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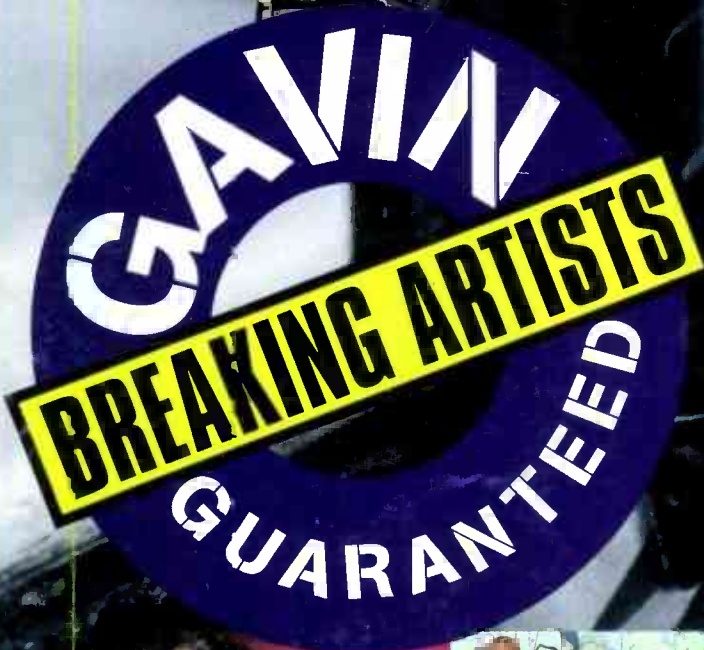
ISSUE 2256

MAY 21, 1999

GAVIN



Claire Martin
Special EFX
Mandy Barnett
LEN
Robbie Williams
Lucy Lee
Jennifer Lopez
Push Stars
Splendor
GZA The Genius
Mike Errico
Jessica Andrews
No Question



edwin mccain
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from the forthcoming album

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at harrington management

IMPACTING
MAY 25 & 26

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PAGE 8

By the Numbers

Before you go jumping into the pages of ratings/daypart info in the recently released Winter Book, you should check out the basics. This week, Jhan Hiber shares his "Magnificent Seven," the key steps to unlocking the mysteries of the recently received book—or any one that lands on your desk in the future.

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It's That Time Again...

A few times every year, we call upon our editors to look into the future—to predict which acts will break through in their respective formats. In the past, we've been on target about artists as varied as Jewel, Dave Matthews Band, Spice Girls, Fastball, Dixie Chicks, and others. Find out how we do this time...



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On the Q-Tip

A good mentor is anybody you can learn from, and your ideal mentor could be anyone from anywhere—inside or outside your radio station. Mentoring today is more about commitment than chemistry—it's about personal growth, learning, and development rather than promotions or power relationships.

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New Rules for an Age-Old Game			

AS TOLD TO ELIOT TIEGEL

Fred Seibert

Customized Music Featured In MTV's New Web Radio Station Concept

Fred Seibert, the new President of MTV Networks Online, was MTV's first Creative Director in 1981 and worked on the impressionable "I Want My MTV" campaign. "I and 'My' were the most important words in that campaign," he says, because they signified what MTV stood for. "The Internet and the digital world 19 years later provides us with the ability to deal with the 'I' and the 'My' more clearly and in a more focused manner than any traditional medium could allow us to do."

Of our two new ventures, the Buggles Project, which launches in June, is all music, while Project Nozzle, which debuts in September, is for kids. Buggles, which is the working title, features 100 preprogrammed audio channels from which you can choose your own favorite musical selections. We acquired ImagineRadio, which has had its own imageradio.com site since 1998, last February. It is the entertainment portion of the Buggles Project, providing the 100 channels of pre-recorded music plus the personalization feature which allows you to select music from a series of genres so you have your own personalized radio station. You will also have a number of information and buying services, since one of the great things the Internet offers is the convenience of buying the music you are listening to, or ordering concert tickets.

have advertising.

We look upon Buggles as an extension of mtv.com and vh1.com because we are moving beyond the limitations and frustrations of having two



channels in analog space. With the unlimited bandwidth that is coming to the Internet, we can expand the range of what we offer, and that is very exciting. There are people who are not satisfied by MTV and VH1. The Web will provide them with new musical opportunities. Previous to the Buggles Project and the acquisition of Imagine Radio, VH-1 had begun VH-1 At Work, a VH-1 radio station you can put on your computer at work. mtv.com provides news updates from our worldwide news gathering service.

The Playoffs

It struck me the other night as I decided not to watch the NBA playoffs how much like professional basketball radio has become.

Generally speaking, in basketball winning isn't everything just as long as you qualify for the playoffs. Certainly, every team wants to take its division, but most coaches and players deep-down are resigned to the fact that the best they can expect is to make it into post-season play.

Sadly, that's not unlike a lot of radio stations that seem content to maintain their current market position instead of winning. No question, every GM and PD wants to either win or place respectably within their target demo. More and more, however, in clusters where niche stations are expected to flank the group's overall ratings powerhouse (if they have one), the need to win often becomes secondary to a corporate objective of simply maintaining numbers. The success of consolidation rests on the ability to turn critical mass into a healthy margin, and internal economic pressures can limit the scope of competitive programming and marketing strategies.

Ultimately, there's nothing wrong with this strategy; it leads to the revenue and margins that justify the entire consolidation process. But it sure takes some of the fun out of the game when you know your team isn't necessarily in it for the win.



Reed Bunzel, Editor-in-Chief

GAVINNEWS

Chancellor to Become AMFM Inc.;; Internet-only Stations Planned

BY TONY SANDERS

Chancellor Media is changing its name and turning itself into a full-blown Internet company, and it's planning to create Internet-only radio stations as part of the new business strategy. These new Internet-only operations will be in addition to developing an online presence for each of the group's 465 over-the-air stations.

Steve Hicks, CEO of AMFM's New Media Group, said his company's goal is "to become 'The Destination' for Internet broadcasting, providing streaming media

services and functionality for AMFM stations and managing the transformation of radio into an integrated on-air/online medium."

Part of the name change includes the creation of three new business units: "AMFMi," to develop and manage local Web portals for AMFM's radio stations; AMFM.com, which will be AMFM's online broadcasting unit and the division charged with creating Internet-only stations; and AMFM Equities, which will be an acquisition vehicle for investing in other Internet and new media companies.

According to Hicks, the makeover of Chancellor will be nothing short of "redefining radio." In a prepared statement, Hicks said radio is becoming a "feedback-driven, user-controlled, value-sharing medium" that will use the Internet to turn "loyal but largely anonymous listeners into active members of communities and e-commerce buying clubs."

AMFMi Rollout Starts in Philly

BY TONY SANDERS

Chancellor is trying to lock in some major recording artists for the radio group's push to brand its stations as the ultimate location for online musical listening and viewing experiences.

The plan is to have at least one artist featured prominently in some form of special event with each of Chancellor's radio stations in a specific format. In addition to these artist-station events, Chancellor has designed and developed streaming-media players for each of its individual stations and customized the players to include station logos.

Sources within the company told GAVIN the group's Internet initiative, dubbed AMFM Interactive, officially starts next month in Philadelphia and that similar events will kick off in July, either in New York or Boston. "We're really looking at launching this throughout the Northeast corridor and then rolling it out across the country," said one source.

MP3.com Goes Public

BY TONY SANDERS

Michael Robertson's MP3.com has filed to become a publicly-traded company but, so far, hasn't revealed what percentage of the company it plans to offer for sale.

According to papers filed with the SEC, Robertson currently owns 55.35% of MP3.com. The next-largest stake holder is venture-capital firm Sequoia Capital, which owns 20.16% of the company. MP3.com had revenues of \$665,785 during the first three months of this year, but sales and marketing costs and other expenses such as product development whittled away any bottom-line profits. Most of those revenues have been from the sale of online advertising, rather than the online sale of CDs and

music-related merchandise.

The online sale of CDs and merchandise has grown somewhat during the most recent three-month period: Online music sales represented 16% of net revenues, while ad sales represented 84% of net revenues. During last year's period, music accounted for 9% of net revenues.

During the prior nine months, from about mid-March until December 1998, MP3.com had sales of \$1.16 Million. But a \$214,958 "cost of revenues" pared that back to a gross profit of \$947,480. MP3.com says its Web site has over 5 million visitors per month and contains "over 56,000 songs from over 11,000 artists." It boasts a database of "over 2,500,000 music lovers."

"I can't speak for other companies, but at Entercom, the brand is sacrosanct. We haven't thrown our stations under the bus by cutting back in programming and marketing, or by establishing unsustainable spotloads."
David Field,
Entercom
—see page 32

WB/Mediabase To Honor Radio, Music

The WB Television Network has unveiled plans to celebrate the first annual "WB Radio Music Awards," joining radio and television for the network's first live special event.



"We were looking for a special that would recognize the enormous impact music has had on our most distinctive television series," commented Susanne Daniels, President, Entertainment for The WB. "This special strikes us as the ideal way to marry the two art forms, and as our first perennial, is the perfect fit for The WB."

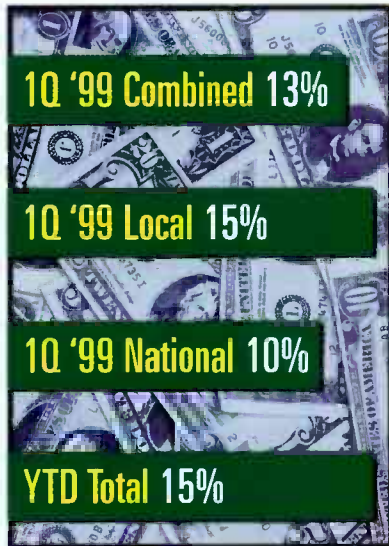
The special will recognize musicians and bands in six genres as well as radio personalities nationwide. Nominations will be based on air-play artists receive between September 1, 1998 and September 1, 1999, as compiled by Mediabase. Winners will be voted on by The WB Radio Music Awards Academy, comprised of 400 top radio program execs from stations aimed at 18 to 34 year-olds.

Radio Revenue Continues Upswing Through 1Q '99

March ended a very productive first quarter for the radio industry, as combined local and national advertising revenues increased 13 percent over the same month last year. Local ad sales saw a 13 percent gain in March, and national ad dollars grew 10 percent. For the first three months of 1999, local radio revenues have jumped 15 percent ahead of last year. National sales are showing similar success, currently 14 percent ahead of first quarter totals for 1997. Combined year-to-date advertising figures are 15 percent higher compared to a year ago.

"So far in 1999, local ad sales have consistently and effectively complemented radio's traditionally strong national revenue totals," said RAB President/CEO Gary Fries. "We're seeing sales figures from smaller markets equaling or exceeding those from many of the industry's larger

markets. These first-quarter revenue results are very encouraging, and additional evidence that radio is growing on a strong foundation of enthusiastic support from listeners and advertisers alike."



G-FILES

SHULMAN NEW ROADRUNNER PREZ



Derek Shulman



Dave Loncao

Roadrunner Records has appointed Derek Shulman as President of the label and named Dave Loncao Senior Vice President of Promotion. Shulman held the positions of Director of Promotion, Director of A&R, and Senior VP of A&R at Polygram, where he served from 1982-1988. He then

signed a joint venture with Warner Bros., which made him President of Atco, while he also headed up Collision Arts Company.

Loncao most recently served as Vice President of Promotion for RCA Records, where he worked for six and a half years. He was previously employed at Mercury Records handling radio promotion and managing John Mellencamp.

CRANDALL FLIES TO CHANCELLOR

Chancellor Media Corporation (now AMFM Inc.) has appointed Robert L. Crandall to its Board of Directors, replacing Steven Dinetz, who resigned to pursue his own radio investments. Crandall's career includes 25 years at American Airlines, where he recently served as Chairman and Chief Executive Officer. He was credited for leading the airlines' transformation from a medium-sized domestic carrier to one of the world's leading international airlines.

RUFFHOUSE CLOSES SHOP

After 13 years of label success, Ruffhouse Records has shut its doors. CEO Chris Schwartz and President Joe Nicolo have decided to part company and retire the Ruffhouse name. The label was one of the '90s' premiere Rap labels, sporting a roster that included Kriss Kross, Cypress Hill, the Fugees, and Lauryn Hill. Many of these acts will now be handled through Sony Columbia.

The follow up album to the Americana Chart Topping Record "Throwin' Rocks at the Moon"

.....

THE BACKSLIDERS SOUTHERN LINES

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Management: Julie B. Raines & Harry Simmons

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GRABBAG

BY LAURA SWEZEY

■ To celebrate Cinco de Mayo a few weeks ago, KEGL "The Eagle" turned intern Scott into a human piñata. Suspended from a platform and wearing a chicken costume, Scott weathered



Nerf bat blows administered by listeners while yelping and "ouching" on the air to morning guy Russ Martin. About 30-40 people took a whack at Scott, who had envelopes containing CDs, t-shirts, and tickets to Ozzfest and Sammy Hagar taped to his feathers. Listeners got to keep the loot as it fell to

the ground; Scott got a beaten chicken costume...Such is the life of a radio station intern.

■ "93 Country" KKBO-Houston let listeners take a whack at a Yugo, but it had nothing to do with Cinco de Mayo. Instead, this one concerned the fighting in Yugoslavia and the Americans

who were held captive, one of whom was from nearby Huntsville, Texas. The Johnjay morning crew presented listeners with a sledgehammer and let



them smack a decrepit Yugo acquired from a local junkyard. Provided with a helmet, goggles, camouflage jacket, and gloves, about 80-some people pounded the car, which sounded really cool on the live broadcast. (Sense a theme here?) Students from Turner Elementary School also showed up to sing the Pledge of Allegiance on the air. Kids who brought their parents got to slug the Yugo.

■ WWDC "DC101"-Silver Spring, Md. decided to help out listeners who were too busy to stand in line for *Star Wars: Episode I, The Phantom Menace* tickets. The station sent their new promo guy—yes, a former intern—Ben Carter on the important errand of hanging out in line at a busy Connecticut Avenue, D.C. movie theater. Ben was "armed only with a cell phone, some old pizza, tobacco products, and candy." The station took excuses from listeners as to why they were too busy to wait in line, and the best 12 scored tix. Most were the usual "I'm in finals in school right now" and such, according to Promo Director Colin Campbell, but DC101 eventually took pity on a woman who lives on the corner of Newark and Connecticut and for days had to deal with *Star Wars* fans camping out in her 'hood. Among her annoyances were a middle of the night light saber battle on her lawn and the repeated snagging of her parking space. She told people at the station that her neighbors would never forgive her for crossing enemy lines and waiting for tickets herself, but she did show a little empathy for the campers: she let Darth Vader borrow her cell phone to call his mom.

Susquehanna Plans 'Net-Only Webcasts

BY TONY SANDERS

Susquehanna Radio has taken some initial steps to develop Internet-only programming that's associated and linked to the group's stations. The cornerstone for this strategy is the Web site for Modern Rock 99X (WNNX-Atlanta), which has a weekly new music program developed by programming assistant Chris Williams that's dubbed "just-

themusic.com." VP Programming Rick McDonald told GAVIN the weekly show "is sort of a labor of love of Chris," but that it's the kind of thing his group plans to expand. The show includes music and band interviews that are "essentially within the same boundaries as 99X," he said.

McDonald said Susquehanna plans to move slowly, but "I think we'll be doing more of this kind of thing as a company." All of Susquehanna's stations now Webcast their over-the-air signals. The group's Cincinnati stations were the last to go online, McDonald said, about three months ago.

Webcasting may not be a profit center yet, but McDonald said he sees a "collateral benefit of just having another contact with our listeners. If somebody has a reason to go to a station's Web site, either to hear the station on the Internet or for some other reason, I think that additional impression is important."

MTV Addresses Teen Violence

MTV, the U.S. Department of Justice, and the U.S. Department of Education unveiled a special anti-violence youth action guide and CD that will be distributed free to more than one million young people nationwide over the next year.

Fight for Your Rights: Take a Stand Against Violence CD/Action Guide contains a 24-page booklet outlining specific ways that young people can reduce violence in their communities through conflict resolution, mentoring, youth crime watch, arts, and advocacy programs. It accompanies a special CD featuring music from Lauryn Hill, Alanis Morissette, Tori Amos, Dave Matthews Band, Everclear, and Backstreet Boys, in addition to recorded comments on the subject of violence from other artists. The CD also contains educational CD-ROM content created by the National Center for Conflict Resolution.

MTV will promote a toll-free hotline operated by the U.S. Department of Justice for ordering the CD, and it will also be available through MTV's Web site at www.fightforyourrights.mtv.com.

Sony to Sell Singles Online

BY TONY SANDERS

Sony plans to start selling singles online by summer, or whenever Microsoft releases its final version of Windows Media Technologies 4.0 player.

The label wouldn't say how many singles it sells annually, nor how many songs it plans to offer for sale digitally, but the plan is to price singles "close to retail" and to let online retailers offer the Sony singles as well. "We believe retail is here to stay and it is not our intention to discourage retailers from being part of this offering," said Sony Senior VP Fred Ehrlich.

Ehrlich told GAVIN the Sony arrangement with Microsoft is not exclusive, but declined to say if the label plans to form similar partnerships with other online-player firms, such as Liquid Audio or AT&T's a2bmusic.

WW1 Bows Sports Junkies

On May 18, Westwood One nationally debuted its show *The Sports Junkies*. Hosted by four twenty-something friends, topics on the show often extend beyond sports. The show typically includes games with listeners, celebrity chats, and major sports stories.

The Sports Junkies has climbed to the top of the ratings since its debut on WJFK/FM-Washington, D.C. in 1996. The show is number one in men 18-49, as well as 25-54, and number one in over 20 different demographic breakdowns.

