

THE MOST TRUSTED NAME IN RADIO BEFORE THE STONES STARTED ROLLING

ISSUE 2205

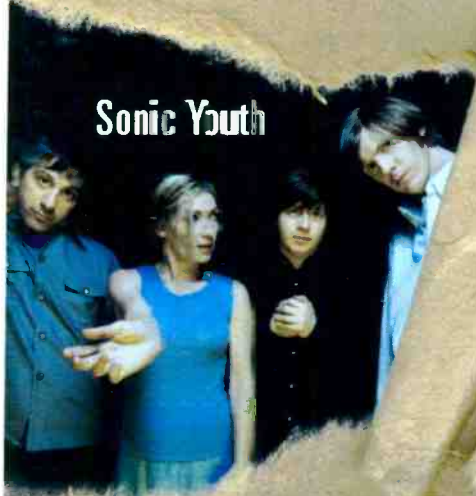
MAY 8 1998

GAVIN
40TH
ANNIVERSARY
The Most Trusted Name in Radio Since the Birth of Rock & Roll

GAVIN



Swing Set



Sonic Youth



CONTAINS NEW GAVIN

C O N F I D E N T I A L



Grunge



Stealth Marketing



"I Honestly Love You"
#1 1974



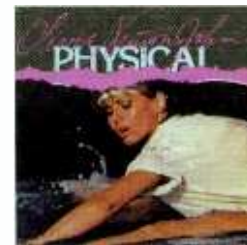
#1 1975



#1 1979



#1 1980



#1 1981



"I Honestly Love You"
1998

What goes around comes around.

OLIVIA NEWTON-JOHN

"I Honestly Love You"

New Version Produced by David Foster



Airplay 5/11

ARTWORK SUPPLIED BY STEVE RESNIK



PAGE 9

The \$ Is Silent

Stealth marketing encompasses station promotional efforts that are sensed but not heard. In other words, contests and other marketing programs that occur behind the scenes or off the air. But in reality, "there's really not much silent about it," observes Rob Sisco, VP/Marketing at San Diego-based Fairwest Direct.

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Movement and Improvisation

Sonic Youth have become icons of alternative forms of music; the band simultaneously laying the groundwork for the future of rock & roll while breaking the staunch barriers that had previously developed around the genre.



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WNUA-Chicago

Paul Goldstein, WNUA-Chicago's VP of Programming, says he doesn't expect much ratings bounce in the future, because he's confident his station has hit its stride with mass appeal listeners through a masterful music mix.

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David Dalton

Gavin: A Comfortable Fit

It's always a tough decision to throw out that old raincoat. It fits, it feels comfortable, and it does the job. Yet there comes a time when we realize it's time to splash out with something new. The best time is before people start noticing the stain on the sleeve and pointing out the tear in the back; before you lose the belt (but not the belt loops).

For GAVIN, this is one of those times, five years after the last redesign of the magazine and in our 40th Anniversary year. In a business where change is the only constant, we realize that we, also, have to change. But not just for change's sake. The new look of the magazine from this week forward is not just a cosmetic makeover. Apart from more color and more relevant information, we firmly believe we have reorganized our content to better reflect the way both radio and the record industry operate.

the facts of life in two strands of entertainment which have had to become more businesslike.

Rather than trying to reconcile the seemingly irreconcilable goals of



Radio is now more focused on revenue than even ratings. And, sadly, the "sound" of the station has been relegated in importance for the time being. There are more format niches in radio than ever before, but the edges between them have become increasingly blurred. Similarly, the music industry can no longer think in terms of pigeon-holes for its artists. The investment necessary to launch most careers requires that artists reach a mass audience across several genres in order to achieve an appropriate return. Therefore a label's marketing and promotion campaigns are becoming increasingly complex and intertwined but do not often coincide with the needs of radio.

radio and the record industry, we feel it is our role to focus attention on the areas of common interest which center on programming and the music. At GAVIN—particularly in the new GAVIN—we feel we have the talent and resources to highlight the best in programming and spotlight the brightest music talent as it emerges.

In the near future we will be addressing our charts and airplay coverage to ensure that our information package remains as relevant as possible, complementing other available information sources.

Editor-in-Chief Reed Bunzel describes the structure of the new GAVIN in a letter accompanying this issue.

In the meantime, try on the NEW GAVIN. We hope it fits comfortably.

If that all sounds very clinical, so be it. Those are

Change Is Good

Change. We're told it's constant...it's inevitable... it's good. But it's also sometimes difficult to accept, especially when it involves those things with which we've become accustomed in our daily lives. Whether it's a new group owner, a new GM, a new format competitor, even a new record added to the playlist, change can be scary, frustrating, and confusing.

When we first instituted a series of changes at GAVIN several months ago, some people within the industry experienced—and expressed—quite natural feelings of discomfort. The radical evolution experienced by both the radio and record industries over the last few years didn't temper the feeling that an old and trusted friend—in fact, the most trusted friend in radio—never again would be the same.

Obviously, these fears were ungrounded (some words of wisdom from FDR come to mind here). GAVIN has not only changed; it's grown and strengthened in the evolutionary process.

There's been a lot of discussion recently about how a number of companies are looking toward the new millennium as a time to re-focus their overall approaches to business, perhaps make some strategic changes. We like to think that GAVIN, as usual, was a step or two ahead of the pack.



Reed Bunzel, Editor-in-Chief

Arbitron Strikes Deal With Tapscan

Arbitron announced earlier this week that it was buying the radio, advertiser agency, and international assets of

ARBITRON



Birmingham-based Tapscan, Inc. Revenues

in 1997 for these sectors of Tapscan's business were approximately \$10 million; neither company disclosed terms of the deal.

The deal is structured so Arbitron acquires current software applications marketed to radio stations, advertisers, agencies, and the international marketplace (including overseas television and cable customers). Arbitron also picks up applications currently

under development for these market segments. Tapscan retains its software applications for television and cable, as well as the internal organization that develops and markets these systems.

Arbitron's plan is to develop a new division, Tapscan Worldwide, designed to become Arbitron's desktop software development and customer support organization. Tapscan's Drew Simpson will serve as VP/GM of the new division.

With the acquisition of Tapscan's assets, "Arbitron will be able to improve more quickly the services we offer our current clients and to expand more rapidly into new segments of the U.S. and global media marketplace," according to Arbitron President Steve Morris.

Phillips Confirms It May Sell PolyGram

Phillips Electronics this week confirmed that it was seriously considering selling all or part of its 75 percent stake in PolyGram. The company said in a statement that it was "evaluating various strategic options" regarding its PolyGram position but did not reveal what those options might be. Industry analysts for months have predicted the divestiture.

"The Alternative battle is really one of maximizing a good position, or of fighting it out with Rock stations, and that depends on the market."

— Jon Coleman, see page 30

Mottola Now CEO at Sony

Sony Music Entertainment President Thomas D. Mottola has been named to the additional post of Chief Executive Officer, Sony Corporation President Nobuyuki Idei announced this week. The title acknowledges Mottola's role in establishing Sony Music Entertainment as the recording industry's market share leader, and reflects his broad responsibilities overseeing the company's operations, according to a corporate statement.

Since his appointment as President and Chief Oper-

ating Officer in 1993, Mottola has managed the strategic development of the company and directed its worldwide activities into new markets and business lines.

Sony Music Entertainment has become more broad based and artist-oriented with Mottola at the helm. During his tenure, revenues have nearly tripled due to an annual compound growth rate of 12 percent.

The CEO post had been vacant since December 1995.



Worldwide Record Sales Slow in '97

Global music sales continued to slow last year, with worldwide sales growing

1997 Top 10 Music Markets

Country	Retail Value (US\$ millions)	% of World Sales
USA	11,906.0	31.3
Japan	6,261.7	16.5
Germany	2,836.8	7.5
UK	2,729.7	7.2
France	2,199.5	5.8
Brazil	1,199.1	3.2
Canada	977.5	2.6
Australia	739.1	1.9
Netherlands	600.1	1.6
Spain	599.9	1.6
TOTAL	30,049.3	79.0%

Source: IFPI Record Industry World Sales 1997

by a mere two percent in 1997 over 1996, according to figures released by the

International Federation of the Phonographic Industry. Sales in 1996 showed a 5.5 percent increase over 1995, while 1994 retail sales growth was measured at 15 percent.

The new figures indicate that North America reclaimed its position at the top of the global music market in 1997, with 33.8 percent of the market share, beating out Europe's 33.3 percent. Japan remained the third-largest region for sales and the second largest individual country behind the United States, claiming 16.5 percent of the market.

Ellis to Head Mercury Promo

Steve Ellis moves up the ranks at Mercury Records to Senior Vice President, Promotion, it was announced by David Leach, Mercury's Executive Vice President and General Manager.

Ellis will oversee Mercury's entire promotion department, and will work closely with all Mercury artists. He also will execute all promotion projects, develop strategies, and implement plans for Mercury artists at radio.

David Leach commented, "It is with great pleasure that we are promoting Steve Ellis to Senior Vice President, Promotion. Steve has proven himself to be a leader in the world of promotion and has surrounded himself with an incredible team."

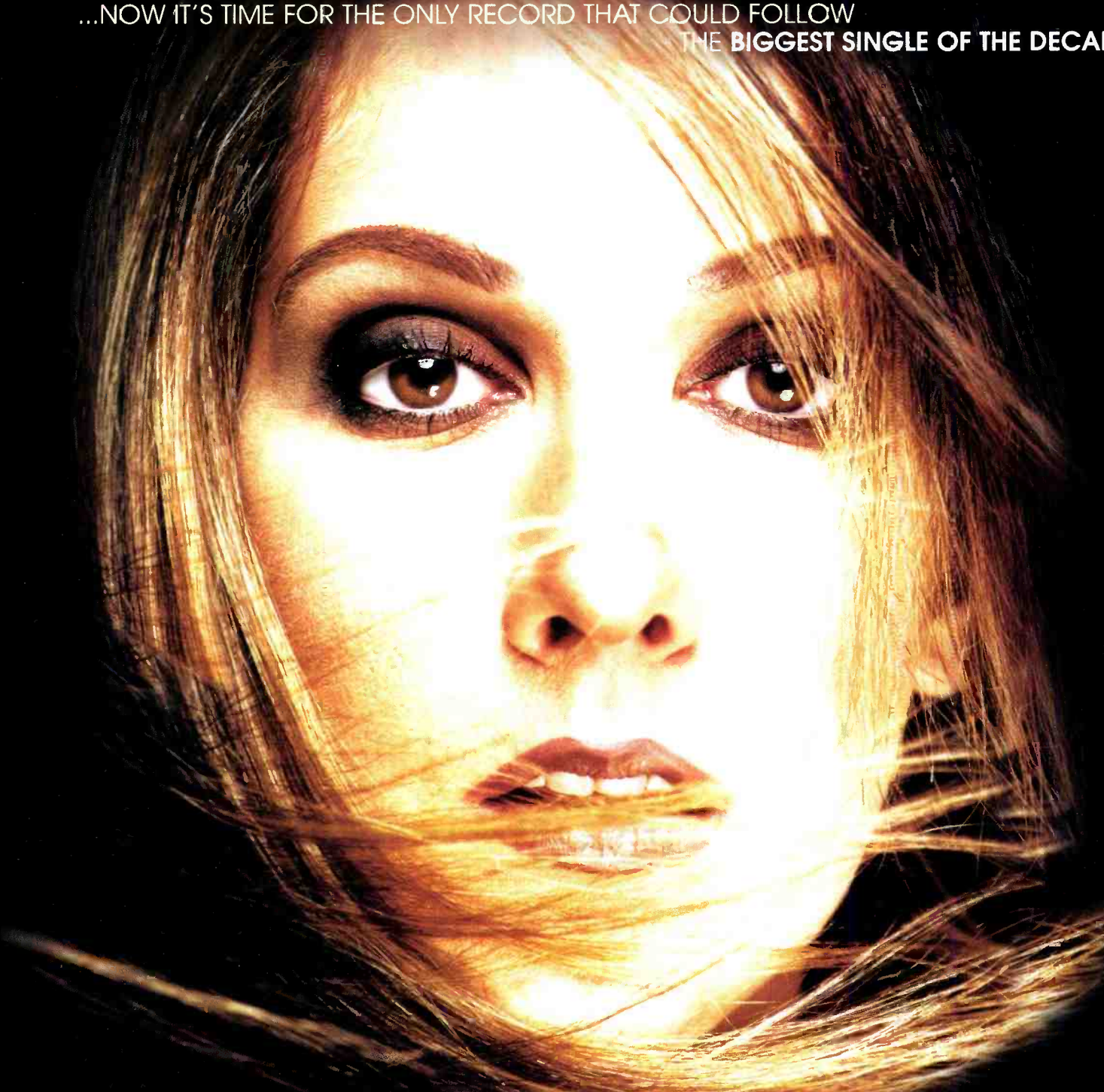
Formerly Vice President, Promotion for Mercury Records, Ellis helped develop Hanson, the Cardigans, OMC, and Shania Twain into radio hit makers.



8. MILLION ALBUMS SOLD IN JUST 5 MONTHS...

HER **TITANIC** LOVE SONG MADE HISTORY BEFORE OUR VERY EARS...

...NOW IT'S TIME FOR THE ONLY RECORD THAT COULD FOLLOW
THE **BIGGEST SINGLE OF THE DECADE**



CELINE DION
TO LOVE YOU MORE

#1 CALLOUT RESEARCH RECORD AND #1 PHONE RECORD *EVERYWHERE IT'S BEEN PLAYED*

STATIONS THAT CAN ALREADY TESTIFY:

Y100/MIAMI WKSE/BUFFALO K101/S.F. WLIT/CHICAGO KLSY/SEATTLE KESZ/PHOENIX WMJQ/BUFFALO
WPXY/ROCHESTER KBIG/L.A. WASH/WASHINGTON, D.C. WALK/L.I. and more...

IMPACTING ALL FORMATS MAY 12TH



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www.epicrecords.com www.sony.com "550 Music" and design, "SONY," "Epic" and  Reg. U.S. Pat. & Tm. Off. Marca Registrada / © 1998 Sony Music Entertainment (Canada) Inc.



The G-files

Acquisitions

■ SFX ENTERTAINMENT REVEALED IT WAS PAYING \$227

million for five management and promotion companies. Included in the separate deals are Falk Associates Management, picked up for \$100 million; Blackstone Entertainment, acquired for \$80 million; Avalon Attractions, bought for \$27 million; Oakdale Theater, purchased for \$12 million; and Event Merchandising, acquired for \$8 million.



SFX CEO Bob Sillerman

■ **RENDA BROADCASTING ANNOUNCED IT WAS ACQUIRING** three Oklahoma City stations from Diamond Broadcasting for \$53 million. Included in the deal are KOMA/AM, KOMA/FM, and KRXO/FM. Broker: Broadcasting Asset Management.

■ **JACOR COMMUNICATIONS SIGNED TWO SEPARATE** deals totaling \$4.5 million to acquire signals in California and Georgia. In non-rated Helen, Ga., the company agreed to pay \$3 million to buy WHEL-FM from Internart Broadcasting; in Santa Barbara, Ca., Jacor inked a deal to buy the CP for KLDZ-FM from Joelmart, Inc. for \$1.5 million.

■ **SALEM COMMUNICATIONS SIGNED A DEAL TO ACQUIRE** KIEV/AM-Los Angeles from Southern California Broadcasting for \$33 million. Salem also is purchasing KYCR/AM-Minneapolis-St. Paul and KTEK/AM-Houston from Children's Broadcasting Corp. for \$2.7 million. Brokers in the CBC deal: Paul Handy, Star Media Group, and Don Bussell, Questcom Media.

■ **CLEAR CHANNEL COMMUNICATIONS PICKED UP TWO** FMs from Spectrum Radio in Key West, Fla. for \$2.6 million. Included in the deal are WAIL/FM and WEOW/FM.

■ **TEXAS EAGLE RADIO AGREED TO PAY \$1.9 MILLION TO** Nicol Broadcasting Ltd. for four stations in Texas. Properties include KBHT/FM-Crockett, KLIS/FM-Palestine, and KMBV/KWBC in Bryan-College Station.

■ **SIMMONS FAMILY INC. INKED A DEAL TO BUY KSGI/AM** and KZEZ/FM in St. George, Utah from Legacy Communications for \$1.5 million.

■ **SUNBURST MEDIA ANNOUNCED IT WAS BUYING KFRO** AM/FM in Tyler-Longview, Texas, from Curtis Broadcasting for \$1.4 million. Broker: Whitney Media

■ **RAMAR COMMUNICATIONS AGREED TO BUY KLZK/FM** in Lubbock, Texas, from KLZK, Inc. for \$1 million.

Closings

■ **FOREVER OF PA INC. FINALIZED ITS DEAL TO PURCHASE** WMAJ/AM and WBHV/FM in State College, Pa. from Nittany Broadcasting Co. for \$2.9 million. Broker: Bergner & Co.

Miscellany

■ **CD RADIO HAS CONTRACTED WITH LUCENT TECHNOLOGIES** to manufacture communication chips for the satellite-to-car DARS system CD Radio expects to launch in December of next year. Current plans call for receiver chips to be designed into a wireless antenna mounted on the rear window; digital signals will be transmitted to a card that can be inserted in the car's tape deck.



■ **NBG RADIO NETWORK ANNOUNCED IT HAD SIGNED A** two-year agreement with NASCAR Winston Cup racer Kyle Petty to host a dily, two-minute program titled *FastTrack with Kyle Petty*.

Interrep Inks Sales Deal With ABC

Effective June 1, Interrep will become the exclusive national sales organization for all ABC radio stations, Robert Callahan, President of the ABC Radio Division and Ralph Guild, Chairman of

abc **ABC RADIO NETWORKS**



Interrep announced. Interrep will form an exclusive company called ABC Radio Sales for ABC Radio, with billing in excess of \$74 million projected for 1998.

In making the announcement, Callahan said, "Interrep

shares our vision of what we, as an industry, need to grow radio's share of the advertising pie. They have an experienced team that has a great track record of building new business for their client stations. We are delighted they will be out there working, marketing, and selling to help meet the ambitious performance goals we have set for our stations."

George Pine, a 25-year Interrep veteran, will serve as President of ABC Radio Sales. Pine was most recently President of Interrep East.

Elektra Forms The Record Company

The Elektra Entertainment Group has announced the creation of a new label, The Record Company (TRC). TRC's initial signing is the pop/rap/funk band DDT from Vancouver, Canada.

Elektra Chairperson and CEO Sylvia Rhone said that the new label, based in Los Angeles, will primarily focus on rock. "TRC will provide the kind of organic environment needed for artists to develop naturally, while at the same time benefiting from Elektra's unique support system," she explained.

Lars Ulrich and Tim Duffy are partners in TRC, which is marketed and distributed by Elektra.

Lundvall to Oversee Capitol Jazz and Classical Labels



Bruce Lundvall, longtime president of Blue Note Records and GM of Capitol

Records' East Coast operations, has been named President, Jazz & Classical, for Capitol Records. With this new title, Lundvall will oversee all of EMI Group's classical labels, including Angel and EMI Classics.

Lundvall's tenure in the music industry is legendary, spanning some 37 years. He joined Columbia Records in 1960 and remained with the label for 21 years, most of them as VP Marketing/GM, and President of CBS Records' Domestic Division. In 1982, he joined Elektra as President of the newly-created Elektra/Musician imprint as well as Senior VP of Elektra/Asylum.

1984 brought the opportunity to both start a new label, EMI's Manhattan, and revive

Blue Note, a legendary classic; Manhattan was eventually folded into Capitol. Under

the Blue Note banner, Lundvall launched pop-oriented Metro Blue in 1992.

Two Degrees of Separation



Everyone knows about Six Degrees of Separation, right? The following is a list of mentors, heroes, friends, and others I respect whom I've met either directly through, or once removed from, Bill Gavin. Two Degrees of Separation. Get it?

Dino Airali, Ray Anderson, Dino Barbis, Johnny Barbis, Bert

Baumgartner, Buzz Bennett, Mike Borchetta, Scott Borchetta, Jackson Browne, Nick Bull, Carter, Al Coury, David Dalton, Ronna Solomon Damen, Clive Davis, Rick Dees, Freddy DeMann, Fred Disipio, Tom Donahue, Larry Douglas, Natalie Duitsman, Ron Fell, Glen Frey, Joe Galante, Tina Robinson Galliani, Janet Gavin, David Geffen, Peter Grame, Elma Greer, Betty Hollars, Tim Hyde, Ronnie Kyle, Frank Mancini, Tony Martell, Quincy McCoy, Charlie Minor, Harry Nilsson, Gary Owens, Mel Posner, Steve Resnik, Steve Rivers, Dave Rothstein, Mike Schaefer, Dutch Schaffer, Ben Scotti, Jerry Sharell, Shelia Shipley-Biddy, Dodie Shoemaker, Dave Sholin, Sandy Skeie, Joe Smith, Max Tolkoff, Kent & Keith Zimmerman.

Thanks, Bill!

Lou Galliani, Gavin Sales and Marketing

PS. - Special thanks to my life-long friend Chris Crist, who introduced me to Bill Gavin.

PPS. - Dino Barbis, you owe me for introducing you to Bill Gavin.



Cable Magnate Marcus Now CEO at Chancellor Media

BY TONY SANDERS

As of June 1, Jeffrey A. Marcus will be the new president/CEO of Chancellor Media, replacing Scott Ginsburg, who left the company April 14.

Marcus has been a cable-industry exec for about 30 years, with some of his earliest years as a co-founder of media-brokerage firm Communications Equity Associates (CEA). Currently he is chairman and CEO of the eight-year-old Marcus Cable Company, a top 10 cable TV MSO he and his partners are selling to Microsoft co-founder Paul Allen for \$2.8 billion.

Marcus helped co-found CEA in 1975 and remained with the firm until 1982, when he sold his interest in CEA to form Marcus Communications. In 1987, that firm was merged into publicly-traded Western TeleCommunications and renamed WestMarc Communications. He left WestMarc in 1990, taking with him some of the cable systems that were part of his original, pre-merger Marcus Communications, to found Marcus Cable. System purchases in 1992, 1994, and 1995 helped turn Marcus Cable into a top-10 MSO.

Marcus was already a member of the board of directors of Chancellor Media prior to his ascending to the presidency/CEO slot.

Chancellor Media Chairman Tom Hicks wins doubly with the Marcus appointment, since his Hicks, Muse, Tate & Furst is a limited partner in Marcus Cable as well as the owner of Chancellor Media.

As of March 1, Marcus owned 63,636 shares of Chancellor Media, along with options to buy another 24,242 shares.

Chancellor Buys Global Sales, Develops Marketing Division

Following the acquisition of Richmond, Va.-based Global Sales Development, Chancellor Media Corporation has announced the formation of a new division, Chancellor Marketing Group, to enhance revenue it derives from sales promotion activities. Chancellor has named Global Sales Development President and Founder, Alison Glander, as President of the new division.

Jimmy de Castro, Chief Operating Officer of Chancellor Media Corporation commented, "Today's acquisition demonstrates Chancellor Media's commitment to increasing its top line growth and unlocking the value at each of its 108 radio stations. Global Sales Development will help us capitalize on our core competencies of creativity, local execution, and equity-building media."

N2K to Provide Music Content for BellSouth

N2K's Music Boulevard Network, the music division of N2K, Inc. has teamed up with BellSouth to provide online music content and retailing service for the BellSouth.net Internet service gateway.

BellSouth.net service will provide its members with gateway access to a customized version of N2K's online music store Music Boulevard. Music Boulevard also will receive preferred positioning in the Music section of the service's DotNet Mall and the Arts and Events area. Members will also be able to access the Music Boulevard Network of channels such as Rocktropolis.com, JazzCentralStation.com, and Classicallnsites.com.

I Got You, Babe



You saw him on the Internet. You watched him on *Ally McBeal*. He entertained in a Blockbuster commercial during the Oscars. And now he's on television stations around the country, as part of a new radio marketing campaign designed and directed

by Venice, Ca.-based CMI. Brainchild of former LucasFilms designer Ron Lussier (now a member of the CMI team), the Dancing Baby has twisted his way through millions of households...and should be showing up in many more in the form of everything from blow-up dolls to video games.



Arbitron to Survey Puerto Rico; Will Be Market #11, Others Slip A Notch

For San Juan broadcasters, it was good news. For stations in markets "on the cusp" — 15, 20, 25, 50, and so on — the announcement that Arbitron would be measuring Puerto Rico radio listening twice a year was met with considerably less enthusiasm.

With a 12-plus population of 3,076,200, Puerto Rico edges out Miami (3,052,300) as the 11th largest market and pushes it — and all smaller markets — down one notch. Not good news for Pittsburgh, which slips out of the top 20 to #21, or Cincinnati (moving from 25 to 26), or Louisville (50-51).

Announcing the decision, Arbitron President Steve Morris said, "Radio broad-

casters in Puerto Rico will have greater visibility among the thousands of advertising agencies who use Arbitron as a source of radio ratings. The radio audience information for Puerto Rico will now be delivered, along with the radio ratings for all the other Arbitron radio markets, right to the desktops of the people who spend billions of dollars on radio advertising."

The first official survey will be Summer '98, covering the weeks July 2 through September 23; listening reports will be released in October. The Fall '98 survey, covering the weeks September 24-December 16, will be released in January 1999.

EMI on the Block?

Despite ongoing denials, EMI is indeed for sale...maybe. The British music giant this week issued a statement that confirms it "has received an approach about a possible offer for the company."

Vague as this may sound, it's the first time EMI has confirmed any possibility of a buyout or merger, even though rumors to that effect

have circulated in the industry for some time. EMI's falling market share and stock prices spurred the gossip, which names Universal parent company Seagram and Disney as the most likely suitors; both companies have continually denied any interest.

Industry sources have speculated that EMI's price could be as high as \$9 billion.

LIKE A ROLLING STONE

Buy Five Copies For Your Mother

Here's an early contender for Perfect Holiday Gift: *Rolling Stone: The Complete Covers, 1967-1997* (Harry N. Abrams, Inc., \$39.95). And I'm not plugging it because I used to work at the magazine and had 37 cover stories, a fact I learned only after looking through the book. *The Complete Covers* isn't just what the title implies: a collection of rock magazine covers, beginning in November, 1967 with John Lennon (sharing Page One with the story, "Tom Rounds Quits KFRC") and concluding 30 years and 773 issues later. Besides the impressive parade of photos and illustrations, the book offers fascinating behind-the-cover stories (most notably from photographer Annie Leibovitz), along with anecdotes and insights from artists like Mick Jagger, Madonna, Tom Petty, Peter Dinklage, and Jakob Dylan, telling what being on the cover of *Rolling Stone* meant. And, to further balance pictures with words, there are selected excerpts from the cover stories themselves, by Hunter S. Thompson, Cameron Crowe, Mikal Gilmore, Bill Zehme, David Fricke, and even me. But it's the artists' voices that I found most interesting. Here's David Bowie on the shot that accompanies this column:

"The camera never lies. In this case, it only tells half the story. With a small target set up a few yards away, (I'd been) taking pot shots with an oversized pistol...I was definitely under the impression that I was merely 'passing through this world.' I didn't care where I came from and cared less where I was going: the present was futile and surreal."

—BEN FONG-TORRES

THE \$ IS SILENT

Radio's Stealth Marketing Revolution

BY JOAN VOUKIDES

Some people call it "hidden" or "silent," while others refer to it by the more ominous term "stealth marketing"—so-called because the methods used are not all that obvious or apparent to the consumer. Whatever the term, it's one of the latest and hottest ways for radio stations to reach their prime listeners and keep them coming back for more.

In a nutshell, stealth marketing encompasses station promotional efforts that are sensed but not heard. In other words, contests and other

marketing programs that occur behind the scenes or off the air.

"There's really not much silent about it," observes Rob Sisco, VP/Marketing at San Diego-based Fairwest Direct. "The whole idea is to create a transaction since, unlike the purchase of many other products, there is no registered transaction in radio or television. 'Silent marketing' generally is any project that involves building a qualified list in order to find your best customers and get them listening to your station as much as possible."

Courtney Thompson, President of Broadcast Direct, adds, "Today, radio station databases are built through direct-mail, call-out telemarketing, on-air contesting, and interactive methods. You can collect, analyze, and code virtually any kind of information to help you in your marketing efforts."

One of the most popular ways to

collect listener information is, of course, the contest that offers cash prizes. Listeners are asked to register their name and address and, if it's direct-mail, perhaps give other pertinent demographic data, in order to be part of random drawings that picks contest winners. The key, of



course, is that a person has to listen to win! Which can drive the station's numbers up.

As any savvy marketing director knows, however, "listeners don't necessarily count," observes J.D. Adams, VP of Eagle Marketing. "It's critical to go after the diary keepers that affect Arbitron numbers." For example, in a market where one-quarter of the 25-44 households deliver 50 percent of all diaries for a specific format, "a station that reaches that 25 percent can spend \$1 out of your marketing budget for every \$2 committed," he explains. "That's target marketing."

Another way to identify and qualify an audience is to use already-established lists, such as those compiled by the major credit card reporting companies. Marketing firms also make heavy use of zip code marketing techniques, which assume that people living in specific geographical areas have similar demographic and psychographic profiles.

Beneficial as this sort of database compilation may be, isn't it also a bit invasive? "Most marketing companies are very careful to follow the policies and practices of the Direct Marketing Association," says Thompson. "We never resell the data we collect, and if a consumer wants off a list, we comply. On the other hand, if a person indicates that they're interested in a particular subject or product, we can deliver only that information to them. In a real way, we can supply what people are truly interested in."

What do radio stations do with all this carefully-crafted (and expensive)

information, once they've collected it? "Depending on the financial resources available, a radio station should probably reach out as many times as the budget will allow," Thompson continues. "Reaching out can mean anything from sending a birthday card to a listener, to engaging them in promotions exclusive only to them."

Case in point: the marketing efforts employed by Oldies-formatted WWMG/FM in Charlotte, N.C., which uses a variety of name-gathering techniques both on-air and at remotes and concerts. "You definitely want to increase consumption and usage," says Keith Abrams, the station's program manager. "Anything that allows you to gather critical information—in this case the names of your best customers—is what you want to do. But you also want to expand your horizons and go after your unfair share of the total audience."

In order to do this, stations must reach beyond their core audience. WWMG asks listeners to supply the names of five friends and/or family members who can share in cash prizes; this kind of promotion results in new sample listeners, a better ratings book, and perhaps a new core listener or two.

Like a lot of other stations, WWMG also offers benefits to loyal listeners through exclusive events or clubs like their Magic Club, which offers all kinds of rewards, from discounted concert tickets to special contests for members only to coupons from station advertisers. "A lot of what we do is based on the fundamental principles of the frequent-flyer rewards programs," says Abrams. "The perception has to be that whatever we do, it's for the benefit of the listener."

