hits at all without the power of video. Something that great Top 40 stations of the past did with every aspect of their programming was integrate artist information into their normal programming. Radio does have to get back to concentrating on building images through artist information about concert, TV, movie, and Internet appearances, covering every aspect of artists' lives and careers.

PEAKE: Actually, I believe it's both. Top 40 has a small core of superstars who draw attention to the format, and they are surrounded by great songs. Madonna and Sarah McLachlan are core artists that bring excitement to this format, and they, in turn, are balanced with hit songs.

2) *Despite the massive hype surrounding all things Internet-related, do you agree or disagree that its value for broadcast applications and revenue generation still lags behind the needs of the general public?*

INGRAM: I think that the Internet can be a valuable source of non-traditional revenue, but radio needs to remember that the Internet should not supplant or replace your radio station; it should supplement it. If you're spending more time driving people to your Web site than to your station, or spending more time working on the site than on your air sound, you've got a problem.



Remember, the Internet is still an unfinished product. It is to the general public today what radio was in the 1920s, or what television was in the 1940s: it is the emerging technology. The jerky streaming video and audio you see today bears a remarkable similarity to the "kinescopes" of early television, and the day will certainly come when you can turn on your computer and see and hear things perfectly. We need to remember that this is a work in progress.

ROBERTS: As download times become a thing of the past, the Internet is going to be one of radio's greatest tools. It's going to give our listeners something to further lock our stations into their minds, promotionally and from a revenue standpoint. We'll be able to do morning show stunts and have pictures downloaded in real time. We'll be able to take our audience to places we've never been able to go before because we lacked visuals. Radio is far beyond other media in the ability to supply imagination, fun, and content. That's why we're going to do so well on the Internet.

BOLKE: In many ways. I think many in radio—including myself—failed to recognize the value and potential of the Internet as another extension to the audience and a viable threat to their attentions early on. Like cable to broadcast television, many put their heads in the sand or arrogantly ignored it.

Many stations today still have no Web site, or have just gotten one. I'm also surprised at how many fail to stream audio. Why? If a listener—or potential new listener or advertiser—can sample your station on a computer or a toaster, why not make that possible. Stations I've worked at have always had concert lines, ski lines, school closure lines, movie lines, etc. The Internet allows stations to provide this information and

communicate directly with their audience through emails and IMs like never before. Radio needs to continue to be that information source, either on-air or indirectly via the internet.

Additionally, e-commerce is big business...and getting bigger. The power of radio advertising has been that, as consumers drive down the road, they can hear a spot and make an impulse decision to buy. A significant portion of radio's cume is converting to Internet cume every day. Offering viable Internet traffic along with existing radio cume is a powerful combination—and valuable to advertisers. The interest and roll-out of major Internet initiatives by CBS, Chancellor, and others should reflect this.

SHAKES: I use Amazon.com to buy books now; it's much easier than going



to a store. When I can punch in a purchase for music while I'm listening to the radio, I'll stop going to record retail, too. It's entirely possible that most radio "Call to Action" commercials will be oriented to Web sites within ten years.

STEVENS: Having a Web site is not enough to build a successful revenue/product model. We need to move beyond "static" station Web sites to develop content compelling and useful enough to drive repeat visits. We need to give consumers a reason to return to our sites.

For a site to truly "wow" its audience, it will have to offer much more than jock pictures, artist info, and charts. The Web should offer layers of entertainment—content and information beyond what the radio brand provides on the air. Our opportunities are unlimited if we dedicate ourselves to developing these models. As technology improves, the opportunities and need for stellar content will grow as well.

There is so much opportunity as we move into the next millennium; there's a whole new generation growing up with the Internet as a primary information and entertainment source.

LAIRD: The Internet is very important for both revenue and imaging. It's also a great non-traditional revenue source. The one drawback I see is that any Web site project is easy to start, but just as easy to let fall by the wayside.

Personally, I put ours off until I was able to explore what I really wanted. While we're all still in a learning process, throwing something mediocre on the Web and tying it in with your radio station is setting yourself up for failure. I actually learned a lot by hanging out with my 14-year old niece and nephew—both very computer-savvy—asking them what they would like. I quickly discovered that chat rooms are a must, at least for Top 40.

SHANNON: I'm not convinced that the industry lags behind in meeting the needs of the public. Rather, I feel we're just getting started in understanding what the needs of the public are as a broadcast medium on the 'Net. I've come to realize it's just like radio; you can't sign on a stale boring radio station and expect listeners to keep coming back for more. You have to give them a reason to punch in and come back. I see the 'Net as a similar concept. It's more than just concert announcements; it's creative, constantly updated Web sites that keep the 'Net surfers coming back for more. Build it and they will come—then the revenue possibilities are there.

RICHARDS: With RateTheMusic.com, we see thousands participate each week who are busting at the seams to give their input.

CALOCOCCI: I think the Internet lags behind, but I also feel that's rapidly changing. We're hearing about more and more Internet deals every day, more mergers and acquisitions. More people are becoming comfortable with the Internet, and more will continue to jump on. If you compare online use figures from a year ago, it's easy to see major growth, which will continue for some time to come.

GEHRON: I feel the Internet is still a hobby at many radio stations. That said,



where we've seen well-designed Web pages, we're seeing revenue. The most successful Web pages have a Webmaster to program the content.