WEBSITE OF THE WEEK

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BACKSTAGE

BY JAAN UHELSZKI

WE LOVE A GIRL IN UNIFORM

Forget recording a benefit record for the Kosovo refugees, **Joan Jett** has hopped a plane to perform for the USO in and about the Balkans. According to Jett's manager, **Ken Laguna**, this is not the first time the feisty singer has worn the red-white-and-blue. "Joan has been playing for the military since 1982, and when they asked her to do it again, we said, 'When do you want us there?'" So after the last notes of "Everyday People" hung in the humid air above Pensacola, Florida, where Jett and her **Blackhearts** played a pounding 90-minute set for their Spring Fest, they packed up their gear and aimed the Lear jet towards Brindisi, Italy, where they were met by a coterie of military helicopters called **Black Hawks** that look like they were lifted right out of an **Arnold Schwarzenegger** movie. According to Laguna, these rather menacing hunks of metal will accompany Jett and the band

throughout their tour of duty in the area, which began on Sunday May 16 and will extend to May 28. "I'm not going there to support the politics, I'm there to support our troops," huffed Jett, without elaborating further, when we asked her how she felt about the skirmishes in that part of the world. And one thing we've learned about the diminutive frontwoman is not to corner her—things can and will get ugly. Jett will have a lot of wide open space as she stages seven shows at undisclosed locations in the Mediterranean—including one on an aircraft carrier—for Operation Allied Force. In addition, Jett will play Tazsar, Hungary, and Eagle Base, Tuzla, Bosnia as well as touring the various military facilities, where she will meet, greet, and sign autographs for 21,400 of our finest servicemen and women. Laguna is quick to point out that Jett will receive no remuneration for her shows, and in fact paid all her own expenses to appear for our armed

forces...Speaking of Joan Jett, wasn't that her dining à deux with **Elijah Blue** of **Deadsy** fame? Blue got it into his head that he wants the former **Runaway** to sing a send-up of **Sweet's** "Fox on the Run" for his album, due out on Warner Bros. The trouble was, Jett never ever makes fun of her glam rock roots, so she demurred, promising that the two of them could work on something else together in the not-too-distant future. But Elijah is not lacking for musical partners; he appears on a track on the **Coal Chamber's** new **Roadrunner** album, *Chamber Music*, as well being responsible for those searing backgrounds he did for **Sugar Ray** on "Personal Space Invader." It's enough to make a parent proud, even if the parent is **Cher**.

KENNY WAYNE SHEPHERD MAKES SOME TROUBLE

Kenny Wayne Shepherd is taking a break from recording his new album, with former **Talking Head** **Jerry Harrison** at the helm, to



Kenny Wayne Shepherd

appear at the **W.C. Handy Awards** in Memphis, on May 27. Apparently the offer to play with his hero, **Stevie Ray Vaughan's Double Trouble**, was too much to resist, so the blond 20 year-old unplugged his guitar, and is heading to Tennessee where he and **Chris Layton** and **Tommy Shannon** will recreate the magic of the glory days for the gathered masses. Maybe Shepherd should just sign on the talented twosome, who have been a little adrift since the break-up of **Storyville** late last year. It's been rumored that Layton and Shannon were going to play with **Jake Andrews**, the underage guitar whiz from their homestate, but it turned out to be nothing but wishful thinking.

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FRIENDS OF RADIO

Bob Clark

VP/Operations, Atlantic Records

Hometown:
Pittsburgh, Pa.

What radio stations did you grow up lis- tening to?

KDKA—its legendary morning man, Rege Cordic, and dazzling sports caster Bob Prince.

What stations do you listen to now?

Everybody. (A note to Power 106's Research Director: that one 46-year-old white male is me.)

First record you remember buying?

"The Little Blue Man" by Betty Johnson. A

novelty record (on Atlantic!) that features, of all things, Hugh Downs as the voice of the Little Blue Man. I was five.

Your first industry job:

Coaching students with heavy Pittsburgh accents on how to pronounce classical composers Schütz and Fuchs' names on the air without us all getting arrested. (At my university's NPR station, circa 1971.)

Your favorite "rock star" moment so far:

AC/DC's Bon Scott's rewrite of the line, "Mommy's all right, Daddy's all right," from Cheap Trick's



"Surrender," meant to demonstrate to me what a real rock lyric should sound like (not printable; you'll have to call me—and even then, you're probably not old enough!).

An artist you'd still like to work with someday:

The ones I can't get back: Bon, Michael Hutchence, and the other good souls gone too soon.

Proudest career achievement to- date:

Being in New York last October for the indus-

by Annette M. Lai

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Seven Keys to Understanding Your Ratings



BY JOHN "JOHN" HIBER

In the classic movie *The Magnificent Seven*, Yul Brynner and his six gunslinger pals help a village settle a score with bad guys. Recently, you may have gotten your own score—Winter Arbitron data—and while I'm not trying to characterize Arbitron as the "bad guys," it does provide a nice segue into what I call my "magnificent seven" key steps to unlocking the numbers.

PAGE FOUR

It's always been my belief that before you go jumping into the pages of ratings/daypart info, you should check out the basics. That's the sample breakdowns shown on page four of any Arbitron book.

In computerese, the term "GIGO" ("Garbage In, Garbage Out") is well known, and it applies to your ratings makeup also. If Arbitron had a tough time getting diaries back from your target demo, it's there to see on page four. If you hone in on stable, "listed" households, but Arbitron underachieves and gets a ton of "unlisteds" (often more volatile households) instead, page four displays it for your consideration.

Key items to trend from previous surveys' page four data include:

1. Overall diary return. Is it up or down compared to the previous sweep and from the survey at the same time last year? (Winter '98 vs. Winter '99 as an example.) A change of more than 10 percent could be notable.

2. Diary return within your

target demos. How do they compare to previous surveys? If ARB wanted, for example, 10 percent of the total to come from men 25-34, but only got 5 percent in this book, more "weighting" and volatility would be the case than if they'd achieved the 10 percent notched in an earlier survey.

Your up or down ratings move may not be due to anything you did or didn't do; check the quality of the diary returns—as shown on page four—to see if that might help explain what happened.

CUME CONCERNS

The most basic element in any station's story is its cume. Cume = listeners who try your station. Without them tuning in, you won't have a base from which to generate TSL or Average Quarter Hour ratings estimates. Thus, allow me to suggest three steps involving cume that can help you see whether real progress is being made.

3. Overall cume. How does yours compare to previous books? Do you see a solid trend up, or does the number fluctuate? Successful stations often cume 10 percent or more of their metro's population. Whatever your number is, hopefully, it is growing. If you're not winning new listeners, you'll soon suffer.

4. Target cume. How does that data trend? Keep in mind the findings from your examination of the page four data. If fewer diaries were returned in your target demo cell, each may be worth more (have a higher PPDV, or Persons Per Diary Value). If Arbitron got 200 diaries back from your target in an earlier survey, let's say each was worth (had a PPDV of) 500 folks in that audience cell. Should Arbitron only get 100 usable diaries, however, those are now worth 1,000 persons each. Thus celebrating a jump in your target cume could be premature because the bump may only be illusory. Growth from 5,000 to 10,000 may only mean you still have just 10 listeners; their diaries used to be worth 500 each, but

now they're worth 1,000 each. If, however, your target cume growth is *real*, congrats!

5. Exclusive cume. How many folks tuned (or recalled doing so) to just your station? Typically, between 5 and 10 percent of a station's cume is "exclusive," although Country and Urban stations often can have higher levels of exclusives. If you see that your overall and/or target cumes have grown, then check to see how exclusives fit into the picture. If the boost in your cume is due to a surge among exclusives, that increase may be ephemeral. However, if your overall/target growth *and* your growth among exclusives are proportional, then you can take it to the bank.

TSL TREND

How does your Time Spent Listening trend look? No matter what size cume you have, PDs want to be sure to max out the number of quarter hours given to their station. Here's how to tell if that happened:

6. Trend target demo TSL. Not just comparing to the previous sweep, but also versus the same book a year ago. If there's a steady uptick, great. If there are fluctuations or a steady downturn, what could be the cause? Is there a new competitor? Have any DJs left? Has your music mix been adjusted? And so on, until you put your finger on the key. Keep in mind that the Arbitron diary measures recall of listening, so if your TSL is down, it could be that

your marketing/promotional budget is smaller, thus handicapping your efforts to boost recall.

ZERO IN ON THE ZIP

The Arbitron battle is won one zip code at a time, so our analysis tip would be:

7. Use the Programmers Package, or a "mechanical" diary, to delve into your numbers and trend diary AQH return by zip code. Compare the zip returns of your diaries to the on-street and other external marketing efforts you put forth. Is there any apparent cause and effect? Did the street concerts or direct mail campaign help? Keep in mind that marketing tactics aimed at diarykeeper-rich zips often don't bear fruit in an initial survey. Sometimes it takes two books to see zip impact due to marketing or promotion activities.

COMPETITOR CONCERNS

Plug in these "Magnificent Seven" steps and you'll know much more about the reality of your numbers. However, since your station doesn't exist in a vacuum, be sure to factor in the competition as well. Perform these same seven analyses for the station you are most concerned about, and you'll have many insights to the reality of *their* numbers, also. You'll suddenly know what the "bad guys" are up to.

If you want to chat about your book, I have them all in my office, so feel free to call me @ (831) 626-6070. ■

"PD Advantage" Comments—When?

Quite a number of you called following publication of my article regarding the new Arbitron software for PDs, "PD Advantage," effective with the Spring Book. One question that popped up often was "How quickly after we receive our ratings can we see the listener comments via PD Advantage?"

The answer is, "very quickly!" According to Arbitron's Bill Rose, "the package containing a CD full of diarykeeper comments will mail the same day as each respective market's books mail." They will be in a different package than the books, however.

Essentially, within a week or so of downloading your spring ratings, you'll be able to see comments from the folks who created them. What a tool!

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OK, by now, you know the drill: a few times every year, we call upon our editors to look into the future—to predict which acts will break through in their respective formats. In the past, we've been on target about artists as varied as Jewel, Dave Matthews Band, Spice Girls, Fastball, Dixie Chicks, and others. Read on to find out how we do this time... —ALEXANDRA RUSSELL

COUNTRY
Jessica Andrews

(DreamWorks)

The first time I met Jessica Andrews was during a crowded soirée at this year's CRS. I was impressed with the poise, grace, and maturity she exuded in what had to be a demanding situation—so many stations, names, and faces to remember—not an easy feat for any new artist, but especially for one who's just 15 years old. But Jessica, with a beautiful voice that belies her youth, an exuberant personality, and a debut album, *Heart Shaped World*, boasting several standout songs, is quickly capturing



the hearts of not only Country radio programmers, but also Country fans.

The immediate media attention that's being heaped upon her (almost unheard of for such a new artist) has included an episode of the popular daytime soap *Another World* which included Jessica, portraying herself, performing her current single; she's also been featured on *Access Hollywood* and *Entertainment Tonight*, and her next slated single, "You Go First," has been used as the music bed for the television trailer for the hit film *Forces of Nature*.

Heart Shaped World's first single, "I Will Be There for You," was also part of the Nashville album inspired by Dreamworks' animated film *The Prince of Egypt*. Jessica was the only new artist to premiere on that gold-certified project, which also featured such established Country superstars as Wynonna, Vince Gill, Reba and Randy Travis. The single is currently nearing GAVIN's Top 20, and while it has allowed radio, fans, and the industry to become acquainted with Jessica and her music, look for "You Go First"—and future potential hits like "Unbreakable Heart," "Heart Shaped World," and my personal fave, "James Dean in Tennessee"—to launch the rocket that will propel Jessica to be (as the recent ACM Awards aptly referred to her) "Country's Future Star."

—JAMIE MATTESON

AMERICANA
Mandy Barnett

(Sire)

People are hailing Mandy Barnett as Nashville's next great voice—and indeed, Barnett does possess an amazing vocal talent. She also has a near-reverent respect for a catalog of music that came well before her 23 years, reveling in the audio landscapes of Patsy Cline, Sarah Vaughan, and Brenda Lee. Barnett is also very passionate about her career, her way. Her uncompromising vision has yielded *I've Got a Right to Cry*, her current release on Sire Records, which has garnered rave reviews from critics and fans alike. This sophisticated, graceful album is the one she's been waiting a decade to make.

Barnett signed her first major label deal at the age of 13, but besides the 1996 release of her critically-

acclaimed eponymous debut, subsequent years at Capitol, and then Asylum, failed to garner much attention. All that began to change when Mandy was signed by Seymour Stein, becoming the first artist on his newly-stand alone Sire label.

Barnett's recent association with legendary Nashville producer Owen Bradley, then 81 years old, might have seemed unlikely, but the two shared a passion for the music of earlier eras. *I've Got a Right to Cry* was the last project Bradley worked on, recording four tracks with Mandy before he passed away early last year. Fortunately, he left behind copious notes regarding the album's other tracks, which allowed brother and longtime partner Harold Bradley and nephew Bobby to faithfully execute the rest of the project. The resulting music is lush and timeless, and Mandy's voice a confident, rich instrument. This one is for the ages. —JESSIE SCOTT



HOT A/C Mike Errico

(Hybrid)

Errico, who was discovered by an A&R guy while playing a showcase for producer Phil Ramone, received a standing ovation for his showcase performance at this year's GAVIN Seminar in New Orleans, and fans in the radio world include KLLC (Alice@97.3)—San Francisco's APD/MD Julie Stoeckel. WBMX-Boston MD



Mike Mullaney calls Errico "a very good songwriter and an intriguing performer."

A recent performance review in the *New York Times* read in part, "He belongs to the younger generation shredding folk styles with punk attitude. A fluid singer also influenced by soul and hip-hop...should appeal to fans of other writers who lay their hearts bare, but rub a little salt in the wound to make it sting."

The native New Yorker's debut album, *Pictures of the Big Vacation*, produced by Susan Rogers (Barenaked Ladies), is slated for release June 1. Favorite tracks include the first single "Daylight," "Round and Round," "Springtime," and "Sooner or Later." Errico says of his musical influences, "I like people who have strong individual voices, people who have something you can't get anywhere else. I love people like Sly and the Family Stone, Stevie Wonder, Tom Waits, P.J. Harvey, Donny Hathaway, Ani DiFranco, Radiohead, Curtis Mayfield—the lovers and the fighters."

Laughing, he continues, "I guess I'm somewhere in between—that would make me a hard lover and a bad fighter, I think."

Kalun Lee, who heads up national promotion efforts for Hybrid, tells GAVIN, "Mike's radio appeal is his ability to write brilliant and accessible music, to strike a chord with listeners sonically and lyrically. His songs about life and love speak to feelings we've all had."

What does Errico hope listeners will take away with them? "I hope they can find something they can use. Music is a fridge, and I try to keep it stocked in case friends show up—and not just with Pringles and Silver Bullets. I think that's a favor other writers did for me, and I'm trying to do the same." And we hope that, if you're hungry for music from a refreshing new singer-songwriter, you'll check out the songs of Mike Errico and share them with your listeners. —ANNETTE M. LAI

RAP GZA the Genius

(MCA)

Greg Grice, a.k.a. GZA the Genius (a.k.a. Justice and Maxamillion) is the Wizard of Wu—Wu-Tang Clan, that is, the Staten Island hip-hop crew that helped revolutionize the sound and business of rap. With roots running deep through the borough island outpost of "Shaolin" (Staten Island in Wu lore), the Soundview section of the Bronx (where much of hip-hop was engineered in the late '70s), as well as Manhattan and Brooklyn, GZA developed the wide-ranging lyrical and keen conceptual skills that earned him the title The Genius.



With poetry and rhyme his focus, GZA banded with two younger cousins, Prince Rakeem the RZA and Ol' Dirty Bastard, who also used rhyme as their weapon of choice. The three sharpened their skills on each other after viewing rap shows around the city.

Cut to 1989 when, after leaving Shaolin, GZA got a deal with Cold Chillin' Records to cut the album *Words From the Genius*. The album didn't meet the artist's expectations, but it did steep him in the ups and especially the downs of the music industry—and though embittered, he wasn't deterred. Back with his cousins, who also had similar experiences with solo albums, the trio formed Wu-Tang Clan with six other

rhyme stylists, and rap history was made. The Wu-Tang debut single, "Protect Ya Neck," and accompanying platinum-plus album *Enter The Wu-Tang, 36 Chambers* (Loud/RCA) set heads to buzzing and laid a foundation of fame and opportunity for each individual member.

The GZA went on to release another solo project, *Liquid Swords*, on Geffen in 1995, which brought him critical acclaim for his swordlike verbal dexterity and his bitter rant against label A&R reps. Now GZA is back, lighting it up in '99 with the track "Publicity" (MCA), which has been climbing up GAVIN's Rap chart by leaps and bounds. Part of its popularity is the wisdom GZA drops, without pulling any punches about the price of fame. While many of the members of Wu-Tang have met with success on the underground tip, crossover attention has begun to rain down on the Wu as well, so look for GZA to earn a high profile with the forthcoming MCA album *Beneath the Surface*, due in stores June 29.

—JANINE COVENEY

A/C Lucy Lee

(Island/Def Jam)

Almost a year ago, the GAVIN staff was treated to a special performance from a petite, spunky, yet powerful singer named Lucy Lee. Suffice it to say the GAVIN staff was highly impressed by the pint-sized club favorite, a transplanted San Franciscan via New Jersey, Maryland, and Massachusetts who used to deliver singing telegrams for a living—was even called upon to deliver one to former SF Mayor (now California Senator) Dianne Feinstein at one point.

Now poised to take her music to a wider audience, Lee's album *Don't Stop Asking* is chockfull of wonderful and witty songs about life and love. Lee's partner and collaborator Roger



Clark, who wrote the songs, says their music is influenced by "soap operas and sitcoms—both real life and on TV." And it's true, whether talking about the search for the perfect mate or just wanting to have a little fun, the key to Lee's songs is to *listen* to what she sings; ultimately, listeners will find her tunes entertaining, adult, and universally relatable. Lee tells GAVIN, "All I can ask is that people who listen become involved in and are entertained by the stories and the music."

Favorite cuts include the first single/title cut, which was recently worked at A/C radio (give this one a little more time, guys!), "To Die For," "Who Died & Made You King?" and "Sensitive Guy." Kerry Wood, Island/Def Jam's Vice President of Adult Contemporary Promotion, says, "Lucy's music is refreshingly different. It's a great record for summer that will get your audience's attention."