Still, this kind of tactic has to be executed correctly. As Abrams concludes, "Every department at the station—programming, sales, management—has to support it. By getting everyone on board we've been able to double Time Spent Listening among our heaviest users—and that's best story I can tell for this kind of relationship marketing." ■

FRIENDS OF RADIO

Paul Schwartz

Co-creator, co-performer, and producer of *Aria* (Astor Place Recordings)

Hometown:
New York City

What radio stations did you grow up listening to?

I grew up listening to WQXR for classical music in New York, and WNEW/FM for pop and rock, because my brother, Jonathan Schwartz, was their leading DJ. When I moved to London at the age of 13, I listened to Capitol Radio and the BBC.

What stations do you listen to now?
I listen to a lot of

public radio now, WNYC in particular. I also just cruise up and down the dial 'til I find something interesting.

Your favorite cut on *Aria* and why?

My two favorites are "Willow" and "Home." I guess because I find them to be moving, although in completely different ways from each other.

Any future projects that you can give us a sneak peek on?

I have a record coming out in July called *Revolution*, a suite of classical music dances all based on Beatles' songs. During the same month, my new



musical *Summer*, is being workshopped in New York.

Someone you'd still like to work with in the future and why?

I do many different things, so it's hard to even pick a field, let alone one person. My impossible fantasy would be to write songs with Stephen Sondheim. His lyrics can take a tiny moment and make you understand a character's whole psychology.



Computer Glitch, Market Redefinitions Rekindle Arbitron Controversies

BY JHAN HIBER

Can you believe the numbers? Many of those who don't prosper in the Arbitron system say "no." Recently, the release of incorrect Winter survey data added fuel to that fire. Seems that a software snafu excluded 96 total diaries (mostly Hispanic) from the other 25,000 + diaries used to produce ratings for New York City, Nassau-Suffolk (Long Island), L.A., and Chicago.

While muck-ups are never welcome, this is not a big deal, and actually may have a silver lining. When the books were reissued, audience shares changed minutely, by perhaps one-tenth of a point overall. According to Arbitron spokesperson Thom Mocarsky, "No Fall '97 reports were affected, as our verification system that caught the Winter errors would have caught previous mistakes, too." The silver lining? Since you're all in the middle of Spring sweeps, you may wonder about the integrity of those numbers. However, betcha this snafu has Arbitron doing its fine-toothed comb impression to make sure the software is de-bugged. They won't want to screw up the most important survey of the year...Spring.

METRO REDEFINITIONS

While Boston has figured as a center of controversy and rebellion since the early days of U.S. history, recent Arbitron actions relating to the Boston metro may ignite another type of unrest. The issue here: in order for Boston to remain in the top ten metro populations (for media-buying purposes), is it right to siphon off counties adjacent to the

Manchester, New Hampshire and Worcester, Mass. metros? The crux of the controversy has to do with Arbitron's dealings with large metros vs. smaller markets.

Since Arbitron's new criteria for metro redefinitions were signed off by the Arbitron Radio Advisory



Council and other watchdog groups, why was Saga Communications Executive Vice President Steve Goldstein (whose company has stations in Manchester) so surprised and upset? Two reasons: First, he feels the task force recommending the new redefinition criteria was dominated by large-market broadcasters. Also, "Arbitron only showed us data based on whole counties, not

split counties (which is what was added to Boston)," Goldstein says. "We feel Arbitron is shortchanging smaller markets so they can get more revenue out of the majors."

Arbitron's Mocarsky confirmed his company has received a letter from Saga's attorneys asking the ratings

giant to rescind the takeaway from Manchester and Worcester. However, Mocarsky would not comment on possible Arbitron reaction to that request. Sacramento also has applied for redefinition of its metro, and Puerto Rico is being added as a new market, ranked #11. Thus, the metro rankings issue may continue to be a hot one. Stay tuned for future developments.

A Personal Note...

This exclusive Gavin feature will appear twice monthly, and is designed to help you succeed by:

- Offering insights regarding how to win at Arbitron;
- Reviewing the types of music research and how to best use them; and
- Delving into perceptual research and how it can help you prosper.

Overall, the mission will be to focus on how to research and reach—through good programming and marketing—those listeners who are most important to you: Arbitron diary keepers.

Since continuing medical hassles keep me from earning \$\$\$ as a consultant, you can count on me to be objective about the various research firms and techniques available to you. This means we'll be vigilant on your behalf, regarding both Arbitron and other research firms/services.

My base of operations of many years has been the lovely Monterey Peninsula, south of San Francisco. You may write me with your questions/ideas/suggestions c/o: 225 Crossroads Blvd., Suite #333, Carmel, CA 93923. Phone number is (408) 648-3839, fax is (408) 625-1699. Be sure to put my suite number on your faxes.

We want to serve, so let us hear from you! — JHAN (JOHN HI-BER) HIBER

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NEW

MAINSTREAM

THE RADIO ● HIT MUSIC CONNECTION



In the past few years, deregulation and consolidation have shaken up our entire industry. And as your job description changes, so does our responsibility to keep you informed of important movements, strategic thinking, and changing attitudes in our businesses. We at GAVIN have seized on this opportunity to rethink the art of radio and music journalism.

We decided it was time to rethink our commitment to our readers, to dare to fly in the face of conventional thinking—i.e., that of the “other” trade publications—and try something new in order to keep pace with our fast moving industry and, more important, to offer you a better magazine.

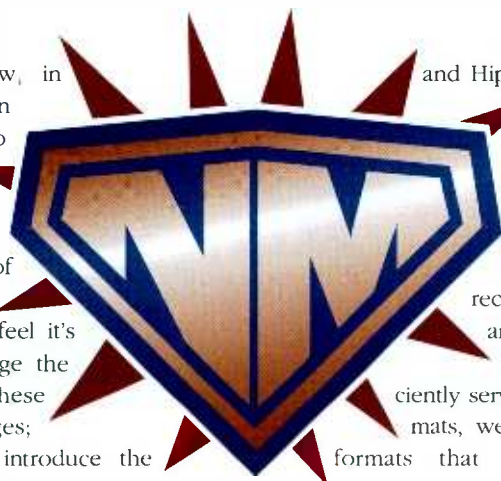
For 40 years, GAVIN has had one main goal: to help radio and record professionals do their jobs as well as

Welcome to the New Mainstream

BY QUINCY McCOY

possible. Now, in order to remain vital and to better prepare ourselves for the challenges of the new millennium, we feel it's time to change the look of these weekly pages; it's time to introduce the New Mainstream.

The New Mainstream section of GAVIN will consist of information specifically for Top 40, Urban, A/C,



and Hip-Hop formats. Just as radio companies are clustering their stations and record companies are downsizing to more efficiently serve existing formats, we're combining formats that overlap and crossover into the same department. Inside this section, you will find ideas from programmers, consultants, computer experts,

visionary writers, and thinkers. We will also continue to feature many of the best personalities from the world of radio and to deal with issues that enhance (or, sometimes, endanger) our business.

What will keep us fresh will be your feedback. In the past, many of your ideas, concerns, and tirades have become columns, workshops, or questions used in interviews. Feedback—like research—is the best tool we have to keep the New Mainstream working for you.

Finally, I would like to take a moment to thank all of the GAVIN staff members who participated in shaping these new pages. Very special thanks to GAVIN Art Director Peter Grame for his vision and talented transformation of ideas and suggestions. Special thanks to my new team members Kevin Carter and Janine Coveney for having the courage to join us on this glorious new mission. And last but certainly not least, thanks to Reed Bunzel, our esteemed Editor-in-Chief, whose vision and tenacity brought this project to fruition.

How Important Is Backselling?

Radio listeners have been complaining about the lack of backselling since Martin Block failed to back announce a song on his *Original Make-Believe Ballroom* show in 1935. Researchers insist that next to talking over music, not revealing song titles to listeners is radio's cardinal sin—especially for singles-based formats.

There are several schools of thought when it comes to the importance of backselling. In the worlds of A3, Classic Rock, and all forms of A/C, backselling music is a must. Chris Clark, manager of Tower Records in San Francisco, says, “Usually it's the dance music stations that our buyers have a problem with, because they'll go for long stretches without announcing the titles of songs. Live 105 [Alternative], KFOG [A3], and Alice [Modern A/C]-type stations are pretty good at backselling their music.”

In the urban world, opinions vary on the importance of backselling

music. “It's not a requirement of the format,” says Mickey Johnson, Program Director of WBHJ/FM-Birmingham, Alabama. “Backselling is not important—hell, we don't even *frontsell* music. The only requirement is backselling new music. That's important. We treat new music like we're giving away a \$1000 bill.”

At WJLB/FM in Detroit, PD Michael Saunders maintains that backselling is indeed important, even though he doesn't require it from his jocks. “Backselling is more important than PDs and jocks believe,” says Saunders. “I hear listeners ask all the time ‘What was the name of that song?’ Radio has lost the fine art of creatively pre-selling and post-selling music.”

WBHJ's Johnson believes it depends on your staff. “If your team is weak, they will lack creative sells. On the other hand, tal-

ented jocks can transform ‘that was...this is’ into magic.”

In stark contrast, KKBT (The Beat)-Los Angeles Program Director Michelle Santoussso and her staff believe that selling the music is their top job. “Most of my air team are music people,” says Santoussso. “We get hyped over new jams. We have a super-active core that appreciates hearing music information, so back-selling is extremely important, because we're constantly playing new music.”

The Beat uses breaknote information on their music logs to offer the listeners as much information as possible about the songs they play. “Not letting your audience in on unfamiliar music not only frustrates them,” says Santoussso, “I think it puts your station at a disadvantage, because people are less likely to listen to a station that's not giving them the deal.” —QUINCY McCOY

“...why back-announce, ‘That was Grover Washington, Jr. with ‘Soulful Strut’ and before that...’ That's crazy! You're losing the excitement. You should come out saying, ‘Mmmm. What a great track from Grover Washington, Jr!’ Mirror the passion of that P1 listener!”

—PAUL GOLDSTEIN, WNUA

CHICAGO (SEE PG. 57)

He's on a roll. . .


JIMMY RAY

"I GOT ROLLED"

The follow-up to the Gold single "Are You Jimmy Ray?"
from the debut album "JIMMY RAY".



Produced by Con Fitzpatrick www.JimmyRay.com

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THE LITTLE FILE

Vinny Brown: Man With a Mission

BY HELEN R. LITTLE

It's a typical morning, and Vinny Brown heads over the George Washington Bridge into New York City—except now he isn't going downtown to Hudson Street, but to 3 Park Avenue in Midtown. Brown, no stranger to New York radio—or radio anywhere for that matter—has just assumed Program Director duties at WBLS.

Brown, who comes to the chair from Kiss (WRKS), which has recently ruled the Big Apple's urban airwaves, faces the daunting task of returning the heritage Urban outlet to its past glory.

"When I was across the street, I knew the strengths and the weaknesses of WBLS as a competitor," he says. "I think when I was competing against 'BLS, I took advantage of those weaknesses. But at the same time I had tremendous recognition of what their strengths were as well. I knew then that, if those things were ever implemented correctly, it could benefit WBLS. Now I get the chance to prove that.

"I grew up in New York listening to this station, so I'm somewhat sentimental about bringing it back to a

competitive posture," Brown continues. Other than the work address, not much has changed for this premiere programmer. He still looks for the hits, he still wants top-notch promotions, and he still develops an alliance with his staff.



What's your idea of great radio, and what are you doing to create great radio in your new gig?

Great radio is passionate, compelling, exciting and fresh. Great radio is staying on point with the ever-changing trends of music and lifestyle. That's what we're looking to make happen.

Why do you think that you can

accomplish what so many others have tried to do before you?

The only difference between previous programmers and myself is that I've been on the outside as a competitor first. I'm also a product of the area. I'm a native New Yorker

Great radio is passionate, compelling, exciting and fresh. Great radio is staying on point with the ever-changing trends of music and lifestyle. That's what we're looking to make happen.

who grew up listening to the station and watching the market, and I've programmed in New York for the last ten years. Plus I've had success at the competitor. I took the job because of the challenge and the opportunity, which only comes once in a lifetime. I knew what I was getting when I accepted the position. I had to satisfy my own curiosity as to

whether it could or couldn't be done. Most people look at winning here as being the impossible dream—or so they have put it.

Now you're programming against people you used to work with. What's that like?

I don't consider it programming against people—or programming against another radio station, for that matter. I consider it programming to an audience and for listeners. The biggest challenge for us is with ourselves. There's got to be a better perception of this radio station; it has to be more competitive than it ever was before.

What's the one thing that you most want to accomplish in this career move?

To be able to say that I contributed to making WBLS a competitive player and viable entity in the marketplace. That I helped restore this station to its competitive place in the market. I want to be able to say that I was instrumental—along with the rest of the staff—in achieving this goal. More than anything else, I want to send the message that WBLS is a force to be reckoned with. We need to get the respect and recognition that we deserve.

Star Gets Bitten By "Bug A Day" in Month of May

BY KEVIN CARTER

Unless you've been living under a rock somewhere, chances are you're already painfully aware of the existence of the buzz car *du jour*, the 1998 Volkswagen Beetle. Naturally, radio capitalized. Sure, stations everywhere scrambled to procure their very own, still-rare Bug to give away, or, in the case of KROQ-Los Angeles, incorporating a stupid human trick into the equation, dragging out the time-tested "live in the car with three complete strangers and intern Big Tad until the last survivor wins" bit.

In a nod to the larger-than-life,



major market radio giveaways of our collective past, Chancellor Media Modern A/C KYSR (Star 98.7)-Los Angeles decided to push the issue further when they unveiled their "Bug a Day in the Month of May" promotion, a very Chancellor-like event, with a hugeness factor that's very timely and well-targeted, according to PD

Angela Perelli. Even after the automatic weekend deduction, the station still has an unprecedented 20 Bugs to give every, one for every weekday.

Needless to say, "The response has been unbelievable," says Perelli. "People have been coming out of the woodwork for this. We actually

rented two Bugs for staff to drive last weekend, and the response from the public has been amazing. Everywhere we went, people would honk or wave at the car. Let's face it," she adds, "the new VW Bug is a very happy-looking car that's really connecting with people."



Angela Perelli, PD, STAR 98.7-Los Angeles

Listeners qualify by calling a specific phone number, thus becoming a registered "Star." Random names

from that database are called out at 9:20 a.m., 1:20 and 4:20 p.m., with a nine-minute, 87-second window to call in and claim your Bug.

Given the fact that the new Bugs are so rare, the average VW dealer only has access to a handful, which meant that promotion director Robert Lyles had to swing into action, visiting a bunch of dealers in the Southern California area to creatively acquire the 20 vehicles. Perelli reports that winning entries reserve the right to choose between the actual Bug or the cash equivalent.

"We felt that this car was so hot that we just couldn't wait around," she says. "Along with the resulting media coverage we're attracting, I feel this could be the breakout promotion to finally put this station on the map."



It's Gavin's 40th Anniversary

And We're

On The Air

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

In a special, large-format book that will be sent to all radio decision makers in May, our editors—with help from such record and radio industry figures as Gary Owens, Joe Smith, Ron ("Boss Radio") Jacobs, Ian ("You Turn Me On") Whitcomb, and Cousin Brucie Morrow — will trace the history of radio over the past four decades. The people behind the scenes and on the air: not only the deejays and the music they played, but the jingles and IDs that gave their stations their particular image. And, of course, the music, from the pop and Top 40 sounds with which Bill Gavin worked as a pioneer programmer, to all the music that GAVIN has charted and covered over 40 years.

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

On The Air will be a must-read, not only for industry professionals, but for fans and students of radio and music.

Join us...

as we go On The Air. Here are just some of the stories we're working on:

**A Tribute to
the First
Golden Age
of Radio**

**The Birth of
Top 40—by
Ben Fong-
Torres**

**Gordon
McLendon:
A Man and
His Memos**

**The Real
Don Steele—
by Ian
Whitcomb**

**Radio
Tomorrow:
The Future
of the
Deejay...
and of
Radio Itself**

RCA Restructures Publicity

RCA Records has restructured its publicity department, Vice President Media & Artist Development Elaine Schock announced. Publicity Director Gina Orr is now based in the label's west coast office. She can be reached at (310) 358-4124.

Pamela Murphy joins RCA as Director of Publicity, responsible for such acts as Natalie Imbruglia, Jai, Robert Bradley's Blackwater Surprise, Olive, Kristine W, and Wild Orchid. Formerly with the independent public relations firm of Schock, Inc., she can be reached at (212) 930-4394.



Roger Widynowski is the new west coast Publicity Assistant. He will coordinate the L.A. publicity department and assist on various media campaigns focusing on gay and dance media. Roger's number is (310) 258-4125. RCA's new Manager of Tour Marketing is Stuart Goldberg, former local Promotion Manager for A&M Records. His number is (212) 930-6796.

Lightyear Adds Three New Labels

Increasing its presence in the rap and jazz genres, Lightyear Entertainment has announced the addition of three labels for worldwide distribution.

Swerve, which primarily represents west coast rap artists, has issued its first release, *Latino Velvet/Clique* by the group Latino Velvet. The San Francisco-based label was previously distributed independently and is known for the compilations *Heat*, *Spread Your Hustle*, and *Mobbin Through the Bay*.

Also in the area of rap, Kool Groove will release *We Shine* with Lightyear Entertainment in conjunction with Eightball Records. The New York label was created by producer Mix Master G Flexx, and the new CD features various east coast rappers.

Fable, a New York-based jazz label, will release *Soul Carnival* this month, featuring tenor saxophonist Doug Lawrence of Count Basie Orchestra fame.

Savadove to VP/GM Q102-Philly

Chancellor Media Corp. has named Daniel Savadove to VP/GM of WIOQ (Q102)-Philadelphia. Savadove comes to the post from Patterson Broadcasting, where he served as VP of the Eastern Region, overseeing 13 stations in Pennsylvania, Georgia, and Florida. Said Chancellor Senior VP, Regional Operations Bill Figenshu, "Dan's experience in Philadelphia and with the contemporary hit radio format make him a perfect choice to lead Q102 to its next level of success."

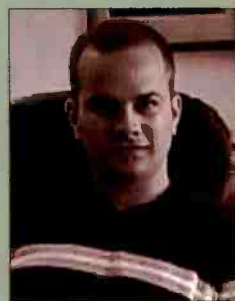
Photo Op: Imajin Our Delight



Jive Records' teen sensations Imajin takes a moment to smile for the camera after performing on BET's Soundstage during the grand opening celebration for Disney's Animal Kingdom. Imajin is currently on a Hi-C-sponsored tour of junior high and high schools across the country. The group will make its national television debut with spots on "It's Showtime at the Apollo" the week of May 18 and "Soul Train" on June 6.

Joey Arbagey

PD PROFILE



KMEL-San Francisco

Including your first industry "gig," describe your career background and highlights? My initial introduction into the industry was as a nightclub promoter. From there, I ventured out to KMEL! First, I was then-MD Hosh Gureli's intern, then I became PD Keith Naftaly's assistant, and from there was promoted to Program Coordinator. In 1994, I became the station's Music Director. Michelle [Santosuosso] promoted me to APD in 1997, and I was officially named Program Director earlier this year.

What radio stations did you admire and respect growing up, and what stations do you admire at this point? Growing up in the Northern California Bay Area, I idolized KSOL, KITS (Live 105), and KMEL. At this point, I'm fond of Hot 97-New York, The Beat-Los Angeles, pirate and college radio everywhere, and forever KMEL!

Who do you consider your mentors—then and now? Why? My mentors then were undeniably Keith Naftaly and Hosh Gureli. My mentors now are certainly [Chancellor Chief Programming Officer] Steve Rivers, the Research Group's Dick Springfield, and [Chancellor's Vice President of Regional Urban Programming] Dave Allen. They have all taken time to direct and educate me.

What is KMEL's current direction: your core artists and target audience? KMEL is evolving into a mass appeal radio station. With a target audience of 18 to 34, our core artists include talent such as Puff Daddy, Next, Janet Jackson, Timbaland & Magoo, Wyclef Jean, and Erykah Badu.

What format does KMEL truly deliver? Music knows no boundaries or titles!

What is the musical definition of KMEL? What type of records are you early on, what types are you late on? Early on the hits...late on the stiffs.

In fictitiously designing KMEL's next billboard campaign, which five artists would best represent the station? Mase, Missy Elliott, Usher, Wyclef Jean, and Erykah Badu.

What other stations do you monitor in your market and around the country? With whom do you network consistently? In this market, Wild 94.9 (KYLD) and Z95.7 (KZQZ) are among the several stations we monitor. Every week, however, I attempt to research everyone's playlist, and network with as many people as possible. This includes our company-wide Chancellor program directors conference call that I participate in once a month.

Who is your boss, and who else do you communicate with regularly on a corporate level? Dick Kelley is our General Manager,

and on a corporate level, I communicate regularly with Steve Rivers and Dave Allen.

What is KMEL's average spot load, stopset times, and current to recurrent/gold ratio? The station's average spot load is about 11 to 12 units an hour, with the stopset positions at :35 and :50. Our current to recurrent/gold ratio is approximately at 50 percent current, 30 percent recurrent, and 20 percent gold.

Any air talent you covet from other stations? Who and why? No air talent at this time. But our most recent coup was hiring our awesome morning show producer Karen Lightfoot, who came to us from WGCI-Chicago. Presently, I'm searching for a morning show sidekick that can balance out our present team, so send me those tapes and resumés ASAP.

What does KMEL do for weekend programming? KMEL is always conducting major weekend promotions, dependent upon what is currently going on. This weekend was a "Jerry Springer Weekend," while next is a "Spice Girls Weekend."

What was the best job you had before this one? Serving moldy burgers and fries in the Burger King drive-thru—after I was fired from McDonald's!

by Annette M. Lai



Let's Bring Back Creativity

BY QUINCY McCOY

Over the last few weeks, I surveyed several PDs and asked them to name their three favorite radio stations. My sample base included an equal balance of programmers with at least 15 years in the business and those with under 10 years experience. My criteria was simple: selections had to be stations they found creative enough to aircheck.

The results were interesting, but not surprising. Only one or two programmers were passionate enough about any station to want it in their personal aircheck file. (Actually, what I found more interesting is that most PDs don't have aircheck files anymore; sure, they have tapes of personalities looking for work, but none that captures the personality and format of a unique station.)

Call me old fashioned, but I remember driving up and down the East Coast with an Ampex reel-to-reel machine to make my own personal airchecks of great stations like WABC, WRKO, WAVZ, CKLW, WLS, WCFL, WAPE, WVON, WWRL, WMCA, WKBW, WQAM, WDIA, and WAYS. I know I'm dating myself with some of these ancient call letters, but these stations were the learning institutions for many a beginning programmer. Sadly, the creative personalities that each of these stations nurtured no longer exist, either.

Back then, each station bore its own sound. Each was special in its cadence, technical sound, and personality. They were household names in their communities. They entertained and served. Any one of

these great stations would serve as an excellent example of how to brand a station in today's world of radio-by-the-numbers, but more important, these stations were optimal examples of creative radio at its best. They worked within the confines of tight playlists, yet created an exciting "showbiz" product, combining theater of the mind techniques with energy and humor. It was their unpredictable style that attracted listeners hoping to hear some outrageous stunt or the next big hit.

Creative radio has been transformed by time and chance into a

We've deregulated our industry; now it's time to deregulate our thinking. Radio is stuck in the "mental model" that we've used to make sense of our world, but the world around us is changing quickly. Customers behave differently than they did in the world where we grew up. The harder we hold on to specific assumptions, the more likely there's gold in letting them go. Times have drastically changed, and it's time for radio to do the same. Step back. Look, listen, and communicate with your listeners.

Radio has become a second choice for young listeners. A *second choice*—and we're a free form of entertainment. This proves that we have become unresponsive to the reality of what our listeners want from us. Radio used to make a difference in people's lives. Do you really believe your station makes a difference by playing 15-in-a-row? Is your research team asking the right questions? How often do you talk to your everyday listener and ask him or her what's working and what's not?

Too many of us have deeply held beliefs and strong emotional ties to antiquated formulas and theories, and more often than not, these assumptions act as filters to prevent us from seeing new opportunities and possibilities. This relates directly to radio's lack of innovation and our unwillingness to take an active part in change; it also factors into our failure to keep pace with our culture's growing diversity and our inability to incorporate that vibrancy into our organizations. Creativity enables the transformation of one form of knowledge to the next.

To me, there is no greater celebration of life than creativity—especially at work. Let's face it: in this business, our work is our life. Isn't it worth the investment of time and energy to create a vibrant product? Great radio stations succeed because they encourage a strong creative environment;

it's woven into the fabric of the station's lifestyle and is essential to its overall vision. A creative climate—and team members who collaborate well—equal success.

Let creativity be your guide...then please send me an aircheck. ■

Radio has become a second choice for young listeners. A second choice—and we're a free form of entertainment. This proves that we have become unresponsive to the reality of what our listeners want from us.

passive emotional landscape. But it's impossible to permanently constrict the creative power of radio. Eventually it will erupt and come back even stronger.

Radio in the '90s is beginning to show signs of a creative rebirth. When logic and linear thinking finally reach their limits, intuition will guide us to our most imaginative solutions. It's time to bring the human touch back as the major part of all radio formats. The everyday successes of personalities like Howard Stern, Doug Banks, Tom Joyner, Don Imus, Rick Dees, the Dog House, Mancow, Dr. Dre & Ed Lover, and Mason in the Morning, prove that people relate better to people than products.

THE BEST OF THE BEST

"WILY/AM in Pittsburgh had some great air personalities that influenced me to get into radio. It was a fun, personality-oriented radio station." —JERRY BOULDING, VP ENTERTAINMENT PROGRAMMING, AMERICAN URBAN RADIO NETWORKS

"I've heard some airchecks of KFRC-San Francisco from the mid '70s, and that station was just captivating. What made it stand out was its stellar production. If you put old airchecks of that station on the air today in SF, you'd probably get a two or three share." —ERIC FAISON, DIRECTOR OF URBAN PROGRAMMING, SJS ENTERTAINMENT

"During my first eight years in radio, I didn't know a person in the biz who didn't have a button in their car set to WLS." —DAVID JOY, PROGRAM DIRECTOR, WPCH

"I could pick up WLS at night and I used listen to Landecker, Lujack. [That station] got me psyched up about getting into radio." —MIKE EDWARDS, PROGRAM DIRECTOR, WLNK/FM-CHARLOTTE

"I loved the Big WAYS because they did things in a big way. They had great jocks, a slick sound, and it was fun to listen to." —HELEN LITTLE, OPERATIONS MANAGER, WUSL-PHILADELPHIA

"WWRL in New York was compelling, entertaining radio. The station's total ambiance was complete with great personalities and jingles that made for exciting radio." —VINNY BROWN, PROGRAM DIRECTOR, WBSL/FM-NEW YORK

TOP 40

TOP 40 REVIEWS

OLIVIA NEWTON-JOHN "I Honestly Love You" (Universal)

David Foster and Babyface help Olivia Newton-John put a new spin on her Number One hit from 1974. Kiss 108-Boston added it first and PD John Ivey says, "This could be a monster! Early call-out shows that this could be as big as a Celine Dion ballad."



CELINE DION "To Love You More" (550 Music)

This song has already been a hit on stations like WKSE-Buffalo and 98PXY-Rochester. Celine has already had quite a stellar year with her contribution to *Titanic*, and her latest effort has "smash" written all over it.



MATCHBOX 20 "Real World" (Lava/Atlantic)

The group voted Best New Band in *Rolling Stone's* Readers Poll gives us their next hit single, and radio isn't wasting any time in giving the fans what they want. This song is already Chartbound.



DIANA KING "Find My Way Back" (WORK/CRG)

One of my favorite tracks off of Diana's latest album, *Think Like a Girl*, is this next single. The remix by Mark Godwin makes it sound even hotter. A catchy song that you can sing along with and dance to—how 'bout that?!

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

MOST ADDED

BRANDY & MONICA (71)
MADONNA (66)



NATALIE MERCHANT (46)
**MATCHBOX 20 (20)
**THE WALLFLOWERS (20)

TOP TIP



ALL SAINTS

"Never Ever" (London/Island)
This song has been a hit all around the world. Now, it's time for it to be a hit in the U.S.A. New on board: 98PXY, WILL/FM, Isle 95, WZNY, KRAL/FM, KHFI, and more.

RADIO SAYS



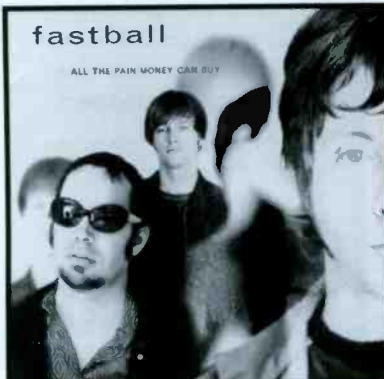
BRANDY & MONICA

"The Boy Is Mine" (Atlantic)
"Brandy & Monica are two of today's premiere female artists of the young adult/teen generation. "The Boy Is Mine" is a very welcome addition to pop radio airwaves. I expect it to turn into a huge spring and summer hit."
—Erik Bradley, MD, B96-Chicago

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	15	171	2	8492	+17
2	K-CI & JOJO - All My Life (MCA)	23	159	2	7568	-7
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	26	147	2	6539	+168
4	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	29	137	0	6100	-403
5	'N SYNC - I Want You Back (RCA)	17	143	1	5893	+352
6	MATCHBOX 20 - 3 AM (Lava/Atlantic)	27	119	0	5072	-574
7	BACKSTREET BOYS - Everybody (Jive)	13	146	3	5010	+398
8	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	24	113	1	4935	+67
9	BRIAN MCKNIGHT - Anytime (Motown)	17	131	2	4886	+446
10	ROBYN - Do You Really Want Me (RCA)	14	131	0	4656	-104
11	MADONNA - Frozen (Maverick/Warner Bros.)	12	130	0	4554	-916
12	SHANIA TWAIN - You're Still The One (Mercury)	17	118	6	3978	+623
<i>New at Rhythm/Crossover Wild 94.9 (KYLD)-San Francisco.</i>						
13	FASTBALL - The Way (Hollywood)	11	142	10	3847	+588
14	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	7	133	12	3735	+882
<i>Alanis scores with the biggest chart jump and gain in spins for the week.</i>						
15	PAULA COLE - Me (Imago/Warner Bros.)	15	125	0	3635	+81
16	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	6	146	8	3595	+731
17	MARIAH CAREY - My All (Columbia/CRG)	7	136	10	3557	+458
18	VONDA SHEPARD - Searchin' My Soul (550 Music)	5	142	9	3498	+670
19	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	13	105	0	3350	-586
20	JANET JACKSON - Together Again (Virgin)	28	82	0	3095	-237
21	BILLIE MYERS - Kiss The Rain (Universal)	35	94	0	3093	-387
22	NEXT - Too Close (Arista)	16	89	10	3001	+242
23	EDWIN McCAIN - I'll Be (Lava/Atlantic)	26	103	2	2953	+25
24	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	27	85	0	2840	-357
25	SARAH McLACHLAN - Adia (Netwerk/Arista)	10	108	2	2836	+42
26	S.O.A.P. - This Is How We Party (Crave)	8	114	2	2705	+222
27	JANET JACKSON - I Get Lonely (Virgin)	11	94	4	2668	+25
28	USHER - Nice & Slow (LaFace/Arista)	20	88	0	2626	-212
29	BACKSTREET BOYS - As Long As You Love Me (Jive)	28	72	0	2417	-385
30	CELINE DION - My Heart Will Go On (550 Music)	23	77	0	2408	-1137
31	DESTINY'S CHILD - No, No, No (Columbia/CRG)	22	84	3	2314	-167
32	LISA LOEB - Let's Forget About It (Geffen)	7	87	4	1917	+78
33	BEN FOLDS FIVE - Brick (550 Music)	19	70	0	1887	-757
34	THE WALLFLOWERS - Heroes (Epic)	3	97	20	1863	N
35	REBEKAH - Sin So Well (Elektra/EEG)	9	79	5	1790	+237
36	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	7	79	3	1644	N
37	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	6	81	16	1553	N
38	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	8	41	2	1543	N
39	SISTER 7 - Know What You Mean (Arista Austin)	8	64	4	1502	N
40	EVERCLEAR - I Will Buy You A New Life (Capitol)	8	72	5	1390	N

† = Daypart Total Reports This Week 204 Last Week 203

CHARTBOUND	Reports	Adds	SPINS	TREND
NATALIE MERCHANT - "Kind & Generous" (Elektra/EEG)	96	46	1160	+1041
MADONNA - "Ray of Light" (Maverick/Warner Bros.)	79	66	654	+406
BLACK LAB - "Time Ago" (DGC)	78	6	1369	+117
*BRANDY & MONICA - "The Boy Is Mine" (Atlantic)	71	71	502	+502
MATCHBOX 20 - "Real World" (Lava/Atlantic)	70	20	1317	+335



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the first single from the new album
ALL THE PAIN MONEY CAN BUY

Certified Gold Album!