CUMMINGS: The Internet's ability to generate revenue for broadcasters is still very much "down the road" somewhere. The last time I looked, some pretty big companies like Amazon.com had yet to show a profit. But Emmis looks at the Internet, I think, like most other broadcasters: we can't afford *not* to be pursuing the technology. And like most, it's been our feeling that we have to pursue it from the standpoint of our core businesses which, in our case, are over-the-air radio and television, and magazines.

On The Air:

KZHT/Salt Lake City
WZPL/Indianapolis
WKSL/Memphis
WDJX/Louisville
WQEN/Birmingham
WFLY/Albany
KQKQ/Omaha
WNTQ/Syracuse
WXIS/Johnson City
WZYP/Huntsville
WERZ/Portsmouth
WRTS/Erie
WSPK/Poughkeepsie
WQGN/New London
WMRV/Binghamton
WWXM/Myrtle Beach
WJYY/Manchester
KISX/Tyler
WSKS/Utica
KQID/Alexandria
WVAQ/Morgantown
WJMX/Florence
WWKZ/Tupelo
and more...

Spin Doctors

“The Bigger I Laugh, The Harder I Cry”

on your desk now

DAS

Web site: WWW.SpinDoctors.com or call - Spin Line! (718) 518-5210

www.americanradiohistory.com

ZAPOLEON: The Internet certainly has strong applications for non-traditional revenue now. But more important, it's about protecting radio's place in the music and entertainment industry's future. All of us have seen the explosion of the Internet, both in usage and awareness. As you watch every corpo-



ration attach Web sites to their logos and pour all their advertising and Research & Development funds into Internet-related enterprises, the future of the Internet for radio is now—or certainly very near.

It's obvious for our children that the Internet is going to be more indispensable than radio or TV. Radio must focus on the Internet to preserve its immediate future, as today's children are growing up with radio as a secondary

source of entertainment, since very little targeting of teens and children is being done by radio. It's important to re-educate our children that much of their music and entertainment needs are available from an existing portable companion: radio.

With the avalanche of announcements signaling the integration of all forms of entertainment and communication, in the next few years you'll see video, music, and the Internet available from sources very similar in size and application to your cell phone.

Current figures show us that the population living on the Internet is exploding at an exponential rate. It's obvious that the Internet is fast becoming a part of how we communicate and consume entertainment and information on a daily basis; even technophobic parents and grandparents now see it as a necessity and have jumped on board.

compelling, entertaining products for a new generation of listening audiences.

SHANNON: The key is having talented programmers on the local level who are not only focused on their immediate product but on their entire market. They have to report changes in the market, large or small, to the individual who is aiding the programming efforts. What one person may see as a small change could be a big opportunity for the station.

RICHARDS: We must share information and research with each other.



Knowledge is power. This new hierarchy enables everyone to know everything that's going on. It's definitely not a good thing for consultants, but there is still a fine

line where a consultant can be the voice of reason with the outside perspective necessary to help shape the future.

CALOCOCCI: Just pay us more. Seriously, it's always going to be a matter of having a good support staff in place to deal with the day-to-day while the national person oversees the big picture. If you take the time to hire or empower people who are as good as you—or better—you'll be successful.

CUMMINGS: I think there's only one way to successfully oversee such large operations: Hire the very best you can find and let them do their thing locally. We're a small group...and I'm real busy.



ZAPOLEON: With the high pressure of ROI (return of investment) to Wall Street, today's consolidation requires economies of scale for all aspects of

radio—one building, programmer, general manager, business manager for multiple radio stations. Programming by the numbers, featuring hard-drive programming with airshifts from regional hubs of talent and national contests for a company's multiple radio stations, are realities you will see more and more.

With all the details of the company's strategy to manage, national programmers will become more important than ever. To maintain the spirit of creativity within each radio station, the challenge is for these national figures to be facilitators, not dictators.

It's a very difficult job and requires a very special person with great people skills to work with so many radio stations and still give your personal touch. It takes a gifted manager of people to mentor young programmers. It's very easy with so much power and so many details to manage to get on an ego trip and manage with a "my way or the highway" style, but that's disaster for radio.

It's the same line I've used before: a radio station is a living, breathing organism that changes every day. It's about the people inside the radio station and the spirit they breathe into every aspect of the off-air systems that creates the spirit of the on-air product. It requires programming savvy and radio experience to interpret each radio station differently, based on its competitive situation and marketplace; finding ways to empower radio stations at the local level.

National PDs have to see past the black and white of research and use intuition to make decisions based on the radio station on a local level and not just as one of 20 stations in the format. These skills, all together, are possessed by a very few gifted individuals. They're skills that can't be taught.

GEHRON: They have to have strong management skills and be good directors, not do-ers. They have to realize they can't do everything anymore.

3) *How can the emerging breed of national-level programmers successfully oversee a large number of markets and formats?*

SHAKES: Training—increasing the skill set of the people you depend on—is the key. My "consulting" gig is increasingly all about helping these national PDs train their lieutenants.

INGRAM: They can't. Their role must be more strategic. This is one of the reasons you see the Prophet and Star Systems developing everywhere. Much easier to control it at headquarters. In my opinion, this is a dreadful solution. A talented local PD would be a much better idea...and a local airstaff, too.

ROBERTS: The same way consultants have worked with multiple stations. We're going to have to get better at all the time-management tricks, and we're going to have to delegate things that we love to do. Nearly every programmer I've ever talked to about his/her future mentions a desire for national or regional responsibilities. I think more people are going to have the chance to grow like never before.