—ANNETTE M. LAI

ALTERNATIVE LEN

(WORK/550)

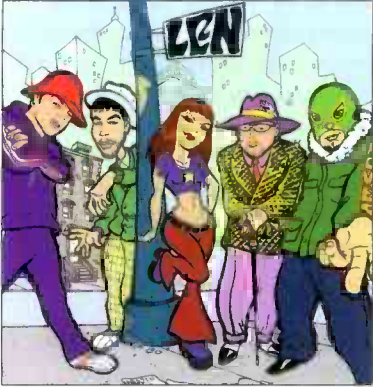
OK, I confess. Long before I had ever even heard of LEN, I got a call about "Steal My Sunshine" from Phil Manning at The End (KNDD)—Seattle. Within a few hours, Gene Sandbloom at KROQ-Los Angeles told me how much he loved the song, found on the Go soundtrack. The enthusiastic comments started to snowball; my curiosity was surely piqued. Finally, Jo Hodge played me the song at his 550/Work office in Santa Monica and asked me to identify what song was sampled (knowing that I was an old codger who was alive in the '70s). I couldn't quite think of it.

"More, More, More" by the Andrea True Connection," he told me, as a lame expression certainly crossed my face...But what a catchy song.

"Catchy" is also how I'd have to describe the tracks that Joel Klaiman played for me in New York, from LEN's wild new debut *You Can't Stop the Bum Rush* (where you will also find "Steal My Sunshine").

LEN is a band born in 1991 in Ottawa, Canada. Canadian, eh? Marc Costanzo, who was known as "The Burger Pimp" at the time, initially formed LEN as a rock group. But when he moved to Halifax, he brought his sister on-board to add a touch of sweetness to his gruff voice. Together they have delivered one crazy album. From the lazy-pop of "Steal My Sunshine" to a German-language electro-thingy called "The Hard Disk Approach" to the romantic soul of

"Junebug," LEN has made one of the most diverse albums of the year. In today's world, it's damn hard to guar-



antee anything...but I can certainly guarantee you haven't heard anything like this before! —RICHARD SANDS

RHYTHM CROSSOVER

Jennifer Lopez

(WORK/Sony Music)

OK, before we even start, what do you say we get this beauty issue out of the way: Over the past several years, most of us have become intimately familiar with Lopez's body...of work. She stood out as a "Flygirl" on *In Living Color* (am I the only one who used to fast forward through the



show tapes just to get to the Flygirls' all-too-brief bumper breaks into the commercials?). Lopez then raised her profile permanently in 1996 with a career-defining portrayal of the late Latin diva *Selena*. That's when most of us heard her speaking voice for the first time, and, more important, realized the girl could sing. Her critically-acclaimed co-starring role last year opposite George Clooney in *Out of Sight* served to cement her status as a modern day star.

It's only natural, then, that Lopez stretch her artistic boundaries by cutting an album. But make no mistake: this ain't no William Shatner-type ego-enhancing vanity project...Jennifer Lopez can actually carry a tune, bring it to your house, deliver it, and go back for another one.

Of course, it certainly doesn't hurt that the Bronx-born Lopez was able to surround herself with a veritable

Who's Who of production luminaries to power her debut album: Emilio Estefan, Puff Daddy, Track Masters (Will Smith), Rick Wake (Celine Dion), and Rodney Jerkins (Brandy, Michael Jackson), who produced the album's first single, "If You Had My Love."

WKTU-New York was one of, if not the, first station in the nation to play the single: "It's one of those records that just gets better every time I hear it. We're already getting Top 10 phones," says APD/MD Andy Shane. (Coincidentally, Lopez' sister Lynda is 'KTU's late night air personality.)

"This album completes the journey," says Lopez. "Doing television, movies, and now this—I'm accomplishing what I set out to do. There's something to be said about patience, because you could be running toward something when what you want is right behind, trying to catch up with you." —KEVIN CARTER

JAZZ

Claire Martin

(Linn)

Although she's now Great Britain's most happening Jazz singer, Claire Martin doesn't go home and listen to old, scratchy Billie Holiday and

Carmen McRae LPs. Her CD machine is more likely to be playing David Sylvian, Paul Simon's *One Trick Pony*, or even a little Oasis.

Take My Heart, Martin's latest recording on the Linn label, is her crucial follow-up to *Make This City Ours*, which was a Number One GAVIN Jazz release last year. When it

came time to collect tunes this time around, Claire says she deliberately chose not to concentrate so heavily on Jazz swing, but rather to strive for more heartfelt vocal renderings. The



resulting album flirts with "modern standards," showcasing compositions like Paul Simon's "Jonah," Nick Drake's "Riverman," David Sylvian's "Brilliant Trees," and the title track, first made famous by Englebert

Humperdinck.

"The record is Jazz-tinged," says Claire from her pad in Brighton, "but now I've kept the songs in their original setting then put my mark on them. They're not sped-up Jazz versions or changed to 3/4 time. Rather than add an intense Jazz swing, I left the songs alone and used my voice as the main instrument rather than lots of other solos. I'm not using drums and piano, I'm using a string quartet, percussion, bass, and guitar. It's groovy but new for me."

Martin's producer Paul Stacey also plays keyboards with Oasis, and in fact, on Claire's laid-back version of the Beatles' "Help," Noel Gallagher of Oasis sits in on acoustic guitar. Still, with tunes like "Jonah" and "Riverman," there's plenty of songs to satisfy traditional Jazz tastes.

As a Jazz stylist, Martin is more June Christy and Julie London than Ella or Sarah. "I really don't want to do any more [traditional turn of the century] standards," confesses Martin. "This record is a little bit retro, but I want to appeal to my peers. I'm 31 years-old and I don't want to just sing to old people."

—KEITH ZIMMERMAN

URBAN No Question

(Philly International)

When a radio station willingly plays a self-pressed song—even moves it into higher rotations—you can pretty well bet you've got a hit on your hands. That's how I first heard of the group No Question. Of course, the group was known as "Blakmale" when Helen Little, OM of WUSL (Power 99)-Philadelphia, started giving the local quartet's "Let's Love

Again" about seven spins a week; instant reaction on the request lines quickly helped jettison the song into a hot rotation of 25-plus spins.

Now the group is back with a new name, No Question, and a new record company...at least new to them. Philadelphia International Records is now guiding the career of

these four talented homegrown singers. Just like the O'Jays, Harold Melvin and the Blue Notes, the Three Degrees, and the Intruders before them, No Question is in very good hands.



The freshmen act consists of four lead singers: Damon Core (19), Dante Massey (18), Thomas Blackwell (18), and Nicholas Johnson (17), each of whom has made a name for himself singing in church choirs and in their respective high schools around

Philadelphia. In addition, the group's energetic stage performances have led to gigs with industry veterans like SWV, Patti Labelle, and Genuine.

"No Question is our first foray into the modern day music scene," says Chuck Gamble, the label's new Executive VP. "We're convinced their first single will signal to the world record community that we have done our homework and are back to play and to win. No question."

Believe it. "He Say, She Say" is a funky mid-tempo track, very radio-friendly and unique enough to give this foursome a wide lead over other male R&B groups. One listen to an advance of No Question's new album reveals a full load of original songs, each with its own impressive architecture and sound design. The heritage of the Philly sound is at the heart, but this group brings a new energy to the label that can only be described as new life. No question. —QUINCY MCCOY

TRIPLE A Push Stars

(Capitol)

Fronted by singer-songwriter and Buffalo native Chris Trapper, Boston's Push Stars just a few weeks ago released *After the Party*. But though this represents the group's official debut, they aren't your typical Johnny-come-latelys. Prior to the release of that album, the Push Star's music appeared on the *There's Something About Mary* soundtrack. Additionally, *Party's* most powerful ballad, "Cinderella," was featured this season on an episode of *ER*, the highest-rated television show in America.

Growing up in a musical family ("My dad played organ and my mom did Al Jolson routines at Buffalo hotels"), Chris first felt the power of songwriting while hanging out with his older brother: "My fondest memory as a teenager was driving around with my

brother in a beat-up red Ford Pinto," he remembers. "He was a pizza delivery guy, so I'd drive around with him while he'd crank up Bruce Springsteen on his tape deck. It was the first time I felt like an observer, watching a soundtrack to someone's life. The tape and the songs took him



someplace else and made him feel like a stronger person."

After initial musical forays that included singing in a barbershop quartet during high school ("I took a few punches for that"), the 29-year-old Trapper formed the Push Stars in 1994 with bassist Dan McLoughlin and drummer Ryan MacMillan.

Signing to Capitol, the trio recorded their album with two separate producers contributing equally, Jack Joseph-Puig (Verve Pipe) and Gavin MacKillop (Toad the Wet Sprocket).

Trapper admits to some anxiety about the public's reception to his Northeastern melodies, which he hopes will have a positive impact on the world at large. "I've been waking up every morning at 5 a.m., sitting up in bed, thinking, 'Oh my God.'

"It's because I really care that people hear this record," says Trapper. "The world needs good energy coming from someplace—any place. Now more than ever, there's a fight between good and evil out there, and our record has some of that good energy." —KENT ZIMMERMAN

SMOOTH JAZZ
Special EFX feat. Chielì Minucci
(Shanachie)

In 1995, citing creative differences, guitarist Chielì Minucci left Special



EFX, the Smooth Jazz duo he fronted with percussionist George Jinda. Two years later, Jinda suffered a serious asthma attack, slipped into a coma, and suffered from a myoclonic disorder; as a result of the neurological breakdown, Jinda remains bedridden. Despite these circumstances, many

fans—including many Smooth Jazz PDs—didn't want the band to fade away, so after recording two solo CDs, Minucci decided to reform Special EFX with the blessings of his incapacitated comrade.

"Even though George is inactive, we're partners again," Minucci told GAVIN from his home studio in Manhattan.

This month has seen the full release of *Masterpiece*, the fifteenth Special EFX project and the first for the Shanachie label. In addition, Minucci has inked a new solo deal with Shanachie and hopes the label will consider releasing some of Special EFX's back catalog.

When *Masterpiece's* first single, "Miami," was unveiled to Smooth Jazz, it became an out-of-the-box favorite. Minucci's plucky Spanish guitar melted Smooth Jazz radio's heartstrings—it was as if Special EFX had never left.

"Last year I composed a cluster of songs in the style of Earl Klugh," says Minucci. "I was studying Earl's music and wrote this song. After I finished, I did a show with my own solo band in Miami. We had a great big crowd and I got the feeling they were really with us, so I tried out the song and named it after them."

These days, Minucci also dabbles with television scores and session jobs. Last year he won an Emmy for his work on the soap opera *Guiding Light* and was nominated again this year for *Another World*. He also played on the last two Celine Dion albums and the latest Backstreet Boys record. But today the mission is to make sidekick Jinda proud of the new band.

"We're hoping for success with this new Special EFX record. I'm going to tour my brains out as a six-piece and try to push it as hard as I can. Even with George still in the hospital, we're getting another shot. ...Against all odds." —KEITH ZIMMERMAN

ACTIVE ROCK
Splendor
(C2/CRG)

Fronted by singer-songwriter Waymon Boone, this New York quartet delivers

an excellent debut, *Halfway Down the Sky*, packed full of catchy tunes and stick-in-your-head melodies. *Halfway* was recorded live in producer Todd Rundgren's Utopia Studios in Bearsville, New York, and mixed by Mike Shipley (Goo Goo Dolls, Aerosmith, Dave Matthews Band).



Boone, who has been singing since he was 5 and playing in bands since age 12, grew up immersed in music and its lifestyle. Touring with his mother, a professional R&B/disco singer, helped refine his musical and lyrical talents. Boone's natural gift for singing and writing is quite evident on *Halfway*. Sporting more hooks than a fishing special on TNN, Splendor's solid musicianship and radio-friendly tunes should guarantee these boys some well-deserved success.

HONORABLE MENTION: Box Set's brand of Triple A-ish music is rife with tightly woven, clear harmonies, infectious melodies, and top-notch lyrics. Casualties of record industry consolidation (their deal with Capricorn was dropped in the midst of merger-mania, leaving the group label-less), Box Set has nonetheless been selling out venues across the West Coast and beyond since vocalists/guitarists/songwriters Jeff Pehrson and Jim Brunberg hooked up back in 1989. Thousands of gigs and independent album sales later, Box Set continues to pack houses and tour nationwide, treating audiences to their brilliantly well-written tunes. Somebody re-sign these boys—quick! Contact: Jeff (415) 661-2531 or boxset.com. —MIKE MANSOURIAN

TOP 40
Robbie Williams
(Capitol)

It seems more than a little redundant for me—or anyone else who has had the privilege of seeing him perform live—to dub Robbie Williams a "guarantee" of any sort. Basically, he's as close to a sure thing as it gets in this wildly unpredictable business. As he explained at the outset of a recent San Francisco promo gig: "I'm a very famous person in England, but I can't

get laid in the States." While I don't believe that statement is entirely accurate, Williams is correct in his inference—he hasn't conquered the Colonies...yet.

He has, however, taken his first giant step: his first stateside single, "Millennium," has already begun to penetrate our collective consciousness. With deceptively simple yet infectious construction behind thought-provoking lyrics, "Millennium" is just the sort of hit vehicle that makes the average radio listener say (maybe even out loud), "Who is this guy?"

"This guy," as you've no doubt already heard, is "that other guy" who flew solo from the phenomenally successful Brit-Pop boy band Take That. Have I mentioned that he's still very famous in England? Much of Williams' solo success stems from a deadly combination of great material and an engaging, loose cannon personality.

A series of intimate performances (compared to Williams' usual 60,000-seat showcases) were designed with the express hope of letting program-



mers, retailers, and trade journalists feel the "Robbie Williams Experience," as it were. Get serious. We've all been to more than our share of free shrimp and open bar events for (fill in name of still-unknown artist here). Damn, but it was different here. Williams didn't sound like "so and so-meets-somebody else." Every song sounded markedly different from the one preceding it.

Post-performance, to a man (and woman), the phrase that was repeated throughout the crowd, like some bizarre, complimentary cocktail-fueled mantra, was, "The man is a f**king star." Who are we to argue?

—KEVIN CARTER ■

TOP 40 + RHYTHM



Promo-Rama: Fantastic Plastic Payoff

Sure, it's great to win, say, a grand in cash, with no concrete purpose in mind for the funds, but there's just something very psychologically comforting when someone on the radio tells you they're going to pay your \$1000 credit card bill. That's the simple genius behind the Fantastic Plastic Payoff.

"I've used this promotion at every radio station I've ever

worked at," says WNCI-Columbus PD Todd Shannon. "It's unbelievable."

Rich Davis, PD of WZEE (Z104)-Madison is experiencing similar listener ecstasy: "This is our big Spring Book promotion. We've already received more than 10,000 faxes from listeners who want us to pay off their cards," he says. "Every weekday at 7:20 a.m., 11:20 a.m., and 4:20 p.m., we call out names. That person has 10 minutes and 41 seconds

to call back and win," he says.

"The jocks enjoy having fun with the contestants on the air by making comments about the credit card bill they're holding: 'So I see you went a little crazy at Target recently...'"

Davis adds that the promotion is already so successful he's had to increase the contest budget. "We also did it when I was at KDWB -Minneapolis and it was huge there too."

PDPROFILE

Jimmy Steele

WRVW (The River)-Nashville

Owner: Capstar

How long with the company: Two years; 1.5 at WZEE-Madison, and eight months at WRVW.

Describe your station: Real. It reflects the lifestyle of the market. Fun, energetic, creative. A well-oiled, lean machine.

Current Ratings: 4.5-5.7 to a 6.4 12-plus in the Winter Book. #1 cume 12-plus, #1 mornings, 18-34 women.

Jock Line-up: 5:30-10 a.m. Woody & Jim, (The River Wake Up Crew); 10 a.m.-noon Jimmy Steele; noon-3 p.m. Tom Peace; 3-7 p.m. Kato; 7 p.m.-midnight Tommy Wacker

Consultant: None. I have the luxury of being able to share thoughts and ideas with Seastar VP/Prog. Buddy Scott and OM Charlie Quinn. Some real strong

minds to work with.

Early Influences:

a) People: Scott Shannon. A sharp thinker. As far as jocks, a lot of old Buffalo jocks while growing up: Joey Reynolds, Sandy Beach, Danny Neverth. Other influences include Ken Benson, Buddy Scott, and Hank Nevins (When he was my PD @ WBEN/WMJQ-Buffalo.) Sometimes, it's what not to do, but I can honestly say that I have learned something from everyone I have worked for or with. Through these experiences, you formulate your own philosophies.

b) Influential radio stations: WHTZ-New York has always been a trend setter.

Mentor: Burt Waterman, WKSJ/WHUG-Jamestown, N.Y., then on to Hank Nevins, WBEN/WMJQ-Buffalo.

These guys believed in my attitude and helped me learn how to walk. Burt is almost 80-years old, but he's still the Chief Engineer at WKSJ!

Your First gig: Age 12, built an AM/FM combo out of my basement. Had a 150-foot-long wire strung across three house roofs for the AM, and a 50-foot tower my father built me in the backyard for the low-power FM. When I saw *Pump Up the Volume* I said, "Hey, that's me!" On my 16th birthday, I got my first on-air gig in Jamestown, N.Y. After four years, I went on to Buffalo, my first large market.

Off-Duty Listening: In the car, I'm a button-pusher. I enjoy many styles of music. Sometimes I prefer the TV or silence as an option. Overall, I keep close tabs on what's

going out over our air.

Personal PD Network: I talk to Todd Cavanah quite a bit. I also talk to Jon Zellner, Rob Morris, and Neal Sharpe. Stations I like to watch include WBZZ, WHTZ, WNCI, KHKS, KMXV. These are all well-programmed stations.

Average Spot Load: 10 units/hour, two breaks.

Stop Set times: :20 & :48

Strangest gig: Back in the early '80s I was doing some engineering work for an AM daytimer in Fradonia, N.Y. (at one time, Randy Michaels actually worked there). The owner was a little off...He bought cases of Static Guard spray and asked us to spray the tower so it wouldn't get hit again by lightning. (He also referred to the station as 'AM Stereo,' just because he played stereo records.) His license was yanked

about 10 years ago and they went dark. They must have auctioned off all the leftover cases of Static Guard. (No joke)

The Bosses: Our General Manager is Dick Williams. OM is Charlie Quinn. President is John King. They're all tops in their fields.