- #1* Modern Rock Monitor
- #1* AAA Monitor
- #6* Adult Top 40 Monitor
- #21* Top 40 Mainstream Monitor

On over 120 Top 40 stations with 11 new adds including:
WBLI • WKSE • WRVQ • WVSR • WNOK • KHHT • KMCK • WWHT • KWTX • WRTS • KZZU

Tour with Marcy Playground & Everclear begins May 19th



TOP 40 UP&COMING

Reps.	Adds	SPINS	TREND	
52	8	937	+219	ALL SAINTS - Never Ever (London/Island)
51	9	905	+218	SPICE GIRLS - Stop (Virgin)
49	—	1083	-45	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)
41	1	1053	+27	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
41	3	697	+92	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
40	19	449	+80	SEMISONIC - Closing Time (MCA)
35	1	793	-82	INNER CIRCLE - No! About Romance (Sound Bwoy)
35	1	622	-6	DANA CALITRI - She Wants It All (Universal)
31	1	763	-57	SHAWN COLVIN - Nothin On Me (Columbia/CRG)
30	7	473	+225	FIVE - When The Lights Go Out (Arista)
29	16	202	+160	MEREDITH BROOKS - Stop (Capitol)
28	5	906	+33	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
28	8	467	+175	La BOUCHE - You Won't Forget Me (RCA)
26	3	500	+203	LENNY KRAVITZ - If You Can't Say No (Virgin)
25	2	786	+145	BOYZ II MEN - Can't Let Her Go (Motown)
25	3	711	+125	VOICES OF THEORY - Say It (H.O.L.A./Island)
25	—	547	-245	BARENAKED LADIES - Brian Wilson (Reprise)
23	—	424	+59	NO AUTHORITY - One More Time (WORK/MJJ)
22	3	682	+413	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)
22	1	380	-41	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
20	2	556	+33	MYA featuring SISQO - It's All About Me (Interscope)
19	5	425	+244	USHER - My Way (LaFace/Arista)
19	—	354	-30	OUR LADY PEACE - Clumsy (Columbia/CRG)
19	—	318	-93	NAKED - Raining On The Sky (Red Ant)
19	—	294	+15	FEEL - Looking For An Angel (Muse)
19	14	156	+86	* BABYFACE & DES'REE - Fire (550 Music)
18	1	425	-51	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
18	—	387	-111	AI - Heaven (M&G/RCA)
17	—	667	+68	TAMIA - Imagination (Qwest/Warner Bros.)
1	—	618	+21	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)
17	5	238	+55	CREED - My Own Prison (Wind-Up)
16	—	374	+98	BRIAN MCKNIGHT - The Only One For Me (Motown)
16	2	330	+117	DAZE - Superhero (Columbia/CRG)
16	2	325	+48	VAGANZA - Everyday (Geffen)
16	—	279	+35	SOLID HARMONIE - I'll Be There For You (Jive)
15	1	239	+37	THE NEED - Everytime (Schmeng)
14	5	282	+69	* WILL SMITH - Just The Two Of Us (Columbia/CRG)
14	5	238	+204	* NU FLAVOR - Baby Be There (Reprise)
13	—	311	-56	TIMBALAND & MAGOO - Clock Strikes (Atlantic)
13	4	212	+82	* LINK - Whatcha Gone Do (Relativity)
12	2	344	+125	* BIG PUNISHER - Still Not A Player (Loud)
12	4	248	+133	PRAS MICHEL /OL' DIRTY BASTARD... - Ghetto Supastar... (Interscope)
12	—	202	+40	LOS UMBRELLOS - Easy Come, Easy Go (Virgin)
12	5	128	+57	* TOUCH THE SKY - Well Enough Alone (Copper Plate)
11	—	374	+21	AMBER - One More Night (Tommy Boy)
10	—	426	+67	m:g - Sweet Honesty (Classified/Tommy Boy)
10	—	305	+143	IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)
10	7	61	+20	* CELINE DION - To Love You More (550 Music)

Drops: #33-Chumbawamba, #35-Tonic, #36-The Verve, #37-Smash Mouth, #39-Usher ("You"), #40-The Tuesdays, Elton John, She Moves, Silk-E Fyne, Angel Grant, Mono, Hi-Town DJs, Busta Rhymes.

GAVIN ONLY

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

TW		SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4298	+9
2	MARCY PLAYGROUND - Sex and Candy (Capitol)	3358	+165
3	<u>N SYNC</u> - I Want You Back (RCA)	3164	+80
4	K-CI & JOJO - All My Life (MCA)	3048	+2
5	<u>BACKSTREET BOYS</u> - Everybody (Jive)	2868	+155
6	<u>ROBYN</u> - Do You Really Want Me (RCA)	2828	-24
7	MADONNA - Frozen (Maverick/Warner Bros.)	2775	-254
8	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	2748	-86
9	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	2511	-39
10	<u>PAULA COLE</u> - Me (Imago/Warner Bros.)	2431	+105
11	MATCHBOX 20 - 3 AM (Lava/Atlantic)	2384	-109
12	<u>FASTBALL</u> - The Way (Hollywood)	2343	+293
13	EDWIN McCAIN - I'll Be (Lava/Atlantic)	2133	+87
14	<u>GOO GOO DOLLS</u> - Ins (Warner Sunset/Reprise)	2126	+472
15	SARAH McLACHLAN - Adia (Nettwerk/Arista)	2065	+53
16	<u>SHANIA TWAIN</u> - You're Still The One (Mercury)	1995	+290
17	<u>ALANIS MORISSETTE</u> - Uninvited (Warner Sunset/Reprise)	1954	+519
18	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	1898	+20
19	<u>VONDA SHEPARD</u> - Searchin' My Soul (550 Music)	1868	+368
20	MARIAH CAREY - My All (Columbia/CRG)	1855	+191
21	<u>BRIAN MCKNIGHT</u> - Anytime (Motown)	1843	+368
22	BILLIE MYERS - Kiss The Rain (Universal)	1610	-39
23	<u>S.O.A.P.</u> - This Is How We Party (Crave)	1515	+167
24	<u>LISA LOEB</u> - Let's Forget About It (Geffen)	1436	+118
25	JANET JACKSON - Together Again (Virgin)	1401	-40
26	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	1381	-48
27	<u>JANET JACKSON</u> - I Get Lonely (Virgin)	1339	+49
28	BEN FOLDS FIVE - Brick (550 Music)	1309	-137
29	<u>SISTER 7</u> - Know What You Mean (Arista Austin)	1303	+94
30	<u>THE WALLFLOWERS</u> - Heroes (Epic)	1292	<u>N</u>
31	CELINE DION - My Heart Will Go On (550 Music)	1231	-123
32	<u>BLAIR</u> - Have Fun, Go Mad (Jersey Records/MCA)	1147	+92
33	CHUMBAWAMBA - Amnesia (Republic/Universal)	1140	-200
34	<u>REBEKAH</u> - Sin So Well (Elektra/EEG)	1107	<u>N</u>
35	<u>NEXT</u> - Too Close (Arista)	1041	<u>N</u>
36	<u>CHERRY POPPIN' DADDIES</u> - Zoot Suit Riot (Mojo)	1028	<u>N</u>
37	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1023	<u>N</u>
38	BACKSTREET BOYS - As Long As You Love Me (Jive)	1013	-24
39	<u>BLACK LAB</u> - Time Ago (DGC)	984	<u>N</u>
40	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	976	-13

CROSSOVER

URBAN/DANCE

XSCAPE - "The Arms of..." (So So Def/Columbia/CRG)
 MONTELL JORDAN - "Let's Ride" (Def Jam/Mercury)
 BOYZ II MEN - "Can't Let Her Go" (Motown)
 VOICES OF THEORY - "Say It" (H.O.L.A./Island)
 MYA/SISQO - "It's All About Me" (Interscope)
 SPARKLE/R. KELLY - "Be Careful" (Rockland/Interscope)

ALTERNATIVE

SEMISONIC - "Closing Time" (MCA)
 LENNY KRAVITZ - "If You Can't Say No" (Virgin)
 DAVE MATTHEWS BAND - "Don't Drink the Water" (RCA)

MOST ADDED



NATALIE MERCHANT (33)
BRANDY & MONICA (25)
MADONNA (24)

MOST ADDED



- NATALIE MERCHANT (29)**
- THE WALLFLOWERS (15)**
- MATCHBOX 20 (13)**
- CHERRY POPPIN' DADDIES (12)**
- ALANIS MORISSETTE (10)**

TOP TIP



MEREDITH BROOKS
"Stop" (Capitol)

Meredith isn't stopping at all, as she picks up new believers at KKMV, 3WM, WMBX, KKPN, KDEC, KSCQ, and KZZO. She more than doubles last week's spin total, too.

RADIO SAYS



ALANIS MORISSETTE
"Uninvited" (Reprise)

"Our #1 callout record this week and top 5 requests... That's why Alanis is our most played song (81 spins)." —Greg Simms, MD, KFMB/FM (Star 100.7)-San Diego

HOT A/C

TW	Reports	Adds	SPINS	TREND
1 NATALIE IMBRUGLIA - Torn (RCA)	107	0	4513	+4
2 MATCHBOX 20 - 3 AM (Lava/Atlantic)	90	0	3263	-54
3 SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	84	0	3071	-296
4 ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	89	0	3040	-172
5 MADONNA - Frozen (Maverick/Warner Bros.)	88	0	2879	-203
6 MARCY PLAYGROUND - Sex and Candy (Capitol)	77	2	2853	+50
7 PAULA COLE - Me (Imago/Warner Bros.)	94	0	2734	-129
8 FASTBALL - The Way (Hollywood)	90	5	2721	+363
9 EDWIN McCAIN - I'll Be (Lava/Atlantic)	87	8	2628	+286
10 ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	82	10	2612	+413
11 SARAH McLACHLAN - Adia (Netzwerk/Arista)	90	2	2454	+16
12 THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	64	1	1970	+45
13 VONDA SHEPARD - Searching My Soul (550 Music)	86	6	1963	+451
<i>With 80 percent of the panel on it, Vonda seems destined for Top Ten success.</i>				
14 SHAWN COLVIN - Nothin' On Me (Columbia/CRG)	73	0	1866	+9
15 LOREENA McKENITT - The Mummers' Dance (Warner Bros.)	61	0	1841	-216
16 SMASH MOUTH - Walkin' On The Sun (Interscope)	55	0	1814	-108
17 THE VERVE - Bitter Sweet Symphony (Virgin)	66	1	1812	-327
18 BACKSTREET BOYS - As Long As You Love Me (Jive)	56	0	1693	-94
19 SHANIA TWAIN - You're Still The One (Mercury)	58	6	1634	+293
20 MATCHBOX 20 - Real World (Lava/Atlantic)	66	13	1521	+416
21 SISTER 7 - Know What You Mean (Arista Austin)	59	1	1447	+11
22 GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	71	8	1396	+299
23 BILLIE MYERS - Kiss The Rain (Universal)	53	0	1359	-232
24 CELINE DION - My Heart Will Go On (550 Music)	53	0	1341	-305
25 THE WALLFLOWERS - Heroes (Epic)	58	15	1156	+327
26 K-CI & JOJO - All My Life (MCA)	38	2	1092	+118
27 NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	60	29	1035	N
<i>This Lilith Fair co-headliner makes an impressive debut.</i>				
28 BEN FOLDS FIVE - Brick (550 Music)	43	0	1026	-323
29 FLEETWOOD MAC - Landslide (Reprise)	41	1	1025	-75
30 ELTON JOHN - Recover Your Soul (Rocket/Island)	40	0	995	-208
31 CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	48	12	853	+195
32 ROBYN - Do You Really Want Me (RCA)	30	2	799	-20
33 PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	32	0	764	-49
34 TONIC - If You Could Only See (Polydor/A&M)	30	0	762	-142
35 BONNIE RAITT - One Belief Away (Capitol)	38	3	737	+87
36 MARIAH CAREY - My All (Columbia/CRG)	34	2	725	+67
37 LISA LOEB - Let's Forget About It (Geffen)	40	3	714	+9
38 JANET JACKSON - Together Again (Virgin)	29	1	688	-112
39 DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	35	3	684	+11
40 GREEN DAY - Time Of Your Life (Reprise)	24	0	604	-220

† = Daypart

Total Reports This Week 110 Last Week 111

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND		
REBEKAH - "Sin So Well" (Elektra/EEG)	28	3	469	+38	GLORIA ESTEFAN - "Heaven's What I Feel" (Epic)	17	3	314	+53
EVERCLEAR - "I Will Buy You a New Life" (Capitol)	20	2	349	+13	MICHAEL W. SMITH - "Love Me Good" (Reunion)	16	1	288	+31
* MEREDITH BROOKS - "Stop" (Capitol)	19	7	288	+156					
* SEMISONIC - "Closing Time" (MCA)	18	9	266	+99					
BACKSTREET BOYS - "Everybody" (Jive)	18	1	436	+11	Drops: #36-the Tuesdays, Jars of Clay, Amy Grant				

REVIEWS

PATTY GRIFFIN
"One Big Love" (A&M)

Get ready to hop on the Patty Griffin bandwagon. The more I listen to this, the more I fall in love with her voice.



Some of you may even get to see her at this summer's Lilith Fair. Be assured, this is only the beginning of a long, wonderful career.

THE GETAWAY PEOPLE
"She Gave Me Love" (Tangerine/Columbia/CRG)

This five-man band out of Stavanger, Norway present their debut single. Self-proclaimed urban misfits, the Getaway People give us a blues and funk-tinged song with a catchy hook that should easily find a home at Hot A/C.



SIMPLY RED
"The Air That I Breathe" (EastWest/EEG)

The Manchester, England global superstars who have sold nearly 40 million albums worldwide, revitalize the Hollies' hit from 1974. As always, Mick Hucknall's voice is hypnotic, making this song all his own.



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

ARTISTPROFILE

PATRICE PIKE
OF **SISTER 7**

HOMETOWN & BIRTHDATE: Fort Worth, Texas; August 4
LABEL: Arista Austin
PROMOTION CONTACT: John Butler (615) 313-2431 or



John.Butler@bmg.com

CURRENT SINGLE:

"Know What You Mean"
MUSICAL INFLUENCES: "Stevie Wonder and Joni Mitchell."
WHAT RADIO STATION DID YOU GROW UP LISTENING TO?

"Q102-Dallas."

ORIGIN OF THE GROUP'S NAME:
"Our original name was Little Sister. However, when we first

got a major label deal, we discovered that there were six other bands called Little Sister, and we were the seventh. So, we became Sister 7."

THINGS THAT MAKE YOU HAPPY:
"TexMex food, snowboarding, my dog Dixey."

THINGS THAT MAKE YOU SAD:
"Bad TexMex food, band van."

FAVORITE JUNK FOOD:
"French fries"

IF YOU COULD SPEND THE DAY WITH ANY FAMOUS PERSON, WHO WOULD IT BE AND WHY?
"Gladys Knight. She is the most soulful singer ever to walk the face of the earth."

ODDEST JOB YOU'VE EVER HAD:
"Making animals out of blocks of cheese while listening to mariachi music."

PIKE ON SISTER 7'S MUSIC:
"Rock & roll will never die despite all of the predictions."



holly cole
ONION GIRL

"Cole's vocals define the album... She consistently proves that delivering a lyric is as much a creative art as writing one." — *Rolling Stone*

"There is a buzz abroad... a pair of female singers named Cole; Paula Cole is the one nominated this month for seven Grammy Awards. Holly Cole is the one with the voice." — *Newsday*

"Her voice was a superb instrument, one that she easily controlled, rich with color and emotion, sometimes mutation, in a single note, from warm openness to a piercing wail. She deserves a category of her own." — *L.A. Times* review of the April 24th show at the El Rey Theatre.

The Tour Continues Through May 17th
Watch for Lilith Fair Dates in July

Produced by Larry Klein, Mixed by Roger Moutenot
Management: W. Tom Berry/Alert Music Inc.
www.bluenote.com www.hollycole.com



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The new single from her
critically acclaimed album
DARK DEAR HEART



MOST ADDED



BOB SEGER & MARTINA MCBRIDE (32)
LYRIC (23)
CHICAGO (20)
STEVE PERRY (19)
GLORIA ESTEFAN (16)

TOP TIP



K-CI & JOJO

"All My Life" (Capitol)

Poised to be a wedding song favorite, K-Ci & Jo Jo win seven more believers. Adds include: WHCO, WRCO, WBDL, KLMJ, WZDQ, WKST, and WFAS/FM.

RADIO SAYS



STEVE PERRY

"I Stand Alone" (Curb/Atlantic)

"I Stand Alone" is already pulling requests on our *Nightlight* show. I actually got an e-mail today asking me to play it more often."

—Tom Holt, PD, WWLI/FM-Providence

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

TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	17	161	0	4129	-22	76	40	29	11
2	SHANIA TWAIN - You're Still The One (Mercury)	17	159	4	3838	+140	66	40	36	12
3	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	13	137	0	3314	-214	53	40	29	12
4	MADONNA - Frozen (Maverick/Warner Bros.)	12	135	1	3174	+28	56	29	31	15
5	ELTON JOHN - Recover Your Soul (Rocket/Island)	14	138	1	3128	-390	47	31	40	16
6	NATALIE IMBRUGLIA - Torn (RCA)	14	109	8	2783	+204	55	22	19	10
7	SARAH McLACHLAN - Adia (Nettwerk/Arista)	10	131	2	2717	+186	37	27	42	18
8	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	30	112	0	2604	-142	35	34	34	5
9	MICHAEL BOLTON - Safe Place From The Storm (Columbia/CRG)	11	113	3	2421	-367	36	24	31	19
10	MARIAH CAREY - My All (Columbia/CRG)	8	121	6	2389	+326	32	29	27	27
11	BONNIE RAITT - One Belief Away (Capitol)	5	121	10	2363	+400	26	30	41	17
<i>Biggest Spincrease of the week. Added at WBEB-Philadelphia.</i>										
12	AMY GRANT - Like I Love You (A&M)	15	115	2	2307	-401	31	20	43	16
13	DAKOTA MOON - A Promise I Make (Elektra/EEG)	15	100	2	2141	-204	33	24	27	14
14	PETER CETERA - She Doesn't Need Me Anymore (River North)	8	116	6	2074	+202	19	28	37	24
15	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	8	100	5	1997	+173	23	27	34	10
16	BACKSTREET BOYS - As Long As You Love Me (Jive)	28	89	0	1784	-165	17	25	27	14
17	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	7	100	8	1699	+247	13	22	29	30
18	CELINE DION - My Heart Will Go On (550 Music)	23	93	0	1679	-281	10	24	31	21
19	RICHIE SAMBORA - Hard Times Come Easy (Mercury)	8	73	3	1651	+143	24	19	23	7
20	PAULA COLE - Me (Imago/Warner Bros.)	15	65	1	1432	-305	19	21	14	11
21	DIANA KRALL - Peel Me A Grape (Impulse!)	15	75	0	1397	+5	20	16	12	16
22	MICHAEL W. SMITH - Love Me Good (Reunion)	7	75	5	1324	+121	5	24	29	14
23	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	6	85	16	1211	+317	6	12	26	30
24	CHICAGO - All Roads Lead To You (Reprise)	4	89	20	1199	+322	4	7	38	28
<i>Top chart gain of the week, up 11 notches. Added at WLTE-Minneapolis.</i>										
25	JAMES TAYLOR - Jump Up Behind Me (Columbia/CRG)	5	80	7	1171	+241	5	10	32	24
26	MICHAEL DAMIAN - Why Not Me? (Weir Brothers)	15	57	0	1170	+15	15	15	16	11
27	VONDA SHEPARD - Searchin' My Soul (550 Music)	5	65	13	1150	+291	7	14	27	15
28	38 SPECIAL - Saving Grace (Razor & Tie)	9	67	7	1071	+116	11	13	13	21
29	MARILYN SCOTT - Starting To Fall (Warner Bros.)	5	72	7	1067	+160	7	14	17	27
30	FLEETWOOD MAC - Landslide (Reprise)	16	64	0	1046	-336	9	12	14	24
31	PETER TRIPP - Back Alley (Dolphin)	15	51	1	975	+23	12	12	15	11
32	BRENDA DOUMANI - A Man Who Talks To Me (DMG)	7	53	4	958	+91	3	18	22	9
33	FULL MOON BAY - Paradise (Hudson Valley)	12	54	3	913	+35	7	12	18	16
34	RITA COOLIDGE - Shorrah (404 Music Group)	7	56	9	910	+162	4	13	21	17
35	DARYL HALL and JOHN OATES - The Sky Is Falling (Push/BMG)	15	57	0	841	-180	3	8	20	22
36	NATHAN WHITT - Shadow Jumpin' (Lick)	12	39	2	741	N	8	11	9	10
37	MARC COHN - Already Home (Atlantic)	12	51	9	734	N	2	10	18	17
38	NA LEO - The Rest Of Your Life (NLP)	8	44	7	730	N	3	10	17	14
39	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	43	41	0	725	-64	6	8	12	14
40	FICTION - I Could Cry (High Time)	17	31	0	659	-324	10	7	10	4

† = Daypart

Total Reports This Week 174 Last Week 173

CHARTBOUND	Reports	Adds	SPINS	TREND
K-CI & JOJO - "All My Life" (Capitol)	43	7	633	+122
DAVE ROBYN - "This Ain't Good" (HighTime)	39	4	592	+83
DANA MASE - "A Little Light" (Water)	38	1	594	+79
PATTY O'HARA - "I Love You" (J-Bird)	34	3	539	+68
STEVIE NICKS - "Reconsider Me" (Modern/Atlantic)	34	13	494	+206

SPINCREASE	
BONNIE RAITT	+400
MARIAH CAREY	+326
CHICAGO	+322
GLORIA ESTEFAN	+317
SEGER & MCBRIDE	+316

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NEW YORK SAN DIEGO CLEVELAND**

IMPACTING MAINSTREAM AC ON MAY 11

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
33	5	410	+64	BLACKMORE'S NIGHT - Wish You Were Here (Ede/America)
33	6	391	+91	TOM HALL - Paris Rain (Cabana Boy)
32	32	316	+316	* BOB SEGER & MARTINA McBBIDE - Chances Are (Capitol)
31	2	324	+72	PAUL LESLIE - All That I Am (Balance)
30	8	356	+95	AGARTHA - It Could Be Love (Fearless)
29	14	325	+183	BENNY MARDONES - Bless A Brand New Angel (Crave)
25	—	354	+24	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
25	4	316	+82	LANCE BAKER FENT - Watchin' Over Me (Greenman)
23	5	522	+119	EDWIN McCAIN - I'll Be (Lava/Antiatic)
23	3	318	+67	ANGELES - Can't Find The Words (Ace)
23	23	208	+194	* LYRIC - Would I Lie? (National)
22	2	247	+15	MARIAH'S TRENCH - Not Like Before (Frenzy Feed)
22	1	278	+18	LOU RAWLS - Spring Again (Philadelphia International)
21	2	234	+36	BHAKTI - Delusions Of Grand (Coast)
21	2	254	+71	THE ROAD - Someone Like You (Buddy-X)
20	5	426	+95	FASTBALL - The Way (Hollywood)
20	4	201	+48	ARLYNN & SABELA - Real Life (665 Records)
19	5	185	+55	BRIAN McKNIGHT - Anytime (Motown)
19	7	197	+47	* NANCY WILSON - If I Had My Way (Columbia/CRG)
19	10	235	+127	* JOE COCKER - Tonight (CMC International)
19	19	181	+181	* STEVE PERRY - I Stand Alone (Atlantic)
18	3	304	+82	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
17	3	183	+41	* PETER WALDMAN - Thinking About You (DP)
16	7	231	+106	* THE WALLFLOWERS - Heroes (Epic)
16	13	166	+131	* NATALIE MERCHANT - Kind & Generous (Elektra/EEG)
15	—	311	+34	LISA LOEB - Let's Forget About It (Geffen)
15	2	161	+24	* FUSHIA - The Girl Inside (Finakon)
15	4	166	+60	* KEN DeROUCHIE BAND - Keep On Walkin' (KPD)

Drops: Goo Goo Dolls, Ali, #26 Kathy Mattea, #28 Fiction, and #40 Loreena McKennitt

A/C REVIEWS

CELINE DION
"To Love You More" (550 Music)

Legendary programmer Paul Drew brought this song to our attention at the 1996 GAVIN Seminar in Atlanta. Several stations used the then-import as a "secret weapon." Now, it's time for everyone to discover the hit this song truly is.



STEVE PERRY
"I Stand Alone" (Curb/Atlantic)

If you've seen the trailer for the animated feature *Quest for Camelot*, you've already experienced this Carole Bayer Sager/David Foster creation. The movie opens May 15



and you can expect Perry's legions of fans to be clamoring for this tune.

KENNY LOGGINS
"Just Breathe" (Columbia/CRG)

Core artist Kenny Loggins presents the next single from his CD *The Unimaginable Life*. He wastes no time in making you feel right at home. After one listen, it sounds familiar and comfortable.



CHRISTOPHER CROSS
"Walking in Avalon" (CMC International)

The award-winning singer-songwriter who brought us such A/C staples as "Ride Like the Wind" and "Sailing" returns with the title track to his forthcoming double-album. Smooth with a sing-along hook, this is another format natural.

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

URBAN
L A N D S C A P E

MOST ADDED

BRANDY & MONICA (67)
The Boy Is Mine (Atlantic)



Including: KKHT, WRVS, KBCE, WJMJ, WILD, WTCC, KRIZ, KMJK, WJGN, WPHI, WGCJ, WRNB, KOXL, KRRO, WNFQ, WTLZ, WJUN, WEUP, KXZZ, WBBB, WJFX, KVSP, KJMM, WRSV, KHRN, WJMG, WTUG, WJMI, WJMM, WKYS, WCHB, WTMP, WBLS, WNHC, WQMG, WJHM, WMNX, KMJM, WFXE, WFLM, WROU, WDAO, WJZD, WOHH, WKND, WAMO, KZWA, WQOK, KKB, WIZF, WDWI, WENN, WCDX, WZFX, WDXK, WUSL, KJMS, WEDR, WZAK, WCKX, WPEG, WBLK, WJLB, WBLX, WJTT, WZHT, WJZB

GOODIE MOB (36)
Black Ice



(LaFace/Arista)
Including: WJUN, WPAL, WTLZ, WJGN, KRRO, WJZD, WEUP, KXHT, WBBB

WJFX, KVSP, KJMM, KHRN, WJMG, WJMI, KMJJ, WFXE, WJZD, WJMH, WAMO, KZWA, WQOK, WIZF, WENN, WCDX, WKKV, WHRK, WZAK, WCKX, WPEG, WBLX, WYNN, WJTT, WZHT, WJZB, WJXA

MYRON (35)

Destiny (Island)
Including: KMJK, WJGN, WRNB, WDOZ, WTLZ, WJUN, WPAL, WEUP, WILD, KBCE, WBBB, WJFX, KHRN, WJMG, WJMI, WJMM, KMJJ, WCHB, WBLS, WNHC, WMNX, WFXE, WROU, KZWA, WJZB, WIZF, WDWI, WZFX, WHRK, WCKX, WBLK, WJLB, WBLX, WJTT, WJXA

NICOLE (14)

Make It Hot (The Gold Mind, Inc./EastWest)
Including: WZND, WPHI, WEUP, WJMM, WJHM, WMNX, WJZB, WIZF, WKKV, WDXK, WCKX, WJTT, WJXA

RELL (14)

Love For Free (Rockingham/Curb)
Including: WILD, WTCC, WTLZ, WJGN, WBBB, WJFX, KVSP, KJMM, WKYS, WFXE, WDWI, WCDX, WHRK, WZHT

BLACK A/C Most Played Current Hits

- ARETHA FRANKLIN** "A Rose Is Still A Rose" (Arista)
- JANET JACKSON** "I Get Lonely" (Virgin)
- KEITH WASHINGTON** "Bring It On" (Silas/MCA)
- XSCAPE** "The Arms Of The One..." (SoSoDef/Columbia)
- MONTELL JORDAN** "Let's Ride" (Def Jam/Mercury)

URBAN REVIEWS

SAM SALTER
"There You Are" (LaFace/Arista)

It's not often a guy like Babyface says, "When I grow up, I wanna sing just like Sam." Only 19 years old, Salter's music reflects classic R&B influences but is clearly unique, flavored with his own signature sound. "There You Are" is the third release from his impressive debut album, *It's on Tonight*.



MYA/SISQUO
"It's All About Me" (University Music Ent/Interscope)

Mya is a singer, dancer, songwriter, and choreographer, who has an album out at the tender age of 18. Just two years ago, she auditioned in her own living room and earned herself a recording contract. Now she has a hit single with her Dru Hill label mate Sisquo. Mya has lots to dance about.