LAIRD: The national levels of programmers in the larger companies are very important. It's just good business to have tiers of management. Jacor (now Clear Channel) is an example of a company that built its management team as they expanded the company. The national programmers here are a great resource and help tie the stations within the company together.

KAPUGI: They will have to rely more

heavily on local programmers and will almost become like "firemen," putting out fires and taking care of the stations that are in the most need.

BOLKE: It can't be done without highly capable PDs and managers in place in each market. No one can effectively program a station from a desk hundreds of miles away. Anyone who has consulted or served in a national position realizes that eventually. The real job for the corporate programmer is to identify, recruit, train, and mentor those people in our industry who can be the next "programming stars." Allow them to make decisions—even mistakes—and give them the support, guidance, and necessary tools to learn in the process. Attempting too much hands-on control will only stifle creativity and lead to slower response times and missed opportunities.

STEVENS: Hiring and developing strong programming minds grounded in solid brand-building principles is the key to successfully overseeing a large number of markets and formats. The concept of assembling a network of brilliant programming minds and applying their skill across a group of stations is essential. Chancellor is applying this philosophy with their recent development of the "Office of Product and Strategy." The role of the national programmer is to be a facilitator, motivator, and mentor. Developing and empowering new programmers will be the key to success for the national-level programmers to create

4) *When is it too soon to put a song into callout?*

INGRAM: I rarely test a song before 100 daytime spins (i.e. before midnight), unless we have a number of other stations in the market playing it. Moreover, some songs take longer than others to become familiar. Some call out after six to eight weeks, others have taken 12 weeks or longer. Rule of thumb: The longer it takes a record to test, the longer it will be around. Matchbox 20's "Back to Good" is a recent example that comes to mind.

ROBERTS: It's never too soon to put a song into callout; you just can't make an educated call on it until the record is at

least 65 percent familiar. "Potential scores" should have "For Entertainment Purposes Only" disclaimers just like those psychic hotlines. It's important to track your records and watch them grow or decline as they get more familiar. Too many programmers think music research is "Absolute Truth"—but 20 minutes later they're complaining about how crappy Arbitron is with their puny sample. We make music decisions with a microscopic sample compared to Arbitron. Research is simply a tool to help you understand your listeners and their tastes.



ooh
baby,
baby

jana

38* to 29*

1ST GAVIN "MEDIA BASE" CHR CHART!!

26* GAVIN CHR GO CHART!!

OVER 75 STATIONS ON!!!

LOOK FOR JANA THIS SUMMER IN A MAJOR MARKET NEAR YOU WITH THE 1999 "FACE OF ESPRIT" ESPRIT de CORP Summer Showcase sponsored by ESPRIT in partnership with Cosmopolitan, Glamour, ELLE, Marie Claire and JANE Magazine.

MAJORS INCLUDING—

WKTU/NEW YORK

Y100/MIAMI

KHKS/DALLAS

WWZZ/WASHINGTON, D.C.

WXSS/MILWAUKEE

KRQQ/TUCSON

WROX/NORFOLK

KHTT/TULSA

KJ103/TULSA

**"AS HEARD ON OPEN HOUSE PARTY -
COAST TO COAST!!!"**

CURB
RECORDS
www.curb.com

KAPUGI: A song should have at least 80-100 decent daypart spins before it's put into callout. Songs that test with too much unfamiliarity are a waste of research dollars and the test will not render useable information.

BOLKE: The real question is, "At what level of familiarity do you put credence in the results, and weigh the value of those results in the decision-making process?"

If you've done callout for a considerable amount of time with the same system, in the same market, at the same station, you can develop a sense of how songs are going to do overall based on early results.

How many spins varies with each particular situation. Some people only test P1s with listening levels in the hundreds of quarter hours per week. Other samples include cumers who may in fact listen only a few hours per week. The first group (your most loyal customer) will hear a song and become familiar much quicker than the second. I don't believe there is a fixed number of spins that is relevant for every situation. A PD needs to thoroughly understand his or her research, the sample, and how they generally respond, and make a determination of what is the standard for his situation, not the radio and record industry.

SHAKES: When no portion of the station's cume has heard the song enough to have an opinion of it.

LAIRD: I don't like to put a song into callout before 100 spins on my station. I've found it to be a waste of time prior

to that, because the unfamiliarity will skew the results. If it's a song I'm considering playing, MTV, local sales, and spins in the market will all be taken into consideration.

TEAR: There are a couple of factors that determine when a song goes into callout here at 'DRQ. First and foremost, you need to make sure your audience is hearing it. There are many outlets for a song to become familiar. I don't want to say "after X amount of spins you can put a song into callout," because it could be penetrating the market in other areas. It may be airing in a commercial for *Party of Five*, or an upcoming movie soundtrack. It could also be rotating on MTV or VH1. The competition may even be warming it up for you. After you have determined these other outlets and given it a healthy amount of spins, put it in. Just make sure you give it a fair shot. Lunar rotation will not familiarize the song with your audience. If you added the song, you believe in it...so spin it.

SHANNON: As a general rule we wait until the song has at least 75-100 spins. If the song is a crossover from another format that we share cume with, we'll call it out earlier.