Favorite restaurant in Nashville: The Outback Steakhouse at least once a week. Unlike most women, I, as do most men, go to a restaurant for a specific thing, never looking at a menu. For me it's Prime Rib or the Crab Legs.

Hobbies: Flying airplanes. I received my pilot's license, tail dragger, and high performance ratings back in 1993. I also like to fire up the old Weber grill...

Favorite movie: **a)** All-time fave: *Star Wars*

b) Current fave: *Titanic* & most Robin Williams tear jerkers: *Patch Adams*, *What Dreams May Come*.

Favorite TV show: *The Honeymooners* reruns and *South Park*. Also the Discovery Channel, A&E, and the History Channel. Cool stuff.

Read any good books lately? *October Sky*. Very good, as is the movie.

Non-trade magazine subscriptions: *Flight Training*, *Flying*

If you hadn't stumbled into radio... It's always been radio. Please don't make me think about these things. It's a scary thought.

Career Goal: To be a great program director (or to at least make people believe it). I am blessed to be able to do exactly what I love to do. I am a student, and the learning never ends.

by Kevin Carter

TOP 40



RAVES

By Annette M. Lai

EDWIN McCAIN "I Could Not Ask For More" (Lava/Atlantic)

From the same creative team that gave Aerosmith their "I Don't Want to Miss a Thing" hit (songwriter Diane Warren and producer Matt Serletic), comes this winner from Edwin McCain, who spent much of last year on one chart or another with "I'll Be."



McCain's voice soars with this power ballad, which will undoubtedly help land him in next week's Most Added box. The radio buzz on this song has been steadily increasing. It comes from McCain's forthcoming CD *Messenger*. Impacting mainstream Top 40 and the A/C spectrum.

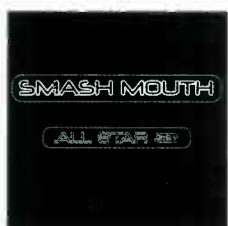
K-CI & JOJO "Tell Me It's Real" (MCA)

Radio has already told us the latest from K-Ci & JoJo is a one-listen smash and frankly, we agree. A slow-jam complete with the duo's unmistakable sexy groove; given their track record, this one will be on the air for months and months to come. Already #14 on GAVIN's Rhythm Crossover



Continued on page 21

MOST ADDED



- SMASH MOUTH (78)
- GERI HALLIWELL (32)
- WILL SMITH (26)
- B*WITCHED (21)
- CHER (20)

TOP TIP



SMASH MOUTH "All Star" (Interscope)

Radio is telling us this could be their biggest yet.

RADIO SAYS



SARAH McLACHLAN "I Will Remember You (Live)" (Arista)

First week callout: 93% familiar and scored 100...all the makings of a huge hit record.

—Neal Sharpe, APD/MD,
WNCI-Columbus

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	8	149	1	7696	+266
3	2	TLC - No Scrubs (LaFace/Arista)	15	135	0	7083	-193
2	3	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	36	143	1	6939	-374
5	4	98° - The Hardest Thing (Universal/UMG)	13	138	0	5823	-304
6	5	EVERLAST - What It's Like (Tommy Boy)	20	129	0	5733	-57
7	6	BACKSTREET BOYS - I Want It That Way (Jive)	6	147	0	5726	+26
4	7	SUGAR RAY - Every Morning (Lava/Atlantic)	21	124	0	5626	-782
8	8	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	13	140	2	5461	+288
9	9	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	21	103	0	4188	-322
16	10	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	10	118	3	3719	+264
12	11	SHERYL CROW - Anything But Down (A&M/Interscope)	17	109	1	3606	-432
15	12	FATBOY SLIM - Praise You (Astralwerks/Virgin)	12	117	3	3580	+121
10	13	LENNY KRAVITZ - Fly Away (Virgin)	30	99	0	3527	-856
21	14	BRITNEY SPEARS - Sometimes (Jive)	5	133	6	3502	+588
<i>Shaping up to be a hugely successfully sophomore effort.</i>							
11	15	GARBAGE - Special (Almo/Interscope)	27	108	0	3480	-569
13	16	'N SYNC - I Drive Myself Crazy (RCA)	10	109	1	3433	-215
14	17	GOO GOO DOLLS - Slide (Warner Bros.)	35	90	0	3351	-274
19	18	ROBBIE WILLIAMS - Millennium (Capitol)	7	127	6	3252	+229
22	19	JORDAN KNIGHT - Give It To You (Interscope)	11	102	4	2828	+55
25	20	BRANDY - Almost Doesn't Count (Atlantic)	9	100	1	2589	+265
17	21	CHER - Believe (Warner Bros.)	27	83	0	2471	-784
26	22	FASTBALL - Out Of My Head (Hollywood)	14	103	2	2441	+148
—	23	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	2	102	26	2278	N
<i>Unbelievable longform video certainly doesn't hurt.</i>							
20	24	BRITNEY SPEARS - ...Baby One More Time (Jive)	32	72	0	2273	-657
23	25	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	33	68	0	2153	-418
18	26	JEWEL - Down So Long (Atlantic)	11	76	0	2079	-1009
24	27	MONICA - Angel Of Mine (Arista)	25	61	0	2078	-389
28	28	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	10	100	0	1999	+32
30	29	CITIZEN KING - Better Days (Warner Bros.)	7	91	8	1814	+204
33	30	JENNIFER LOPEZ - If You Had My Love (WORK)	4	86	9	1755	+422
27	31	VENGABOYS - We Like To Party (Strictly Rhythm)	19	67	0	1601	-374
39	32	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	4	86	14	1591	+411
32	33	TYRESE - Sweet Lady (RCA)	18	66	5	1552	+152
29	34	MULBERRY LANE - Harmless (Refuge/MCA)	13	61	0	1461	-408
34	35	TEXAS - In Our Lifetime (Universal/UMG)	5	71	3	1423	+94
31	36	C-NOTE - Wait Till I Get Home (Epic)	11	60	1	1398	-83
36	37	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	15	54	1	1296	+1
40	38	ORGY - Blue Monday (Reprise)	12	65	4	1260	+105
—	39	TAL BACHMAN - She's So High (Columbia/CRG)	5	68	9	1243	N
37	40	JANA - Ooh Baby, Baby (Curb)	7	63	4	1196	-32

Total Reports This Week 153 Last Week 156

CHARTBOUND

	Reports	Adds	SPINS	TREND
SMASH MOUTH - "Allstar" (Interscope)	94	78	1055	+832
CHER - "Strong Enough" (Warner Bros.)	69	20	1049	+569
BILLIE - "She Wants You" (Innocent/Virgin)	52	4	1062	+220
BARENAKED LADIES - "Call & Answer" (Reprise)	50	7	837	+164
LIT - "My Own Worst Enemy" (RCA)	48	7	725	+192

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

On June 4...Gavin Gets



Don't miss our premiere issue featuring Mediabase chart information

Plus: Top 40 Editor Kevin Carter asks programmers the tough questions.

FOR MARKETING OPPORTUNITIES CONTACT STEVE RESNIK (818) 951-6700

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
46	19	581	+435	CHRISTINA AGUILERA - Genie In A Bottle (RCA)
41	—	927	+35	EAGLE EYE CHERRY - Falling In Love Again (WORK)
37	6	600	+85	DIVINE - One More Try (Red Ant)
36	6	572	+158	THE MOFFATTS - Until You Loved Me (Capitol)
33	32	208	+207	* GERI HALLIWELL - Look At Me (Capitol)
32	12	487	+170	WHITNEY HOUSTON - It's Not Right, But It's OK (Arista)
31	1	601	+31	BUSTA RHYMES/JANET - What's It Gonna Be (Eliumode/Violator/Elektra/EEG)
31	8	467	+256	SKY - Love Song (Arista)
30	1	607	+4	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)
28	4	481	+239	SHOOTER - Life's A Bitch (C2/CRG)
23	12	294	+141	CHRIS PEREZ BAND - Resurrection (Hollywood)
22	21	41	+31	* B*WITCHED - Rollercoaster (Epic)
21	—	508	+24	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)
21	10	161	+100	BOYZONE - No Matter What (Island/DefJam)
19	5	310	+44	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)
18	—	441	+38	MYA - My First Night With You (Interscope)
17	2	301	-7	E.G. DAILY - Keep It Together (Tommy T.)
17	—	245	-5	BILLY HART - When You Say Goodbye (Diamond)
16	—	267	-49	THE CORRS - So Young (143/Lava/Atlantic)
15	3	216	+119	KELLY MONEYMAKER - Grievance (Midnite Sun)
14	1	279	-47	112 - Anywhere (Bad Boy/Arista)
14	—	244	-38	THE CRANBERRIES - Promises (Island/DefJam)
14	9	160	+160	* K-CI & JOJO - Tell Me It's Real (MCA)
13	2	233	+47	B - Natural Look (Ricochet)
13	3	175	+95	EV-VA - Do The Right Thing (Big Mouth)
11	2	170	+54	* TRACK ONE A.B. - Reverie (Royalty)
11	2	148	+54	* GINA NEMO - Breaking Down
11	9	73	+73	* JOEY MCINTYRE - I Love You Came Too Late (C2/CRG)

Drops: #35-Shawn Mullins, #38-Eagle Eye Cherry, Meja.

La Bomba



Wild 94.9 (KYLD)-San Francisco's recent Cinco de Mayo Bomba—starring DJ Quik, Ginuwine, T.W.D.Y., Lighter Shade of Brown, Digital Undergorund, Too \$hort, Keith Sweat, Krayzie Bone, and JT Money—was, well, the bomb! Pictured backstage: the wild 'n' wonderful Digital Underground with C.K., Greg Lawley, and PD Michael Martin.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 80 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.

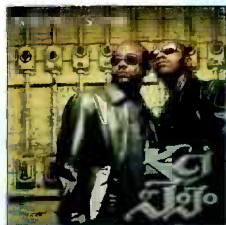
MOST ADDED



- *GERI HALLIWELL (22)
- *SMASH MOUTH (22)
- WILL SMITH (20)
- CHRISTINA AGUILERA (11)
- SARAH McLACHLAN (9)
- CHER (8)

TW		SPINS	TREND
1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2917	+156
2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	2665	-29
3	TLC - No Scrubs (LaFace/Arista)	2472	+24
4	BACKSTREET BOYS - I Want It That Way (Jive)	2437	+184
5	98° - The Hardest Thing (Universal/UMG)	2431	-26
6	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	2343	+143
7	EVERLAST - What It's Like (Tommy Boy)	2342	+53
8	SUGAR RAY - Every Morning (Lava/Atlantic)	2174	-80
9	SHERYL CROW - Anything But Down (A&M/Interscope)	2023	+38
10	GARBAGE - Special (Almo/Interscope)	2013	+16
11	ROBBIE WILLIAMS - Millennium (Capitol)	1877	+191
12	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	1812	+104
13	FATBOY SLIM - Praise You (Astralwerks/Virgin)	1723	+19
14	'N SYNC - I Drive Myself Crazy (RCA)	1690	+101
15	LENNY KRAVITZ - Fly Away (Virgin)	1560	-126
16	JEWEL - Down So Long (Atlantic)	1522	+5
17	FASTBALL - Out Of My Head (Hollywood)	1498	+139
18	BRITNEY SPEARS - Sometimes (Jive)	1423	+300
19	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	1401	+3
20	TEXAS - In Our Lifetime (Universal/UMG)	1103	+102
21	CHER - Believe (Warner Bros.)	1098	-51
22	JORDAN KNIGHT - Give It To You (Interscope)	1083	+30
23	BRANDY - Almost Doesn't Count (Atlantic)	1071	+127
24	GOO GOO OOLLS - Slide (Warner Bros.)	1050	-35
25	CITIZEN KING - Better Days (Warner Bros.)	949	+129
26	JANA - Ooh Baby, Baby (Curb)	949	+30
27	MULBERRY LANE - Harmless (Refuge/MCA)	907	+16
28	BRITNEY SPEARS - ...Baby One More Time (Jive)	861	+2
29	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	790	+17
30	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	777	+200
31	C-NOTE - Wait Till I Get Home (Epic)	743	+6
32	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	742	-11
33	SHAWN MULLINS - Shimmer (Columbia/CRG)	727	+41
34	VENGABOYS - We Like To Party (Strictly Rhythm)	710	-14
35	JENNIFER LOPEZ - If You Had My Love (WORK)	674	+184
36	MONICA - Angel Of Mine (Arista)	670	-26
37	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	599	N
38	EAGLE EYE CHERRY - Falling In Love Again (WORK)	582	+55
39	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	579	-60
40	ORGY - Blue Monday (Reprise)	558	N

MOST ADDED



K-CI & JO JO (8)
WILL SMITH (7)
LIL' TROY (6)
JAY-Z (5)
****BLAQUE (4)**
****CHRISTINA AGUILERA (4)**

TOP TIP



JA RULE
 "Holla Holla"
 (Island/Def Jam)
 Slap it on, watch your phones melt, repeat.

RADIO SAYS



WILL SMITH
 "Wild Wild West"
 (Overbrook/Interscope/Columbia)
 "We are thrilled with Will Smith...Top 5 phones on 'Wild Wild West.'"
 —Erik Bradley, MD, B96-Chicago

RHYTHM CROSSOVER

LW	TW		SPINS	TREND
1	1	TLC - No Scrubs (LaFace/Arista)	3401	-138
2	2	112 - Anywhere (Bad Boy/Arista)	2820	+76
4	3	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2234	+118
3	4	BUSTA RHYMES/JANET JACKSON - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)	2177	-121
5	5	TYRESE - Sweet Lady (RCA)	1942	-113
8	6	702 - Where My Girls At (Motown)	1908	+338
6	7	GINUWINE - What's So Different (550 Music)	1761	-111
16	8	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia) <i>This Smith kid may just have a bright future...</i>	1592	+608
9	9	BRANDY - Almost Doesn't Count (Atlantic)	1574	+111
10	10	BACKSTREET BOYS - I Want It That Way (Jive)	1357	+54
13	11	JENNIFER LOPEZ - If You Had My Love (?)	1336	+228
7	12	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	1301	-356
14	13	98° - The Hardest Thing (Universal/UMG)	1089	+38
24	14	K-CI & JOJO - Tell Me It's Real (MCA) <i>Exploding right out of the box...</i>	1025	+338
12	15	MYA - My First Night With You (Interscope)	981	-140
18	16	SILK THA SHOCKER & MYA - Somebody Like Me (Priority)	979	+133
17	17	WHITNEY HOUSTON - It's Not Right, But It's OK (Arista)	978	+108
11	18	LAURYN HILL - Ex-Factor (Columbia/CRG)	937	-235
15	19	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	897	-103
22	20	JT MONEY - Who Dat? (Priority)	775	+52
36	21	BLAQUE - 808 (Track Masters/Columbia/CRG)	726	+212
31	22	T.W.D.Y. - Players Holiday (Thump)	672	+99
25	23	TOTAL - Sitting Home (Bad Boy/Arista)	662	-2
21	24	'N SYNC - I Drive Myself Crazy (RCA)	652	-95
19	25	JESSE POWELL - You (Silas/MCA)	652	-187
32	26	LAURYN HILL - Everything Is Everything (Columbia/CRG)	638	+90
30	27	TRICK DADDY - Nann (Warlock/Slip n Slide/Atlantic)	638	+46
20	28	MONICA - Angel Of Mine (Arista)	630	-180
34	29	JORDAN KNIGHT - Give It To You (Interscope)	601	+66
27	30	VENGABOYS - We Like To Party (Strictly Rhythm)	576	-76
35	31	R. KELLY - Did You Ever Think (Jive)	566	+40
38	32	SILK - If You (Elektra/EEG)	543	+75
39	33	DRU HILL - You Are Everything (Island/DefJam)	528	+60
37	34	KRAZIE BONE - Thug Mentality (Relativity)	528	+16
23	35	CHER - Believe (Warner Bros.)	495	-221
—	36	MAXWELL - Fortunate (Columbia/CRG)	486	+38
—	37	BRITNEY SPEARS - Sometimes (Jive)	477	N
33	38	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	437	-111
29	39	BRITNEY SPEARS - ...Baby One More Time (Jive)	435	-163
—	40	MISSY "MISDEMEANOR" ELLIOTT - She's A Bitch (The Gold Mind, Inc./EastWest)	432	N

Total Reports This Week 57 Last Week 58

CHARTBOUND

	Reports	Adds	SPINS	TREND
DEBORAH COX "It's Over Now" (Arista)	18	2	356	+59
JA RULE "Holla Holla" (Island/Def Jam)	18	3	334	+150
MASE "Get Ready" (Bad Boy/Arista)	14	3	324	+125
JAY-Z "Jigga What, Jigga Who" (Roc-A-Fella/Def Jam)	14	5	216	+39
REEL TIGHT "I Want U" (Restless)	13	1	220	+30



FOR THE RECORD

"Sometimes" by Britney is another smash...and Jennifer Lopez sounds so great on the station—we're big believers in that one."



—Erik Bradley, MD, B96-Chicago



"No Pigeons" is large for us, the new K-Ci & JoJo is massive, and we expect big things from 'Jamboree' by Naughty By Nature." —Jamie Hyatt, PD, KXME-Honolulu

"No Pigeons" is our biggest request song, any hour of the day. I also love that new one from K-Ci and JoJo."



—Scooter B. Stevens, PD, KQBT-Austin

"Top 10 phones on 'Holla Holla' by Ja Rule, and after two days of play, Top 5 phones on 'Snooperfella' by Snoop Dogg (No Limit/Priority)."

—Tony Manero, PD, KKSS-Albuquerque

"I Will Be Right Here" by All-4-One is a great song...Love songs are back, and this is one smooth-ass track."

—James Coles, MD, KIKI-Honolulu

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

OUTTATHEMIX

GLENN AURE, MD/MIXMEISTER GENERAL, KMEL-SAN FRANCISCO

Ruff Ryders feat. Eve & Nokie "What You Want" (Interscope)
 "We've been playing it 20 times a week in the mix for over a month...we added it this week."

R Kelly "Did You Ever" (Remix feat. Nas) (Jive)
 "Developing well in the mix and the clubs...will be a nice summer hit."