TAMI DAVIS
"How Do I Say I'm Sorry" (Red Ant)

As a background vocalist, Davis has worked with an impressive list of talent: Whitney, Celine, Toni, and Aretha to name a few. But it has always been clear to other artists and producers that being in the background was only a temporary condition. Davis' first single from her debut album *Only You* is sure to place her in the forefront of the urban landscape diva list. Davis's voice is a velvety tenor that's sensual and awe-inspiring.



KELLY PRICE
"Friend of Mine" (T-Neck/Island)

Kelly Price is the talk of urban radio. She's been behind the scenes for some time, writing, arranging and performing with many of today's superstars. Recently she's been on tour with Puff Daddy, Mariah Carey, and the Isley Brothers. Price's first single, "Friend of Mine," is an explosive song about how a friendship gone wrong has destroyed a love affair. It's one of the most dramatic songs in years. Price's voice is so full of passion, you will instantly become emotionally involved with this eloquent song.

Sylk-E. Fyne

Keepin' It Real @...

WHAT-Atlanta
WJLB-Detroit
WDAS-Philadelphia
KXHT-Memphis
WBHJ-Birmingham
WJMI-Jackson
WYOK-Mobile
WTMP-Tampa
KTBT-Baton Rouge
KIPR-Little Rock
KSJL San Antonio
KDKS-Shreveport
WWWZ-Charleston
WQOK-Raleigh
WTKT-Lexington
WKKV-Milwaukee

KKDA-Dallas
WCHB-Detroit
WPLZ-Richmond
WFXA-Augusta
WJTT-Chattanooga
WBLX-Mobile
WJMH-Orlando
WEMX-Baton Rouge
KRRQ-Lafayette
KVSP-Oklahoma City
KMJJ-Shreveport
KJMM-Tulsa
WPEG-Charlotte
WBTT-Dayton
WTLZ-Saginaw

"Keep It Real"

featuring **Too Short**

the follow-up to **ROMEO & JULIET:**
#1 BILLBOARD RAP SINGLE . GOLD SINGLE
from the album **RAW SYLK**

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AVAILABLE ALSO AVAILABLE ON SHORT RECORDS NATIONWIDE COMBINATION ALBUM

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URBANLANDZCAPE

WEST COAST

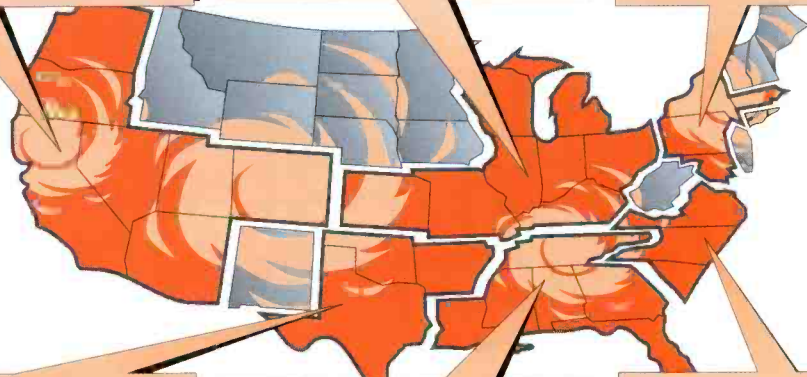
BRANDY & MONICA +40 "The Boy Is Mine" (Atlantic)
KEITH WASHINGTON +32 "Bring It On" (Silas/MCA)
OL' SKOOL +31 "Am I Dreamin'" (Universal)
SPARKLE featuring R. KELLY +31 "Be Careful" (Rockland/Interscope)
7 MILE +22 "Do Your Thing" (Crave)

MIDWEST

BRANDY & MONICA +111 "The Boy Is Mine" (Atlantic)
USHER +104 "My Way" (LaFace/Arista)
SPARKLE featuring R. KELLY +90 "Be Careful" (Rockland/Interscope)
MISSY "MISDEMEANOR" ELLIOTT +70 "Hit 'Em Wit The Hee" (The Gold Mind/Eastwest)
BRIAN MCKNIGHT +63 "The Only One..." (Motown)

EAST COAST

SPARKLE featuring R. KELLY +144 "Be Careful" (Rockland/Interscope)
BRANDY & MONICA +134 "The Boy Is Mine" (Atlantic)
LSG +76 "Door #1" (Eastwest/EEG)
DESTINY'S CHILD +58 "With Me" (Columbia/CRG)
IMAJIN +58 "Shorty" (Jive)



SOUTHWEST

SPARKLE featuring R. KELLY +122 "Be Careful" (Rockland/Interscope)
CHRISTION +69 "I Wanna Get Next To You" (Def Jam/Mercury)
BOYZ II MEN +65 "Can't Let Her Go" (Motown)
MISSY "MISDEMEANOR" ELLIOTT +60 "Hit 'Em Wit The Hee" (The Gold Mind/Eastwest)
XSCAPE +51 "The Arms..." (So So Def/Columbia)

SOUTHEAST

SPARKLE featuring R. KELLY +292 "Be Careful" (Rockland/Interscope)
BRANDY/MONICA +204 "The Boy Is..." (Atlantic)
BRIAN MCKNIGHT +197 "The Only One For Me" (Motown)
MYA/SISQO +114 "It's All About Me" (Interscope)
CHANGING FACES +113 "Same Tempo" (Big Beat/Atlantic)

CAROLINAS/VIRGINIA

SPARKLE featuring R. KELLY +245 "Be Careful" (Rockland/Interscope)
JON B. +105 "They Don't Know" (Yab Yum/550)
IMAJIN +88 "Shorty" (Jive)
BRANDY & MONICA +86 "The Boy Is Mine" (Atlantic)
NADANUF +80 "6 A.M. (We Be Rollin')" (Warner Bros.)

TOPTENSPINZ

1	ARETHA FRANKLIN "A Rose Is Still A Rose"	3425	3467
2	MONTELL JORDAN "Let's Ride"	3255	3385
3	JANET JACKSON "I Get Lonely"	3115	3487
4	MYA featuring SISQO "It's All About Me"	2689	3076
5	SPARKLE featuring R. KELLY "Be Careful"	1725	2844
6	XSCAPE "The Arms Of The One Who Loves You"	2094	2499
7	JON B. "They Don't Know"	2153	2432
8	BOYZ II MEN "Can't Let Her Go"	1721	2064
9	TAMIA "Imagination"	1928	2301
10	EBONI FOSTER "Crazy For You"	1740	1873

SPINZ LAST WEEK

SPINZ THIS WEEK

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

WORKSHOP

GOOD BRANDING AIN'T EASY

The cookie-cutter approach of labeling stations without customizing and personalizing them to listeners' needs won't work. All good branding takes time. With a creative on-air sound, listeners begin to know you. That gains you a foothold in their world. From there, you must build on their confidence and create an emotional connection.

We have researched ourselves into a corner by holding on to specific assumptions about listeners. We are stuck in the trap of rationality. Just because something is "right" analytically doesn't mean it's the right thing to do. Are you afraid of your gut feelings, or have you been programmed to disregard them? Focus group results are replacing personal belief and creative vision. To brand effectively, you have to dare to be different. Are you ready for that?

In radio today, we have paperless studios. Computers program the music, while hard drive systems have enhanced our stations and eliminated much of the tedious work. These improvements should enable air talent more time to work on creative presentation and ways to relate to their listeners—that is, if creativity is truly part of your vision. But even with all our techno superiority, we're stuck in a groove. The old adage applies: "We have met the enemy and he is us." We must remember that technology is both the obstacle and the path. —QUINCY MCCOY

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

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

THAT WAS THE 80'S... THIS IS...

NINETY NINE NINETY NINE NINETY NINE NINETY NINE NINETY NINE

NINETY NINE

(FLASH THE MESSAGE)

GOING FOR ADDS
MAY 11TH & 12TH

Refugee Camp Allstar John Forte leads hip-hop into the future with the follow-up to his first wax-melting underground smash "Hot."

From the forthcoming debut album, "Poly Sci" by

JOHN FORTÉ

Produced by Wyclef & Pras for R.C.E. Management; Sifakim Compere for Flavor Unit Management

"Columbia" and "Ruffhouse" Reg. U.S. Pat. & Tm. Off. Marca Registrada. © 1998 Ruffhouse Records LP

www.johnforte.com

COLUMBIA RUFFHOUSE 

MOST ADDED



***NOREAGA**
N.O.R.E. (Penalty)

***YANKEE B.**
Live By The Gun... (Gee Street)

MOST REQUESTED



CANIBUS
Second Round K.O.
(Group Home/Universal)

RADIO SAYS



ALL CITY
The Actual/Priceless
(Geffen)
Programmers everywhere are
hot for this one!

HIP-HOP

2W	LW	TW	
5	3	1	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)
1	1	2	CANIBUS - Second Round K.O. (Group Home/Universal)
6	4	3	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)
2	2	4	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
16	14	5	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
26	21	6	DEF SQUAD - Full Cooperation (Def Jam/Mercury) <i>Def Squad is stomping to the top after debuting at #26.</i>
8	6	7	IRON SHEIKS - Tragedy & Imam THUGS:Alluminati/Various Freestyle (25 To Life Records)
14	12	8	TOO SHORT - Independence Day feat. Keith Murray (SHORT)
7	7	9	GANG STARR - Royalty (Noo Trybe/Virgin)
3	5	10	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)
18	16	11	BIG PUNISHER - Still Not A Player (Loud)
21	18	12	SHABAAM SAHDEEQ - Sound Clash (Rawkus)
30	24	13	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
38	28	14	FATAL HUSSEIN - Everyday (Relativity)
19	9	15	DJ HONDA - H2 (Relativity)
9	10	16	COCOA BROVAZ - Black Trump Feat. Raekwon (Duck Down/Priority)
4	8	17	MOS DEF - Body Rock Feat. Q-Tip & Tash (Rawkus Entertainment)
11	19	18	GP WU - First Things First/If You Only Knew (MCA)
24	20	19	CAMRON - Pull It (Epic)
22	22	20	WC - Cheddar (Priority)
32	26	21	CHANNEL LIVE - Six Cents/Live For Hip Hop (Beyond Real)
12	15	22	POLY-RHYTHM ADDICTS - Not Your Ordinary (Nervous)
—	32	23	FAT JOE - Misery Needs Company (Atlantic)
27	25	24	ALL NATURAL - Phantoms/Thinking Cap (All Natural Recordings)
NEW	25	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG) <i>This is a radio-friendly song destined to appear on other New Mainstream charts</i>	
—	34	26	8 BALL - Pure Uncut (Suave/Universal)
—	36	27	XZIBIT - 3 Card Molly (Loud)
NEW	28	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)	
—	40	29	BUTTER - NAUGHTY BY NATURE : WORK (Relativity)
31	29	30	HIEROGLYPHICS - Go To The Length (Hieroglyphics Records)
34	35	31	RASCALZ - Northern Touch (Remix) (Figure IV)
NEW	32	DAS EFX - Set It Off (EastWest/EEG)	
33	31	33	YESHUA DA POED - The Head Bob (Raw Shack)
NEW	34	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M)	
—	38	35	CHARLI BALTIMORE - Money (Entertainment/Epic)
NEW	36	INDEPENDENCE DAY COMPALATION - Various Artists (Nervous)	
NEW	37	COSMIC SLOP SHOP - Sinful (MCA)	
17	23	38	ONYX - Shut Em Down (JMJ/Def Jam Recording Group)
13	17	39	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)
25	30	40	CAUGHT UP SDTRK. - Snoop/Kurupt: Ride On/Gang Starr: Work (Noo Trybe/Virgin)

CHARTBOUND

- CRAIG MACK** - Today's Forecast/Style (Street Life)
- MCGRUFF** - This Is How We Do (Universal)
- HEATHER.B.** - Do You (MCA)
- MOKA ONLY** - Ow (When I Step In) (Hand Solo)
- CORMEGA** - On The Love (Def Jam)

UP&ADD'EM

- DAZ DILLINGER** - "Might Sound Crazy" (Death Row) 5/14
- DIMONDS IN THE RUFF** - "Da Doe" (Roca-Fella) 5/14

REVIEWS

PUBLIC ENEMY
He Got Game Soundtrack
(Def Jam)

Public Enemy first teamed up with Spike Lee in 1989 to create the caustic street anthem "Fight the Power" for *Do The Right Thing*. Now, almost a decade later, PE and Spike are back together—Spike providing the script and visuals, PE the soniference—for *He Got Game*. From the opening strains of "Resurrection," it's obvious that the reunited quartet of Chuck D., Flavor Flav, Terminator X, and Professor Griff are bringin' the noize for the impending new millennium. The title track is a brilliant splash of pop creativity with a subliminal, revolutionary correlation. Bomb Squad producers Hank and Keith Shocklee have looped the classic Buffalo Springfield anthem, "For What It's Worth," updating it from a late '60 protest gem into a streetwise, head-noddin' jammie. Toss in newly recorded vocals by Stephen Stills, and you've got a veritable revolutionary caucus in session—a flower-power-riot-squad sonic boom.



Another rap revolutionary, by the name of KRS-ONE, jumps on the mic to tag-team the lyrical with Chuck on "Unstoppable." Flavor Flav unleashes his patented court jester persona on the guaranteed party pleaser "Shake Your Booty." The rest

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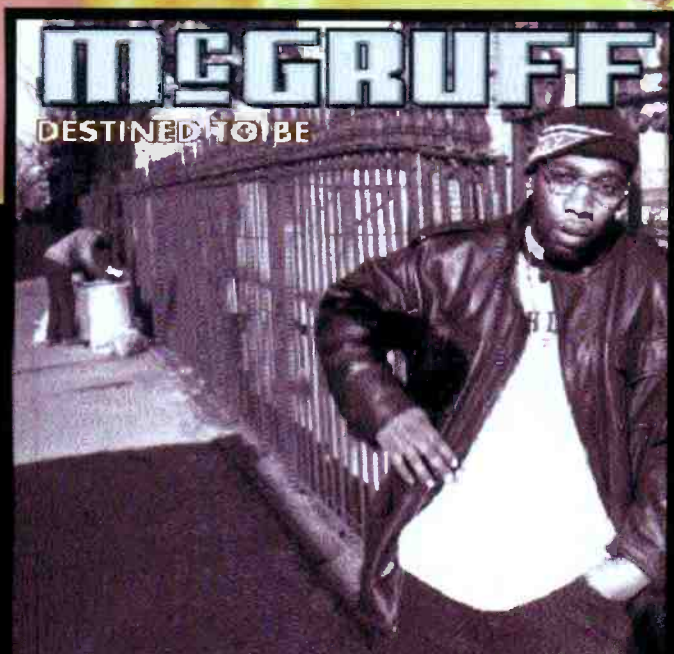
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REVIEWS *continued*

of the album is rounded out by the subdued chaos of "Is Your God a Dog," the infectious din of "House of the Rising Sun," and the anti-corporate stance of "Politics of the Sneaker Pimps."

Other prime choices include the James Bond-ian "Game Face" and the gospel undertones of "What You Need Is Jesus." With *He Got Game*, it's clear that PE are once again bumrushin' the show with literate lyrics, hardcore stance, and block rockin' beats. —SPENCE D.

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	GOODIE MoB - They Don't Dance No Mo' (LaFace/Arista)	83	+4
2	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	68	-2
3	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	67	-6
4	CHARLI BALTIMORE - Money (Epitaph)	59	N
5	TIMBALAND & MAGOO - Clock Strikes (Atlantic)	57	N
6	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)	54	+2
7	LORD TARIQ & PETER GUNZ - Deja Vu (Codeine)	52	-2
8	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	45	-26
9	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)	44	0
10	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	41	+6
11	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	40	+3
12	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)	40	0
13	CANIBUS - Second Round K.O. (Group Home/Universal)	38	-1
14	JAY-Z - City Is Mine (Roc-A-Fella/Def Jam)	36	+4
15	BIG PUNISHER - Still Not A Player (Loud)	35	N
16	MOOD - Karma (Blunt Recordings)	34	N
17	2 PAC - Do For Love (Amaru/Jive)	33	+4
18	NO I.D. - Sky's The Limit (Relativity)	31	N
19	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	31	+2
20	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	30	+1

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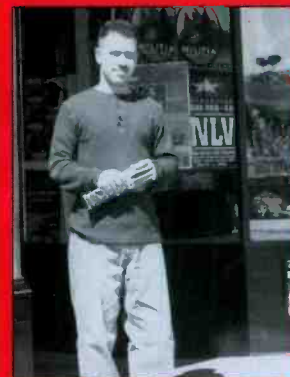
In-Store Play This
Week: Gang Starr
Moment of Truth
(Noo Trybe/Virgin),
Big Pun Capital
Punishment (Loud)

Local Tip: "UNLV is
selling extremely well.
Anything from the
City (San Francisco)
always does well for

us. The next
biggest record
from this area is
Marvaless, and
of course any-
thing by Master
P." —Frank

Props Over

Here: "We just
had our four year
anniversary and we're
changing up the for-
mat a little to carry a
wider variety of prod-
uct. In the past, we
sold Hip Hop and
gangsta and now we'll
sell more DJ-oriented
music (House, Dance,
Club, and Breakbeats).
By the end of the year
I would like to carry a
lot more DJ acces-
sories and equipment.
I want to throw par-
ties, sponsor events,



and be more involved
with what is going on
out here." —Frank

Top Five Albums:

1. DO OR DIE - Headz or Tailz (Rap-A-Lot/Virgin)
2. GANG STARR - Moment of Truth (Noo Trybe/Virgin)
3. UNLV - UNLV (DogDay)
4. MAC DRE - Stupid Doo Doo Dumb (Romp)
5. DJ HONDA - HII (Relativity)

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NEW ROCK ZONE

ACTIVE ● ALTERNATIVE ● COLLEGE ● A 3

Well, here we are, GAVIN's very first Rock department. A pretty ugly lot, aren't we?

But looks—or lack thereof—aren't everything. Between the six of us, we definitely cover the waterfront, and that's why we've called our weekly portion of the magazine New Rock Zone. First off, we're almost exclusively dealing with New music and trends in radio. Second it's all Rock & roll to us. Third, it's our Zone, and we're zoned-out and feeding off each other.

Here's the line-up:

Yours truly, Christian name **Zimmerman**, has proudly grown old with rock & roll. Over the last few years, I've been immersed in the Triple A world, a heavenly sea to navigate. But these days, being single-minded isn't too smart. The issue of sharing and owning music is a constant tug of war in the consolidated radio world, and that's why I'm particularly stoked to be working close to the Alternative and Active Rock formats. We share a lot—

We're Taking Off Our Blinders

BY KENT ZIMMERMAN

maybe too much—common ground.

Next is my brother **Keith Z**, who's also immersed in Jazz and Smooth Jazz. Between the two of us, we know a thing or two about upper demo radio and music. And we've written and stitched a few words together in our day. Keith is my writing partner, and the first guy who hears all the exciting Summit band offers.

Focusing on our department's Alternative side is **Spence Abbott**, known by various aliases around here, including Spence D. Many of you know him as Max's former right-hand guy,

always capable of cranking out a column in the Big Man's absence.



The new Gavin R.O.C.K. Zone crew. Standing l to r: Vinnie Esparza, Matt Brown, Spence D., Jon Fojtik. Kneeling: Keith and Keith Zimmerman.

Spence's knowledge of current and root Alternative music is encyclopedic, and he's developed his own

cryptic vocabulary. He's also capable of spending an hour on the phone with Mike Halloran or Sonic Youth, getting whatever scoop he's been assigned to chase down. Besides GAVIN, Spence writes for a host of publications about music and movies.

Vinnie "Vin-Man" Esparza is the only New Rock Zone member to have won a GAVIN Award. Vin started his tenure at GAVIN working as the Z'men's assistant before moving over to oversee our College chart. It's worth noting that, besides

being eternally young and actually eating and living like a college student, Vinnie is a talented DJ. He's also an expert on '70s Jazz Funk and cheesy psychedelic salsa records, which he collects.

Matt Brown was Vin-Man's cohort in crime when collectively they were known as the College Crew. At first, Matt was slated to join our GAVIN New

Mainstream department, until he finally owned up to being a severe rock fan. So Keith and I went upstairs to GAVIN CEO David Dalton's office, requesting that he fill the Active Rock portion of our team. Of all of us, Matt probably has the widest taste in music, from reggae to hard rock. And yes, he's the same knucklehead who helped bring Mexican Wrestling and remote control car racing to GAVIN Seminars.

Lastly is **Jon Fojtik**, pronounced "foe-check." Besides sharing in the writing routine, he oversees our research. Jon was practically on a Greyhound bus back to Michigan when we stepped in and offered him a gig to stay. Now he's on our end of the hallway with his very own office. Jon is stoked.

So there you have it: no stranger six bedfellows are you likely to find, lads who love music and its place on the radio. We listen to music, we write books and articles, we ridicule ideas until only the good ones surface, we're all different as hell, but we make a helluva team. Believe me, I can feel that already. ■

Almo Sounds Takes Out Garbage

One of rock radio's most eagerly awaited musical upgrades, Garbage's brand new *Version 2.0*, hits radio this week and stores on May 12. According to Almo Sounds Promotion VP Alan Oremán, the first two singles will definitely lean Alternative.

"We intentionally came with the first track, 'Push It,' for modern rock radio," says Oremán. "We wanted to keep the base they have, give the first single to [Alternative] and let them live with it for a while. That's what the band wanted."

Garbage—Shirley Manson, Butch Vig, Duke Erikson, and Steve Marker—spent practically all of 1997 locked up in Smart Studios in Madison, Wisconsin, recording and remixing *Version 2.0*. The CD is an obsessive swirl of live sounds, computer loops, and electronic noise



effects, well beyond the standard Jungle and drum-n-bass landscapes. Garbage acknowledges their past by using publisher-sanctioned hooks from classic hits to spice up their original compositions. Listeners recognized Brian Wilson's "Don't Worry Baby" hook on the current single, "Push It." "I Think I'm

Paranoid" features a line from the 1968 single, "Bend Me, Shape Me" by the American Breed; "Special" is an homage to Chrissie Hynde and the Pretenders' "Talk of the Town."

"I Think I'm Paranoid" is expected to be the follow-up single to "Push It."

"Even on the second track, I'm not really planning on working any other formats other than modern rock," explains Oremán. "The third track is when we'll really go nuts. That's the one we'll cross over to Top 40, Hot A/C, and other formats during the holiday buying season."

Garbage hits the road in mid-May for a small venue, mini-tour covering San Francisco, Los Angeles, Boston, New York, and Washington, D.C. After two months in Europe, they'll be back for a big Stateside tour in August.

Examining the Nuances of Alternative and Active Rock

BY TONY SANDERS

These days there looms a national face-off between Alternative and Active Rock radio stations in terms of shared demos. We asked some high-powered onlookers to share their points of view over this growing trend. Here's the dialogue that transpired. —The Editors

John Coleman, Coleman Research: The Alternative battle is really one of maximizing a pretty good position, or of fighting it out with Rock stations, and that depends on the market. The music has changed, and so Rock stations that stay centered on an 18-34 demographic end up playing Stone Temple Pilots and Bush and Foo Fighters, which happens to be a substantial part of the Alternative format. Around 1993-94, when grunge

took off, Alternative really started to take off and stations started to pop up all over the place and the shares were up. I said back then that it would come down to Men 18-29 and that the smart [Active] Rock stations would change the meaning of Pearl Jam from Alternative to Rock. If they could make it mean Rock instead of Alternative, then the Alternative stations would have a harder time and would be positioned back to the kind of eclecticism that they had in the 1980s and early '90s.

Jon Lutes, Shane Media: If you look at Marcy Playground, Third Eye Blind, matchbox 20, you're seeing what I think is really the mainstreaming of Alternative. That really means that Alternative has lost its identity.

Grunge is still out there, but it is truly Alternative. It's not making it

over to the mainstream. And as far as a station that would be completely Alternative, you really can't have a station like that and be successful. I think you're seeing an evolution.

A lot of people are quick to say that Alternative is dead, it's over with in the ratings, and nobody's winning in the market. To an extent that's true, but it's certainly not dead. There's a niche for it and that's what it is, a niche format.

Tom Calderone, Jacobs Media: We've talked for at least four years now about how important morning shows are for Alternative. More music in the morning just does not win at all. Sometimes, by financial necessity, that's the way it has to be—but it truly is an issue. You need to have that starting point. What needs to be driving better ratings and better demos and the overall radio station package is the morning show.

I was programming Alternative in the mid-'80s, but in reality the format didn't get going until 1991. We all had very impressive 2-share radio stations around the country, some higher than others, but for the most part it was the boutique-novelty, weak-signal format that was able to make a really good living, gave headaches to the AOR and the Top 40s in the market and created a really nice market base for radio stations.

Then in 1991 when grunge hit and became the sound, not just for Alternative but an actual sound that sold a lot of records and tickets, that's when companies like ABC, Infinity, and all the other companies became part of this format.

It's really not that hard to reconcile corporate ownership of an Alternative station, but you have to stay true to a couple of absolutes: First, it is not a cheap format to do. If you cheap out, you're gone. Second, know the reality of your demo. This is basically a 12-to-32 year old format, period. If you think this is going to bring you incredible 25-54 numbers, you're in the wrong format. The core is really 25-32.

Under the broad scope of it, this is an 18-34 year old format, absolutely, but the core of the core is probably 25-32. If you think about the bands that bring the foundation to the format—Smashing Pumpkins, Nirvana, Pearl Jam, Stone Temple Pilots—those bands have been around since 1991. It's now 1998 and if you liked them when you were 18, you'll probably like them when you're 25.

Dave Brown, PD at WWDC/FM-Washington, D.C.: Just call us Rock. I'll let the pundits and the record companies and the concert promoters and the people that have their own ideas or their own agendas define us. I wouldn't classify us as anything. I would classify us as a Rock station—an open-minded Rock station.

We're a Rock station from an Aerosmith, a Metallica or a Van Halen standpoint. We have a harder edge. That's one of the main differences. We're breaking bands, too. We were the first ones [in our market] to play Creed and Cowboy Mouth and Mighty Joe Young and matchbox 20.

We don't get into a lot of ska bands, but we still will play a lot of things that, if you need to put a label

So That's What He Looks Like.



The guy in the middle is none other than Bob Clearmountain, master mixer to the stars. Right is Dale Baker of Sixpence None the Richer, and Squint Records President Steve Taylor.

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— Kent Zimmerman
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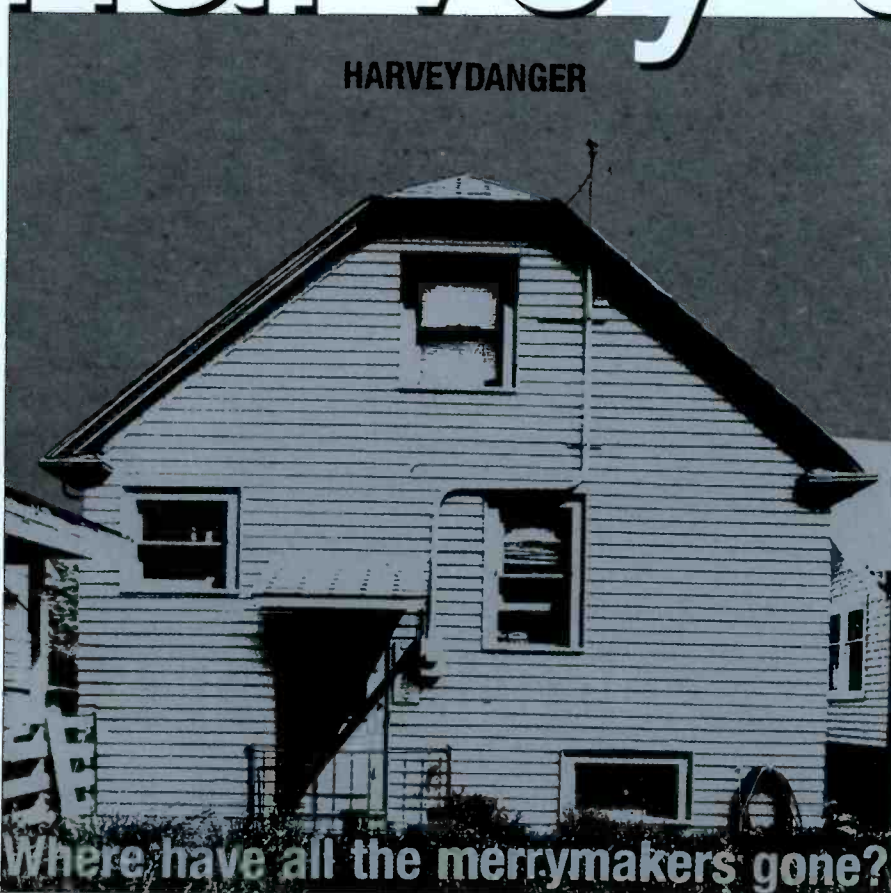
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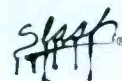
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on them, are Alternative. Historically, we've been a male-dominated station. We go back with Howard Stern and GreaseMan. Women wouldn't touch us, but now there's more and more balance here. It used to be an 80-20 balance, but it's probably closer to a 60-40. Still male, but definitely more reasons for women to listen to the station.

Chris Ripley, MD, KXTE/FM (The Extreme)-Las Vegas: We don't play Alanis Morissette or Dave Matthews Band. We don't play any of that swing stuff. We're the only Alternative station in the country

that didn't play Chumbawamba, and it was number 1 for who knows how many weeks.

We're building the artists again. We're playing four tracks off of this Tool record. We can't stop it. We've got four tracks from the last Rage Against the Machine record. We're deep into the Creed record, and into the Days of the New record.

You can't build a radio station on one-hit artists like Chumbawamba, because you can't create a passion for the music that will draw your audience to stay with your station.

Stay tuned for Part 2 next week.