RICHARDS: I tend to believe you should get at least 100 spins before it goes into callout, as you're dealing with a very passive public. Remember the "type" of people who participate, and their time-spent-listening to radio is debatable. This is what makes testing on the Internet so powerful. You get people who are listeners to your station

and are truly passionate about the music.

CALOCOCCI: If I wanted to, I could throw a song into callout in its first week and get some sort of reaction—it's all in the way you interpret the results. What are you looking for? The only argument for putting a song in early is to test for hit potential: for those who happen to be familiar with the record, are they feeling it?

CUMMINGS: We don't have any hard and fast policies, but we generally give a song three or four weeks before its callout becomes an issue.

PEAKE: You have to allow a song to be exposed to your audience before testing it in callout. If a song has been played



less than 50 spins you're wasting research resources by testing it too soon.

Try this simple trick: determine your weekly cost for callout, then divide it by the number of songs you

test per week. This will give you the cost per song to research. You may think twice before just "throwing a song into callout" at 25 spins only to find that it's not familiar.

GEHRON: I wouldn't put any song into callout before it has any meaningful exposure with the people you're testing. It's as simple as that.

"If you've done callout for a considerable amount of time with the same system, in the same market, at the same station, you can develop a sense of how songs are going to do overall based on early results."

—MARK BOLKE

You need to have strong, creatively-produced elements to complement your presentation. Locality and topicality are also mandatory if you want to be larger than life. Promotionally, challenge your listeners. Think about what your listeners can't buy, or do, such as get backstage passes or attend meet-and-greets. They would never expect to be able to get into the Grammys or the premiere of *Star Wars*. Hype is good. This is supposed to be an exciting format—search out what the hot buttons are in your marketplace and deliver it daily.

LAIRD: The 'larger-than-life' sound is achieved by giving listeners the impression that your station is the only place where certain things are available to them. At the same time, the services you provide—like promotions, artists, even free food—have to feel accessible. Your listeners should feel like your jocks could live next door to them. (Although, if you ever saw my staff, you would move...)

CUMMINGS: We work hard to think in terms of the audience, not "what has been." In the case of our stations, this means lots of artist involvement—unusual promotions and events, and using our listeners in the presentation.

PEAKE: By keeping in mind that this is an entertainment industry. That "larger-than-life" sound is part of the overall entertainment package. Design fun and original contests, hire talent (not just announcers), look for great music, and use your research as a tool, not a bible.

GEHRON: Know what the hot buttons of the audience are and amplify them.

RICHARDS: I could tell you, but then I'd have to charge ya for it! ■

5) How do you maintain that classic, "larger-than-life" Top 40 sound in the cars of your listeners?

STEVENS: The critical ingredients for Top 40's larger-than-life sound are:

1) A big morning show.
2) Compelling, larger-than-life, outrageous promotions and concepts that set you apart in a crowded marketplace. Example: Star 100.7-San Diego's roller-coaster promotion. One of Top 40's greatest strengths lies in its ability to draw attention to itself by creating excitement and sizzle.

3) Packaging and creative imaging production that conjures up fun, irreverent, humorous mental images with attitudinal overtones that reflect the psychology of the Top 40 lifegroup. This imaging markets the emotion and identity of the brand and creates that larger-than-life sound.

The presentation of everything on the air must be executed in such a way that it sounds exciting, hip, and like you are the source for what's happening in today's pop culture arena.

CALOCOCCI: By being opportunistic, which is what Top 40 radio has always been. Reflecting the lifestyle of its listeners, and evolving the station as those listeners' lifestyles evolve. Always reflecting whatever is hot at the moment. I also believe that strong, local personalities are still a large part of the equation.

INGRAM: Several things to remember here: 1) Always exceed their expectations; 2) Overproduce; 3) Give them access to things they ordinarily wouldn't have; and 4) In the immortal words of Irwin Allen, "Give me more and make it bigger!"

SHANNON: Great talent, great imaging, and good hit records. You've heard this before—it's nothing new—it's what's in between the records that counts...

ROBERTS: You have to constantly push the envelope of "What They

Expect." It's important to remember how little of the listeners' time they give us and how little they care. You must find what they are already doing and reward that behavior. Make it larger than life by adding an element they can't achieve without your radio station.

KAPUGI: By finding ways to own everything you can. Make the little things sound big and find a way to be at events and/or take credit for things that touch your audience.

TEAR: That's the fun part! It's crucial to make your personalities believe in and sell every element on the radio station—from the call letters to the current promotion. Your personalities are your true sales people; they're the ones who generate the excitement and create that "larger-than-life" sound.

It's also important that "larger-than-life" elements are placed between the records.

Coast-to-Coast: A TOP 40 ROAD TRIP

BY JHAN HIBER

In the immortal line from *Animal House*, it's time for a road trip. Let's cruise from Boston to L.A. and check in on some of the most interesting Top 40 scenarios in the land. The Winter Arbitrons will be our map.

Format Diversity

Having grown up with Top 40 since its mid-1950s genesis, I've always been amazed at the adaptability and diversity of the format.

The mission has always been to play the hits—and play them often. Thus, in the '50s you could hear everything from Perry Como to Marty Robbins to Elvis on your local Top 40 outlet. Now, the range covers what we label "mainstream" on one side, with "Rhythm Crossover" as another part of the format's spectrum. Throw in a competitive Hot A/C here and there, and the battle for the ears (and diaries) of Top 40 listeners can be intense. We'll focus on four such contests. Let's start our tour in Boston.