Juvenile "Back That Azz Up" (Universal)
 "Huge buzz in the clubs; now generating Top 10 requests on KMEL. Gonna be as big, if not bigger, than 'Ha.'"

JAMES COLES, MD, KIKI-HONOLULU

Naughty By Nature "Jamboree" (Arista)
 "Yet another anthem by NBN that should bang hard all summer."

3rd Storee "Party Tonight" (Yab Yum/EEG)
 "Tasty party-soul music...doing well in the clubs as well as the mix show."

TLC "Good at Being Bad" (LaFace/Arista)
 "This should have been the next single...I love this track."

Nas & Aaliyah "You Won't See Me Tonight" (Columbia)
 "This thing is the bomb!"

DID NOT REPORT:

KCHX-Midland/Odessa

KDON-Monterey/Salinas

KWIN-Stockton

WBPM-Kingston

WOW/FM-Utica

A/C • HOT A/C

K-101 Hires New APD/MD

K-101 (KIOI/FM)-San Francisco PD Bob Lawrence is pleased to announce that Lisa Trygg will be joining the Chancellor Media mainstream A/C as APD/MD. She will replace Mark Carlson, who moves on to become Director of Programming for New Northwest Broadcasting's Anchorage cluster. Trygg joins the station from KHOT-Phoenix, where she was APD/

K101
101.3 FM

MD/midday talent. She has also worked at KUPD, KBZR, and Metro Networks/Skyview in Phoenix.

Lawrence tells GAVIN, "Lisa will add an energy and spark to the staff, not to mention that her experience in music scheduling, production, promotions, and on-air work makes her a wonderful addition to our team." Trygg starts June 1.

In the News

Shocker in the City of Brotherly Love when **Greater Media's** Modern A/C **Max 95.7 (WXXM)** flipped to "Jammin' Oldies" on Thursday, May 13. The station is now known as "Jammin' Gold 95.7, The Best of Motown, R&B, and Philly Gold." PD **Chuck Tisa** says, "We're jockless right now, and I don't know the fate of the airstaff. I'll be staying on for the next few weeks until they hire a new PD." Greater Media consultant **Alex DeMers** has been replaced by **Gary Berkowitz**. Tisa can be reached at (610) 358-3913...In Cleveland at mainstream A/C **WDOK**, OM/PD **Sue Wilson** resigns to concentrate on her own voice talent company, **Sue Wilson Creative**. She will continue to consult the station. MD **Scott Miller** is

named Interim PD...New to middays at **KSTP/FM (KS95)**-Minneapolis is **Donna Cruz**, who joins the station from Classic Rocker **KZEP**-San Antonio... **WBNO**-Bloomington, Ill. PD **J. Pat Miller** is named PD of **Saga Communications' Hot A/C KSTZ**-Des Moines. Miller starts June 1...And babies make the whole fan-dammy! GAVIN extends heartfelt congratulations to **Tom Mazzetta** of **Mazzetta Promotion/Boulder Entertainment** and wife **Laurie** on the birth of *triplets!* Sons **Nicholas Peter, Matthew Marc, and John Thomas** were born May 13, weighing in at 4 lbs., 3 lbs., 5 1/2 oz., and 4 lbs., 9 oz. respectively...Also on May 13 in Elizabethtown, Ky. **WRZI** OM/p.m. driver **Cale** and his wife welcomed their fourth child, a daughter, **Brookellen Kaye Tharp**, weighing 8 lbs., 11 oz.



The Corrs in San Francisco!
143/Lava/Atlantic recording group the Corrs recently played a sold out gig in San Francisco. Bay Area radio was out in force to cheer them on. Top row (l-r): Alice@97.3 (KLLC)-San Francisco's Julie Stoeckel; KCDU-Monterey's Sini Man. Middle row (l-r): The Zone (KZZO)-Sacramento's Sonia Jackson; Atlantic's Amy Birch; KMEL-San Francisco's Rosemary Hart; Sharon of the Corrs. Bottom row (l-r): Atlantic's Pamela Joan; Gavin's Annette M. Lai; Andrea, Caroline and Jim of the Corrs.

PDPROFILE

Casey Keating



Star 101.5 (KPLZ)-Seattle

Fisher Broadcasting

First gig and career highlights:

I got my first gig as a 15-year old at a 500-watt AM day-timer located in a double-wide trailer in Boise, Idaho. We had no stock options then—we were just glad there was indoor plumbing not too far from the studio. Other highlights include having worked at WLS in Chicago in its last days as a music station in the mid-'80s, my first PD position in 1986 on KPLZ, programming the legendary Y-100 in Miami for Dave Ross, and having the privilege of programming K101 in San Francisco. It's amazing to be back programming in Seattle at Star 101.5. The people and the company are just the best.

Stations you admired growing up and stations you admire now?

Growing up I loved the AM powerhouses—KFRC, WLS, WABC, and WFIL. Now I admire heritage stations like Z-100 in New York and KIIS in LA. STAR in Atlanta, Wild 94.9 in San Francisco, KISS in Dallas are a few of my favorites, but my all time favorite is Star 101.5 in Seattle.

Mentors then and now?

Mr. Shannon Sweatte gave me my first break as PD of KPLZ. Shannon is a legend in Seattle, with a long history as GM of top-rated stations includ-

ing KJR and KPLZ. He taught me how to put my friends and family first and not let the radio business consume me. I've learned from him how to celebrate the victories and not let the disappointments get to me. I also have to mention Don Benson, Steve Rivers, Kent Phillips, Kent Burkhart, and Jan Jefferies as mentors who have taught me much about this business.

KPLZ's current direction:

We're a Hot A/C. Our target demo is women 21-39. Core artists are Sarah McLachlan, Matchbox 20, Jewel, Goo Goo Dolls, and Shania Twain. We're later on the pop stuff, except for pop that crosses over from Country, like Faith Hill, Shania, and now the Dixie Chicks.

Favorite album from the past year?

matchbox 20

Spot load, stop set times, current to recurrent/gold ratio?

10 units per hour with stopsets at :20 and :50. We're 70% current.

Consultants:

Don Benson has consulted Star 101.5 since 1992. He joined the family when I was PD the first time and consulted when John Dimmick and Kent Phillips held the PD position. Don is the glue that keeps Star 101.5 together and on target. I don't think we could exist without him.

Car radio presets:

Since I work in Seattle and live in San

Francisco, I have two cars. In Seattle: Star 101.5, 570 KVI (the News/Talk station I program in Seattle), KLSY, KISS, KMTT, KNDD, and KIRO. In San Francisco: Wild 94.9, Z95.7, Alice, K101, Live 105, and KSFO (I'm their station voice).

Your favorite restaurants?

Seattle: The Icon Grill (5th Avenue); San Francisco: Crustacean (California and Polk)

The boss:

I report to Rob Dunlop, who was just named VP/GM of Fisher Radio Seattle. He comes from a programming background, so we have a lot of fun working together on the creative aspects of the stations. I also am in contact with Shannon Sweatte on a daily basis.

What promotion has worked best for you and why?

Star 101.5 started giving away computers in the spring of 1997. We've given away computers almost every ratings period since then and it drives our audience wild. In the land of Microsoft, you better believe it works.

Any hobbies?

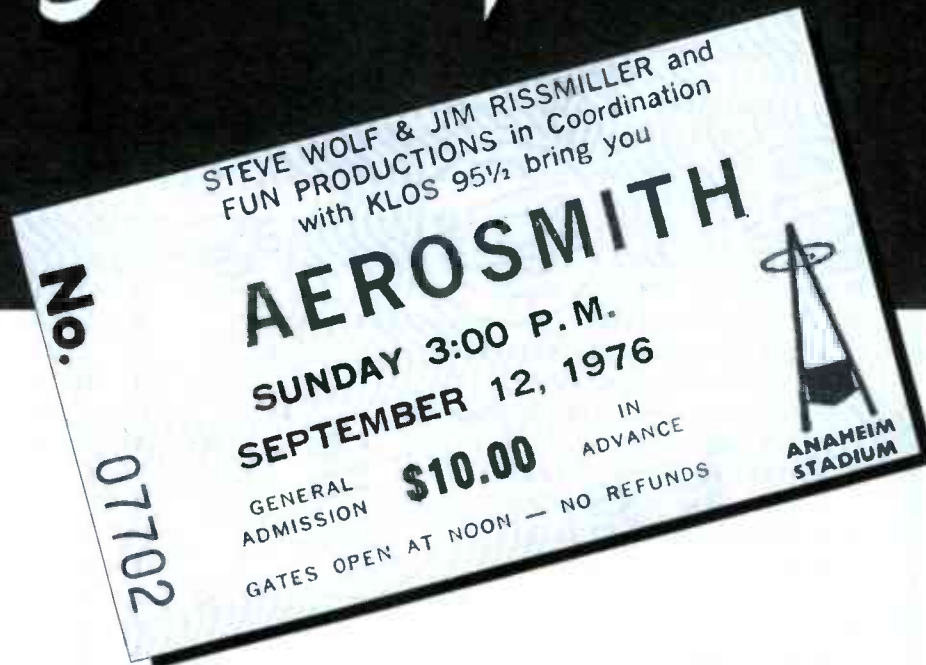
Voice-over for radio stations. I also do the Elektra CD Pro bios.

Your next career goal?

I believe if you reveal your wish, it won't come true.

by Annette M. Lai

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A/C

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



ANNETTE M. LAI

MOST ADDED



ELTON JOHN with HEADLEY & SCOTT (37)
SOPHIE B. HAWKINS (26)
TIM MCGRAW (21)
JIM BRICKMAN with HILL & PORTER (17)
RICK SPRINGFIELD (16)

TOP TIP

ELTON JOHN with HEADLEY & SCOTT
 "A Step Too Far"
 (Rocket/Island/Def Jam)
 Sir Elton and friends take the week's #1 Most Added spot thanks to adds at WLTW, WLIT, WLTE, WLIF, KVIL, and more.

RADIO SAYS



98°

"The Hardest Thing"
 (Universal/UMG)

"After almost two months of play, it's our most-spun record. Our listeners love those nice harmonies." —Brian Wertz, PD/MD, WQLR-Kalamazoo, Mich.

LW	TW	Weeks	Reports	Adds	SPIN\$	TREND	28+	21+	14+	7+
1	1	7	163	1	3918	+125	63	42	45	11
2	2	20	145	2	3648	-119	62	37	27	17
3	3	11	133	1	3081	+142	49	36	26	13
4	4	20	111	0	2602	-174	36	28	34	12
5	5	16	120	5	2395	+152	40	23	18	22
6	6	15	111	1	2331	+91	35	21	33	15
7	7	23	98	2	2083	-27	21	29	35	11
11	8	12	109	5	2035	+143	22	25	28	24
8	9	10	82	2	2029	-10	39	16	19	7
9	10	11	95	2	1939	+22	26	21	29	13
12	11	31	77	0	1683	-127	18	19	33	6
15	12	6	99	5	1670	+182	14	22	26	26
10	13	19	87	0	1623	-292	13	22	30	17
13	14	25	87	0	1613	-166	12	23	28	20
21	15	4	106	13	1561	+409	9	16	35	29
18	16	7	81	4	1415	+122	11	24	20	19
17	17	13	55	2	1395	+69	28	12	9	6
26	18	4	88	13	1366	+345	6	14	32	25
19	19	9	62	1	1328	+115	19	17	16	9
16	20	18	67	0	1300	-145	12	15	25	11
22	21	7	63	4	1236	+135	12	14	28	7
14	22	19	75	1	1229	-396	9	11	23	26
24	23	9	63	4	1210	+139	12	16	24	8
40	24	3	83	17	1057	+302	5	6	26	31
<i>Monster leap of the week honors go to Jim Brickman and friends.</i>										
32	25	6	63	7	1055	+187	8	13	21	15
35	26	6	66	7	981	+157	8	6	20	25
<i>Ally McBeal appeal helps push Vonda's latest into the Top 30.</i>										
33	27	8	59	6	968	+110	6	15	19	18
20	28	20	54	0	943	-237	3	13	25	11
34	29	11	48	5	926	+97	12	10	14	11
25	30	12	35	0	913	-133	18	6	7	4
29	31	37	47	0	870	-34	8	8	15	15
36	32	10	42	0	849	+35	10	10	16	6
37	33	7	57	1	848	+37	6	12	10	20
—	34	4	55	13	833	N	7	8	13	18
39	35	12	39	1	820	+56	10	10	15	4
—	36	5	53	3	816	N	5	9	19	18
—	37	4	61	6	812	N	5	3	21	20
30	38	21	49	0	799	-102	5	5	18	19
—	39	7	44	3	797	N	5	11	21	7
38	40	8	48	0	794	+25	3	9	24	12

Total Reports This Week 168 Last Week 168

CHARTBOUND

	Reports	Adds	SPIN\$	TREND
E.G. DAILY - "Keep It Together" (Tommy T.)	51	6	667	+215
RICK SPRINGFIELD - "Itsalwaysomething" (Platinum)	43	16	565	+302
*ELTON JOHN/HEADLEY/SCOTT - "A Step..." (Rocket/Island/Def Jam)	43	37	357	+263
SHAWN MULLINS - "Shimmer" (Columbia/CRG)	42	12	680	+220
KIRK MICHAEL HOWE - "The Best Part Of My Life" (LaFamilia/Quicksilver)	41	2	715	+145

SPINCREASE

SARAH McLACHLAN	+409
BACKSTREET BOYS	+345
RICK SPRINGFIELD	+302
BRICKMAN/HILL/PORTER	+302
ELTON/HEADLEY/SCOTT	+263

ARTISTPROFILE

DEBORAH FRANCO

LABEL: Boulder Entertainment
 CURRENT SINGLE: "Open My Heart"
 PROMOTION CONTACT:
 Tom Mazzetta (303) 545-9990
 HOMETOWN & BIRTHDATE:
 "I was born in L.A., but moved

to Kansas City, Mo. when I was two."; April 25, 1971
 MAJOR MUSICAL INFLUENCES:
 "Kenny Loggins, Brenda Russell, Sade, Tito Puente, the Gipsy Kings."
 WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO?
 "KPRS and KUDL."
 THINGS THAT MAKE YOU HAPPY:
 "Making a positive difference



in the world through my music, attitudes, and behavior."
 THINGS THAT MAKE YOU SAD:
 "When injustice is shown to people less fortunate or less able to deal with life's issues."
 FAVORITE WAYS TO RELAX:
 "Writing music, walking on the beach, or hiking."
 WHEN YOU WERE YOUNGER, YOU WANTED TO GROW UP AND BE:
 "...a doctor, but I couldn't bear to dissect the rabbits."

IF YOU COULD LIVE ANYWHERE, IT WOULD BE:
 "Here in Los Angeles or in San Francisco because it's beautiful and reflects the diversity of the world."
 AMBITIONS LEFT TO BE FULFILLED:
 "Help raise money to find a cure for Alzheimers—and to write music that touches a chord in people's hearts about love and loving others."
 FRANCO ON HER MUSIC:
 "Passion penetrates our lives."

A/C UP&COMING

Rpts	Adds	SPINS	TREND	
37	1	719	+31	WRENDITIONS - Tonight Is The Night (KEF)
36	2	543	+49	RITA VAN NEK - What Would Be When (Doctor's Magic Entertainment)
36	1	728	+73	DILLUSIONAL SELF - Now I've Figured Out (Corona)
35	5	400	+71	JAMES THOM THING - The Canvas That We Weave (Aizarin)
31	1	459	+80	SHERBY - Spellbound (Likwid Joy)
31	15	317	+190	* SET 'EM UP JOE - Zoot Suit (Royalty)
29	4	346	+98	CYNTHIA EVON - Coming Home (Shouting Man)
28	6	388	+119	* TAL BACHMAN - She's So High (Columbia/CRG)
27	2	351	+42	SHAYA THREATS# - No Window (Job Momma)
26	26	196	+196	* SOPHIE B. HAWKINS - Lose Your Way (Columbia/CRG)

A/C Drops: #23-Savage Garden, #27-Bob Carlisle, #28-Kate Pruitt, #31-Baz Luhrmann, Fiction, Jefferson Starship, Susan Barth.
Hot A/C Drops: #39-U2

RAVES continued

chart, believers include WJMN-Boston, B96-Chicago, KTFM-San Antonio, 92Q-Baltimore, KUBE-Seattle, and a host of others. Impacting mainstream Top 40.

MADONNA
"Beautiful Stranger"
(Maverick/Warner Bros.)

Madonna gives us her contribution to the soundtrack of the soon-to-be-released Austin Powers sequel, *The Spy Who Shagged Me*, out on June 11. Teaming up again with her *Ray of Light* producer William Orbit, the result is a hip and groovy kind of song. Impacting mainstream Top 40, Rhythm Crossover, Hot and Modern A/C.



DEF LEPPARD
"Promises" (Mercury)

Get ready to rock with Def Leppard! The British quintet returns in fine shape with a song that's bound to inject more than a little bit of life into your playlist. Written by the group's Phil Collen and producer Mutt Lange, we promise the hook will reel you in the first time you hear it. From their soon-to-be-released CD *Euphoria*. Impacting mainstream Top 40 and Hot A/C.

B*WITCHED
"Rollercoaster" (Epic)

Summer's just around the corner, and B*Witched is making sure they're along for the ride. The second single from the group's platinum-selling debut CD, this Irish foursome was a Most Added at Top 40 radio this week. Pure and catchy pop—which

is what Top 40 is all about, right?

SPIN DOCTORS
"The Bigger I Laugh, the Harder I Cry" (Universal/UMG)

It's a new label for the Spin Doctors, who serve up the first single from their album *Here Comes the Bride*. Clocking in at a nifty 3:26, this mid-tempo ditty is just plain fun. Impacting mainstream Top 40 and Hot A/C.



PAUL ANKA & ANTHEA ANKA feat. KENNY G. & BARRY GIBB
"Do I Love You" (Epic)

Paul Anka returned to the airwaves in a big way earlier this year via a hit duet with Celine Dion. He follows that up with another stunning song, this time teaming with his daughter Anthea and guest stars Kenny G. and Barry Gibb. An early believer is K103-Portland. Produced by super-producer David Foster, expect this heartwarming song to spin throughout the summer. Impacting mainstream A/C.