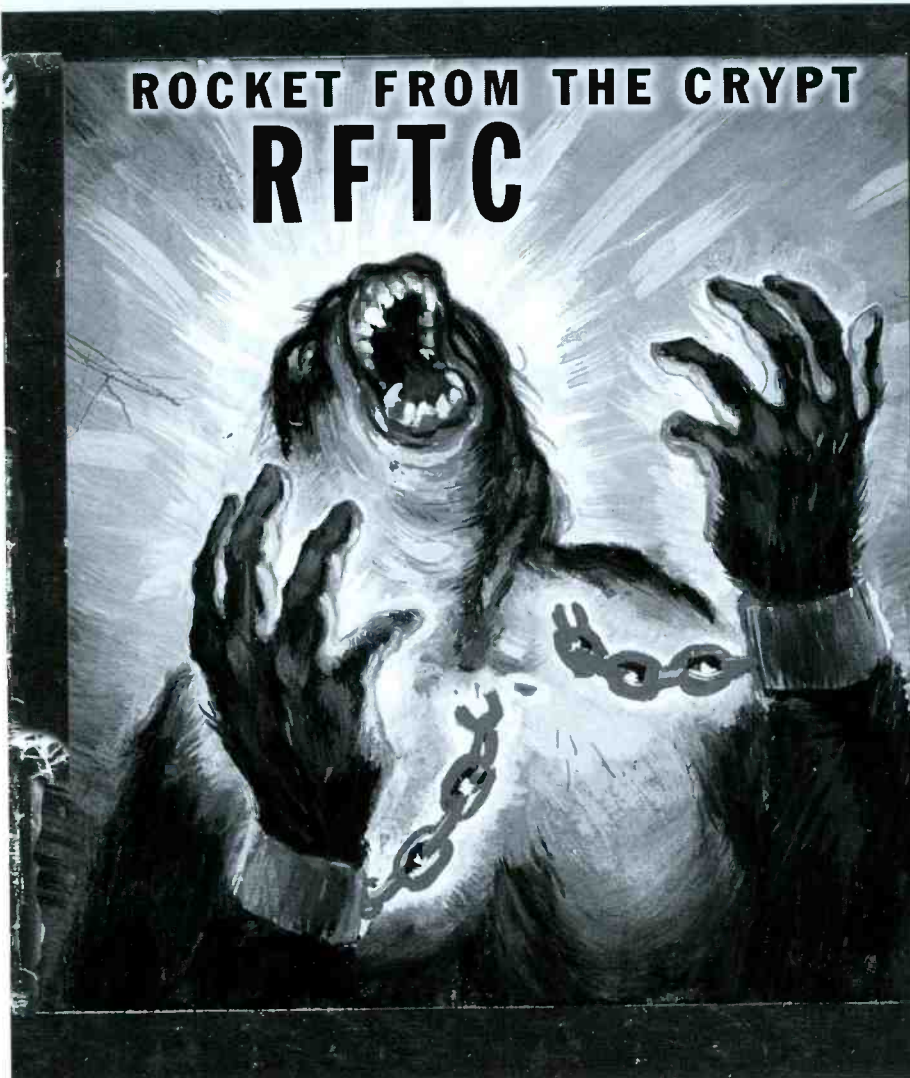
Astral "Werks" Kolosine to GM

Ray Cooper and Ashley Newton, Co-Presidents of Virgin Records America, have appointed Errol Kolosine as General Manager of Virgin affiliate Astralwerks Records.

Reporting to Ray Cooper, Kolosine will be responsible for overseeing the day-to-day operations of Astralwerks and its associated labels, Caroline, Melankolic, Realworld, and Source.

Recently serving as National Director of Marketing and Promotion for the label, Kolosine was previously Astralwerks' National Director of Radio Promotion. He joined Astralwerks/Caroline in 1994 as Manager of College Radio Promotion, and began his career as Music Director at WVFS/FM-Tallahassee, Florida.

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Gavin

sonic youth

movement and improvisation lead the way

by spence d.

"I admire the way [Sonic Youth] push the envelope. They just didn't settle for the easy way out when it came down to making their sound."

—Chuck D., Public Enemy Game Commissioner

Over the course of 17 years and just as many albums, Sonic Youth has managed to perfect a pure state of transcendental sonic Zen. In the process, the group has become a vanguard institution within the annals of modern rock undulation.

Throughout their lengthy career, SY has explored the outer realms of soniference—twisting, contorting, and rearranging ever-malleable sound-waves into new structures of white hot sound. As a result, Thurston Moore, Lee Ranaldo, Kim Gordon, and Steve Shelley have become icons of alternative forms

of music; the band simultaneously laying the groundwork for the future of rock & roll while breaking the staunch barriers that had previously developed around the genre. Today, in an age where the very term "alternative" has lost much of its initial impact and meaning, Sonic Youth make it all relevant again through their meticulous blend of chaotic din and pop musicality.

Likewise, their business practices could almost be construed as a blueprint for success and longevity within the modern rock construct. They were one of the first bands to instigate an open ended contract with a major label, a contract which allows each member to pursue solo ventures and work with other artists and bands. Furthermore, drummer Steve Shelley runs Smells Like Records and its offshoot My So Called Records, the latter of which releases new Sonic Youth albums on vinyl. Moore runs Ecstatic Peace Records, and last year the group started SYR (Sonic Youth Records) as an outlet for their





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EARLY PHONE ACTION: KXTE, XHRM, WXSJ, KJEE

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instrumental dabbings.

1998 sees the release of *A Thousand Leaves*, the band's latest effort, and true to form, Sonic Youth is turning heads. The single, "Sunday," with its jagged-yet-jangly guitar tones, Tupperware tight rhythm patterns, and Moore's smoky vocal delivery, has been unanimously embraced by commercial Alternative radio. While this may seem rather unobtrusive, the fact is, the band hasn't really impacted the mainstream this heavily since 1990's *Goo* album spawned the MTV buzz track "Cool Thing" (granted, they did have mild commercial success with "The Diamond Sea" off 1995's *Washing Machine*).

When people think of Sonic Youth, the word that often comes to mind first is "noise"—and with understandable reason. Their music is often smothered in blistering tones of blinding flash; searing notes of atonal urgency cascading down amid sparks of white noise ecstasy. It's very easy for the casual listener to label Sonic Youth as nothing more than an arty noise band, but then you'd be missing the whole point. In reality, the members of Sonic Youth all exhibit a profound fetish for sound in general, whether it be the spine-tingling decibel ring of feed-

back or the melancholy, melodious nature of a down-tempo pop song.

"I'm not really gonna address the noise issue," says Lee Ranaldo. "It's not a word that has a whole lot of meaning for us. We don't really use the word 'noise' in the conversations that we have between each other. We don't consider what we play with noise. We work with sound, and for us sound equals music on a certain level. That's the way we see it. We're just really excited by sound and extremely involved in music as a whole."

Dwelling on Ranaldo's comment, I recall a conversation I had last year with Moore, in which he recounted creating some of the film-score to the movie *Heavy* by merely plugging Gordon's bass into an amp, then letting it sit there and make its own music—a very existential approach, but one that appears to be a recurring modus operandi for Sonic Youth over the years.

"It's a very open frame [of mind]," explains Ranaldo of the group creative process. "When we write songs,

we basically just start playing without having any kind of framework in mind. In that way, we just let the songs spring from the music that appears. It's not like someone comes in and says, 'I have this song, here's how it goes.' It's more like we'll just be in a room together jamming and something cool will happen and we'll follow it and see where it leads."

What about lyrical content then? "Well that's another story," begins Ranaldo. "The lyrics pretty much transpire at the very end of the process. We get all of the music down, then we divide up all the songs—kind of deal them out like a pack of cards. Kim will write some, Thurston will write some, and so on." It's because of this process, Ranaldo explains, that the person who pens the lyrics most often ends up singing the song on the record.

Sonic Youth has made a career by leaning on open-minded music theory and freeform polysonic expression, so how have they learned to deal with the often constricting nature of

the music industry, commercial radio in particular? If you look at the band's output over the years, it's obvious that they are *not* making music with the direct intent of conquering the commercial airwaves.

"We get involved [with radio] to some degree," says Ranaldo. "It's give and take in a way. You have to give the record company some degree of flow, in that respect we do give them a degree of flexibility to work the record to radio the way they want to. We realize that if you don't, then it can become frustrating for both parties involved [the band and the record label]."

If there is one word that accurately sums up the real Sonic Youth vibe, it's "balance." They strike a balance with their music, letting it flow freely; likewise they strike a balance between their art and the commercial distribution of it via the label and radio. To end on a more poetic note, one need only examine the title of the group's latest effort, for it subtly suggests that Sonic Youth's career thus far has been like a thousand leaves blowing in the wind, letting the currents take them where they may. It is a metaphor for the music of Sonic Youth: never stay in the same place for too long. ■




Sonic Youth's latest release *A Thousand Leaves*

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Who Rules Alternative Radio? The Artists or the Songs?

Artist Development in the Alternative Sector

BY KEITH AND KENT ZIMMERMAN
editorial assistance by Spence Abbott

The question is artist development. Are bands today as good as they used to be? Can Radiohead hold a Bic lighter to Jimi Hendrix? Are listeners as loyal as they once were? In days past, we like to opine, a record-buying public would support a band like the Rolling Stones for decades—kind of like today's rock fans support Pearl Jam for several years. Is today's core Alternative radio listener suffering from ADD (Attention Deficit Disorder), or is it, rather, a hi-tech case of MAD (Multi-Attention Disorder)?

Are signature artists a fleeting commodity in Alternative? We asked former GAVIN-ite and current A&M Records Alternative exec Max Tolkoff about today's trends to develop and market Alternative acts. "Artists *are* going to develop, but whether they develop in one record or four is the big question mark," says Mad Max. "Artists [may have to] jump from one label to another until they're persistent enough to break through."

Max admits that today's major labels have a shorter patience threshold—some say brought on by equally impatient programmers—when it comes to bringing records home. "A&M has been traditionally about long-term vision for artists," explains Tolkoff. "But in this era of conglomeration and consolidation, there is pressure to move things along faster."

Notice that key word, *pressure*.

"EMI, PDG, and Time Warner, all have their own agendas and stockholders to answer to," Max continues, "there's pressure to maintain and increase profits every single year. That, in turn, puts pressure on records coming through the pipeline to perform well. Can major labels devote six to eight months on one artist?"

Max sees the artist development noose tightening with radio. "Typically, it used to take six to eight weeks to find out if an artist was really working [for a station]," he says. "Now if you don't show the right signs of growth on a brand new artist in the first four to five weeks, you're going to lose attention."

"Not every record is an immediate reaction record. When I was a PD and a record was noodling around, we'd decide to either spin the crap out of it and find out if we had something or drop it. Sometimes you can't just put something in from light to medium rotation and expect it to react without powering it."

RCA Records A&R executive Bruce Flohr says artist development is the second tier of his job description. "Examples of bands building careers album after album are few and far between," he says on the eve of a brand new Dave Matthews Band release. "True artist development is getting your band noticed from radio and the street, as opposed to by your local promotion person. You create a story that, despite the fact that their song may not have a strong hook, the kids care about this band. Therefore [programmers have to] care."

Tolkoff agrees, and, in fact, goes so far to say that the obvious smashes aren't always the most rewarding in terms of sales and airplay.

"Historically, the records that are

slow builds are the ones that are slow burns," Max emphasizes. "I have this sign on the wall in my office that says: 'SLOW BUILD = SLOW BURN.' Some records scream up the charts, sit on top for two weeks, then they're over. This does not a career make."

"A good example of 'Slow Build = Slow Burn' is God Lives Underwater. We've steadily progressed up the charts, although radio may not see

have to show radio that the band is growing, in their marketplace and right in front of their faces.

"You do have shorter time to prove to radio that a song is a hit," admits Cook. "But actually, people's attention spans are so diverted today that it actually takes longer to expose an artist. This six-week rule is totally bogus. 311's 'Beautiful Disaster' has been up, down, and off the Alternative charts, and yet it's the best testing record at KROQ."

"Alternative radio is hungry for songs that will get them reaction and spin quickly into the favor of their listeners," he continues. "The hardest



The Verve

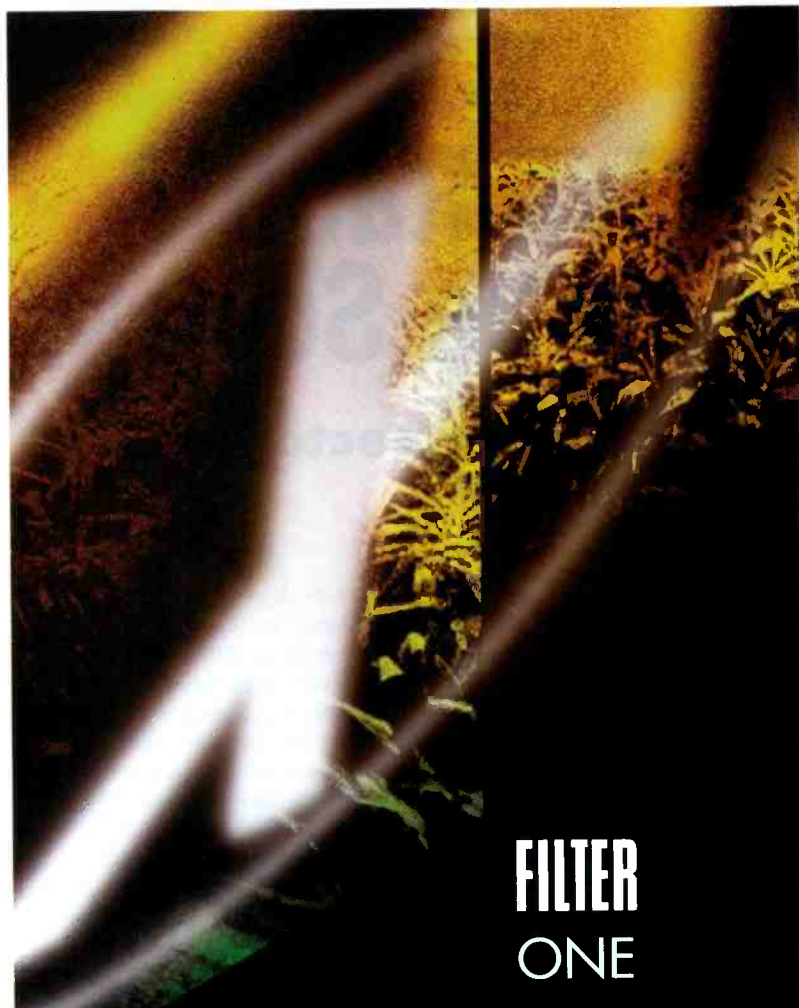
instant reaction. The longer God Lives Underwater sits there, the more reaction we get, and the better the call-out. It will march up the chart instead of screaming upward, then dropping off quick."

Jeff Cook, VP of Promotion at Capricorn Records, doesn't subscribe to "the six weeks to prove yourself" rule when it comes to artist development.

"If we went by what happens in the first six weeks of a record," he says, "we'd be continually disappointed. With 311, it was the third single, 'Down,' that broke. Then 'All Mixed Up,' the second single, came back and got a lot of play. There's no timeline and no time window. You

songs to get on radio are the ones that sustain. A lot of singles we select are generally—by design—not formula, easy songs."

Bryan Shock, Program Director at 91X in San Diego, believes quality Alternative releases arrive in cycles. "I can only think of a few records in the last year-and-a-half that have had more than one great song [on a CD]," says Shock. "The Sublime record had a lot of [good] songs for us, we were able to go deep on the Third Eye Blind record, and the Verve looks like they might have several different songs off *Urban Hymns*. The Verve seems to be a band the label is committed to. Radiohead is another where I think



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an investment was made.

"'Loser' by Beck was this runaway smash that could have been a one hit wonder," Tolkoff adds. "But then he followed up with a critically acclaimed, radio-friendly record. Beck has a legitimate career now, but you never know."

"A band like Radiohead and their very first single, 'Creep,' would have been easy to give up on at some point," says Music Director Bob Osburn of KLZR-Lawrence, Kan. "The label could have felt that the band would never overcome that song. But they didn't give



Bruce Flohr



Max Tolkoff



Jeff Cook

up and look what happened. A similar thing happened with the Verve. I just think that some labels are smarter than others."

"But there's no way you'd want to avoid playing a great song just because it's the only good song on the album," says Osburn. "In a perfect world I prefer building a core audience for bands like Radiohead or matchbox 20. I love to get my hands on an album that's really strong from start to finish or at least two, three, or four songs deep."

"My feeling is that record companies are always trying to develop artists," says 91X's Shock. "But there's times where it's just blatantly in front of their faces that there's nothing there but that one song. 'Let's not waste time with this, let's move on.'"

"If Radiohead comes to town, they're going to sell tickets. And I will say this: when Marcy Playground came to town, based on one song ['Sex & Candy'], they were able to draw good crowds. Now, did those people who were at the show go out and buy the CD and get to know the rest of it on their own? I would say yes! They knew what they were walking into, so they were probably committed to that artist. Having listened to the CD, I know there is other quality music on it."

What about artist loyalty from Alternative P1 listeners?

"I don't think listener loyalty was ever there," Tolkoff admits. "Watching radio station focus groups is frightening. Listeners who love your station punch out if they hear songs or commercials they don't like. They go where the good songs are."

Cook agrees that listener loyalty has rarely, if ever, been a factor on hip rock stations.

"Listener support is a misnomer,"

he says. "What creates phones for an artist is not listener support. What you get early on is fan-based support. It's the fanatics that are calling to let the station know they're finally hearing something from that particular artist. Positive call out research or continuing phones will prove that you've progressed beyond the band's actual fan base in the market."

It's also a delusion to think that in the golden days of the '80s, Alternative radio was any more artist-oriented than it is today. "Alternative in the 1980s was a song-driven format. There was little artist development. R.E.M. is a great example of a band who put out consistently great albums. When, in 1987, 'Orange Crush' crossed over mainstream rock, that was through consistency; I.R.S. stayed with them. *That* was artist development at its finest."

Flohr sees success with his artists at RCA (Dave Matthews Band, Agents of Good Roots, and Jeremy Toback) as stemming from a combination of touring and writing great radio tunes.

"Generally, bands with a slow build have to be able to do road work without taking significant money away from the labels," he explains. "If you can tour and you don't need \$12,000 a week from RCA Records, far be it from us to say you can't. Go for it, and we'll make sure there's posters in the clubs and records in the stores. If you add fans, we will stay behind you. What sucks is when bands ask for tour support and play in front of 50 people—you might as well smack a \$20 bill on each of those 50 people's forehead."

"Very few of our bands ever ask for tour support," adds Cook. "We'll do it, but few of them need it because they're a making good living. We've always signed blue collar, hardworking road bands who cultivate a relationship with radio as they go into each market."

Shock cuts to the chase regarding hit artists versus hit tunes: "Maybe the real questions should be, 'Is radio dictating singles as opposed to artists?' 'Is radio dictating this as opposed to the record companies?' I don't know the answers, and I'm cer-

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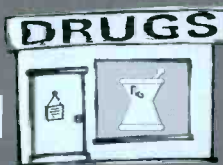
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tainly not trying to point the finger. I'm just posing a rhetorical question. My comment would be that right now, 91X is trying to find the best possible music to put on the radio so that we can make sure that people listen for the longest period of time.

"I don't know if [labels] are just grabbing these bands because they have great songs and they're focusing on singles," he adds. "Maybe there's just not a lot out there [musically] right now."

Flohr finds it a struggle. "I try to sign every artist with the assumption that they will eventually become a core artist for Alternative radio," says Flohr. "That's what I look for, but every artist I've worked with so far has been a struggle. Dave Matthews Band. Agents of Good Roots. Jeremy Toback. Everyone has found acceptance, but they're not easy fits. But when you sign a band strictly based on radio's acceptance and then radio doesn't follow your

game plan, what do you have to fall back on?"

"My job is to get the most people listening for the longest period of time," says Shock. "I have to find music that's going to do that. If that second track by Joe Blow is not as strong as the first, and we can tell it just doesn't have the quality, we're not going to put it on in front of something that *does* have quality but may not have history."

Business has obviously grown more volatile, and patience is becoming a rare commodity, but at least Alternative radio still relies on current music. "Here's what's good about Alternative," says Max. "The format has yet to retreat into the retro-shell that AOR did at the end of the 1970s. Some Top 40 people say 'Alternative is not the breeding ground it used to be,' but frankly, it's always been what it's been. The majority of every hour is still 80 percent current. Alternative is still searching for and breaking

new artists."

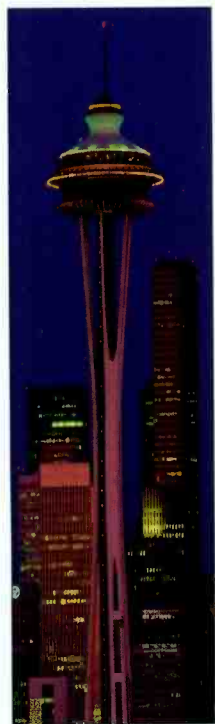
Tolkoff also sees a possible yin and yang between Alternative and Active Rock.

"We might be seeing convergence between Alternative and Active Rock. There's so much shared music now between the two; look at Days of the New, Creed, Brother Cain, and Monster Magnet—the latter which is getting huge interest from Alternative. In some aspects, Active Rock has played an even bigger role in artist development and breaking new artists than Alternative has in the last year.

"Sometimes Active is more willing to take chances on music, and that's an important component now. In some cases when there's no Alternative stations in a market, there is an Active Rock. If there's both, Active can scare Alternative onto a record, the same way Triple A scared Alternative into dealing with Jars of Clay and Paula Cole." ■

VIN CHECKS IN: Seattle After Grunge Madness

by Vinnie Esparza



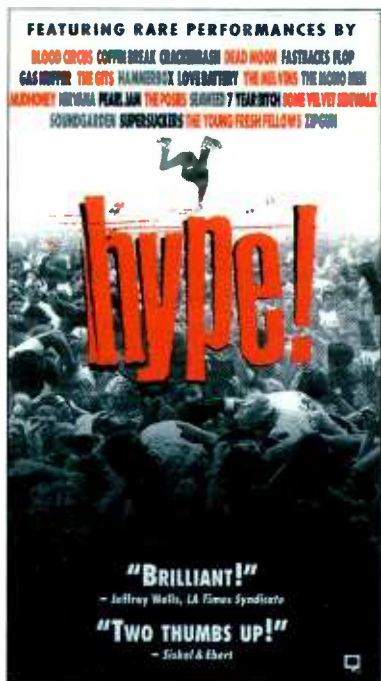
It is inevitable that the musical explosion that set off in Seattle in the early '90s will one day be neatly compiled on a Rhino double disc with a catchy title like *No Apologies: The Greatest Grunge Hits*. For many of us, it is simple to dismiss the raw, dirty sounds that influenced the world as simply another fad in music that has now dimmed and been replaced by electronic sounds pumping out of bedroom recording studios. However, to do so would be another slap in the face of the music community that has thrived in Seattle since long before the city was inundated by international attention it never asked for—nor was prepared to receive.

BEFORE NIRVANA

"Before Nirvana's *Nevermind* (DGC, 1991) exploded, the Seattle music scene was dirty and relaxed. A very isolated area geographically, Seattle was allowed to define itself," says Megan Jasper, Senior Product Manager for Sub Pop Records. Jasper was featured in *Hype*, the definitive documentary of the Seattle music explosion, an excellent piece of filmmaking that, sadly, was overlooked by much of the movie-watching public outside of the Pacific Northwest. "It was basically a tight knit community, where everyone knew everyone."

Jim Haviland produces AMPT Radio, a half-hour syndicated radio program he co-hosts with Krist Novoselic. The show addresses social and political issues, and features celebrities from the Alternative rock vein. Haviland recalls moving to Seattle eight years ago because, "I

thought things that were going on here did not affect the outside world and [vice versa]. Everyone thought the new Posies album *Dear 23* was going to be huge, because it sounded so much like what was going on at the time. It flopped, and I remember



thinking, 'Man, we really missed it. Seattle could have been huge and it all went away.' Little did anyone in the Emerald City know what was waiting for them just around the corner.

When *Nevermind* was released, there was an excitement about town. "You could feel the energy snowball," Jasper remembers. "People were psyched that something was coming out of this scene. It was going beyond the boundaries that the musicians and people in the industry here knew."

Of course, there was no way for the residents to prepare for what was to follow: Pearl Jam, Soundgarden, Alice in Chains, and others would go on to fuel the fire of "grunge madness" nationwide. Soon it would get out of control, as everyday flannels, longjohns, and ratty jeans would become a fashion statement for Pepsi swilling Generation X-ers that "rebelled" in unison—a development that disgusted Seattleites to no end.

Then there were the new transplants. For struggling musicians and wannabes from all over the U.S., Seattle became an Alternative Mecca, catching the old school completely off guard. "At first people welcomed them," remembers Christine Wood of the Crocodile Club, "but after a while, people were saying, 'Man, they're still coming.'"

"In a lot of ways, the city is planned poorly. Seattle has never been able to handle rapid growth in any aspect," says Lori LeFavor, owner and booker of the RKCNDY club and

founder of Infinite Productions, which books shows in and around the Seattle area.

GRUNGE MADNESS

"As soon as anything became too popular, there was sort of a backlash," says AMPT's Haviland. "The people who went out to the clubs had this weird sense that people were watching everything they were doing. It weirded everybody out."

"[It got to the point that] every time the word 'grunge' was used, people would cringe. It really became a media circus here, because at the same time this whole grunge thing was happening, Seattle was voted the most livable city by *Forbes* two years in a row. Plus we also had Microsoft and Boeing raising a stir," explains Jasper, who continues, "At first it was a big joke for everyone; we just laughed at it. Then it hit a point where it didn't stop, and it got crazier and crazier. That's when it felt like things were starting to implode."

"Seattle developed what it had in isolation, so it looked different and genuine. It was not like L.A. or New York, where trying to be something that is going to be popular in order to get someone's attention is completely acceptable. Here, no one had delusions of grandeur. No one thought that anyone would be successful here, so they never tried to be. Bands were playing for friends and fans, and people were just being themselves. That was really appealing to people."

"It felt like a family; many of the people here were in their 20s. It was a young energy in one of the most beautiful areas in the country. That's why the attraction was so strong," says Jasper.

Unfortunately, that strong sense of community would start to disintegrate as musicians and fans began to isolate themselves to escape the growing media circus.

"Seattle went from a geographically isolated area with its own community to something that was breaking up. Each little fragmentation started becoming isolated from the core. People started not going out as much," says Jasper.

"People in BMWs with big hair and makeup were asking where dirty, hole-in-the-wall clubs were, hoping to bump into someone from Pearl

Jam or Nirvana. There was this completely twisted perception of what Seattle was and how it operated as a community."

THE PARTY'S OVER

The end of the madness came, symbolically, when Nirvana's Kurt Cobain took his life on April 8, 1994. "At that point, it completely imploded," recalls Jasper. "His death changed everything and made many people think. It's something that is still talked about a whole lot here."



"Right now, rock is dead in Seattle," says LeFavor. "Rock, grunge, and any sort of straightforward rock does really poorly here. The underground is rising again, which is nice to see. People are thinking for themselves again. There's a kind of resurgence of what Seattle was all about, but now people have started educating themselves on how the business works. Right now, we have 2,000 working bands in Seattle."

Jasper adds, "There are a lot of DJs here; electronic music does really well. For that genre, Seattle is one of the top markets."

Indeed, the Sharpshooters, one of the country's most respected trip-hop duos, currently reside in Seattle. Their label, Conception, has recently inked a deal with Sub Pop, which also released the Sweet Mother compilation last year, featuring music from another top Seattle electronic label. A new club that caters to the electronic vibe, Aerospace, has opened doors in a space that was once the rock institution Emo's. Opening weekend boasted a line down the block.

"Living through the grunge phenomenon has made me actually aware of how much talent there is here," Jasper reflects. "It's made me realize the difference between an artist and a musician. That difference is that a musician who's a real artist needs to

always play music; it's a form of communication that's necessary in that person's life. Anyone can learn how to play music, but you can tell just by listening if it's truly in their heart."

"I've also realized how much muscle and influence the media has. They can make anything happen by spotlighting what they want. You realize just how many sheep there are."

Jasper also points out that, since grunge madness has blown over and the community is learning to accept the death of one of its brightest stars, time has begun to heal wounded hearts.

"You go through a grieving period," she says. "In time, you're able to heal. I think Seattle is at that point right now, although it's not even close to being forgotten. Freshness is starting to come back. There's more of a community again. In a way, that implosion brought the community back."

The Crocodile's Wood explains, "People that are moving here now are moving in to work for Microsoft. It's an influx of a different kind. They come here to work on computers...with their side band."

AFTER THE FIRE

"One of the good things that came out of [all the attention] is that it gave many bands much more of a shot at making it than they would have ever gotten," says Jasper. The area was so scrutinized; there were always A&R people at shows. It also brought a lot of money into Seattle."

RKCNDY's LeFavor contends, however, that "despite the fact that the scene has given the city a lot of money, the city has never given much back to the scene."

Haviland counters that it's a give and take situation. "While we've lost our sense of innocence and isolation, people are now paying attention to Seattle in a way that they didn't seven years ago."

Indeed, bands like Zeke, Murder City Devils, Mary Lou Lord, and Modest Mouse have raised eyebrows recently. And new labels like Up, Conception, and Sweet Mother, along with nearby Olympia-based K and Kill Rock Stars continue to thrive and bring forth new talent that, though not necessarily grunge, has nonetheless received acclaim from both consumers and critics.

When asked what the old school players are doing today, Jasper responds, "All the musicians that were around a few years ago are still around. The only thing that's different is that a lot of them are homeowners. They enjoy gardening." ■



COLLEGE

MOST ADDED



SONIC YOUTH (38)

A Thousand Leaves (DGC)

Including: KALX, KCMU, KCPR, KCRW, KDVS, KGLT, KJHK, KTXI, KUGS, KUNV, KUSF, KVMR, KWVA, KZSC, WBNY, WCBN, WCDB, WDCR, WFDU, WICB, WITR, WJCU, WMNF, WMSE, WMSV, WNYU, WPRK, WRSU, WSMU, WTSR, WUMS, WUNH, WUTK, WVFS, WVKR, WVUM, WXDU, WZBC.

JOAN OF ARC (27)

How Memory Works (Jade Tree)

Including: KCPR, KCSB, KGLT, KJHK, KTXI, KUGS, KUNV, KVRX, KWBU, KZSC, WCBN, WCDB, WJCU, WMNF, WQFS, WRSU, WSMU, WUMS, WUNH, WUSB, WUSC, WUTK, WVFS, WVKR, WVUM, WXDU, WZBC.

VARIOUS ARTISTS (23)

Super Bad @ 65: A Tribute to James Brown (Zero Hour)

Including: KCMU, KCPR, KCSB, KTXI, KUNV, KVRX, KWBU, WBNY, WCBN, WCDB, WICB, WITR, WMNF, WMSE, WQFS, WRSU, WSMU, WUSB, WUTK, WVKR, WVUM, WVUU, WZBC.

THE CONNELLS (21)

Still Life (TVT)

Including: KGLT, KTXI, KUGS, KUNV, KWBU, WBNY, WCDB, WDCR, WFDU, WICB, WITR, WJCU, WMNF, WMSV, WQFS, WUMS, WUSB, WUTK, WVKR, WVUM, WVUU.

RECORD TO WATCH



PETER THOMAS SOUND ORCHESTRA

Futuremuzik (Scamp)

This tripped out CD compilation gathers some sought after grooves from the late sixties/early seventies that layed down the foundation for today's electronic sounds.