Boston: A Three-Way Battle

Long-time pacesetter WXKS/FM (Kiss) is the mainstream Top 40 in this market, facing interesting flanking by R/C WJMN (Jammin') and Hot A/C WBMX. The fact that two of these stations are co-owned has not seemed to dampen the competitive fires. "Jammin'" won the 12+ race among these three, based on a very strong showing among teens, and Adults 18-34. Normally, we'd trend Arbitron numbers with comparable seasonal books—i.e., Winter '98 vs. Winter '99—but with the redefinition of the metro geography last Fall, all trends must now start with that book. [Please see table, right.]

Even though Kiss is the runner-up in the AQH share race, it still is tops in a key Top 40 component: cume. 'XKS/FM has over 700,000 weekly listeners, number two (to WBZ) overall in the metro, and more than 50,000 ahead of its closest competitors. Kiss' cume grew by 50,000 this book.

So what about key demos? Jammin' is a strong Number One with teens, over a 38 share (Kiss is second), and does well with 18-34s, enough to lead this cell. Kiss' strength 18-44, however, sees it as the top 18-49 choice—especially

among women.

The sharing of audience between these stations is huge—from 21 percent to 45 percent depending on the combo—so the battle is hardly over. Dueling over TV spots and other tensions offer proof of this Beantown Bash.

Boston Arbitron Highlights

(Monday-Sunday, 6 a.m.-midnight)

	'98 12+	'99
WJMN	6.3	6.6
WXKS/FM	5.0	5.8
WBMX	4.1	4.4

Adults 18-34

- WJMN ties for number one with over a 10 share
- WXKS/FM is third, just under double digits
- WBMX is fourth, over a seven share

Women 18-34: Super Scores

- Kiss leads with a mid-14 share
- Jammin' is next at just over 11
- WBMX's "mix" earns almost a 10 share

Women 18-49

- WXKS/FM gains in this book, now number one with double digits (10+)
- WBMX ranks third, up to around a nine share
- WJMN was fourth, down slightly to a seven share level

New York City:

A "Hot" Pace

Legendary calls/logos are entangled in Gotham. Z-100, 'KTU, and "Hot" (WQHT) are each proud and competitive. Sharing among the three ranges between 23 percent and 46 percent of their audiences, depending on which you look at. The latest Winter-to-Winter comparison shows that 12+, and among adults 18-34 and 18-49, "Hot" is setting the pace. WQHT also is tops for teens.

New York City Arbitrons

(M-S, 6 a.m.-midnight)

	'98 12+	'99
WQHT (number two overall in the metro)	5.5	5.7
WHTZ (tied for fourth overall)	4.7	4.4
WKTU (seventh overall)	3.8	4.0

Z100's been more "mainstream" than the others, perhaps explaining why its cume of over 2.4 million gives the station a lead of almost 500,000 over its competitors.

Among adults 18-34 and 18-49, 'QHT is number one, with over an 11 share 18-34, and up to a mid-six share this sweep 18-49. WKTU and WHTZ follow, in that order, in both cells. However, among Women 18-34 and 18-49, the standings are somewhat different.

The contest could hardly be closer among Women 18-34. Only three-tenths of a share point separate the three stations, with Hot eking out the win with just over a nine share. Z100 tops the struggle among these three with Women 18-49—a stable mid-six share, edging out WKTU, with 'QHT several notches below.

Gotham glory is still up for grabs! Let's see if WQHT remains hot.

San Antonio:

Expanding the Cume

As we swing south, the fascinating confrontation in Alamo-ville catches our eyes. Having been number one almost as long as the heralded mission has been standing, KTFM suddenly finds itself in an amazing war. Newcomer KXXM, now with two full books behind it, has become a major player *muy pronto*. Pleasantly, the competition has been good for the format, expanding the number of Top 40 devotees in San Antonio.

A year ago (Winter '98) KTFM's 12+ cume (Top 40's cume) was 327,000. KTFM's now at 285,000—just eight diaries or so ahead of KXXM's 281,000. When you factor out cume duplication, though, what you find is that there are now 435,000+ Top 40 listeners in the metro! Attracting over 100,000 new folks to Top 40 in less than a year is quite a story!

In persons 12+, KTFM is Number One, down from 10.6 Winter '98 to 9.4 Winter '99. KXXM is a close second with an 8.4 in the most recent book (there are no numbers for Winter '98, since the station didn't exist).

Talk about competitive: each station shares about 45 percent of its audience with the other! That's a huge figure. Between them, the Top 40s now are cumed by 35 percent of all citizens 12+ in the San Antonio metro.

How do the demos look? KXXM edges KTFM for Number One among Adults 18-34 and 18-49 and among Women 18-34 (with over a 20 share), and 18-49. KTFM is still dominant among teens (over a 35 share) and beats KXXM among Men 18-34 and 18-49.

This fight could take many rounds before a champ is decided.

L.A.: Star-Kissed?

Since Rick Dees' arrival in the early '80s, the luminescence of KIIS has shone brightly. A good showing in the Winter '99 tally confirms that. While there's no head-on competitor to the mainstream giant, there is a pesky Hot A/C, KYSR ("Star"), that complicates the picture—especially among women.