JAMES INGRAM
"I Believe in Those Love Songs" (Private Music/Windham Hill)

Most recently, James Ingram's lent his golden voice to some of John

Continued on page 22

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JAMES INGRAM
"I Believe In Those Love Songs"
The new single from the album **FOREVER MORE** (Love Songs, Hits & Duets)

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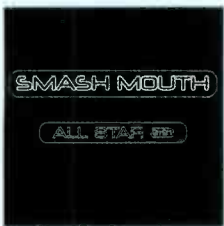
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GAVIN

HOT A/C

MOST ADDED



SMASH MOUTH (34)
****SARAH McLACHLAN (13)**
****BARENAKED LADIES (13)**
CHER (11)
ROBBIE WILLIAMS (10)
TAL BACHMAN (9)

TOP TIP



CHER

"Strong Enough" (Warner Bros.)
 More than doubling last week's spins total, Cher's follow-up to "Believe" is standing strong on its own. New on KHMx-Houston.

RADIO SAYS



BLESSID UNION

"Hey Leonardo (She Likes Me For Me) (Push/V2)

"Hey Leonardo' researches early and strong and it makes the radio sound fun!"

—Dave Shakes, Vice President, Alan Burns & Associates

LW	TW	Reports	Adds	SPINS	TREND
1	1	116	0	4669	-190
2	2	115	0	4479	-261
3	3	104	0	3828	-91
6	4	109	5	3727	+456
4	5	112	1	3672	-94
5	6	108	0	3329	-178
9	7	98	4	3156	+214
8	8	89	0	2961	-10
7	9	88	0	2952	-134
12	10	75	5	2668	+201
10	11	73	0	2270	-264
13	12	75	0	2223	-91
15	13	86	2	2160	+184
14	14	77	1	2053	-23
11	15	68	0	1991	-482
23	16	87	13	1835	+416
17	17	76	3	1808	+60
20	18	82	9	1709	+246
16	19	63	0	1636	-154
19	20	65	8	1632	+153
18	21	56	0	1611	-128
21	22	77	10	1609	+146
22	23	66	2	1557	+101
25	24	47	3	1437	+89
24	25	55	1	1212	-181
33	26	48	4	1149	+154
27	27	42	0	1139	-98
32	28	49	3	1102	+101
26	29	47	0	1071	-265
31	30	40	0	1015	-12
38	31	61	13	984	+179
—	32	54	34	957	N
#1 Most Added & tops in Spinincreases—50% of the panel already agrees it's a smash!					
34	33	40	0	855	-60
35	34	27	0	853	-35
29	35	32	2	847	-208
37	36	39	1	832	-4
40	37	44	8	831	+166
WTMX-Chicago's Barry James says, "Citizen King is HUGE—Top 5 in research."					
36	38	25	1	719	-120
30	39	30	0	696	-346
28	40	32	0	622	-547

Total Reports This Week 130 Last Week 129

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND	
28	3	442	-37	N SYNC	22	5	469	+91
27	11	390	+206	CHRIS PEREZ BAND	22	5	320	+82
26	8	428	+110	BRITNEY SPEARS	19	4	357	+143
23	6	344	+90	*LIT	19	6	233	+138
23	2	396	+62	THE CORRS	18	2	278	-18



RAVES continued

Tesh's hits, and his expanded discography includes A/C standards such as "Baby Come to Me" and "Somewhere Out There." Now he's back to flying solo for this latest effort, which comes from a greatest hits collection entitled *Forever More*. Co-written by Ingram himself, this heart-warming ballad is once again tailor-made for A/C Radio's use.



JIMMY BUFFETT "Pacing the Cage" (Margaritaville/Island)

Go ahead, grab yourself a margarita and kick back on the chaise lounge...or maybe barbeque a steak or two while checking out the quiet reflections of Mr. Buffett. Or, if you're a Buffett fan like our Editor-in-Chief Reed Bunzel, he suggests "This is a great song if you've got a sailboat under your feet and a martini in one hand." Impacting mainstream A/C.

Previously reviewed in GAVIN:
Phil Collins "You'll Be in My Heart" (Walt Disney/Hollywood) Reviewed April 2, 1999. Now impacting mainstream Top 40.

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ARTISTPROFILE

CAL HOLLOW

LABEL: Jericho/Sire
 CURRENT SINGLE: "No Mercy"
 PROMOTION CONTACT:
 Jerry Lembo (201) 287-9600
 CAL HOLLOW CONSISTS OF:
 Jeff Hemmelgarn, born in Los Angeles; Travis Dow, in

Framingham, Massachusetts; Mark Cameron, Seattle; and Seth Berenberg, born in Brooklyn, N.Y.
 THINGS THAT MAKE YOU HAPPY: Jeff—"My fiancée Claudia, my dog Roo, sunny days in San Francisco, exciting new music and bands, and fast dialogue over Guinness and scotch with my friends";

Travis—"When people choose kindness over negativity, dramatically stormy weather, good reading on a rainy day"; Mark—"Spending time with my girlfriend Cortney, talking with my brother face to face as opposed to long distance, and listening to 'local' artists and bands"; Seth—"Playing music, a good cup of coffee, baseball, spending time with people I love."

ABOUT THE MUSIC: "We're passionate about music, and we feel compelled to follow this. The sound is the result of four individual artists. Each comes from a different place and contributes something unique. For us, the musical possibilities are endless."



Compiled by Laura Svezey

Mentoring: New Rules for an Age-Old Game

BY QUINCY MCCOY

Who are mentors? They are women and men who are driven by a positive spirit, one that inspires and guides others closer to their own goals. They are people who remember where they come from and carry within themselves a sense of duty to their communities. They are connected by the common threads of persistence and determination, and by the desire to see their own success echoed in others who wish to follow in their footsteps. Mentors maintain a strong set of goal-related values; they're motivators who unselfishly offer support. Mentors encourage other leaders to step up and share their knowledge, as well.

There are literally thousands of young people—in every industry—who would value the insights of a mentor. The trouble is, most of them don't know how to go about finding one. If you're already in radio and you're waiting for someone to adopt you, don't. Instead, actively seek someone to become your mentor. Look for someone who has already achieved a goal similar to your own, then take action. Persistence and hard work will play a role in getting this person to pay attention to you, but you need to be vocal about what it is you're seeking: One-time career advice? An ongoing support system? Unless you ask for help, chances are no one will offer it.

Luckily, there is a new world of mentoring happening today, one in which the old rules don't apply. The most typical mentoring scenario—the mentor, usually a senior executive, reaches down and selects a protégé, usually someone with a shared interest, and assists this person up the ladder of success—still exists, but in many ways, it's out of date. In a world where women have poured into the workforce and minorities are competing for equal

opportunities, the old pair-system doesn't provide much room for cross-cultural mentoring. Women can't depend on men to pick them as protégés, and minorities can't depend on being asked to play golf at the country club.

In times past, mentors were defined as the people who could bring you up the ladder in their

There are literally thousands of young people—in every industry—who would value the insights of a mentor. The trouble is, most of them don't know how to go about finding one.

wake, they were professionals who had already achieved the goal you are pursuing. But in truth, a good mentor is anybody you can learn from, and your ideal mentor could be anyone from anywhere—inside or outside of your radio station. Today, mentoring is more about commitment than chemistry. It's about personal growth, learning, and development rather than promotions or power relationships.

Women still have the toughest time finding mentors, primarily, I think, because so few women hold positions of power, meaning most members of the mentoring class are men. Because most people are more comfortable passing knowledge on to those with whom they share a common bond, it should come as no surprise that women have found themselves on the short end of the learning curve. To com-

bat this, women are leading the way in the search for new ways to share experience and knowledge.

Many professional women have begun using a new term to replace the word "mentor," because they feel the phrase "Can you be my mentor?" implies a long-term relationship, which can intimidate some executives. The new phrase

At different stages of our lives we need different types of mentors. Early on, you may want an aggressive type—the consummate networker. Later, you may need someone who has been around the block a few times and can alert you to pitfalls ahead. Don't stay in a box by always looking for a mentor you're comfortable with; that's often not where the learning comes from. Sometimes the best matches are mismatches. Try to pair yourself with someone who will challenge you. Your most influential mentor may be demanding or someone with whom you have little in common.

In recent years, many companies have developed in-house mentoring programs and networks. These workplace programs allow valuable mentoring from peers, and easier bonding because of a shared interest in the company and its success. For radio to remain a vital part of the fast-

changing world of communications and to thrive as a business in the 21st century, we have to begin constructing mentoring organizations and networks that can do three things: 1) maintain a strong set of goal-related values, 2) motivate, and 3) have an effective mission statement that energizes the group to be a constant source of support. This organization should teach by example and draw from the energies of everyone involved. It should balance cooperation and participation, instead of relying on the more usual autocratic setup.

The beauty of an in-house mentoring system is the possibility of an equal exchange of ideas. Someone new or under a senior manager may see the company in a totally different way. It's amazing what you can learn from people who want to learn from you.



that's catching on is "learning partner." A learning partner is someone you connect with for a short period of time who can coach you on a specific skill.

One problem mentors face is that many people don't know exactly what they want; they just want to learn "everything." No serious manager has the time to teach someone all the ropes. You should be prepared with a list of areas that are of concern to you. Do a self-assessment: What skills do you need to get where you want to go? Are you aiming at something that can be done in six months...or two years? This will make the process easier for you and your learning partner. Together, make an outline of your expectations and agree on terms of the relationship. Meetings with your mentor should have structure. Have an agenda, that way you won't settle for incidental advice.

MOST ADDED



TLC (45)
"I'm Good At Being Bad"
(LaFace/Arista)

KBMS, WFXA, WEUP, WJKS, WTLZ, WJGN, WDZZ, KRRQ, WJUN, KBCE, KVSP, KJMM, KYEA, WZHT, WPAL, WJDM, WJMJ, WPHI, WRDU, WTMP, WJMI, WJZO, WYOK, WAMO, WOHH, WMNX, WBLX, KPRS, WQOK, WJTT, WDWI, WEDR, WKYS, WPEG, WIZF, WCDX, WILD, WWWZ, WUSL, WKKV, WIBB, WVEE, WBLK, WZAK, WFXE

THE ROOTS (39)
"The Next Movement"
(MCA)

WEUP, KBMS, WFXA, WKPO, WJKS, WTLZ, WJGN, WDZZ, WJMG, WJUN, KBCE, KVSP, KJMM, KYEA, WZHT, WPAL, KCEP, WPHI, WTMP, WJZO, WAMO, WOHH, WMNX, KPRS, WQOK, WJTT, WKYS, WPEG, WIZF, WILD, WWWZ, WUSL, WDTJ, WKKV, WIBB, WHRK, WBLK, WZAK, KATZ

RUFF RYDERS (33)
"What Ya Want"
(Interscope)

WFXA, WHNR, WTLZ, WJGN, WDZZ, WJMG, WJUN, KBCE, KVSP, KJMM, KYEA, WZHT, WPAL, WJDM, WZFX, WTMP, WJMI, WJZO, WYOK, WOHH, WMNX, WBLX, KPRS, WQOK, WJTT, WDWI, WEDR, WPEG, WDTJ, WIBB, WIZF, KKDA, WFXE

JIM CROW (33)
"That Drama"
(Epic)

WHNR, WEUP, WKPO, WTLZ, WDZZ, KRRQ, WJMG, WJUN, KBCE, KVSP, KJMM, KYEA, WZHT, WPAL, WZFX, WTMP, WJMI, WJZO, WYOK, WOHH, WMNX, WBLX, KPRS, WJTT, WDWI, WEDR, WPEG, WCDX, WWWZ, WIBB, WVEE, KKDA, WZAK

LIL' TROY (21)
"Wanna Be a Baller"
(Universal)

WKPO, WDZZ, WJGN, WTLZ, WWWZ, WDWI, WJTT, KPRS, WMNX, WYOK, KYEA, KJMM, KVSP, KBCE, WJUN, WIBB, WJZO, WTMP, WZHT, WJMI, WOHH

BLACK A/C



MAXWELL FORTUNATE

MAXWELL
"Fortunate" (Rockland/
Interscope/Columbia)

CHANTE MOORE
"Chante's Got A Man" (MCA)

BRANDY
"Almost Doesn't Count"
(Atlantic)

JESSE POWELL
"You" (Silas/MCA)

SILK
"If You (Lovin' Me)"
(Elektra/EEG)

URBAN
L A N D I N G C A P I T A L



WEST COAST

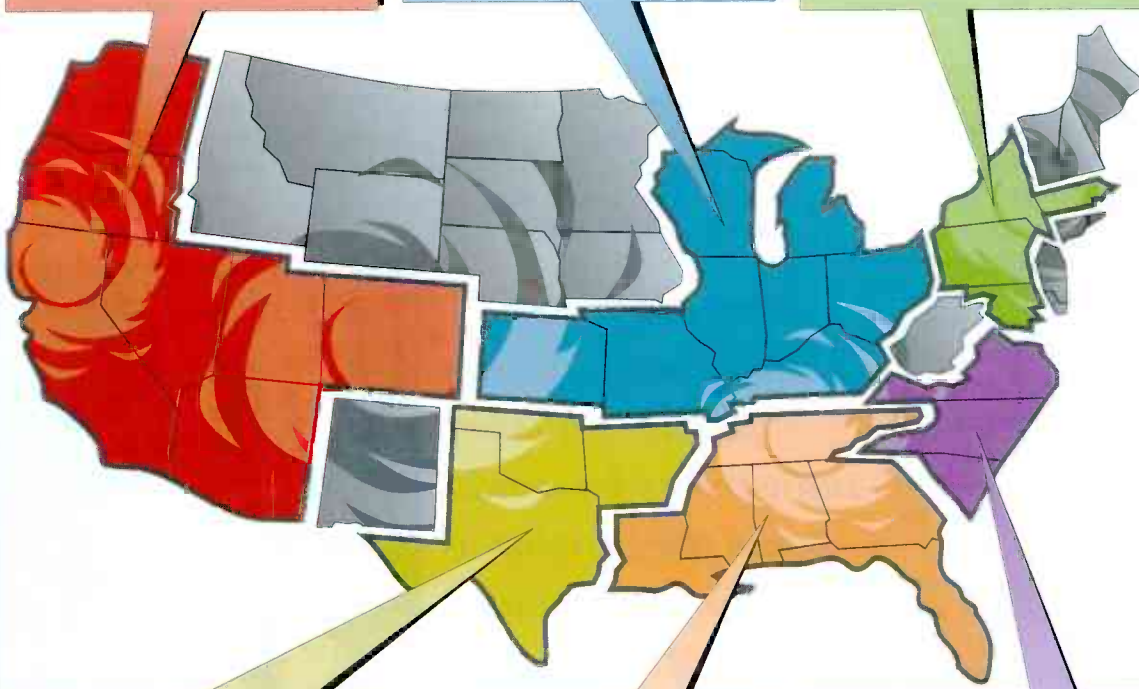
MAXWELL +64 "Fortunate"
(Rockland/Interscope/Columbia)
MEN OF VIZION +33 "Break Me Off" (MJJ/Epic)
K-CI AND JOJO +31 "Tell Me It's Real"
(Rockland/Interscope)
R. KELLY +28 "Did You Ever Think?" (Jive)
KELLY PRICE +27 "It's Gonna Rain" (Island)

MIDWEST

ERIC BENET & TAMIA +75 "Spend My Life"
(Warner Bros.)
JT MONEY +69 "Who Dat?" (Priority)
K-CI AND JOJO +64 "Tell Me It's Real"
(Rockland/Interscope)
JA RULE +56 "Holla Holla" (Def Jam)
R. KELLY +56 "Did You Ever Think?" (Jive)

EAST COAST

DRU HILL +119 "You Are Everything" (Island)
JA RULE +78 "Holla Holla" (Def Jam)
DONELL JONES +62 "Shorty" (Jive)
FAITH EVANS +62 "Never Gonna Let You Go"
(Bad Boy/Arista)
R. KELLY +60 "Did You Ever Think?" (Jive)



SOUTHWEST

ERIC BENET AND TAMIA +66 "Spend My Life"
(Warner Bros.)
TLC +59 "I'm Good At Being Bad" (LaFace/Arista)
LIL' TROY +38 "Wanna Be A Baller" (Universal)
OLU +36 "Baby Can't Leave It Alone" (Gee
Street/V2)
KELLY PRICE +33 "It's Gonna Rain" (Island)

SOUTHEAST

WHITNEY HOUSTON +148 "It's Not Right But
It's Okay" (Arista)
BEFORE DARK +141 "Baby" (RCA)
R. KELLY +125 "Did You Ever Think?" (Jive)
K-CI AND JOJO +106 "Tell Me It's Real"
(Rockland/Interscope)
TLC +103 "I'm Good At Being Bad"
(LaFace/Arista)

CAROLINAS/VIRGINIA

TYRESE +127 "Lately" (RCA)
LAURYN HILL +111 "Everything Is Everything"
(Columbia)
KELLY PRICE +88 "It's Gonna Rain" (Island)
WHITNEY HOUSTON +78 "It's Not Right But It's
Okay" (Arista)
BEFORE DARK +77 "Baby" (RCA)

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TOPTENSPINZ

1	MAXWELL "Fortunate"	3251	3299
2	BRANDY "Almost Doesn't Count"	2334	2558
3	CHANTE MOORE "Chante's Got A Man"	2221	2497
4	DAVE HOLLISTER "My Favorite Girl"	2281	2379
5	SILK "If You (Lovin' Me)"	2313	2905
6	TOTAL "Sitting Home"	2223	2296
7	CASE "Happily Ever After"	1906	2210
8	JT MONEY "Who Dat?"	1872	2104
9	112 "Anywhere"	1968	2207
10	BLAQUE "808"	1697	1906

NUMBERONE

MAXWELL
"Fortunate"
(Rockland/Interscope/
Columbia)

Red=Spinz last week
Black=Spinz this week

A FAMILIAR VOICE SOARING TO NEW HEIGHTS

NATALIE COLE SAY YOU LOVE ME

THE PREMIERE SINGLE FROM HER NEW ALBUM SNOWFALL ON THE SAHARA

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MANAGEMENT BY DAN CLEARY FOR DAN CLEARY MANAGEMENT ASSOCIATES

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RAP

MOST ADDED



NOREAGA (60)
GROUP HOME (59)
1 LIFE 2 LIVE (52)
C. LOWE & L. PROFESSOR (39)
8-BALL & M.J.G. (36)

MOST REQUESTED



GANG STARR
GZA
QNC
JA
BEATNUTS

RADIO SAYS



POLY-RHYTHM ADDICTS
 "Motion 2000"
 (Nervous)

"Top notch lyrics over a tight production from Spinna and Grap Luva."
 —James Ellison, Sandbox, Middletown, NY.