2W	LW	TW	ARTIST - Album (Label)
14	11	1	FIREWATER - The Ponzi Scheme (Jetset)
1	1	2	TORTOISE - TNT (Thrill Jockey)
7	4	3	PULP - This Is Hardcore (Island)
8	3	4	YO LA TENGO - Little Honda (Matador)
31	10	5	FUGAZI - End Hits (Dischord)
3	5	6	PROPELLERHEADS - Decksanddrumsandrockandroll (Dreamworks)
9	6	7	CORNELIUS - Fantasma (Matador)
2	2	8	THE REVEREND HORTON HEAT - Space Heater (Interscope)
—	17	9	JESUS LIZARD - Blue (Capitol)

The Lizard dives into the Top Ten where it will likely shack up for a while.

10	9	10	DIRTY THREE - Ocean Songs (Touch & Go)
11	7	11	TUSCADERO - My Way or the Highway (Elektra/EEG)
20	30	12	UI - Lifelike (Southern)
28	20	13	GANG STARR - Moment of Truth (Noo Trybe/Virgin)
16	15	14	DAMON AND NAOMI - Playback Singers (Sub Pop)
5	13	15	TRANS AM - The Surveillance (Thrill Jockey)
4	8	16	BUFFALO DAUGHTER - New Rock (Grand Royal)
22	18	17	MORCHEEBA - Big Calm (China/Sire)
23	19	18	AVAIL - Over the James (Lookout!)
17	12	19	SUICIDE MACHINES - Battle Hymns (Hollywood)
18	21	20	MAKE-UP - In Mass Mind (Dischord)
12	14	21	RICHARD DAVIES - Telegraph (Flydaddy/V2)

NEW 22 VERSUS - Two Cents Plus Tax (Caroline)

The swingers that everybody loves are a welcome additon to the chart.

33	29	23	BRAID - Frame & Canvas (Polyvinyl)
37	35	24	BEVIS FROND - North Circular (Flydaddy/V2)
NEW	25	SONIC YOUTH - A Thousand Leaves (DGC)	
—	31	26	QUASI - Featuring "Birds" (Up)
NEW	27	SUPERGENIUS - Star Wars Breakbeats (Suckadelic!)	
—	42	28	SEAN LENNON - Into the Sun (Grand Royal/Capitol)
—	24	29	SPOON - A Series of Sneaks (Elektra/EEG)
44	43	30	GAUNT - Bricks And Blackouts (Warner Bros.)
49	26	31	ROYAL TRUX - Accelerator (Drag City)
—	48	32	FREAKY CHAKRA - Blacklight Fantasy (Astralwerks)
26	23	33	BIG BAD VOODOO DADDY - Big Bad Voodoo Daddy (Coolsville)
—	49	34	DJ HONDA - H2 (Relativity)
NEW	35	MASSIVE ATTACK - "Teardrop" (Virgin)	
46	—	36	LE MANS - Le Mans/Entresemana (Grimsey)
25	33	37	AIR - Moon Safari (Source/Caroline)
41	40	38	LONG FIN KILLIE - Amelia (Too Pure/Beggars Banquet)
38	—	39	THE GERBILS - Are You Sleepy? (Hidden Agenda)
NEW	40	SCRAWL - Nature Film (Elektra/EEG)	

CHARTBOUND

NEW BOMB TURKS (Epitaph)	ROY MONTGOMERY (Drunken Fish)
SONNY SIXKILLER (Vital Cog)	GARY NUMAN (Cleopatra)
SARGE (Mud)	DAVID GARZA (Lava/Atlantic)
TORI AMOS (Atlantic)	PITCHSHIFTER (DGC)
PUBLIC ENEMY (Def Jam)	SNOWPONY (Radioactive)
TILT (Fat Wreck Chords)	GAZE (K)

REVIEWS

MOX (RGB)

You have probably already heard—and enjoyed—Mox and didn't even know it, as the trio has created music for such national ad campaigns. Mox specializes in creating music that ranges from ambient to hip-hop, all with tweaked samples and a very surreal feel. For example, the opening track "Dr. Bombay" beautifully combines surf guitar and weird Middle Eastern vocals over a vicious break beat, while "Wig," featuring a dreamy acoustic guitar, would probably do quite well at an adventurous A3 station. Call Dave Weinberg at (415) 331-3200 x27.



ELLIOT KENDALL

The Effects of Magic soundtrack (The Effects Company)

Our boy Elliot Kendall from Del-Fi has finally completed the score to the upcoming film, The Effects of Magic. Imagine the swanky bachelor sounds of the mambo and tango, along side surf and killer orchestrations. Contact (310) 230-9807.



ADDS FOR MAY 11/12

Mimi (Luaka Bop/Warner Bros.), Hayden (Outpost), Prissteens (Almo), Bad Religion (Atlantic), Darwin Chambers (Moonshine), hed(pe) (Jive), Massive Attack (Virgin/Circa), Lenny Kravitz (Virgin), Negativland (Seeland), Jenny Mae (Anyway), Caustic Resin (Alias), Flick (Columbia), Pressure Drop (WORK), Strung Out (Fat Wreck Chords), Buck-O-Nine (TVT), Unwritten Law (Interscope), Q-Burns Abstract Message (Astralwerks), u-Ziq (Astralwerks), Butterknife (S.O.P.).

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ARTISTPROFILE

THE CONNELLS

FROM: Raleigh, North Carolina

LATEST RELEASE: Still Life

LABEL: TVT

CONTACT:

Anya Feldman, (212) 979-6410

DID YOU KNOW: The Connells have released a total of seven

albums. In September, the band will have been making quaility pop for 14 years with the same members.

ON THE NEW ALBUM: "It's a departure from our previous records. This one's a little more wide-eyed. The last one was kinda dark, because we were collectively going through one of those periods. We were all

exhausted from touring, and Doug, our lead singer, fell very ill."—Mike Connell

THOUGHTS ON RADIO: "It strikes me that there isn't quite as much diversisty as there used to be, but what you hear on the radio today is so much better than 15 years ago. There was a time when MTV was dominating, but now I feel that radio is just as capable of breaking bands—if not more so."—Mike





TRICKY

Angels with Dirty Faces CD in stores June 2. "Broken Homes" 12" with PJ Harvey and featuring two non-LP tracks out May 11.

STANFORD PRISON EXPERIMENT

Wrecreation drops on Cinco de Mayo, catch them on tour with The Jesus Lizard now!



Push The Button featuring the hit "Hand In Your Head" slides out on May 19.

TRIPPING DAISY

The great new album **Jesus Hits Like The Atom Bomb** hits college radio on Memorial Day - don't forget!

THE **The Document** a continuous mix from Portishead's essential DJ is out May 19!

DOCUMENT
DJ ANDY SMITH

ANGELIQUE KIDJO

Oremi arrives on June 16, a stunning album from one of our most vital voices.

Also coming in '98'

Warm Jets, Super 400, PJ Harvey, Ednaswap, Skinny, DJ Ikey, Hub, Spectacle, Asian Dub Foundation, Quicksand. The Cranberries and Grand Mal.



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For more information call: john rosenfelder 212-603-7871 or email at earbender@earthlink.net
www.americanradiohistory.com

ALTERNATIVE

MOST ADDED



SMASHING PUMPKINS (50)

Ava Adore (Virgin)

Including: CFNY, WPGU, WEND, KKND, CIMX, WEDG, WNNX, XTE, WXDG, WBZU, WBTZ, KLZR, KJEE, KPDI, KXRX, KTBS, KMYZ, WEOX, KTDZ, KHLR, WXEX, WBRU, WADZ, WMAD, WXRT, WWDX, KRZO, KNRX, KTCL, WBCN, WFNX, KTEG, KQXR, KFRR, KDME, WLJR, WQXA, KROQ, WVVD, WRDX, WEJE, WKQX, KLYY, WHTG, KEDJ, KEDG, KROX, WLUM, XTRA, WXRK

B-52'S (23)

Debbie (Reprise)

Including: WQXY, WKRL, KJEE, KPDI, WEOX, KACV, KSPI, KHLR, WBRU, WXRT, WPLA, WWDX, WNNX, WPBZ, KTEG, KQXR, KENZ, KNRK, WLJR, KROQ, WVVD, WKQX, WHTG

GIRLS AGAINST BOYS (18)

Park Avenue (DGC)

Including: KQXR, WEDG, WKRL, WBZU, KMYZ, WEOX, KHLR, WMAD, WWDX, KRZO, WBER, WPBZ, WQXA, WHTG, KNSX, KEDJ, WRXQ, WXRK

BLINK 182 (12)

Josie (Cargo/MCA)

WQXY, CIMX, WKRL, KLZR, KJEE, KPDI, KXRX, WIXO, WPBZ, KNSX, XHRM, KEDJ

SAVE FERRIS (10)

The World Is New (Epic)

WDST, WKRL, KMYZ, KACV, KKDM, WBRU, KCXX, WLJR, XHRM, KEDJ

RADIO SAYS



BAD RELIGION

"Shades of Truth" (Atlantic)

"It's punk rock and they're smarter than the average band." (lead singer Greg Graffin is currently getting his Ph.D. in Paleontology from Cornell)

— WBTV-Burlington MD Steve Picard

LW	TW		Spins	Diff.
1	1	FASTBALL - The Way (Hollywood)	2351	+1
3	2	SEMISONIC - Closing Time (MCA)	2192	+86
4	3	GARBAGE - Push It (Almo Sounds)	1959	-27
6	4	PEARL JAM - Wishlist (Epic)	1935	+181
5	5	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	1877	-98
2	6	EVERCLEAR - I Will Buy You A New Life (Capitol)	1859	-277
8	7	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	1636	+176
7	8	FUEL - Shimmer (550 Music)	1580	-34
13	9	THE WALLFLOWERS - Heroes (Epic)	1471	+308
9	10	HARVEY DANGER - Flagpole Sitta (Slash/London)	1376	+122
11	11	TORI AMOS - SPARK (Atlantic)	1261	+89
14	12	MATCHBOX 20 - Real World (Lava/Atlantic)	1214	+84
15	13	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	1112	+3
12	14	THIRD EYE BLIND - Losing A Whole Year (Elektra/EEG)	1106	-63
16	15	THE URGE - Jump Right In (Immortal/Epic)	1102	-1
17	16	GOD LIVES UNDERWATER - From Your Mouth (A&M)	1094	+1
10	17	FOO FIGHTERS - My Hero (Capitol)	1038	-177
19	18	DAYS OF THE NEW - Shelf In The Room (Outpost)	1019	-39
18	19	MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)	1002	-67
22	20	THE VERVE - Lucky Man (Virgin)	991	+95
21	21	CREED - My Own Prison (Wind-Up)	851	-71
23	22	NATALIE IMBRUGLIA - Torn (RCA)	836	-50
20	23	JERRY CANTRELL - Cut Me In (Columbia/CRG)	827	-194
26	24	ATHENAEUM - What I Didn't Know (Atlantic)	816	+100
25	25	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	802	+33
29	26	BEN FOLDS FIVE - Song For The Dumped (550 Music)	777	+110
24	27	STABBING WESTWARD - Save Yourself (Columbia/CRG)	770	-101
33	28	EVE6 - Inside Out (RCA)	715	+183
27	29	ALANIS MORISSETTE - Uninvited (Maverick)	679	-3
31	30	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	664	+99
28	31	BLACK LAB - Time Ago (DGC)	650	-28
30	32	THE SPECIALS - It's You (Way Cool/MCA)	558	-80
40	33	GREEN DAY - Redundant (Reprise)	512	+118
38	34	LENNY KRAVITZ - If You Can't Say No (Virgin)	511	+85
—	35	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	503	N
<i>The rapturous "Na-na-na-la-la-la" chorus makes this a happy, shiny spring delight.</i>				
37	36	SONIC YOUTH - Sunday (Geffen)	493	+22
32	37	GREEN DAY - Prosthetic Head (Reprise)	483	-50
36	38	GREEN DAY - Good Riddance (Time Of Your Life) (Reprise)	423	-52
48	39	PROPELLERHEADS - History Repeats (Dreamworks)	397	+74
—	40	SMASHING PUMPKINS - Ava Adore (Virgin)	392	N
34	41	AGENTS OF GOOD ROOTS - Come On (RCA)	354	-169
41	42	BLINK 182 - Dammit (Growing Up) (Cargo/MCA)	353	-40
50	43	GETAWAY PEOPLE - She Gave Me Love (Columbia/CRG)	350	+41
<i>Nordic combo delivers a phat-n-funky sonic expose.</i>				
42	44	RADIOHEAD - Karma Police (Capitol)	344	-47
35	45	OUR LADY PEACE - Clumsy (Columbia/CRG)	311	-196
—	46	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	307	N
45	47	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	298	-28
—	48	GUSTER - Airport Song (Sire)	285	N
—	49	BAD RELIGION - Shades of Truth (Atlantic)	280	N
39	50	WANK - Forgiven (Maverick)	271	-144

REVIEWS

GARBAGE

Version 2.0

(Almo Sounds)

It is my belief that Garbage is the Blondie of the '90s. This is not a bad thing, mind you. Garbage creates dense, engaging songs that contain deep-seated and veiled pop construction. While "Push It" is blazing up the charts, be aware that their sophomore effort is packed to the gills with equally pleasing sonic treats, ranging from the shuffle rhythm injection of "Temptation Waits" to the electro-enhanced guitar whirl mysticism of "When I Grow Up." Also check the shimmering "Special," the scattershell surge of "Hammering in My Head," and the atmospheria of "The Trick Is to Keep Breathing." The key here is depth, and *Version 2.0* is deep.



BAD RELIGION

No Substance

(Atlantic)

Guitars have always been the root of rock & roll. And from the opening strains of "Hear It," it's obvious that Bad Religion are all about no nonsense, bare bones r&r. The bass throb and hard-edged guitar slice of the designated single, "Shades of Truth," make it a no brainer, but don't ignore such catchy blazers as "All Fantastic Images," "Raise Your Voice!," "Sowing the Seeds of Utopia," and the über anthemic "The Voracious March of Godliness."



ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS

8 A.M.-5 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

MXPX

I'M OK, YOU'RE OK

From the forthcoming album
*Slowly Going The Way
Of The Buffalo*

ADD DATE: 5/12



ACTIVE

REVIEWS

CLUTCH

"Elephant Riders" (Columbia/CRG)

In the past, night time has been the right time for the thunderous roars of Maryland's Clutch. Now with their exclusive Active single, the mysterious redneck philosophers look to infiltrate Rock's airwaves. Four more stations jump on board Clutch's progressive crazy train, leading KUPD'S, Bridget Ventura, to say, "Clutch is the Yes of the '90s. Just when you thought bands couldn't be progressive anymore, or push it to the limit, they do it." Clutch is currently supporting *The Elephant Riders* on the Diabolus in Musica Tour featuring Slayer and System of a Down. You better believe these rock & roll outlaws will be tearing the roof off the sucka.



GIRLS AGAINST BOYS "Park Avenue" (DGC)

"Park Avenue" is a ubiquitous electric rock song for the new millennium. Stations that have embraced the likes of Nine Inch Nails and Gravity Kills in the past will have no problem spinning GVSB's major label debut single. Apocalypse now!



ADDS FOR MAY 11/12

Lenny Kravitz "Fly Away" (Virgin), Smashing Pumpkins "Ava Adore" (Virgin), Coal Chamber "Sway" (RoadRunner), Snot "The Box" (Geffen), Slobberbone "Barrel Chested" (Doolittle), (hed) P.E. "Serpent Boy" (Jive), Il Big "Rocker" (Russian River).

ACTIVE ROCK REPORTS ACCEPTED
MONDAYS 9 A.M.-5 P.M. AND
TUESDAYS 9 A.M.-4 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

MOST ADDED



MONSTER MAGNET (17) Space Lord (A&M)

Including: KDDT, KRXQ, KSJQ, KRZR, KIBZ, KPNT, WHMH, KXXR, WLZR, KFMW, WBUZ, KLAQ, KBAT, KEYJ, WMFS, KTUX, WCCC.

SMASHING PUMPKINS (14) Ava Adore (Virgin)

Including: KFMW, KIBZ, KILO, KISS, KLAQ, KLBZ, KTUX, KRZR, WBUZ, WCCC, WXRK, WQXA, WLZR, KRXQ.

GIRLS AGAINST BOYS (11) Park Avenue (DGC)

Including: KEYJ, KIBZ, KRZR, KTUX, WHMH, WMFS, WQXA, KUPD, WXRK, KFMW, WLZR.

JERRY CANTRELL (9) My Song (Columbia/CRG)

Including: KRZR, KTUX, KEYJ, WHMH, KILO, KUPD, WMMS, WLZR, WEBN.

THE GANDHARVAS Downtime (MCA)

Including: KISS, KLAQ, KPNT, KRZR, WCCC

RADIO SAYS



RADIO SAYS

DLR BAND "Slam Dunk"
(Wawazat!!)

"David Lee Roth has been the most surprising record reaction wise we've had in the past two months."
—KFMW-Waterloo, Iowa MD,
Jave Patterson

TW		SPINS	Wks.
1	CREED - Torn (Wind-Up)	853	+187
2	BROTHER CANE - I Lie In The Bed I Make (Virgin)	798	+157
3	JERRY CANTRELL - Cut Me In (Columbia/CRG)	769	+112
4	JIMMY PAGE & ROBERT PLANT - Most High (Atlantic)	716	+83
5	DAYS OF THE NEW - Shelf In The Room (Outpost)	662	+46
6	METALLICA - Fuel (Elektra/EEG)	636	+83
7	FOO FIGHTERS - My Hero (Capitol)	626	+91
8	KENNY WAYNE SHEPHERD - Blue on Black (Revolution)	605	+30
9	MEGADETH - Use the Man (Capitol)	593	+101
10	PEARL JAM - Wishlist (Epic)	550	+116
11	SEMISONIC - Closing Time (MCA)	549	+150
12	STABBING WESTWARD - Save Yourself (Columbia/CRG)	533	+88
13	VAN HALEN - Fire In The Hole (Warner Bros.)	523	+189
14	MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)	497	-9
15	DLR BAND - Slam Dunk (Wawazat!!)	467	+125
16	FUEL - Shimmer (550 Music)	445	+112
17	MATCHBOX 20 - Real World (Lava/Atlantic)	425	+95
18	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	391	+110
19	BLACK LAB - Time Ago (DGC)	391	+77
20	THE WALLFLOWERS - Heroes (Epic)	365	+122
21	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	290	+87
<i>The most requested song at Active radio this week moves up eight slots.</i>			
22	METALLICA - Unforgiven II (Elektra/EEG)	290	-98
23	CREED - My Own Prison (Wind-Up)	284	-23
24	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	277	+93
<i>The Sacramento boy's deliver an awesome acoustic remix without the assistance of Puff Daddy.</i>			
25	SAMIAM - She Found You (Ignition)	274	+54
26	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	268	+70
27	JIMMIE'S CHICKEN SHACK - Dropping Anchor (Rocket/Island)	263	+18
28	ADDICT - Monsterside (Big Cat/V2)	233	+64
29	SEVENDUST - Too Close To Hate (TVT)	231	+54
30	DAYS OF THE NEW - Touch, Peel & Stand (Outpost)	225	-26
31	CAMEL - Lucy (Geffen)	218	+36
32	THIRD EYE BLIND - Losing A Whole Year (Elektra/EEG)	212	+46
33	FASTBALL - The Way (Hollywood)	211	+98
34	JOE SATRIANI - Ceremony (Epic)	200	-24
35	BIG WRECK - That Song (Atlantic)	191	-15
36	SPACEHOG - Mungo City (Sire/Warner Bros.)	188	-14
37	ECONOLINE CRUSH - Home (Restless)	182	+14
38	EVERCLEAR - I Will Buy You A New Life (Capitol)	181	+44
39	CHRIS CORNELL - Sun Shower (Atlantic)	160	-68
40	STEGOSAURUS - At the Water (Reprise)	144	N

CHARTBOUND

GANDHARVAS - "Downtime" (MCA)	CAROLINE'S SPINE - "Wallflower" (Hollywood)
GREEN DAY - "Redundant" (Reprise)	MONSTER MAGNET - "Space Lord" (A&M)
ATHENAEUM - "What I Didn't Know" (Atlantic)	OUR LADY PEACE - "4am" (Columbia)
GARBAGE - "Push It" (Almo Sounds/Interscope)	HARVEY DANGER - "Flagpole Sitta" (Slash/London)
COREY GLOVER - "Do You First, Then Do Myself" (LaFace/Arista)	CLUTCH - "Elephant Riders" (Columbia/CRG)
RAMMSTEIN - "Du Hast" (Slash/London)	VERVE - "Lucky Man" (Hut/Virgin)

ARTISTPROFILE

COREY GLOVER

FROM: New York, NY

ACTIVE SINGLE:

"Do You First, Then Do Myself"

LABEL: La Face/Arista

CONTACT:

Paul Brown and Tom Gates

(212) 830-8416

WEB SITES: www.aristarecs.com

ON THE ALBUM: "Hymns is a collection of songs that I'm very proud of. This record speaks my life—my physical and spiritual growth—where I am, where I hope to be, and where I've been. It's been a labor of love making this record."

DANNY GLOVER?: "No, he's

not my father, but we may be distantly related."

ON THE SINGLE: "It could be about a whole lot of things. When I first heard the title ("Do You First, The Do Myself"), I originally thought it was about suicide or some hostage situation, nothing as benevolent as sex. But the song is basically about fucking—and what's wrong with that?"

BODY GLOVE: "My wet suits are in the closet collecting dust!"

IN THE BOOM BOX: Foo Fighters *The Colour and The Shape*, Jerry Cantrell *Boggy Depot*, and Propellerheads *Decksanddrumsandrockandroll*.

FAVORITE SUPER HERO: Wonderman (Marvel Comics)

ON THE ROAD AGAIN: Corey kicks-off his headlining tour in Pensacola on May 16.



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



DAVE MATTHEWS BAND (12) Before These Crowded Streets (RCA)

Including: WMVY, WKZE, WMKY, WFPK, KRQK, KGSR, KTCZ, WEBX, KVNF, KRXS, KBAC, and KSMF.

B-52'S (12)

"Debbie" (Reprise)

Including: WXRJ, WBOS, WNCS, WYEP, WXPX, KACV, WWCN, WXRT, KBAC, KFOG, WXLE, and KRSH.

EVERYTHING (9)

"Hooch" (Blackbird/Sire)

Including: WBOS, KFAN, WTTZ, KTCZ, KEPC, KSPN, KRXS, KRSH, and KINK.

FROM GOOD HOMES (9)

"Kick It On" (RCA)

Including: WERU, WNCS, WEBK, WXPX, WRNR, WNNR, KFAN, KBAC, and KRSH.

JIMMY BUFFETT (8)

Don't Stop the Carnival (Margaritaville/Island)

Including: WBOS, WRNX, WEBX, WMVY, KVNF, KUWR, WERU, and KSPN.

RECORD TO WATCH



HUB

"Evil Twin" (London)

Primary action in the Northeast (WCLZ, WEBK, WFUV, WMVY, WNCS, WXPX) with action also at the Mountain in Seattle.

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

★ FIVE EASY PIECES lovers

Impact Date May 11

Featured On Their Debut Album *Five Easy Pieces*



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www.rodstewartlive.com
www.wbr.com

**People get ready.
The voice is back.**

Rod Stewart

when we were the new boys
His latest, greatest new album.

VH-1 June Artist of the Month.
Produced by Rod Stewart. Co-produced by Kevin Savigar
Management: Arnold Stiefel and Annie Challis
for Stiefel Entertainment



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SPINS in RED are ADDS

Artist - Title (Label)	KTRX	KUWR	KXL	WAPS	WLOS	WQBE	WCLZ	WDET	WEEK	WEXY	WERU	WFPK	WFLV	WIS	WKCE	WMMW	WXPY	WXPY	WVCS	WVCW	WVNU	WVRN	WRLT	WRIR	WRBK	WRBK	WYOD	WVRV	WVOD	WYLE	WXPY	WYRT	WYRV	WYEP	
BONNIE RAITT (Capitol)	29	5	23	5	34	9	7	17	14	24	10	12	9	5	16	34	14	20	12	16	5	20		14	24	7	18	42	18	16	16	29	14		
DAVE MATTHEWS BAND (RCA)	5	5	6	30			3		21	24	6	5	11		26	8	14	11	16	3	30	30	14	12	8	24	28	37	26	27	31	24	16		
ERIC CLAPTON (Reprise)	28	5	39	4	22		16	12				12	5	3	16	18	20	20	15				37	8	17	6	27	8	13	17	25	11			
MARC COHN (Atlantic)	13	5	23	10	9		9	8	13	7		12	7		16	23	13	14	10	8	15		18		29	7	18	25		8		12	12		
FASTBALL (Hollywood)		3				3	4		14			8			11	17	9	10	14			28		8	26	4	24	27	39	48	12	19	16	9	
SEMISONIC (MCA)				15	10	6			21	36	4	8		12	13	8	15	17			3	24	30	5	9	11	26	26	13	9	7	14	10		
ROBBIE ROBERTSON (Capitol)	26	5	6		5	6	7	5	7		10	12	9		16	15	9	10	7	4	15		29	14	14	6									
CITY OF ANGELS SOUNDTRACK (Reprise)		3	8	6	26		5		32						8	6	8		9			16	31		14		19	1	24	83		7			
SARAH McLACHLAN (Netwerk/Arista)	9		2						7				9	11	12	27	9	15				24	22		21		24	34	37		3				
NATALIE IMBRUGLIA (RCA)			6	5	33		4				4		11			13	10					28	30	5	24		20	39	61			26			
PEARL JAM (Epic)					25		3		16					17		17		10	8		6	24	31	4			24	39		11	31	9	7		
NATALIE MERCHANT (Elektra/EEG)	8		7	7	25		3		21	3					12	13	7	10	6		3				14	5	11	2	24	5	17	18	11	9	
ANI DI FRANCO (Righteous Babe)	7	5				9	3	14	10	50	9	12	10		16	17	7	10	15	16		8	18	14		3	24		5		10	10			
AGENTS OF GOOD ROOTS (RCA)		5		3		6	2		12			12	5		23	9	7	12	8			20													
MATCHBOX 20 (Lava/Atlantic)	8				40		4							11		7	9						10		21		24	41		85		3	13		
ALANA DAVIS (Elektra/EEG)	10		11	5			5		13	7			5		16		12	14	6							28	24		19	3		15	11		
TORI AMOS (Atlantic)	9	3		7			3		7				5	3		13	5	6	9		3	28	12		17	2	24		27	13	6	5	23	8	
EBBA FORSBERG (Maverick)	8	5	13	3	5	6	6	14		3			4		12	7	8	11	8			30			14	2		10		13	6		16	10	
STEVE POLTZ (Mercury)	13	5		3		6	4	5	7	24		12	5		16	5	3	9	16	6	12	18	9	12	5	11		30	3	5	10				
THE WALLFLOWERS (Epic)	8			7	10		5		13	3				10		14		12	8		3	26	8		14		18		20	20	8	10		4	
FRANCIS DUNNERY (Razor & Tie)	8			5	9	9	8		18	50	7	12	5		12		5	5	8	4	15							25	11		14	14			
PETER CASE (Vanguard)	10	5		12		3	2	15	7	24	8	12	4		16	5		7	10	16	6	12	11	14	10	3							5		
THE VERVE (Virgin)	12			7	45		2		14					7			11	5	8								21	26	46	6	15	8			
THE SPECIALS (Way Cool/MCA)	9	3		6				9	7			12	4	4		12	5	9	16	6	16	17	9		3	12	21		4		14				
KENNY WAYNE SHEPHERD (Revolution)								15						11			8														9				
JIMMY PAGE & ROBERT PLANT (Atlantic)							3		13	3						13					3		17				24					27			
EVERYTHING (Blackbird/Sire)	9						4		21	36		12		10			10	11				20		9		3	25							9	
CHRIS STILL (Atlantic)	10							5		50			5		16	9		20	8			11							8	8	10		6		
TODD SNIDER (MCA)	12			9					21	24		8		6	6	7		12	5	8	15			8		6					4				
LENNY KRAVITZ (Virgin)	8				5			7	14							12	12	5				10	8					21		9		9			
WIDESPREAD PANIC (Capricorn)	9					3			11	7					6	8			5	8					5	4	12				4			8	
A. J. CROCE (Ruf)	7	5				9		8	14	36	4	12	2		12		5	8		8	6					2	19						7		
PETE DROGE (Epic)	8			6		6	3		21	24		8			6			10	5	4													9	6	
KATHLEEN WILHOITE (V2)		5		3		6	3	12	13		3	8	5			3		9		15										5					
SUSAN TEDESCHI (Rouner)	10	5				9	7	10	15	17	4	12	5		6	7	7	20																4	
MARCY PLAYGROUND (Mammoth)					33																			24				41		47		13			
TRAIN (Aware/Columbia)		3		5			3		19	36				6		6		9						18		10					3	5		6	
REBEKAH (Elektra/EEG)					3	3	7	6	7									7	5												13				
EDWIN MCCAIN (Atlantic)					32													9								26		41		38					
SOUL ASYLUM (Columbia/CRG)				9	20		5		15					4		6	5					12	19		10	4		24	5	2					
JOLENE (Sire)				2			7		12	50	6	8	2	6	12		5	7	4	16	6	18				2									
PAULA COLE (Warner Bros.)	9		3		29		7																												
MORCHEEBA (China/Sire)	5							14		17	7	8	2						12															1	12
LISA LOEB (Geffen)				6			3							7		14	12																		
TRIBUTE TO LOWELL GEORGE (CMC International)		5				9						12						10	1	16	35			8											
GERALD COLLIER (CZ/Revolution)	11	3					3		15		4	8	2	10																					
LILITH FAIR (Arista)	8		3				10	4							6		4	7	6	8											2				11
B.B. KING (MCA)	8		8												16		8	5	6													1			
LARGO (Mercury)						9		3	15	17	8	8			6																				6
JULES SHEAR (High Street/Windham Hill)		3		6			6	4	10		6				16																				

NEXT WEEK...

Lilith Fair

Get the lowdown on

Natalie Merchant

Plus: co-headliner

on her new album and film.

Also: **Sharing or Owning...Artists/Radio Reacts**

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

It's hard for me to believe, but I've just celebrated my two-year anniversary with GAVIN. I'm sure that most of my friends back in Los Angeles probably didn't think I'd last one year, let alone two, but I do believe I am well on the road to becoming a Southern Lady.

When I first moved here, people said, "it takes a year, and then you never want to leave." I remember writing my one-year anniversary column, trying to feign that feeling but falling short. For me, it's taken two years, but I can now honestly say that this city—and especially the people in the country music format—have become home to me.