L.A. Arbitrons

(M-S, 6 a.m.-midnight)

	'98 12+	'99
KIIS	3.8	4.3
KYSR	2.9	3.0

KIIS' cume grew to 1,650,000 this book, over 400,000 ahead of Star. However, when you factor out teens (where KIIS has a strong number two share), the two stations are closer, with KIIS' edge reduced to about 160,000. Also, about 25 percent of that cume tunes to Star.

Among key demos KIIS has an edge—just two-tenths of a share point among Adults 18-34 and Women 18-34. Only four-tenths separate the two within Adults 18-49 (KIIS ahead still), while the Top 40 has a slightly larger margin among Women 18-49. In all these, KIIS has the cume victory, although KYSR is seeing its cume grow steadily. Let's tune in after the Spring data is in to see how this duo is doing. ■

G2Rap			Weeks	Stations	SPINS	TREND
LW	TW					
2	1	THE GENIUS - Publicity (MCA)	8	109	1911	+133
4	2	NATURAL ELEMENTS - 2 Tons (Black Label/Tommy Boy)	229	108	1885	+286
1	3	GANG STARR - Full Clip/Dwyck (Noo Trybe/Virgin)	7	109	1823	-335
6	4	THE BEATNUTS - Watch Out Now (Relativity)	5	115	1726	+461
3	5	QNC - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	10	105	1645	-121
7	6	RAHSHEED & ILL ADVISED - Internal Affairs (Quake City)	7	92	1486	+231
10	7	QUANNUM MC'S - Bomb On Yall (Quannum Records)	4	97	1478	+380
8	8	SWAY & KING TECH - The Anthem (Interscope)	6	95	1270	+108
5	9	RUFF RYDERS - What You Want feat. Eve & Noko (Interscope)	5	86	1230	-50
22	10	1 LIFE 2 LIVE - Can't Nobody/You Don't Know (Bystorm/LaFace/Arista)	4	95	1181	+535
<p>Using a +535 spincrease to jump twelve spaces to hit the Top 10! Just added at WBRU, WLFR, KMTR with maximum spins at KUSF, WKNC, WNCB, KCMU, and WXCI.</p>						
14	11	701 SQUAD - Black Mask (Tommy Boy)	5	89	1099	+285
D	12	THE ROOTS - The Next Movement (MCA)	3	89	953	new
<p>Nice debut on the chart with their third single off the new album. Just added at WBRU! DJ SOLO at KDHX is spinning the hell out of this track!</p>						
24	13	NOREAGA - Half Baked (Penalty Recordings)	4	94	945	+329
15	14	POLYRHYTHM-ADDICTS - Motion 2000 (Nervous)	66	58	941	+127
18	15	SLICK RICK - Street Talking/I Own America (Def Jam/Mercury)	6	82	907	+188
13	16	JA RULE - Holla Holla (Def Jam/Mercury)	13	58	899	-25
9	17	MOBB DEEP - Quiet Storm (Loud)	13	64	839	-262
19	18	HEAVY D. - Don't Stop/On Point (Uptown/Universal)	9	66	816	+113
11	19	SAUCE MONEY - Foundation '99/What's My Name (Independent)	10	64	812	-276
16	20	EASY MO BEE - Good Life feat. AZ \$ MACK 10 (Priority)	7	59	807	+24
20	21	LIL' CEASE - Play Around (Entertainment/Epic)	6	76	785	+109
D	22	D. AUGUSTE - Not 2 Far (Ill Tunes)	2	82	738	new
27	23	BUMPY KNUCKLES - A Part Of My Life (Fat Beats)	12	46	668	+141
23	24	DEVANTE - Can You Get Wit' It feat. Timbaland & Magoo (Priority)	7	50	652	+14
32	25	GROUP HOME - Stupid Muthafuckas/Make It In Life (Replay)	3	81	627	+178
D	26	CHRIS LOWE & LARGE PROFESSOR - CT To Queens (Bronx Science)	4	70	614	new
21	27	NETWORK REPS - Yeah (Nervous)	9	46	607	-40
12	28	DEFARI - Lowlands Anthem (Black Label/Tommy Boy)	9	57	606	-340
29	29	LMNO - Grin & Bear It (Battle Axe/Concentrated)	5	51	557	+67
D	30	MR. LIF - Inhuman Capabilities (Brick Records)	2	74	537	new
17	31	PRINCE PAUL - Handle Your Time (Tommy Boy)	11	51	537	-203
33	32	CLIPSE - The Funeral (Elektra/EEG)	11	43	522	+86
26	33	CHILDREN OF DA GHETTO - Wild Side (Priority)	10	34	518	-33
28	34	CAM'RON - Let Me Know (Entertainment/Epic)	12	47	508	+14
38	35	DOMINGO - Line Of Fire (Roadrunner)	6	47	502	+132
25	36	RAHZEL - All I Know (MCA)	14	47	495	-84
34	37	COMMON - 1999 (Rawkus Entertainment)	12	43	458	+23
36	38	STYLES OF BEYOND - Many Styles (Hi Ho Records)	7	36	417	+13
31	39	DEAD PREZ - Hip-Hop (Loud)	10	37	415	-59
30	40	WHORIDAS - Get Lifted/Godfathers feat. Xzibit (Blunt Recordings)	165	35	402	-86

RadioSAYS



D.AUGUSTE
"Not 2 Far/Web Of Deception/Sunset" (Ill Tunes)

"Sunset" makes me want to give up sex and play this 24/7!—Nick Nack, KVRX-Austin, TX.