LW	TW		Spins	Diff.
1	1	GANG STARR - Full Clip/Dwyck (Noo Trybe/Virgin)	2317	-38
2	2	QNC - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	1786	+64
5	3	THE GENIUS - Publicity (MCA)	1635	+222
8	4	NATURAL ELEMENTS - 2 Tons (Black Label/Tommy Boy)	1431	+176
3	5	MOBB DEEP - Quiet Storm (Loud)	1306	-236
11	6	RUFF RYDERS - What You Want feat. Eve & Nokio (Interscope)	1222	+68
9	7	SAUCE MONEY - Foundation '99/What's My Name (Independent)	1174	-6
4	8	PRINCE PAUL - Handle Your Time (Tommy Boy)	1071	-435
21	9	SWAY & KING TECH - The Anthem (Interscope) <i>These worldwide DJ's jump twelve spots into the Top 10.</i>	1062	+303
6	10	DEFARI - Lowlands Anthem (Black Label/Tommy Boy)	1050	-286
13	11	JA - Holla Holla (Def Jam/Mercury)	1040	-76
19	12	RAHSHEED & ILL ADVISED - Internal Affairs (Quake City)	993	+167
15	13	POLYRHYTHM-ADDICTS - Motion 2000 (Nervous)	977	-16
10	14	WHORIDAS - Get Lifted/Godfathers feat. Xzibit (Blunt Recordings)	872	-295
7	15	LOOT PACK - WhenImOnDaMic (Stones Throw Records)	845	-455
—	16	THE BEATNUTS - Watch Out Now (Relativity) <i>Debut at #16.... "Watch Out Now!"</i>	829	N
12	17	NAUGHTY BY NATURE - Live Or Die (Arista)	808	-323
16	18	RAHZEL - All I Know (MCA)	788	-174
29	19	EASY MO BEE - Good Life feat. AZ \$ MACK 10 (Priority)	741	+157
30	20	CHILDREN OF DA GHETTO - Wild Side (Priority)	695	+143
14	21	COUNT BASS D - Violatin' (Spongebath)	691	-357
—	22	QUANNUM MC'S - Bomb On Yall (Quannum Records)	679	N
34	23	LIL' CEASE - Play Around (Untertainment/Epic)	668	+181
24	24	NETWORK REPS - Yeah (Nervous)	652	-45
23	25	APHILLYATION - Dry Tears (Tommy Boy)	643	-80
20	26	CAM'RON - Let Me Know (Untertainment/Epic)	643	-119
39	27	SLICK RICK - Street Talking/I Own America (Def Jam/Mercury)	640	+257
28	28	BUMPY KNUCKLES - A Part Of My Life (Fat Beats)	633	+14
32	29	STYLES OF BEYOND - Many Styles (Hi Ho Records)	609	+91
35	30	DEVANTE - Can You Get Wit' It feat. Timbaland & Magoo (Priority)	605	+124
17	31	BAMBOO - From The Get Up (Roadrunner)	591	-366
26	32	DEAD PREZ - Hip-Hop (Loud)	582	-60
18	33	BLACK STAR - Respiration Remix (Rawkus)	555	-323
25	34	HEAVY D - Don't Stop/On Point (Uptown/Universal)	541	-146
40	35	701 SQUAD - Black Mask (Tommy Boy)	538	+177
22	36	COMMON - 1999 (Rawkus Entertainment)	512	-244
—	37	LMNO - Grin & Bear It (Concentrated Records)	459	N
27	38	ALL NATURAL - It's O.K. (All Natural Recordings)	443	-179
31	39	CLIPSE - The Funeral (Elektra/EEG)	418	-120
33	40	BUSTA RHYMES - Party Over Here/Everybody Rise (Elektra/EEG)	384	-116

CHARTBOUND

- TRICK DADDY** - "Nann" (Warlock/Slip-N-Slide/Atlantic)
- CROOKED LETTAZ** - "Fire Water" (Penalty)
- DOMINGO** - "Line Of Fire" (Roadrunner)
- MISSY ELLIOTT** - "She's A Bitch" (The Gold Mind, Inc./Eastwest)
- 1 LIFE 2 LIVE** - "Can't Nobody/You Don't Know" (Bystorm/LaFace/Arista)

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REVIEWS *By Justin Torres*

NAUGHTY BY NATURE FEAT. ZHANE

"Jamboree" (Arista)

Off the LP *Nature's Fury* comes the perfect summer anthem for the Nine-Nine. Treach sets off the "Jamboree" with the usual talk of stunts, blunts, and guns over a catchy disco loop by Benny Golson. Vinnie is the nice surprise here with a quick battle rhyme directed to all those kids who've been drinking a little too much Hater-ade since the last Naughty album. Finally, Treach comes back in swinging with a nice one-liner, "We'll drop a doozy to make your whole label woozy." Whoa! If that doesn't make it happen for you, Zhane is at the party blessing the hook with their lovely vocals. Bottom line: if you aren't rocking this single on the TT's by now, then I guess you aren't really rocking!

THE ROOTS

"The Next Movement"/ "Without a Doubt" (MCA)

Following up the smash hit "You Got Me" comes this new Roots banger. What can I say about "The Next Movement"? Hype vocals with a head-nodding, hypnotizing, sing-a-long hook. This track can definitely be a winner for you mixshow cats. But for the underground heads, the B-side wins again. "Without a Doubt" brings back that old-school, B-Boy style of Rap that has been lacking over the past few years. With a banging beat, funky cow bells, and a bass line courtesy of Schooly D's "Saturday Night," The Roots are killing. Line of the month: "...taking Hip-Hop back to the beginning/because MC's are pretending/I'll slap your sound out the sky like I'm goal-tending/bring your career to an ending."

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GAVIN

TRIPLE A

Einstein and O'Connell Round Out Rykodisc Radio Team

BY KENT ZIMMERMAN

As widely anticipated and finally announced, Dave Einstein joins the Rykodisc radio department as National Director of Promotion, overseeing all aspects of music promotion. Einstein succeeds Mike Marrone, who moves on to Rykodisc's New Media division. Einstein will be based in the company's Salem, Massachusetts headquarters, along with National Promotion Manager, Sean O'Connell.



Dave Einstein

"I'd like to thank Don Rose and Peter Wright for this wonderful opportunity," Einstein said. "They've already got an incredible promotion man in place with Sean O'Connell. Plus the synergy between Chris Blackwell's Island Life and Ryko is destined to create critical mass, and I'm pleased to be in the midst of it."

Einstein will report directly to Rykodisc General Manager Peter

Wright, and will officially start May 24.

One of the format's most beloved promotion executives, Einstein has been nominated for several GAVIN Awards, and was named Triple A Promotion Person of the Year in 1997. With a career in broadcasting reaching back to WHFS in Maryland, Einstein began his career at RCA before serving as Senior Director at Mercury. Under his watch, the music of John Mellencamp, Joan Osborne, and Lucinda Williams rose into our consciousness.

O'Connell is also no stranger to GAVIN Awards, receiving a 1999 Gavin Award nomination for his work at Righteous Babe Records. He'll still be talking to Triple A while extending his duties to include Modern Rock. "I'm a self-made radio promotion guy, having taught myself at Righteous Babe," says O'Connell. "Here at Rykodisc, I'm extremely excited to work with Dave Einstein. It gives me the opportunity to keep learning."

Marrone to Explore the Cyber Radio Waves @ Rykodisc

BY KENT ZIMMERMAN

Rykodisc's Mike Marrone has finally figured out a way to combine his love for radio programming with his work at Rykodisc. Marrone has been appointed to the newly created position of Director of Radio Ryko, a fresh concept of Internet broadcasting.



Mike Marrone

The New Media Department position was created to supplement and enhance Rykodisc's radio marketing efforts. He leaves the Rykodisc radio promotion department, succeeded by

the recent hiring of Dave Einstein as National Director of Promotion.

"I couldn't be happier. Not only will the promotion department at Rykodisc be in the hands of one of my favorite people in the world, but also, I'm moving on to New Media and the endless possibilities of broadcasting on the Internet," said Marrone.

According to the label, Marrone will create and produce original radio programming (that will include affiliated Rykodisc music as well as non-affiliated music), reporting to Director of New Media, Lars Murray.

The King Lights Up Gavin As Elvis' Ghost Looms

BY KENT ZIMMERMAN

I was forewarned by Karen Lee of Ark 21. A 31-year old Irish postman named James Brown who sings classics originally performed by now-dead rockers in the voice of Elvis Presley was coming to perform at the GAVIN offices. Sounds like standard morning show fare, I thought. But when the King darkened our doorway for an impromptu, stripped-down version of his show, the results were amazing and amusing, bringing the concept of Elvis impressionism to a high art.

Brown, still on a one-year leave from his job as a Belfast postman, seemed groggy from his London/Seattle/Los Angeles/San Francisco whirlwind press tour to promote his Ark 21 release, *Gravelands*, produced by fellow Belfast rocker Bap Kennedy. With an entourage that included his uncle, manager, label rep, and a pair of amiable guitarists, the King sampled *Gravelands* at GAVINland, performing Nirvana's "Come As You Are," Bob Marley's "No Woman, No Cry," Skynyrd's "Sweet Home Alabama," as well as the King's own "That's Alright Mama."

"I hope I never have to go back

and deliver the mail," Brown admitted. "But if this thing falls apart tomorrow, I had a good time while it lasted. My wife and five kids are very proud and excited."

Brown has been an Elvis devotee since age seven, when he watched Elvis perform his famed 1968 comeback television concert sponsored by Singer sewing machines. Originally *Gravelands* was to be comprised solely of Nirvana songs, but the concept spread to include other deceased artists. Since

filming a video for "Come As You Are," Brown has become something of an international star, selling thousands of discs, particularly in Germany.

"The album was not done in a tacky way. It's really from the heart, a tribute, not meant to be sick or morbid. Elvis himself had a wacky sense of humor. His favorite show was *Monty Python*."

After a rousing ovation, it was time for James

Brown to leave the building. "King," I stammered, "you're the best." To which Brown put his hand on my shoulder and simply snarled, "Kent, 'Jim' will do."



King (second for left) with his guitarists and Gavin A3 crew.

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GAVIN



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED

FRED EAGLESMITH (16)

50 Odd Dollars (Razor & Tie)
Including: WMWV, WERU, WEBK, WFUV, WYSO, WFHB, KPFT, WNRN, WNBC, WFPK, KERA, KSUT, KRCL, KBAC, KPIG, and KNBA

JIMMY BUFFETT (15)

"Pacing the Cage"
(Margaritaville/Island)
Including: WRNX, WMVY, WERU, KPFT, WVOD, KSLU, KPEC, KSPN, KRXS, KFLX, KBAC, KTHX, KPIG, KRSH, and KFXJ

JULIAN LENNON (13)

"I Don't Wanna Know"
(Fuel 2000)
Including: WXRV, WYEP, WVOD, WRLT, KGSR, WMMM, KLRQ, KSPN, KTHX, KPCC, KRSH, KFXJ, and KRXS

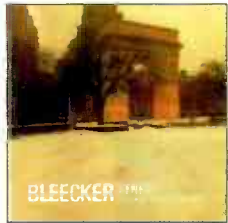
XTC (9)

"Greenman" (TVT)
Including: WMVY, WMWV, WNCS, KGSR, KSPN, KTAO, KBAC, KTHX, and KMTT

SINEAD LOHAN (8)

"Whatever It Takes"
(Interscope)
Including: WRNX, WXPB, WRNR, KRCK, KACV, KTCZ, KRSH, and KNBA

RECORD TO WATCH



BLEEKER STREET

Greenwich Village in the 60's
(Astor Place Recordings)

A treasure trove of core and potential core artists spanning the Com and Non Comm A3 world including Chrissie Hynde, Ron Sexsmith, Paul Brady, and John Cale with Suzanne Vega.

LW	TW	COMBINED
1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
2	2	VAN MORRISON (Virgin)
3	3	BETH ORTON (Arista)
4	4	WILCO (Reprise)
5	5	SHERYL CROW (A&M)
6	6	ROBERT CRAY (Rykodisc)
7	7	JOE HENRY (Mammoth)
10	8	JONNY LANG (A&M)
16	9	OLD 97'S (Elektra/EEG)
9	10	JEWEL (Atlantic)
8	11	COLLECTIVE SOUL (Atlantic/Hollywood)
11	12	BEN FOLDS FIVE (550 Music)
19	13	NEW RADICALS (MCA)
21	14	SARAH McLACHLAN (Arista)
12	15	TOM WAITS (Epitaph)
14	16	JOHN MELLENCAMP (Columbia/CRG)
17	17	OWSLEY (Giant)
25	18	DAVE MATTHEWS BAND (RCA)
18	19	LUCINDA WILLIAMS (Island/Def Jam)
24	20	TODD THIBAUD (Doolittle)
22	21	SUGAR RAY (Lava/Atlantic)
15	22	XTC (TVT)
20	23	CESAR ROSAS (Rykodisc)
13	24	CRASH TEST DUMMIES (Arista)
34	25	CASSANDRA WILSON (Blue Note)
23	26	R.E.M. (Warner Bros.)
27	27	TAL BACHMAN (Columbia/CRG)
30	28	INDIGENOUS (Pachyderm)
26	29	BRUCE HORNSBY (RCA)
28	30	MARTIN SEXTON (Atlantic)
43	31	FISH TREE WATER BLUES (Bullseye/Rounder)
36	32	ANI DiFRANCO (Righteous Babe)
47	33	THE PUSHSTARS (Capitol)
29	34	EVERLAST (Tommy Boy)
33	35	SNAKEFARM (RCA)
38	36	COREY HARRIS (Alligator)
35	37	SUSAN TEDESCHI (Tone Cool/Rounder)
32	38	THE CRANBERRIES (Island/Def Jam)
31	39	SHAWN MULLINS (SMG/Columbia)
44	40	BLUR (Virgin)
N 41	PATTY GRIFFIN (A&M)	
N 42	SINEAD LOHAN (Interscope)	
41	43	PAUL WESTERBERG (Capitol)
40	44	B.B. KING (MCA)
N 45	WES CUNNINGHAM (Warner Bros.)	
46	46	LUCY KAPLANSKY (Red House)
42	47	GOO GOO DOLLS (Warner Bros.)
39	48	MOD SQUAD (Elektra/EEG)
50	49	CHRIS SMITHER (Hightone)
45	50	THE OTHER ONES (Grateful Dead)

LW	TW	COMMERCIAL
1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
3	2	VAN MORRISON (Virgin)
2	3	SHERYL CROW (A&M)
4	4	WILCO (Reprise)
5	5	BETH ORTON (Arista)
6	6	JONNY LANG (A&M)
9	7	ROBERT CRAY (Rykodisc)
11	8	XTC (TVT)
8	9	JEWEL (Atlantic)
10	10	JOE HENRY (Mammoth)
15	11	SARAH McLACHLAN (Arista)
7	12	COLLECTIVE SOUL (Atlantic/Hollywood)
19	13	NEW RADICALS (MCA)
12	14	JOHN MELLENCAMP (Columbia/CRG)
16	15	DAVE MATTHEWS BAND (RCA)
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20	19	TOM WAITS (Epitaph)
18	20	CESAR ROSAS (Rykodisc)
23	21	R.E.M. (Warner Bros.)
22	22	MARTIN SEXTON (Atlantic)
13	23	CRASH TEST DUMMIES (Arista)
21	24	BEN FOLDS FIVE (550 Music)
27	25	TAL BACHMAN (Columbia/CRG)
35	26	THE PUSHSTARS (Capitol)
26	27	SUGAR RAY (Lava/Atlantic)
29	28	TODD THIBAUD (Doolittle)
36	29	SINEAD LOHAN (Interscope)
30	30	INDIGENOUS (Pachyderm)
34	31	PATTY GRIFFIN (A&M)
25	32	SHAWN MULLINS (SMG/Columbia)
28	33	EVERLAST (Tommy Boy)
32	34	SUSAN TEDESCHI (Tone Cool/Rounder)
N 35	WES CUNNINGHAM (Warner Bros.)	
37	36	THE CRANBERRIES (Island/Def Jam)
31	37	B.B. KING (MCA)
33	38	GOO GOO DOLLS (Warner Bros.)
38	39	BRUCE HORNSBY (RCA)
39	40	NATALIE MERCHANT (Elektra/EEG)
45	41	ANI DiFRANCO (Righteous Babe)
46	42	R.L. BURNSIDE (Fat Possum/Epitaph)
40	43	FASTBALL (Hollywood)
42	44	SNAKEFARM (RCA)
N 45	JULIAN LENNON (Fuel 2000)	
47	46	PAUL WESTERBERG (Capitol)
50	47	COREY HARRIS (Alligator)
49	48	CASSANDRA WILSON (Blue Note)
48	49	FISH TREE WATER BLUES (Bullseye/Rounder)
N 50	BARENAKED LADIES (Reprise)	