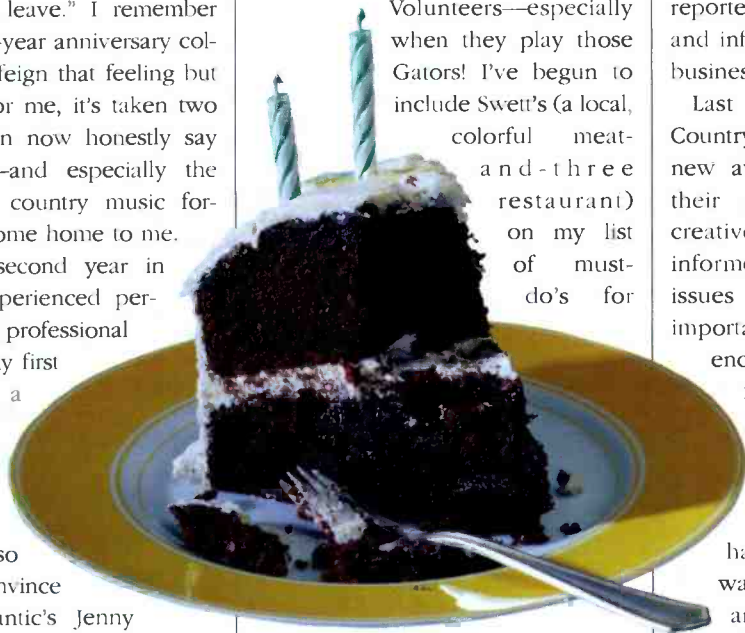
During my second year in Nashville, I experienced personal as well as professional growth. I got my first dog, Emma, a Border Collie who has taught me patience and unconditional love. I also managed to convince my sister, Atlantic's Jenny Shields, to shed her big city life and join me in Music City. I can also now be counted among those afflicted with the serious "Nashville allergy" syndrome. I sympathize with all the others in this club—it's been debilitating! I've recently survived my first southern natural disaster, this April's tornado, which thankfully spared my home and my family. And, as someone who thought Cicada was just a great restaurant in L.A., I have learned it's actually a large, nasty, loud bug that make its appearance in early May every 13 years, and wreaks havoc on Tennessee for about six weeks. This is our lucky year!

I've made it a point during my time here to investigate some surrounding areas, spending time in Knoxville, Chattanooga, parts of

The Not So Terrible Twos!

BY JAMIE MATTESON

Kentucky, and North Carolina. While I will forever be a Florida State Seminole football fan, I have now begun to cheer for the Volunteers—especially when they play those Gators! I've begun to include Swett's (a local, colorful meat-and-three restaurant) on my list of must-do's for



visiting friends. I've learned to control my honking (Nashvillians don't honk their car horns!), and I now call Nashville's monthly Swap Meet the "Flea Market" so that people know what I am talking about. I no longer refer to highways as "the," a trait that brands true Californians, who live on their freeways.

My last 12 months at GAVIN also included a tremendous amount of change and growth. The addition of our Sales/Marketing Director Paula Erickson last April gave our team new focus and renewed our energy to generate awareness of GAVIN for our radio and record friends. Our chart switched from category rotations to spins, and we increased the information on each song. Our Friday Fax has grown from a two-

page glance-at-and-file to a five, six, sometimes even seven-page industry standard, highlighting the compiled research of our GO reporters as well as current news and information about our format's business and artists.

Last year's first ever GAVIN Country Virtual Seminar created a new avenue for labels to spread their gospel, and a fun and creative way for radio to stay informed! Our country special issues have grown in size and importance, becoming tools that encourage dialogue between all facets of our business to ensure the format's growth and prosperity into the new millennium. Even our GAVIN Video Magazines have re-emerged as a fun-filled way to view a collection of artists at your convenience.

This year's GAVIN Seminar in San Diego brought country back into the fold, and over 100 PDs, MDs, and record reps joined us for three days of great music, learning, and merriment!

As is evident in this week's issue, GAVIN has undergone some changes in the last months as well. Most important to us here is the arrival of Americana Editor Chris Marino, who relocated his department to better meet the needs of his radio constituents. And we may have only moved down the hall, but the addition of an "artists' lounge" was well worth it. Drop on by and play a few tunes!

Happy anniversary to me and thanks to all of you for your contributions, guidance, support, friendship, and never-ending encouragement.

The Scene



Jug Band? KJUG's Dave Daniels (l) and his wife Erin (r) surround a guitar laden Neal McCoy!

Nashville is beginning to see signs of getting some shopping savvy with recent announcements that Pottery Barn and Restoration will soon arrive. And, while there are several good dining establishments, the general consensus is we've still got a ways to go. We asked several recent Nashvillians if there was an old favorite haunt they missed living in Nashville.

- **Butch Waugh, Sr. VP/General Manager, RLG "Bloomingdales" in New York**
- **Pat Quigley, President, Capitol Records "An inner city that could create cultural awareness"**
- **Connie Baer, VP Marketing/Artist Development, Giant Records "Starbucks Coffee," anywhere**
- **Bill Macky, National Promotion Director, MCA Records "In & Out Burgers," California**
- **Keith Gale, National Promotion Director, RCA Records "The New York Knicks...or a reasonable facsimile"**
- **Bob Moody, Country Consultant/McVay Media "Whatta Burgers," Baltimore area**
- **Mike Rogers, National Promotion Director, Columbia Records "Joe T. Garcias Mexican Food," Ft. Worth, Texas**



l-r Armando Belmas APD-WNCW Spindale, NC, Jon Grimson of Counterpoint Music, RCA recording artist Jim Lauderdale, and Mark Keefe PD-WNCW wait for beer delivery at Merlefest.

COUNTRYPROFILE

Sherri Garrett



Label/Company: WOWW- Pensacola, Fla.
Atlantic Records

Position: Southeast Promotion Manager
Job Title & Responsibility: Music Director/APD

How Long? Almost three years

What do you like most about your job? Developing and maintaining artist careers and hearing their songs on the radio

Least? Voicemail and airport food

The early years: City Born: Atlanta
Grew up in: Florida

Before working for a label, I worked at:

What is your favorite song of all time? Garth Brooks "The Dance"

What album/CD in your collection are you most ashamed of? Air Supply *Live*

Didyknow? I changed my major in college from criminal law justice to communications, because I thought the pay and hours would

be better.

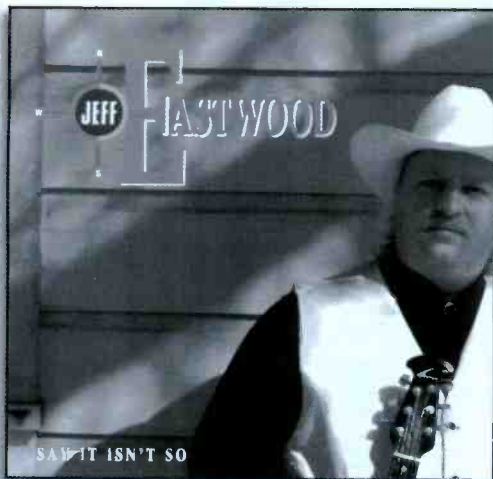
If I worked for a radio station, I would: Buy stock in whatever conglomerate owned me.

Motto to live & work by: Be true to yourself.



by Jamie Matteson

Jeff Eastwood "Say It Isn't So"



On 67 stations including:

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

Thank you radio for your continued support. To everyone in the trenches – you're great. We know who you are!



Media Records (909) 677-8288 www.srhhold.inland.net
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Artie Kornfeld (805) 252-9272
Promotions: Kim @ Michele Clark Promotion (609) 232-7775
Debbie Green @ BGM (210) 654-8773

In the Pines Returns

BY CHRIS MARINO

Our first Americana conference, last fall's "In the Pines," proved to be the perfect gathering place for our collective of radio, labels, promoters, media, retail, and artists to step back, look ahead, and focus on the next step the Americana format needed to make.

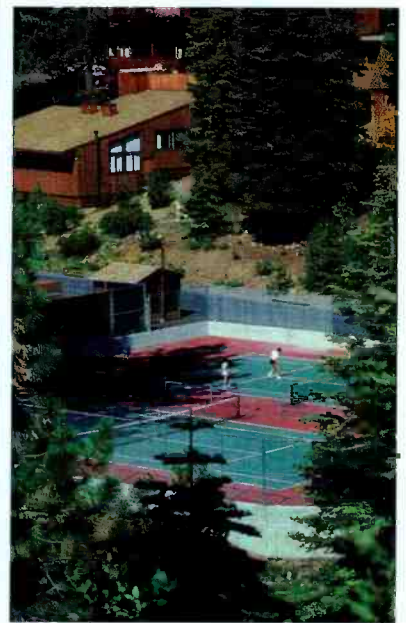
We accomplished a great deal in those three days, and in the months following there has been significant progress. Labels have formed beneficial alliances, distributors have become more receptive to product, and strong radio stations continue to be added to the format's already solid foundation.

So, with this in mind, what's next? Please circle October 1-4 on your calendar, and start planning now to join us for In the Pines 2, our next important Americana gathering.

We wanted to bring it out west this year, yet at the same time keep the intimate surroundings that made the event unique to the industry. After looking at quite a few places, Granlibakken in Tahoe City, California, was clearly the standout. The weather should be beautiful, and the setting is breath-taking. Best of

all, while the site is secluded, the location isn't. Tahoe City (on Lake Tahoe) is just 45 minutes by car from Reno, 2 hours from Sacramento, and 4 hours from San Francisco.

We are now in the process of putting together exciting performance showcases and informative panels. If you have suggestions or advice, please contact Gavin's Nashville office. Your input will help make this *the* Americana industry happening of the year.



AMERICANAPROFILE

Rod Hebert



Position: Music Director/
Afternoon DJ

Station: KFAN
107.9/KEEP 98.3 Texas
Hill Country

How Long? 5 years at station/
2 years as MD

What do you like most about your job? I get paid to listen to music and meet a lot of great people. I also get to build a killer CD collection.

Least: Can't think of one. It's a heck of a lot better than painting houses, which I've done before.

The early years: BORN IN: Washington, D.C.
GREW UP IN: Germantown, MD

First radio job: STATION/MARKET This is it! Started out doing overnights and worked my way up. You might say [PD] J.D. Rose took me under his wing. He really has taught me a lot. That cat's been in radio almost 20 years; he's got a lot to give.

What is your favorite song of all time? Hard to say. Maybe a Stones' song or Dylan?

What album/CD in your collection are you most ashamed of? I'm not ashamed of any of the music I own.

Didyknow? I was completely speechless once...just once.

If I worked for a radio station, I would: Only work cool stuff.

Motto to live & work by: Let go and let God—and remember to pray!

by Chris Marino

OLIVIA JOHNSTON

Over 20 million albums sold in the U.S.

TOP 10 COUNTRY SINGLES:

- I Honestly Love You
- Let Me Be There
- If You Love Me (Let Me Be)
- Have You Ever Been Mellow
- Please Mr. Please
- Let It Shine
- Come On Over



1974 CMA Female Vocalist Of The Year

Star of Grease,

one of the biggest box office hits of all time.
Re-released spring 1998

"I Honestly Love You"

NEW for spring 1998

Produced by Tony Brown and David Foster

AIRPLAY NOW

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY

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What Goes Around Comes Around

COUNTRY

MOST ADDED



SHANIA TWAIN & BRYAN WHITE (127)
PAM TILLIS (88)
RESTLESS HEART (70)
LARI WHITE (67)
TRISHA YEARWOOD (66)

MOST REQUESTED

GARTH BROOKS
STEVE WARINER
FAITH HILL
GEORGE STRAIT
TIM MCGRAW

MOST SPINCREASE

GEORGE STRAIT +754
REBA & BROOKS & DUNN +687
TIM MCGRAW +655
DIXIE CHICKS +589
CLINT BLACK +554

RADIO SAYS



PAM TILLIS

"I Said a Prayer" (Arista)
 "Who says all of today's country sounds alike? This is a perfect example of a polished performer with hot new material."

—Dave Shepel, MD,
 KFGE-Lincoln, Neb.

LW	TW	Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+	
3	1	RANDY TRAVIS - Out Of My Bones (DreamWorks) <i>Great start for Randy and DreamWorks!</i>	11	199	1	7506	+320	143	54	2	0
2	2	FAITH HILL - This Kiss (Warner Bros.)	12	199	0	7430	+173	144	52	2	1
4	3	TRACY BYRD - I'm From The Country (MCA)	15	198	0	7204	+56	136	55	6	1
5	4	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	11	198	1	7204	+119	129	63	5	1
1	5	GARTH BROOKS - Two Pina Coladas (Capitol)	9	196	0	6859	-542	127	52	8	9
6	6	MICHAEL PETERSON - Too Good To Be True (Reprise)	16	196	0	6783	+34	111	71	11	3
9	7	GEORGE STRAIT - I Just Want To Dance With You (MCA) <i>Only five weeks old, this one's a rocket!</i>	5	199	0	6678	+773	99	79	21	0
8	8	TIM MCGRAW - One Of These Days (Curb)	7	199	0	6644	+676	100	74	25	0
7	9	JOHN MICHAEL MONTGOMERY - Love Working On You (Atlantic)	10	198	1	6237	+262	80	81	36	1
12	10	MARK WILLS - I Do (Cherish You) (Mercury)	11	198	1	5876	+516	63	80	52	3
13	11	LeANN RIMES - Commitment (MCG/Curb)	8	198	0	5478	+276	38	91	64	5
14	12	GARY ALLAN - It Would Be You (Decca)	13	197	1	5475	+364	41	91	60	5
17	13	CLINT BLACK - The Shoes You're Wearing (RCA)	6	199	3	5371	+571	33	93	69	4
20	14	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	3	199	1	5254	+709	30	87	81	1
19	15	KENNY CHESNEY - That's Why I'm Here (BNA Records)	10	193	1	5032	+376	30	78	79	6
18	16	LONESTAR - Say When (BNA Records)	16	178	1	4625	-58	23	81	66	8
22	17	SAMMY KERSHAW - Matches (Mercury)	9	194	3	4579	+343	15	77	83	19
21	18	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	10	196	1	4578	+264	15	72	87	22
23	19	TY HERNDON - A Man Holdin' On (Epic)	8	190	4	4304	+420	10	71	88	21
24	20	BRYAN WHITE - Bad Day To Let You Go (Asylum)	7	189	1	4014	+300	10	57	88	34
27	21	TERRI CLARK - Now That I Found You (Mercury)	7	189	3	3900	+548	4	59	91	35
25	22	KEITH HARLING - Papa Bear (MCA)	11	189	2	3859	+200	4	59	92	34
26	23	LEE ANN WOMACK - Buckaroo (Decca)	7	187	8	3850	+464	4	59	89	35
28	24	JOE DIFFIE - Texas Size Heartache (Epic)	6	186	6	3693	+500	5	50	88	43
30	25	DIXIE CHICKS - There's Your Trouble (Monument)	6	190	13	3528	+599	1	45	93	51
33	26	COLLIN RAYE - I Can Still Feel You (Epic)	4	182	13	3309	+718	1	31	99	51
11	27	TOBY KEITH - Dream Walkin' (Mercury)	16	119	0	3154	-2293	45	18	26	30
35	28	MARTINA MCBRIDE - Happy Girl (RCA)	4	178	27	3059	+880	1	30	79	68
41	29	TRISHA YEARWOOD - There Goes My Baby (MCA)	2	181	66	3018	+1370	3	27	74	77
31	30	HAL KETCHUM - I Saw The Light (MCG/Curb)	10	159	2	3008	+106	3	40	70	46
15	31	SHANIA TWAIN - You're Still The One (Mercury)	14	118	0	2934	-2010	39	17	28	34
34	32	CHELY WRIGHT - I Already Do (MCA)	8	167	13	2803	+313	4	29	65	69
37	33	SUZIE BOGGUSS - Somebody To Love (Capitol Nashville)	7	148	11	2419	+351	2	27	52	67
—	34	SHANIA TWAIN & BRYAN WHITE - From This Moment On (Mercury)	1	142	127	2369	N	3	24	60	55
10	35	PATTY LOVELESS - To Have You Back Again (Epic)	15	103	0	2366	-3377	22	21	32	28
43	36	TRACE ADKINS - Big Time (Capitol Nashville)	2	146	47	2143	+832	1	15	52	78
39	37	WYNONNA - Always Will (Curb/Universal)	4	137	8	2124	+307	1	15	58	63
40	38	WADE HAYES - When The Wrong One Loves You Right (Columbia/DKC)	6	128	7	2017	+212	1	17	50	60
38	39	SHANE STOCKTON - What If I'm Right (Decca)	9	120	2	1893	+68	2	20	36	62
50	40	CLAY WALKER - Ordinary People (Giant)	2	117	47	1680	+748	1	10	40	66
44	41	JOHN BERRY - Over My Shoulder (Capitol Nashville)	4	111	17	1657	+370	0	13	37	61
42	42	DARYLE SINGLETARY - That's Where You're Wrong (Giant)	7	112	13	1650	+321	0	15	35	62
—	43	PAM TILLIS - I Said A Prayer For You (Arista)	1	98	88	1252	N	1	4	27	66
16	44	ALABAMA - She's Got That Look In Her Eyes (RCA)	14	55	0	1248	-3574	8	16	17	14
48	45	RHETT AKINS - Drivin' My Life Away (Decca)	4	78	4	1226	+189	1	6	37	34
47	46	GREAT DIVIDE - Never Could (Atlantic)	8	53	0	1036	-13	3	13	20	17
—	47	DAVID KERSH - Wonderful Tonight (Curb)	2	82	35	1035	N	1	1	24	56
—	48	LARI WHITE - Steppin' Stone (Lyric Street)	1	89	67	1016	N	1	1	23	64
—	49	THE KINLEYS - Dance In The Boat (Epic)	2	75	21	1016	N	1	3	27	44
—	50	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	1	53	53	974	N	5	9	18	21

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.		Rpts.	Adds	SPINS	Wks.	
72	23	882	2	MILA MASON - The Strong One (Atlantic)	56	5	713	4	DERYL DODD - Time On My Hands (Columbia/CRG)
72	70	881	1	* RESTLESS HEART - No End To This Road (RCA)	56	24	685	2	LINDA DAVIS - I Wanna Remember This (DreamWorks)
64	11	829	3	MELODIE CRITTENDEN - I Should've Known (Asylum)	52	24	576	2	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG-II)
60	5	822	3	JASON SELLERS - This Small Divide (BNA Records)	39	25	542	1	* DWIGHT YOAKAM - Things Change (Reprise)
60	6	712	4	ALCISON MOORER - A Soft Place To Fall (MCA)	34	11	372	1	* GIL GRAND - Famous First Words (Monument)

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Mark O'Connor

Midnight On The Water



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WFDU
WUMB
KBCS
KFDI
KAZU
KVMR
KSUT
KCSS

Six-time CMA Musician of the Year and Liberty! and Appalachia Waltz composer Mark O'Connor brings you his stunning new solo work *Midnight on the Water*.

Featuring "Amazing Grace," "The Cricket Dance" and Mark's six original Caprices for Violin, *Midnight on the Water* is a straight shot of virtuosity from one of the premiere instrumentalists of our time.

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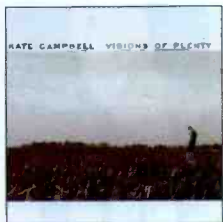
AMERICANA

MOST ADDED



GEORGE JONES (33)
LAURIE LEWIS (29)
ON WALSER (14)
SUE FOLEY (14)
BAP KENNEDY (13)

HOT PICKS



KATE CAMPBELL (51)
DON WALSER (48)
BAP KENNEDY (45)
JOHNNY BUSH (34)
SAM BUSH (31)

RADIO SAYS



BAP KENNEDY
 Domestic Blues
 (E- Squared)

"It's a record that's definitely going to stick around a while. Strong songs—it's one of our hottest right now."
 —Mike Olson, MD, KUND-Grand Forks, N.D.

LW	TW		Repts.	Adds	H	M	L
1	1	THE HORSE WHISPERER SDTRK - Various Artists (MCA/Nashville) <i>Opens Friday May 15 in theaters everywhere.</i>	72	1	43	17	12
2	2	CHRIS KNIGHT - Chris Knight (Decca)	69	0	31	25	13
3	3	THE MAVERICKS - Trampoline (MCA/Nashville)	67	1	38	13	16
5	4	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	63	1	28	18	17
4	5	JIM LAUDERDALE - Whisper (BNA Records)	62	0	25	20	17
6	6	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	61	1	22	22	17
9	7	SAM BUSH - Howlin' At The Moon (Sugar Hill)	63	2	18	22	23
7	8	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	62	0	18	24	20
8	9	CARRIE NEWCOMER - My True Name (Philo/Rounder)	56	0	24	16	16
13	10	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	59	3	9	28	22
10	11	PAUL BURCH - Pan-American Flash (Checkered Past)	52	2	16	14	22
14	12	LEON RUSSELL - Legend In My Time (Ark 21)	51	4	10	23	18
11	13	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	51	0	11	18	22
12	14	CHERI KNIGHT - Northeast Kingdom (E-Squared)	54	0	11	11	32
N	15	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	48	14	7	20	21
22	16	KATE CAMPBELL - Visions Of Plenty (Compass)	51	8	6	18	27
16	17	RAMBLIN' JACK ELLIOTT - Friends Of Mine (Hightone)	46	1	12	16	18
15	18	PETER CASE - Full Service No Waiting (Vanguard)	49	0	10	15	24
18	19	GREAT DIVIDE - Break In The Storm (Atlantic)	39	0	17	11	11
17	20	SARA EVANS - Three Chords and the Truth (RCA)	38	0	18	11	9
19	21	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	44	0	7	18	19
N	22	BAP KENNEDY - Domestic Blues (E-Squared)	45	13	9	7	29
21	23	BLUE HIGHWAY - Midnight Storm (Rebel)	44	0	10	7	27
20	24	JAMIE HARTFORD - What About Yes (Paladin)	45	0	5	14	26
36	25	JOHNNY BUSH - Talk To My Heart (Watermelon)	42	7	4	15	23
N	26	BONNIE RAITT - Fundamental (Capitol)	35	8	12	10	13
29	27	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	39	5	4	19	16
24	28	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	42	2	6	13	23
26	29	NICK LOWE - Dig My Mood (Upstart/Rounder)	36	1	6	18	12
23	30	ROBIN & LINDA WILLIAMS - Devil Of A Dream (Sugar Hill)	41	0	2	12	27
32	31	DUANE JARVIS - Far From Perfect (Watermelon)	35	2	5	14	16
25	32	CONTINENTAL DIVIDE - Feel Good Day (Pinecastle)	38	0	3	13	22
27	33	CHRIS WHITLEY - Dirt Floor (Messenger)	33	0	7	11	15
37	34	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Appleseed)	28	1	7	13	8
33	35	JUKEBOX CANTINA - Various Artists (Hayden's Ferry)	34	0	3	12	19
31	36	LOST CONTINENTALS - Moonshine And Martinis (Landslide)	28	0	10	8	10
38	37	ALEJANDRO ESCOVEDO - More Miles Than Money (Bloodshot)	31	0	5	11	15
35	38	KATE WALLACE/MICHAEL CAMP - Two Lane America (New Pair O' Dimes)	36	0	1	11	24
30	39	THOMPSON BROTHERS BAND - Blame It On The Dog (RCA)	28	0	6	13	9
N	40	GEORGE JONES - It Don't Get Any Better Than This (MCA/Nashville) <i>The album title says it all!</i>	33	33	5	4	24

CHARTBOUND

REDD VOLKAERT (Hightone)	RUST FARM (Daring/Rounder)
VICTOR MECYSSNE (Sweetfish)	JOHNNY HOY & BLUEFISH (Tone Coo/Rounder)
LAURIE LEWIS (Rounder)	
JONO MANSON (Paradigm)	
JEFF EASTWOOD (Media Records)	
"BLACKDOG" SOUNDTRACK (Decca)	

REVIEWS

SAM BUSH

Howlin' at the Moon (Sugar Hill)

Bush is the man, and *Howlin' At the Moon* is an event. The New Grass

Revival vet is

joined by a slew of the industry's best musicians (including the late

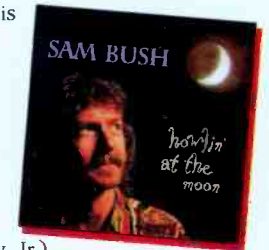
Roy Huskey, Jr.)

on this wonderfully uplifting album. The 14 selections (seven of which are instrumental) deftly showcase Bush's divergent musical styles, and his playing has never been better. "Song for Roy" with Emmylou Harris is awesome, and the instrumental "Big Rabbit" kicks ass.

BAP KENNEDY

Domestic Blues (E-Squared)

I had heard so much about this project before it's actual release that the likelihood of it living up to the hype was doubtful—they almost never do. But thought-provoking songs, an incredible cast of players (including Roy Huskey, Jr., Jerry Douglas, and Peter Rowan) and Bap's Lennonesque delivery make clear the magnitude of his talent. Nanci Griffith and Steve Earle also contribute on this rare roots gem. Check out Vampire," "The Backroom," and "Long Time A Comin'."



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ARTIST PROFILE

DON WALSER

BIRTHPLACE/BIRTHDATE:
 Brownfield, Texas-September 13, 1934
CURRENT RESIDENCE:
 Austin, Texas
LABEL: Watermelon/Sire
CURRENT ALBUM: Down at

the Skyview Drive-in
FAVORITE MUSICIAN:
 Floyd Domino
MUSICAL INFLUENCE:
 Bob Wills
FAVORITE RECORD: That's a difficult question, but I'd have to say it was a couple of the early Marty Robbins records.
LAST CD PURCHASED: "It was a compilation of hits from the

'50s & '60s that I bought out of a magazine."
THINGS YOU ENJOY THE MOST: "Singing and playing music and writing songs."
WORST PERSONALITY TRAIT: "Sometimes I get frustrated easily."
FAVORITE FOOD: "I guess a hamburger is about as good as anything."
IF YOU WEREN'T A MUSICIAN WHAT WOULD

YOU WANT TO BE: "Retired and fishing and hunting all the time."
BEST ADVICE EVER RECEIVED: "My mother and father always told me to treat others like I would want to be treated."



JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Chicago. Birthplace of the Blues. A highly eclectic music town. And home to one of the nation's most successful Smooth Jazz radio stations. WNUA-Chicago boasts, arguably, the best batch of Arbitron numbers for the format to date, and the 1998 Winter Book was certainly the biggest in the station's history: Second place 25-54 with a 5.7, Number One 35-64 with a 6.7, and even a fourth place finish (an impressive 4.5) on the 12+ fashion show.

Although WNUA's current playlist is highly disciplined, the station's music blend nonetheless borrows from three distinct genres—Smooth Jazz, R&B crossovers, and traditional jazz spice tracks. What makes these seemingly unrelated genres co-exist so gracefully in a sophisticated jazz/blues/rock town like Chicago is WNUA VP of Programming Paul Goldstein's insistence on quality tunes.

"The number one objective when we're choosing music is, when someone turns on WNUA they hear a *great* song," Paul explains. "That is Top of Mind. We're looking for an instantly compelling melody that can grab listeners within the first 30 seconds. The sooner the melody grabs you, the better."

Having been on the air at KTWV-Los Angeles and programmed The Oasis in Dallas before arriving in the Windy City, Goldstein has heard all the debates and has survived the flak from industry insiders sniping about



Paul Goldstein

WNUA: Smooth, Class & Mass Appeal

BY KEITH ZIMMERMAN

pop crossover artists like Janet Jackson and Mariah Carey infiltrating the airwaves. But WNUA is competing successfully with the pop radio big boys, and Goldstein feels it's time to fight fire with fire.

"There's a lot of preconceived notions about which artists work and which don't," says Paul. "We take it on a song-by-song basis. Right now, for example, we're playing a new Janet Jackson song called 'Every Time' that's very rich and lush. It tested very well with our core. We're playing the new Mariah Carey single, and we'll probably add the new Des'ree/Babyface cover of 'Fire.'

"Watch how your friends who are not in the business listen to the radio," he advises. "They scan through the dial, punch around, and look for their favorite song. That's your typical listener—if you add a groove song with 90 seconds of improv and 90 seconds later the artist gets to the melody, you're screwed. Impatient button-pushers are outta there."

Should Smooth Jazz radio play the same artists—like Whitney Houston and Toni Braxton—found at many other stops on the dial? Again, Goldstein defends the safe route and attacks industry elitism. "Listeners don't have the same negative impressions about superstar artists that the industry has," he says.

"These artists gained their status because they have huge appeal. Janet Jackson has [enough money] to lay on the beach at St. Martin and come up with great songs, work with the world's best songwriters, studios, and

musicians. Why would we *not* play it? The button-pusher will blow us off if it isn't a strong record."



Like crossover vocalists, tempo has always been a big issue at major market Smooth Jazz stations. Again, stresses Paul, it comes down to the songs.

"We're still looking for great songs with tempo," admits Goldstein, "but what happened five years ago, when people were concerned about the sleepy aspect [of our format] was, they added uptempo songs just for the sake of tempo. As a result, they added a bunch of crap. Just because it has tempo doesn't mean you should play it."

But don't think the battlelines have been drawn just yet. 'NUA is, after all, a Smooth Jazz outlet ensconced in a market deeply rooted in jazz and blues. There's always a home for melodic jazz classics.

"A sizable amount of straight-ahead jazz is testing really well here," reveals Paul. "One jazz track that works great is 'Exodus' by Eddie Harris, which was a tune Steve Feinstein turned me on to. We did an edit from the original eight-minute version. People are really into elegant, lush, and classy-sounding music."

"There are still these notions about the format," he continues, "like, 'You can't play A/C music.' But guess what? There's no successful Smooth

Jazz station in America today that *isn't* playing A/C music. Six years ago, people were barking about how that was a terrible mistake. But today we go from Bill Withers' 'Ain't No Sunshine' to Kenny G's 'Songbird' into Eddie Harris 'Exodus.' Three completely different categories of music, and it's not jarring at all. To the listener, the texture, feel, and elegance works."

OK...vocalists? Check. Traditional Jazz? Check. Now, is there any room for a hip, drum-and-bass approach? "Burma Road" by Greg Adams, which I got from KKSF, has a little bit of House to it," says Goldstein. "How about Exodus quartet? We're playing Soundscape. Down to the Bone is huge for us. It has melody, and the extra energy gives

the station a lift."

In addition to his focus on cool, classy, and contemporary music, Goldstein also stresses the importance of presentation. A station can play the best mix available, but if the jocks sound uninterested or distracted, he says, the show's over.

"I want WNUA to be as entertaining and compelling as possible *in between* the records," he says. "The elements of production, the commercials, the air talents, and the promotions have to be truly engaging."

"We have so much color to add to the presentation; that's what's helped us in the last year and a half. Some Smooth Jazz stations have this boring drone of a presentation. Listeners are extremely passionate about their music, so why back-announce, 'That was Grover Washington, Jr. with 'Soulful Strut' and before that...' That's crazy! You're losing the excitement. You should come out saying, 'Mmmm. What a *great* track from Grover Washington, Jr!' Mirror the passion of that P1 listener."