GAVIN RAP

rap most added	THE ARSONISTS (60) Pyromaniac/In Your Town (Matador)
	EMINEM (48) Guilty Conscience (Aftermath/Interscope)
	CARDAN (40) Enemy Of The State/Who U Lovin' (Penalty)
	SUPERSTAR QUAMALLAH (34) Don't Call Me John (ABB)
BLACKALICIOUS (23) A2G/Alphabet Aerobics (321)	

SpinCREASE

THE ROOTS - "The Next Movement" (MCA) +655
D. AUGUSTE - "Not 2 Far" (Ill Tunes) +608
1 LIFE 2 LIVE - "Can't Nobody..." (Bystorm/LaFace/Arista) +535
THE BEATNUTS - "Watch Out Now/Turn It Out" (Relativity) +461
MR. LIF - "Inhuman Capabilities" (Brick) +423

CharBOUND

8-BALL & MJG - "We Started This" (Suave)
EPMD - "Check 1,2" (Def Jam)
POP DA BROWN HORNET - "Follow Me Up" (Smoke)
FLOWMASTAS CLICK - "Dirty Money" (PAC)
EMINEM - "Guilty Conscience/I'm Shady" (Aftermath/Interscope)
CARDAN - "Enemy Of The State/Who U Lovin'" (Penalty)
MISSY ELLIOTT - "She's A Bitch" (EastWest/Elektra/EEG)
CHARLIE BALTIMORE - "Feel It" (Epic)
US - "Niggas" (Dangerous Music)
THE ARSONISTS - "Pyromaniac/In Your Town" (Matador)

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

Review

BEATNUTS
"Watch Out Now"/"Turn It Out" (Relativity)



Two of the best Beatnuts tracks ever! "Watch Out Now" is destined to be a classic, with Psycho Les and JuJu layin' down lines like, "I didn't even know they made a Rollie for your cheap ass/Making me laugh/You were in jail wearing knee pads." Damn! You have to watch out when the 'Nuts kick battle rhymes. The party people will be shaking their asses to the B-side's party jam hook, provided by none other than Greg Nice. So "C'mon, C'mon, C'mon/Just turn it out." —JUSTIN TORRES

HOT NIX Word on the Street

MTV News talked about it. **Interscope Records** in France and England flipped over it. Japan is placing mad early orders and **FAB 5 Freddy** calls it one of the Top 3 videos of all time. Question: Is **The Wake Up Show's Sway & Tech's** new video "The Anthem" (the first single from their new project in stores June 15) hot to death like that? Sway & Tech have come a long way from the "Concrete Jungle"...

Incredible, incredible, incredible: that's what **Ken James (MCA National Director of R&B Promotions)** is feelin' as his team prepares to blow up this **Rahzel** project that drops in store July 27. The **GZA 12"** was sent to mixshow with copies of some old Kung Fu movies (*Killa Army, Treasure Hunters, Mad Monkey, Kid with the Tattoo* and several others) and it's got the **Wu** fans fining for them all. The video, shot in the California Desert, has got GZA rolling in an 18 wheeler made out of Speakers inside and out. **Common's** new solo effort is comin this fall...

The current hip-hop somersault championship, who has it all at **Epic** in New York from streets to video, **Aisha White** sez the hottest video joint is the new **Inspecta Deck** (Loud) video. Of course, Aisha will not let anyone sleep on the **Cha Cha** "New Millenium" video, which she proclaims is top deck. A.W.'s pick as the hottest joint in the streets is the **Ruff Ryders** "What You Want" single from their new project on **Interscope**...

KDHX-St. Louis Rap Director **DJ Solo** also acknowledges the Ruff Ryders as a huge smash, but the hottest joint on the streets of St. Louis is "No Pigeons." Blowin' up the spot with #1 phones and everyone is feelin it. DJ Solo who also runs **Blue Concept Entertainment** which handles street promotion in St. Louis is most excited about his debut on the new commercial hip-hop station **KATZ 100.3** as part of the Mixmaster Memorial Day weekend...

Priority Records is lettin' fools know that they are still on the hot shit list. If you were at **JT Money** Release Party in the ATL last week you'd be knowin'. **Robert Massey** (National Director fo R&B Promotion) is really excited about the new *Devante Private Collection* featuring **Timbaland & Magoo** "Can You Get With It." He also sez don't front on the **Chronic 2000** and **COG. Mr. Pete** (National Director Record Pools/College Coordinator) is hyped on the new **OGC** single "Shoot to Kill" and is most definitely convinced that the **Westside Connection** is "The Shit"...

—MICHAEL NIXON

EMAIL COMMENTS TO JUSTIN@MAIL.GAVIN.COM
 GAVIN IS ONLINE WWW.GAVIN.COM

Going for College Adds June 9th

WU-SYNDICATE

In Stores Now

MYALANSKY

JOE MAFIA

For More Info Contact *Van Groove* @ Wu-tang Records

(212) 378-0777

PRIORITY
RECORDS



Designed by Michou

Helen Little: On the Job



BY
URBAN/URBAN AC
EDITOR
QUINCY MCCOY
quincy@mail.gavin.com

working more or less like an in-house consultant to help with research projects and auditorium tests, but mostly for feedback. I'll be there to help them build unity among the Urban stations at Chancellor, because we have some great properties.