"Just because we're a soft music format doesn't mean the presentation has to be bland. Just as you can combine [acoustic] Jazz, Smooth Jazz, and R&B crossover, you can also mix a smooth mood with an exciting presentation." ■

Ramsey Lewis Keeps WNUA in "The In Crowd"

Another reason why WNUA is doing so well is their seventh place finish with 25-54 demos in morning drive.

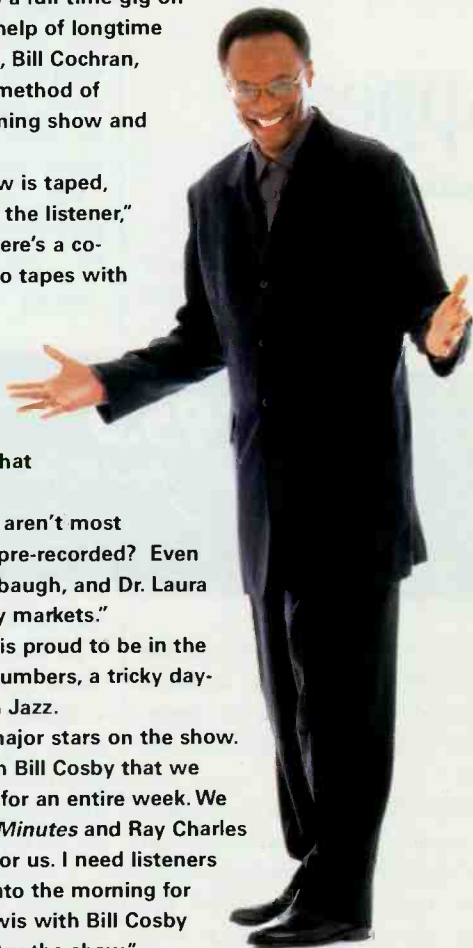
Last September, when Goldstein expressed interest in Chicago jazz pianist Ramsey Lewis doing some occasional work with the station, WNUA VP/General Manager Ralph Sherman, Jr. suggested offering Lewis a full-time gig on morning drive. With the help of longtime Creative Services person, Bill Cochran, WNUA devised a clever method of pretaping Ramsey's morning show and making it sound live.

"Most of time the show is taped, which is undetectable to the listener," explained Goldstein. "There's a co-host, Karen Williams, who tapes with him, and she's actually live in the studio doing time, weather and traffic. The transitions between the two are recorded in such a way that it's seamless."

"When you think of it, aren't most entertainment products pre-recorded? Even Howard Stern, Rush Limbaugh, and Dr. Laura are tape-delayed in many markets."

Goldstein says WNUA is proud to be in the hunt for morning drive numbers, a tricky day-part for relaxing Smooth Jazz.

"We've gotten some major stars on the show. We did an interview with Bill Cosby that we were able to stretch out for an entire week. We had Ed Bradley from *60 Minutes* and Ray Charles too. That's good promo for us. I need listeners during the day to tune into the morning for hot content. Ramsey Lewis with Bill Cosby is an enticing reason to try the show."



WNUA's Daily Vacation Giveaway

WNUA's Daily Trip Giveaway is a major success in getting Top-Of-Mind status with their P1 core. PDs across the country have scrambled to emulate WNUA's extensive trip giveaways, which after 11 months have included 600 exotic holidays.

During the current Spring book, the station gave away a trip to Paris everyday, Monday through Friday, throughout April. Prior, they gave away jaunts to Costa Rica and Rio de Janeiro. Live Parisian broadcasts from Lewis and WNUA's *Lights Out Chicago* host Danae Alexander were tied into the April campaign.

The station's contest database has since swelled to six-figures, and when a winner's name is announced

each weekday at 3 p.m., most often they get a winner on the first draw. No doubt, it creates healthy cumes and TSL, as well as sweet boosts in the ratings.

"With our competition, to do a small promotion is a huge waste of time," said Goldstein. "We need to cut through with really big stuff. Why bother at all with after-work escape nights at the local jazz club with some new up and coming artist? It's not going to give the station or the artist the impact that's needed. Last summer Herb Alpert and George Benson drew 60,000 people at our concert in Grant Park. I put a new artist on a show like that, which really helped."

Boney inks the deal.



It's official. Warner Bros. recording artist Boney James is now three shows in hosting the revitalized Smooth Jazz syndicated classic, *Personal Notes*. Pictured at the signing are (l - r): producer Roxy Myzal, Media America's Gary Schonfeld, James, Media America's Ron Hartenbaum, Boney's manager Howard Lowell, and VP of Programming Frank De Santis

KINETIC energy RAZ



On Your Desk Now!

Featuring the first single, *Afro Blue*
Going For Adds May 21

Contact: Sue Schrader at Narada 414-961-8350
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GEORGE BENSON *Standing Together*

The title track from the new album, *Standing Together*

**Impacting
May 14th**

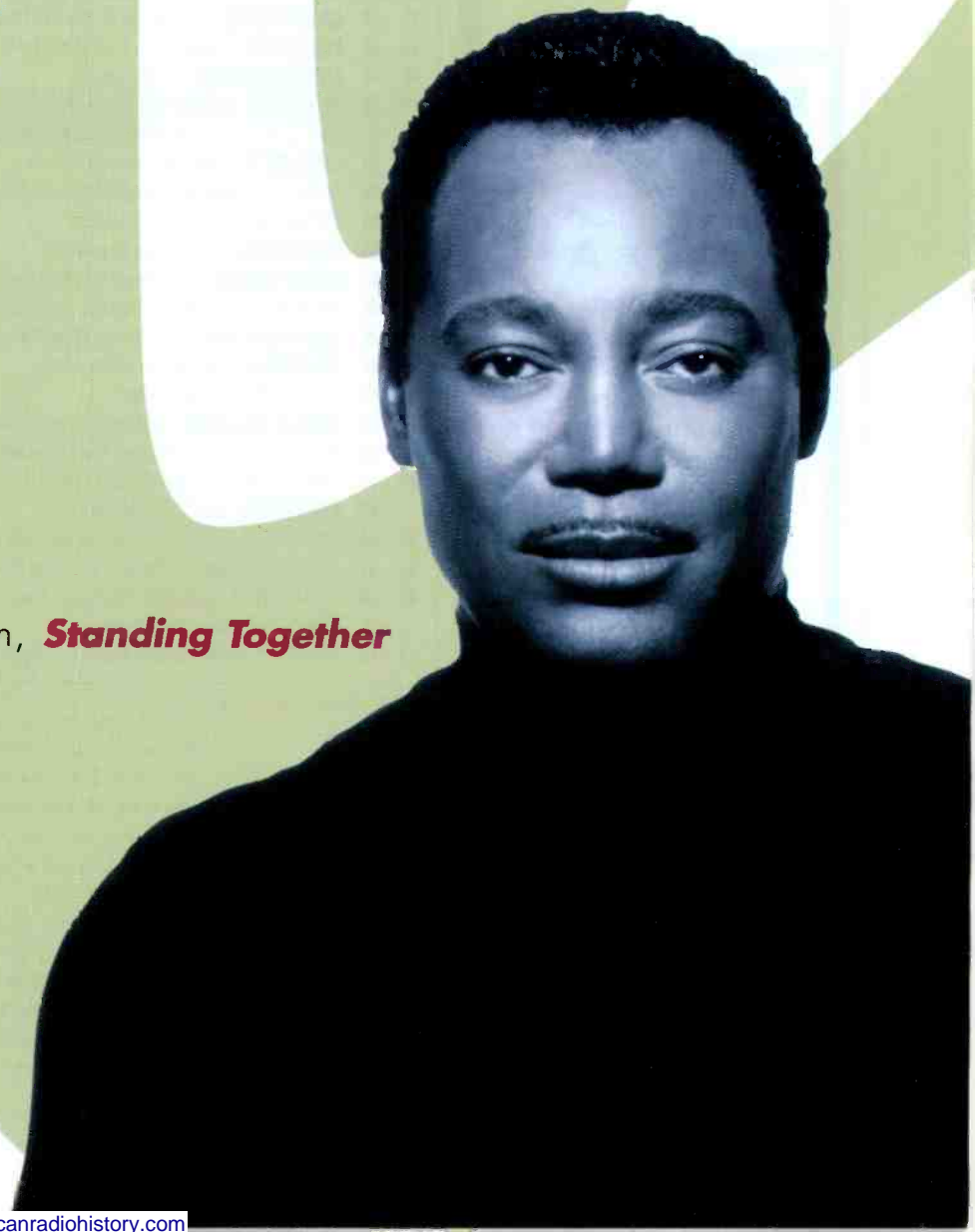
Produced by Paul Brown.

Career Direction: Dennis Turner  Turner Management



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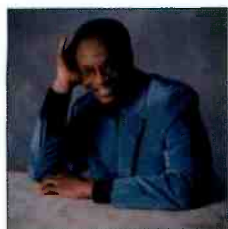
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SMOOTH

JAZZ & VOCALS

MOST ADDED



RAMSEY LEWIS (19)

"Fragile"
(GRP)
Including: WHRL, WJJJ, WTMD, WJFK, WJZW, WSMF, WCCJ, WLOQ, WNWV, WEZY, WNIJ, KHII, KYOT, KUOR, KSBR, KMGQ, KEZL, KKSJ, KKJZ

SIMPLY RED (12)

"The Air that I Breathe"
(East West/EEG)
Including: WQCD, WFSJ, XDAI, WNWV, KMJZ, WNUA, KIFM, Soundscapes, KMGQ, KXDC, KKSJ, and KNIK

STEVE COLE (7)

"When I Think of You"
(Bluemoon/Atlantic)
Including: WLDD, WEZV, WCLC, KKSJ, and KNIK

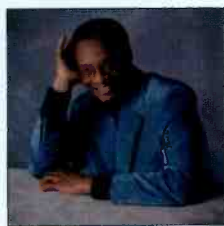
DAVID GARFIELD (5)

"Babylon Sisters"
(Zebra)
Including: WLOQ, WEZV, WCLC, KBLX, KNIK

DAKOTA MOON (5)

"A Promise I Make"
(Elektra/EEG)
Including: WJJJ, WJST, KBZN, KRVR, KJZY

RECORD TO WATCH



RAMSEY LEWIS

Dance of the Soul (GRP)
WNUA morning man Ramsey Lewis is enjoying hot ratings and Most Added status at Smooth Jazz this week. The track is "Fragile." Out-of-the boxers include KKJZ, KKSJ, WNWV, WLOQ, WJZW and more!

REVIEWS

THE BRAXTON BROTHERS

Steppin' Out
(Windham Hill Jazz)



Who are those goodlooking twins out of the San Francisco area, championing the Smooth Jazz cause? It's not the Zimmermen, it's The Braxton Brothers. The Braxtons were Number One as indies, and their music on the Melrose Place soundtrack hit top ten too.

BRYAN SAVAGE

Soul Temptation
(Higher Octave Jazz)

Rick Braun produced seven tracks and William Aura's 3rd Force helped colorize some tunes on Soul Temptation. On the heels of his indie Top 5 Cat Food CD, Savage is melodically ambidextrous on both saxophone and flute.

SPINCREASE

BOB JAMES	+82
BOB MAMET	+63
PAMELA WILLIAMS	+60
480 EAST	+58
BRIAN BROMBERG	+56

CHARTBOUND

PEACE OF MIND (NuGroove)
*RAMSEY LEWIS (GRP)
TURNING POINT (Sin-Drome)
ALISON BROWN QUARTET (Compass)
MARION MEADOWS (Discovery/Sire)
RICK RHODES (Award)
*MARIAH CAREY (Columbia/CRG)

Dropped: #48 Rick Braun, #50 Jeanne Newhall, Richard Smith.

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LW	TW	Repts.	Adds	Spins	Diff.
1	1	57	0	931	-34
2	2	54	0	837	-91
5	3	50	0	831	+45
3	4	48	1	782	-53
7	5	48	0	722	+51
9	6	58	0	680	+56
6	7	52	1	653	-19
10	8	55	2	636	+13
4	9	42	0	622	-180
12	10	53	1	612	+58
11	11	44	0	577	+7
8	12	39	0	559	-79
14	13	42	1	541	+4
15	14	52	1	537	+6
17	15	50	0	524	+49
20	16	47	0	498	+48
13	17	44	1	493	-49
22	18	52	4	466	+52
21	19	44	1	463	+18
18	20	42	0	460	-1
19	21	40	2	428	-27
16	22	36	0	405	-80
27	23	50	1	404	+49
26	24	44	2	402	+36
29	25	31	0	398	+63
23	26	42	1	364	-38
25	27	38	2	364	-4
35	28	36	5	353	+67
<i>Never enough of those premium Smooth male vocals.</i>					
31	29	32	1	340	+17
33	30	31	1	327	+6
38	31	38	2	312	+39
46	32	35	4	308	+82
<i>Bob James bounces back solo, with Fourplay 4 walting in the wings.</i>					
36	33	34	1	307	+21
32	34	27	0	300	-22
34	35	29	1	295	0
37	36	27	0	281	+4
44	37	38	5	271	+25
28	38	29	0	271	-69
43	39	29	0	269	+15
42	40	25	0	263	+9
30	41	27	0	259	-71
49	42	33	2	251	+60
41	43	20	0	242	-12
24	44	20	0	218	-178
—	45	25	0	202	N
39	46	24	3	199	-60
45	47	17	0	194	-40
40	48	27	1	194	-64
—	49	23	3	184	N
47	50	17	0	178	-20

ARTISTPROFILE

MARILYN SCOTT

ON THE SOCAL SOUND
"George Duke produced four things off the new album, and [Yellowjackets] Jimmy Haslip, Russell Ferrante, and myself did the rest. We've all grown up together and

known each other, playing in clubs and bands since high school."

"When you hear David Garfield's Tribute to Jeff Porcaro, you hear all those people, and it does have a [Southern California] sound. I always considered it more laid back than the East Coast. There's a more casual, less

written out sound. It's a looser feel and attitude than the New York players, who do a lot of commercials all day long, and that [tighter sound] rubs off when they play in the clubs."

"When I hear what Smooth Jazz vocals they do play, I feel that's what [I'm] about—some of the Al Jarreau, George Benson stuff. We play some of that more organic

guitar, bass, drums type of R&B changes. I call my music, 'sophisticated soul music.'"

"I try to bring in some really great players and write with people who have integrity and musicality to their thoughts. I never get settled with too many of the same players because you can't. Everybody goes on the road a lot, so you can't play with the same core."



JAZZ

MOST ADDED



TOOTS THIELEMANS (29)

Chez Toots (Private Music)

Including: WGBH, WBUR, WBFO, WGMG, WDOU, WSHA, WUCF, WDNA, WUSE, KNTU, WCPN, WDET, KUNV, KLOH, KCLU, KCSM, KXJZ, KSDS, KUZZ.

ROBIN EUBANKS (29)

4: JJ/Slide/Curtis and AI (TCB)

Including: WBUR, WBGO, WAER, WEEA, WVVU, WSHA, WRQM, WFSS, WDNA, KABF, WXTS, KBEM, KCND, KANU, KUVO, KJZZ, KSDS, KAZU, WFTM, KSJS.

BILL LISTON-ANDY

MARTIN EXPRESS (17)

Walkin' the Walk (Chartmaker)

Including: WEVO, WESM, WWOV, WVVU, WRQM, WCLK, WUSF, WTUL, WCPN, WDET, WLNZ, KCND, KUVO, KUZZ, KUNV, KCLU, KCBX, KCSM.

RON HOLLOWAY (14)

Groove Updated (Milestone)

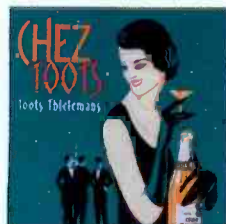
Including: WESM, WSHA, WRQM, WFSS, KLCC, KXJZ, KSJS, KCSM, KCBX, KSDS, KCLU, KUZZ, KUVO, WFLX, KABF, WXTS, WUOB, WDET, KCND.

JEFFREY SMITH (13)

A Little Sweeter (Verve)

Including: KPLU, KSMF, KSJS, KCSM, KAZU, KSDS, KLOH, KUNV, KUZZ, KUVO, WUWF, WUSF, KNTU, WXTS, KCND, WDCB, WGLT, KANU, KIOS, WEVO, WAER, WEEA, WESM, WNAA, WFSS.

RECORD TO WATCH



TOOTS THIELEMANS

Chez Toots (Private Music)

Jazz radio goes stylin' when harmonica virtuoso Toots Thielmans records a CD of French pop standards, featuring duets with Diana Krall, Shirley Horn, and Dianne Reeves.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	ERIC REED - Pure Imagination (Impulse!)	67	0	606	+606
2	2	MARK ELF - Trickyometry (Jen Bay)	67	0	603	+603
3	3	CHARLIE HUNTER QUARTET - Pound for Pound (Blue Note)	65	0	550	+550
4	4	TOM HARRELL - The Art of Rhythm (RCA Victor)	60	0	492	+492
8	5	NNENNA FREELON - Maiden Voyage (Concord Jazz)	63	1	480	+480
10	6	LOSTON HARRIS - Comes Love (N2K Encoded Music)	63	1	466	+466
<i>Loston Harris energizes jazz airwaves with deep swing and flashy piano licks.</i>						
5	7	JACKIE McLEAN SEPTET - Fire & Love (Blue Note)	61	3	447	+447
6	8	THE GERALD WILSON ORCHESTRA - Theme for Monterey (MAMA Foundation)	58	0	427	+427
9	9	GREGORY TARDY - Serendipity (Impulse!)	63	0	419	+419
14	10	LYNNE ARRIALE TRIO - A Long Road Home (TCB)	54	0	397	+397
15	11	BRAD MEHLDAU - The Art of the Trio Vol. 2 (Warner Bros.)	59	0	390	+390
19	12	MARK TURNER - Mark Turner (Warner Bros.)	60	0	362	+362
16	13	MARC JOHNSON - Sound of Summer Running (Verve)	52	1	336	+336
18	14	PATRICK WILLIAMS - SinatraLand (EMI)	46	0	334	+334
22	15	JAZZ MESSENGERS - The Legacy of Art Blakey (Telarc Jazz)	55	1	331	+331
17	16	CHARLIE HADEN & KENNY BARRON - Night and the City (Verve)	53	0	330	+330
-	17	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	66	12	325	N
<i>Wynton's orchestral blend with traditional quartet tugs on jazz radio's heart strings.</i>						
27	18	JOHN SCOFIELD - A Go Go (Verve)	60	4	320	+320
12	19	KENNY DREW, JR. - Passionata (Arkadia Jazz)	44	0	305	+305
21	20	EDGARDO CINTRON - Straight No Chaser (DBK Jazz)	46	1	299	+299
11	21	MARK ISHAM - Afterglow-Music from the Motion Picture (Columbia/CRG)	44	1	290	+290
25	22	KENNY WERNER - A Delicate Balance (RCA Victor)	56	2	289	+289
7	23	JOEY & "PAPA" JOHN DeFRANCESCO - All in the Family (HighNote)	44	0	287	+287
13	24	MICHAEL WOLFF TRIO - Portraiture: The Blues Period (Varese Sarabande)	38	0	273	+273
23	25	THE JOHNNY NOCTURNE BAND - Wild & Cool (Bullseye/Rounder)	49	0	261	+261
20	26	MARK SHIM - Mind Over Matter (Blue Note)	39	0	259	+259
24	27	BRUCE KLAUBER - Legends of Jazz Drumming (DBK Jazz)	49	2	257	+257
34	28	JESSICA WILLIAMS/LEROY VINNEGAR TRIO - Encounters II (Jazz Focus)	47	1	241	+241
35	29	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	52	4	238	+238
36	30	WINARD HARPER - Trap Dancer (Savant)	59	7	233	+233
44	31	JOHN FEDCHOCK - On the Edge (Reservoir)	49	2	228	+228
28	32	GERRY BEAUDOIN TRIO - Just Among Friends (Honest/Linn)	46	0	217	+217
32	33	LES McCANN/JOJA WENDT - Pacifique (Music Masters)	38	0	217	+217
38	34	AVASHAI COHEN - Adama (Stretch/Concord)	46	4	210	+210
31	35	REUBEN WILSON - Organ Donor (Jazzateria)	30	0	203	+203
-	36	RAVI COLTRANE - Moving Pictures (RCA Victor)	53	8	200	N
-	37	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	48	7	198	N
39	38	ROBERT STEWART - Force (Qwest)	50	5	197	+197
40	39	JESSE DAVIS - First Insight (Concord Jazz)	49	7	196	+196
-	40	TANAREID - Back to Front (Evidence)	53	12	184	N
45	41	ASTRAL PROJECT - Elevado (Compass)	47	5	182	+182
43	42	NANCY KELLY - Singin' & Swingin' (Amherst)	34	0	181	+181
26	43	LIVE AT SMALLS - Jazz Underground (Impulse!)	25	0	180	+180
-	44	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	37	3	166	N
46	45	HOWARD ALDEN - Full Circle (Concord Jazz)	34	2	166	+166
37	46	MIKI COLTRANE - I Think of You (Chartmaker)	23	0	144	+144
-	47	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	38	6	140	N
-	48	TRICIA TAHARA - Secrets (Savant)	40	7	133	N
29	49	MOSE ALLISON - Gimcracks and Gewgaws (Blue Note)	21	0	133	+133
47	50	GLORIA LYNNE - This One's On Me (HighNote)	17	0	133	+133

REVIEWS

TOOTS THIELEMANS

Chez Toots

(Private Music/Windham Hill Group)

A gorgeous, sophisticated offering from the famous Belgian harmonica player. The auras of Edith Piaf and the Eiffel Tower are transposed into sumptuous jazz chord changes. Wow!

ROBIN EUBANKS SEXTET

4: JJ/Slide/Curtis and AI (TCB)

Trombonist Robin

Eubanks and his

sextet, which

includes saxo-

phonist Antonio

Hart and bassist

Lonnie Plaxico,

moves Robin out of the more

experimental and into the main-

stream.

BILL LISTON-ANDY MARTIN EXPRESS

Walkin' the Walk (Chartmaker)

Hey! It's a trombone week at jazz

radio! Trombonist Andy Martin and

his buddy, Bill Liston on tenor sax,

play spirited jams that sound fresh.

We dig "Line for Lewis" and most

of the tunes here are first and sec-

ond takes.

CHARTBOUND

JEFFREY SMITH (Verve)

PHIL MARKOWITZ (Passage)

MATTHIAS LUPRI (Chartmaker)

*TOOTS THIELEMANS (Private Music)

*NORMAN SIMMONS (Milljac)

*ROBIN EUBANKS (TCB)

*RON HOLLOWAY (Milestone)

Dropped: #30 Allen Farnham, #33 Ray Barretto,

#41 Tim Hagans & Marcus Printup, #42 Arkadia All-Stars,

#48 Fred Hersch, #49 Tierney Sutton, #50 Victor Jones

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

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FAX: (415) 495-2580

ARTISTPROFILE

LOSTON HARRIS

ON INFLUENCES AND GETTING SIGNED

"I did a showcase at Tavern on the Green in 1996. Sometimes they say you have to play with someone famous [in order to] get a reputation

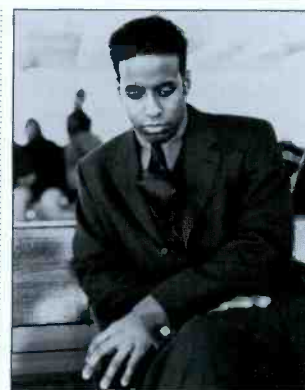
and branch out on your own. I said what the heck, rented out Tavern on the Green [in New York's Central Park]."

"I paid for everything and hoped someone would show up. I invited different record people out to hear me play. Carl Griffin and Larry Rosen brought me back a month later to do another showcase

just for them."

"I toured with Wynton in 1995, and in 1996 with Marcus Roberts' *Gershwin's Rhapsody in Blue*, which used two pianos, orchestra, and jazz band. Initially my function was to be help support what the orchestra was doing. Then I opened up for the show doing trio songs. Then Marcus and I would play duo piano."

"I like rock, funk, pop, jazz, and straight-ahead. It's like that vamp groove we put over the title track from *Comes Love*. It could go either way. Harmonically, there may be some pop, but underneath you have that swing where we try to maintain the original jazz elements, but with an undertow of contemporary influences."



PARTINGSHOTS

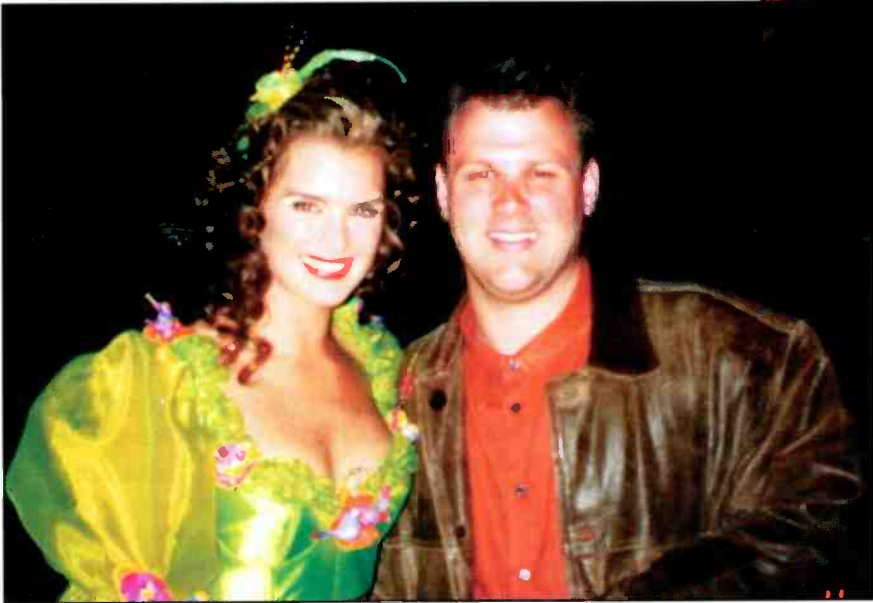
YADDA YADDA YADDA

Seinfeld is Top of Mind this week, and radio stations across the country are looking for creative tie-ins for the show's closer, which airs May 14. But KRO-Tucson has a hand up on everyone else, thanks to *Mojo and Betsy in the Morning* Executive Producer Jeff "Omelet" Dauer, whose grandfather Barney Martin plays Jerry's dad on the show. The two are shown here after the finale's taping. Any hints on the ending?



SUDDENLY JOHNJAY?

Our must-see coverage continues with a trip to the Los Angeles set of *Suddenly Susan*, where Q102-Cincinnati morning show member Johnjay makes a walk-on as "Gay Man #1" on the season finale. He's shown here with star Brooke Shields, who's dressed as a bridesmaid for a gay wedding that takes place on the episode.



SHOWBIZ

BY SANDY SKEIE, REED BUNZEL, ALEXANDRA RUSSELL, ANNETTE M. LAI

SHOCKER, LA STYLE: **Power 106 (KPWR-L.A.)** PD **Michelle Mercer** is out and, get this, so is GM **Marie Kordus**. Word is that things had not been harmonious for quite some time. Kordus has supposedly been offered a position in **Emmis'** new TV division. The story is unfolding, but many of the usual suspects are lining up for these two plum positions. Industry observers are throwing out names like **Martin, Smith, Marino, West, and St. James**—but we know that some of these names are very happy where they are.

◆◆◆◆◆
Joey Arbagey at **KMEL**-San Francisco won't tip his hat just yet, but expect the APD job to be filled "soon." By the time we get to (or from) Phoenix? Also, former **KCMG (Mega 100-L.A.)** PD **Harold Austin** is not going to NYC; he's in Europe. Just in time to have his name seriously bantered about at **Power 106**.

◆◆◆◆◆
Lots of renewed activity at **WIOQ**

(**Q102**)-Philadelphia. First of all, GM **Gil Rozzo** exits and new GM **Dan Savadove** is in place. Suddenly OM **Glenn Kalina** has very increased interest in the PD opening. You do the math.



◆◆◆◆◆
Island Records founder **Chris Blackwell** is getting back in the biz with his new entertainment company, **Islandlife**. Word is Blackwell will purchase **Rykodisc** and then create a new record and film imprint, **Palm Pictures**.

◆◆◆◆◆
BABY, BABY, BABY: **WUSL**-Philadelphia MD **Glenn "Golden**

Boy" Cooper and wife, **Karen**, are the proud parents of **Kallé Eloise**. **Steve Bartels, Sr.** VP/Special Products, **Arista** and his wife **Eileen** also have a welcome new addition: **Nicholas August**.

◆◆◆◆◆
Jacor just bought **KZWC/FM** in Walnut Creek, Calif. for \$4.5 million. This was the station that **Radio One** was talking about taking Urban. Jacor likes clusters. The only station Jacor has in the Bay Area is **KSJO**-San Jose. Jacor usually has a plan. Look for more acquisitions to follow.

◆◆◆◆◆
Senior Director, Promotion **Scot Finck** exits **A&M**; starts at **Hollywood** on Monday (5/11). Finck's replacement at A&M will be Boston LPM **Ken Lucek**, who's moving from Beantown to L.A.

◆◆◆◆◆
Chad Bowar, PD/MD at **KLDR**-Grants Pass, Ore. has resigned,

effective May 15, to pursue other opps. Bowar has been PD of the Top 40 outlet for four years. **Kerry Ryan**, currently night jock, will be upped to afternoons/MD. Part-timer **Tim Thompson** will move to nights. No word yet on who'll be PD.

◆◆◆◆◆
The PD hunt continues at **WHFB**-Benton Harbor/South Bend, Mich. The #1-rated A/C outlet has been without a PD since February. Interested parties should fax their resumes to the attention of Interim PD **Michael Vitale** at (616) 925-0065.

◆◆◆◆◆
Red Ant does the Promo Dept Shuffle: Ups **Mike Lieberman** to L.A. Regional, PLG/Warner/Motown vet **Bruce Hix** takes San Francisco territory, **Christopher "The Minister" Allen** becomes Manager of Rock/West Coast Alternative. **Ron Metz** exits and the search is underway.

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I DON'T WANT TO MISS A THING

The track that launches **ARMAGEDDON:** the album....

...album in stores
TUESDAY, JUNE 30...

A JERRY BRUCKHEIMER PRODUCTION
TOUCHSTONE PICTURES

...film opens nationally
WEDNESDAY, JULY 1.



ARMAGEDDON

A MICHAEL BAY PRODUCTION

Don't miss the first transmission of
AEROSMITH
I DON'T WANT TO MISS A THING
TUESDAY, MAY 12, 9pm. est.

The channels are:
SATCOM C5
TRANSPONDER 19
DATS CHANNELS 10 and 11

Multi-Format Impact
May 18th & 19th

Produced and Arranged by **MATT SERLETIC**
Soundtrack Executive Producer: **JERRY BRUCKHEIMER**
Management: Wendy Laister for **MAGUS ENTERTAINMENT, INC.**
www.aerosmith.com, www.armageddon.com, www.columbiarecords.com



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ISSUE 2198

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