Part of what I do is not only to seek talent but to help teach talent, so that we can find people who can eventually take on new positions; MDs becoming PDs or

About six weeks ago, Chancellor Media restructured its executive programming team, naming a handful of successful PDs and OMs to "format specialist" positions. These newly-named execs will serve as in-house consultants for many Chancellor properties and explore opportunities for new format directions in addition to continuing their hands-on roles at their own stations.

One of these new format specialists (and the only woman to be promoted) is Helen Little, Operations Manager for WUSL/FM (Power 99)-Philadelphia. I recently talked with her about her new position as Urban Format Director.

What are your new responsibilities?
I'll work with all the Urbans in the group, which includes The Beat in L.A., KMEL in San Francisco, WGCI and WVAZ in Chicago, WEDR in Miami, WZAK in Cleveland, WJLB and WMXD in Detroit, and WDAS and WUSL in Philadelphia.

My primary function is to assist them in whatever they need. I'll be

night jocks becoming music directors. This is a major part of the job. We're looking to develop talent within our properties.

Does travel interfere with your responsibilities at WUSL?

In order to do this job you have to have a strong team at home;

fortunately for me, I do. Glenn Cooper (APD) holds things down when I'm on the road, and Simone Jones (Promotion Director) is about as strong as they come. My assistant, Sarah O'Connor, keeps everybody focused. They're all equipped to do the things that need to get done. Having key members who keep projects moving and on target takes a load off my mind.

I'm on the road every other week now, but I love to travel. It's perfect. I have the freedom and now's the time to do it.



Helen Little

URBAN WORKSHOP

Black Music Month

June is Black Music Month, and all across the Urban Landscape, stations will be singing the glories of black music and artists. Twice a year—in February (Black History Month) and in June—we hear drumbeats about our great musical heritage, usually in 30-second soundbites that do little to inform or stimulate listeners. If that's all the effort you're going to put into your Black Music Month campaign, then you can't expect your community to look to you for leadership. Don't blow this opportunity to reach out and embrace your listeners.

Instead, make Black Music Month an integral part of your regular programming. An honest commitment from your station will give your audience a real sense of community.

Be innovative, develop your own profiles, and dare to be different. Make your features longer and as cinematic as possible. Include sound, sound effects, and music. Use your air personalities to voice these features, and integrate them into your promo packages.

Run them year round. These profiles will serve the dual purpose of connecting you to the community and



cross promoting your jocks. Last but not least, use the actual voice of personalities you're profiling. There's plenty of available tape of Marvin Gaye, Louis Armstrong, Miles Davis, Nat "King" Cole, Fats Domino, Aretha Franklin, Jimi Hendrix, Mahalia Jackson, and the Jacksons, just to name a few.

ARTIST PROFILE TinaMOORE

LABEL: Musicmind Records
PROMOTIONAL CONTACT: Priscilla Chapman (212) 873-1379
CURRENT RELEASE: "Wreck Yo Body" is the first single from *In My Vibe*.
HOMETOWN: Milwaukee, Wis.
THE MOORE VIBE: Moore signed with Scotti Brothers and released her first, self-titled, album containing the single "Never Gonna Let You Go" in 1995. *In My Vibe* is her first CD for Musicmind Records. "This project has unlocked creative parts of me that I didn't know existed," she says.
Recorded in Los Angeles, Washington D.C., Detroit, and New York, the album is a mix of traditional R&B blended with edgy, new school soul. Famed R&B producer Keith Sweat had a hand in the single "Can I Come Home."
FAMILY TIES: Raised in a close-knight fam-

ily of six children, Moore remains close to her parents, who have always encouraged her vocal aspirations. "My mom, who once had a singing career of her own, was the one who especially wanted me to sing," Moore says.
"She has a beautiful voice and she also ran a modeling agency. So from the time I was 5 years-old and discovered I loved to sing too, she made it clear to me that I had a future in show business. I guess that's why there is nothing else I'd rather be doing with my life. Thanks, mom."



THE MUSIC MEETING

KRIS KELLEY, MUSIC DIRECTOR, WJLB/FM-DETROIT



Background: In the business ten years, Kelley started as an intern at WAMO-Pittsburgh before advancing to MD.
First job: Call-out research intern at WAMO. "It was fantastic because it really gave me the foundation I needed for what I do now," she says. I became a paid employee doing research after a year. Kelley later became the station's research coordinator and overnight jock.
What is your definition of a Music Director?
A good music director should be able to plug into the philosophy and ideals of the PD and

be an extension of him or her. It's my job to understand what the PD's vision is, and ensure that he or she accomplishes that.

How much research is involved in your job?

Research is absolutely key. We do callout and we take it very seriously. Requests are important and we're focusing a lot more on retail sales.

Who does the music at your station?

I'm a big believer in using the resources around you. I meet with mixers and the night jock who bring in stuff that is happening on the streets and in the clubs. I call that meeting my music caucus. It's like a focus group. I'll take the best of that stuff and discuss it with the PD.

What records are making an impact on your station right now?

Destiny's Child's "Bills" and Case's "Happily Ever After" are on fire. R. Kelly's "Did You Ever Think" is working, too.



Recent Gavin Guarantee No Question makes it official with Philadelphia International Records (back row, l-r): PIR's Leon A. Huff, Chuck Gamble, Kenneth Gamble, Phillip Asbury, and group co-managers Kahn Jamal and Vance DeBose; (front row, l-r): group members Dante Massey, Nicholas Johnson, Thomas Blackwell, and Damon Core.