LW	TW	NON-COM
1	1	BETH ORTON (Arista)
9	2	CASSANDRA WILSON (Blue Note)
7	3	OLD 97'S (Elektra/EEG)
3	4	TOM WAITS (Epitaph)
4	5	BEN FOLDS FIVE (550 Music)
2	6	VAN MORRISON (Virgin)
5	7	ROBERT CRAY (Rykodisc)
8	8	WILCO (Reprise)
6	9	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
10	10	JOE HENRY (Mammoth)
11	11	CHRIS SMITHER (Hightone)
14	12	BLEEKER STREET (Astor Place Recordings)
12	13	COREY HARRIS (Alligator)
13	14	LUCY KAPLANSKY (Red House)
19	15	FISH TREE WATER BLUES (Bullseye/Rounder)
17	16	POI DOG PONDERING (Plate Tectonics/Tommy Boy)
29	17	THE DAMNATIONS (Sire)
15	18	KELLY WILLIS (Rykodisc)
21	19	DAVID SYLVIAN (Virgin)
22	20	TODD THIBAUD (Doolittle)
34	21	CHARLIE MUSSELWHITE (Point Blank/Virgin)
27	22	ALEJANDRO ESCOVEDO (Bloodshot)
20	23	ANI DiFRANCO (Righteous Babe)
23	24	THE BONESHAKERS (Point Blank/Virgin)
25	25	OWSLEY (Giant)
31	26	THE CRANBERRIES (Island/Def Jam)
24	27	BLUR (Virgin)
35	28	R.E.M. (Warner Bros.)
26	29	THE IGUANAS (Koch)
16	30	CRASH TEST DUMMIES (Arista)
32	31	SHERYL CROW (A&M)
—	32	SUGAR RAY (Lava/Atlantic)
47	33	CITIZEN KING (Warner Bros.)
42	34	SNAKEFARM (RCA)
28	35	PETER HIMMELMAN (6 Degrees/KOCH)
18	36	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
39	37	JONATHA BROOKE (Bad Dog)
36	38	THE OTHER ONES (Grateful Dead)
43	39	TONI PRICE (Sire)
N 40	NEW RADICALS (MCA)	
30	41	CESAR ROSAS (Rykodisc)
N 42	DAVE MATTHEWS BAND (RCA)	
N 43	EVERLAST (Tommy Boy)	
40	44	PAUL WESTERBERG (Capitol)
45	45	CHERYL WHEELER (Philo/Rounder)
46	46	ROSIE FLORES (Rounder)
44	47	JON CLEARY (Point Blank/Virgin)
41	48	JASON FALKNER (Elektra/EEG)
49	49	INDIGENOUS (Pachyderm)
—	50	HANK DOGS (Hannibal)

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GAVIN

MOST ADDED



METALLICA (27)

Die, Die My Darling (Elektra/EEG)

Including: WLUM, WCCC, KUFD, KZZK, KZRK, KEYJ, KPOI, KZOZ, WHMH, WRQK, KKEO, KUPD, KHOP, KISS, KRZR, KZRQ, WJJO, WRXF, WWBN, WKPE, WBOP, KSEZ, KIXA, KATS

OFFSPRING (18)

The Kids Aren't Alright (Columbia)

Including: KISS, WHMH, KRQR, WZBH, WLUM, KPOI, KZRK, WIHN, WQXA, KUPD, KRZR, WXTM, WJJO, WZZQ, KIBZ, KSEZ, WKPE, WCCC

PEARL JAM (15)

Last Kiss (Epic)

Including: KRAB, KEGE, KZOZ, WWDC, KSOY, KIDZ, CILO, KFGX, WBYR, KDEZ, KNCN, WVBR, KSEZ, WWBN, WGBF

NEW AMERICAN SHAME (15)

Under It All (Will/Atlantic/AG)

Including: KNAC, WSDU, WJJO, KSOY, KHOP, WHMH, WRQK, KEYJ, WGBF, WQKK, KZZK, KUPD, KZOZ, WKZO, WZZQ

PUYA (14)

Oasis (Surco/MCA)

Including: WMFS, WHMH, KXXR, KRQR, KAZR, WAAF, WJJO, WZNF, WXTM, KEYJ, WKPE, KRZR, WBYR, WLZR

RECORD TO WATCH



BLACK LABEL SOCIETY

Sonic Brew (Spitfire)

Look for x-Ozzy axeman Zakk Wylde & co. to make some serious waves with this record. A must if bands like Pantera or Godsmack work for you.

ACTIVE

LW	TW		Spins	Diff.
2	1	BUCKCHERRY - Lit Up (DreamWorks)	2014	+7
3	2	OLEANDER - Why I'm Here (Republic/Universal)	1998	+94
1	3	COLLECTIVE SOUL - Heavy (Atlantic)	1930	-96
7	4	LIT - My Own Worst Enemy (RCA)	1774	+215
6	5	ROB ZOMBIE - Living Dead Girl (Geffen)	1648	+39
5	6	CREED - One (Wind-up)	1606	-82
4	7	SAMMY HAGAR - Mas Tequila (MCA)	1337	-384
9	8	KORN - Freak On A Leash (Immortal/Epic)	1321	+29
8	9	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1295	-239
10	10	LOUDMOUTH - Fly (Hollywood)	1266	+49
11	11	EVERLAST - Ends (Tommy Boy)	1195	+58
12	12	GODSMACK - Whatever (Republic/Universal)	1132	+17
15	13	ECONOLINE CRUSH - All That You Are (X3) (Restless)	1054	-5
17	14	MONSTER MAGNET - Temple Of Your Dreams (A&M)	962	+61
18	15	KID ROCK - Bawitdaba (Lava/Atlantic)	949	+79
16	16	STAINED - Just Go (Elektra/EEG)	938	+24
14	17	SILVERCHAIR - Anthem For The Year 2000 (Epic)	938	-132
13	18	SECOND COMING - Vintage Eyes (Capitol)	913	-187
21	19	GODSMACK - Keep Away (Republic/Universal)	844	+85
32	20	FEAR FACTORY - Cars (Roadrunner)	826	+274
22	21	POUND - Upside Down (Island)	818	+61
40	22	LENNY KRAVITZ - American Woman (Virgin)	761	+408
<i>Guess who's at number 22 this week...</i>				
26	23	FUEL - Jesus Or A Gun (550 Music)	740	+114
20	24	ORGY - Blue Monday (Reprise)	680	-80
27	25	SOULMOTOR - Guardian Angel (CMC International)	633	+26
24	26	EVERLAST - What It's Like (Tommy Boy)	604	-96
23	27	GOO GOO DOLLS - Dizzy (Warner Bros.)	554	-180
29	28	TOM PETTY & THE HEARTBREAKERS - Room At The Top (Warner Bros.)	551	-11
19	29	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	543	-219
31	30	BAD COMPANY - Hey Hey (EastWest/EEG)	509	-47
39	31	BLINK 182 - What's My Age Again? (Cargo/MCA)	493	+133
37	32	SHADES APART - Valentine (Independent)	479	+106
30	33	FINGER ELEVEN - Above (Wind-up)	449	-109
—	34	PEARL JAM - Last Kiss (Epic)	434	N
<i>The Kosovo benefit tune clocks in at number 34...</i>				
25	35	BLACK CROWES - Only A Fool (Columbia/CRG)	433	-215
28	36	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	423	-165
36	37	GEORGE THOROGOOD - I Don't Trust Nobody (CMC International)	415	+13
33	38	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	412	-97
34	39	PUSHMONKEY - Caught My Mind (Arista)	398	-94
41	40	JAKE ANDREWS - Time To Burn (Jersey Records/MCA)	387	+38

CHARTBOUND

SIMON SAYS - "Slider" (Hollywood)	EDDIE MONEY - "Don't Say No Tonight" (CMC International)
TRAIN - "Meet Virginia" (Aware/Columbia)	VIDEODRONE - "Faceplant" (Elementree)
SPLENDER - "Yeah, Whatever" (C2/CRG)	SUSAN TEDESCHI - "Rock Me Right" (Tone-Cool/Rounder/Mercury)
BIG BAD ZERO - "Crumble" (Eureka)	TIN STAR - "Head" (V2)
SPEAKER - "Texas Style" (Capricorn)	GRINSPHOON - "Postenebriatedanxiety" (Grudge/Universal/UMG)
OFFSPRING - "The Kids Aren't Alright" (Columbia)	INDIGENOUS - "Things We Do" (Pachyderm)

REVIEWS

MIKE HARTMAN

"Black Glue"
(Fuel 2000)

Guitarist Mike Hartman is a true testament to the indomitable human spirit, persevering and achieving despite the fact that he has had cystic fibrosis since he was 6 months old, and wasn't expected live past the age of 8. Defying the odds at 21, he joined David Lee Roth's band, only to be fired after he was hit by a drunk driver and ended up back in the hospital with injuries and CF related complications. Now 23, Hartman delivers a truly superb instrumental record in the vein of Satch/Hoey/Vai. After recruiting drummer Greg Bissonette, he headed to Steve Vai's studio to record "Black Glue", a brilliant record full of adrenalized rockers and mellow acoustic gems. Check out "Pooh's Day Off", "Stomp!!!" or the title track, "Black Glue". Co-produced by John Christ of Danzig. Contact: Fuel 2000's Len Fico at (323) 464-7984.



ADDS FOR MAY 24 & 25

Def Leppard "Promises" (Mercury), Black Label Society "Bored To Tears" (Spitfire), Bad Company "Hammer Of Love" (EastWest/EEG), Silverchair "Ana's Song (Open Fire)" (Murmur/Epic), Collective Soul "No More, No Less" (Atlantic/AG), Red Hot Chili Peppers "Scar Tissue" (Warner Bros.)

ADDS FOR MAY 31 & JUNE 1

Alice In Chains "Get Born Again" (Columbia), Ministry "Bad Blood" (Warner Bros.)

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ALTERNATIVE

Alternative Is Good: A View From the Top

BY RICHARD SANDS

Alternative radio is an insecure business. People are constantly worried about their jobs, especially now in the "Merger '90s." "Will we be sold?" is sure to be followed closely by, "Will the new owners change our format?" It's a real concern: Just ask the guys at WENZ-Cleveland who, after being recently acquired by Radio One, last week flipped formats to "Blazing Hip-Hop and R&B" or some such flavor of the moment, leaving the market without a current-based hit or rock station.

One company that is actually quite bullish on the Alternative format, however, is Entercom, the sixth largest radio group in the U.S.. Founded in 1968, the company currently owns 42 stations in 8 markets, including The End (KNDD)-Seattle and KNRK-Portland. I suppose for purposes of disclosure, I should mention Entercom is a company I worked for with almost 15 years—at LIVE 105 (KITS)-San Francisco. Although the company sold the station to CBS about two years ago, Entercom remains a big believer in the format. In the succinct words of Entercom President and COO David Field, "Alternative is good." Hey, this guy speaks my language!

The 37-year old Field expands on the "good" theme by saying, "We think Alternative music is a dynamic and growing format for the future, and it's here to stay. There will naturally be ebbs and flows in the format, with fragmentation along the way with formats like Modern A/C, but the foundation is solid."

Both The End and KNRK are coming off of stellar performances in the Winter Book. The End just notched a number one finish 18-34 in Seattle, while KNRK climbed back into the top 3 in Portland amid a real dogfight with an Active Rocker, a Hot A/C, Modern A/C, and the market-leading Top 40.

"We are very proud of both of our Alternative stations," asserts Field. "The End has been a format leader for years, and has taken the lead in many ways. They are an innovative, aggressive, and exciting radio station." Talking about just one example of The End's leadership, Field tells me, "They launched 'End It,' a free concert with the Red Hot Chili Peppers that addresses teen alienation and violence. Now this concept has spread to other stations around the country."

Just like a proud parent who has

We haven't thrown our stations under the bus by cutting back in programming and marketing, or by establishing unsustainable spot loads." Speaking for the entire class here, let me just say 'amen' to lower spot loads!



With a Masters Degree in Business from the prestigious Wharton School at the University of Pennsylvania, Field is a big believer



"I do think it is worth noting that the success of the edgier stations in the format has occurred in those markets that don't have an Active Rock station."

— Dave Field

trouble choosing which kid he loves the most, Field adds "While KNRK has a shorter history, they are a vigorous, vibrant station with a lot of great new ideas. They have broken a lot of new ground, such as leading the way nationwide with the remix of the Baz Luhrman record. In a shorter period of time, they have developed a great reputation."

One troubling trend we have seen in radio lately is a lack of station support from some group owners. Not at Entercom. Both The End and KNRK enjoy the perks that their older brother and sister stations have, such as full staffs, complete research, and marketing budgets. Field says, "I can't speak for other companies, but at Entercom, the brand is sacrosanct.

in the brand concept. "We aggressively market our brands," he says. "Strong brands need nurturing to thrive. The programming has to stay fresh, and the marketing must be sustained both on-air and off-air. The End and KNRK have had significant marketing campaigns so far this year—KNRK just completed a TV run, and The End used outdoor." Incidentally, the spot that KNRK used, produced locally in Portland, is a hilarious take-off on one of those late night K-Tel commercials.

Radio has seen a new paradigm with group ownership. Citing the success in Las Vegas with the very male-leaning Extreme and the brighter, female-oriented Mix, Field shares his opinion of breaking up an Alternative market cluster along male-female lines: "Every market is

unique," he allows. "What you do in each really depends on the competitive line-up. You have to take into account what is going on with the Hot A/C, Active Rock, Mainstream Rock, and the Top 40. It all depends on market dynamics."

So what does Field think of the latest trend towards the "extreme" end of today's Alternative music?

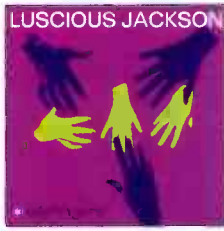
"What I think or would like to see is really irrelevant," he says, "But I do think it is worth noting that the success of the edgier stations in the format has occurred in those markets that don't have an Active Rock station."

Would Entercom entertain the idea of adding more Alternative stations to their group? "We are actively looking for good opportunities in the Top 75 markets. We have great respect for what CBS/Infinity has done towards building an impressive group of Alternative stations. And we're proud of what we have accomplished with our company dating back to 1986 when we started LIVE 105, a pioneer of the format. This company has always had a very strong foundation in rock. We'd love to take advantage of opportunities as they present themselves."

Speaking of adding to their empire, not too long ago rumors were rife about an Entercom takeover of KWOD-Sacramento; the company already owns several stations in the market, including 98-Rock. "We signed an agreement to buy KWOD a couple of years ago," Field reveals. "Unfortunately, the seller has sat on the deal since then." And while the format has seen numerous defections over the past six months, Entercom remains committed to Alternative for the long haul. Field concludes, "We have a good, warm feeling for the format. We have had success, and would love to build on that success."

ALTERNATIVE

MOST ADDED



LUSCIOUS JACKSON (23)

Ladyfingers
(Grand Royal/Capitol)
Including: WBER, KLZR, KHLR, KPKX, WGBD, WBTZ, KACV, WHTG, WEDX, WDST, KJEE, WPLA, WWCD, WLJR, KLYY, KITS, KRZO, WJSE, WWDX, KKDM, KNSX, WNNX, KWOD

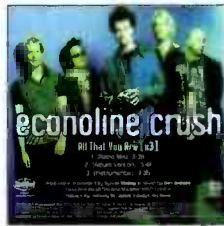
OFFSPRING (18)
The Kids Aren't Alright
(Columbia/CRG)
Including: KLZR, KHLR, WGBD, WBTZ, WKRL, KACV, WXDY, KPNT, WDBK, KJEE, WOSC, WKRD, KRZO, WEJE, WWDX, WPGU, WIXD, KQXR

VERTICAL HORIZON (18)
We Are (RCA)
Including: WHER, KLLK, WMRQ, WKOC, WJSE, WPGU, WPBZ, WIXD, KQXR, KWOD, WEDX, KROX, WQBK, KACV, KMYZ, WKRL, WGBD, KHLR

CHEMICAL BROTHERS (12)
Let Forever Be (Astralwerks)
Including: KMRJ, KLZR, WEDG, KACV, WHTG, WDST, KLLK, WWCD, WEJE, WJSE, WPLY, WLSZ

LENNY KRAVITZ (12)
American Woman
(Virgin/Maverick)
Including: KMRJ, WGBD, WBTZ, WEDG, WXDY, WGRD, KROX, KJEE, WWCD, WMRQ, KKDM, WLSZ

RADIO SAYS



ECONOLINE CRUSH "All That You Are [X3]" (Restless)

"This just might be the song that breaks them through."

—Jack Daniel
WEND-Charlotte

LW	TW		Spins	Diff.
1	1	LIT - My Own Worst Enemy (RCA)	2532	-25
7	2	SMASH MOUTH - Allstar (Interscope)	1944	+303
<i>Smashmouth's "All Star" making a fast climb towards #1.... Look out, Lit!</i>				
2	3	CITIZEN KING - Better Days (Warner Bros.)	1901	-76
3	4	FATBOY SLIM - Praise You (Astralwerks/Virgin)	1884	-74
5	5	SUGAR RAY - Falls Apart (Geffen)	1798	+97
8	6	BLINK 182 - What's My Age Again? (Cargo/MCA)	1793	+191
6	7	EVERLAST - Ends (Tommy Boy)	1673	+25
4	8	NO DOUBT - New (Trauma/Interscope)	1649	-76
15	9	PEARL JAM - Last Kiss (Epic)	1578	+401
11	10	KORN - Freak On A Leash (Immortal/Epic)	1481	+43
13	11	HOLE - Awful (DGC)	1449	+93
12	12	COLLECTIVE SOUL - Heavy (Atlantic)	1433	+1
9	13	CREED - One (Wind-up)	1419	-161
10	14	ORGY - Blue Monday (Reprise)	1321	-163
16	15	LOW FIDELITY ALL STARS - Battle Flag (Independent)	1217	+109
17	16	BEN FOLDS FIVE - Army (550 Music)	1170	+68
19	17	PAPA VEGAS - Bombshell (RCA)	980	-16
23	18	GARBAGE - When I Grow Up (Almo/Interscope)	899	+87
14	19	SILVERCHAIR - Anthem for the Year 2000 (Epic)	877	-349
22	20	GODSMACK - Whatever (Republic/Universal)	854	+29
25	21	KID ROCK - Bawitdaba (Lava/Atlantic)	837	+34
24	22	BETH ORTON - Stolen Car (Arista)	782	-28
30	23	MIKE NESS - Don't Think Twice (Time Bomb)	776	+140
21	24	GOO GOO DOLLS - Dizzy (Warner Bros.)	769	-180
26	25	ROB ZOMBIE - Living Dead Girl (Geffen)	759	-4
27	26	EVE 6 - Open Road Song (RCA)	746	+35
28	27	FUEL - Jesus Or A Gun (550 Music)	725	+65
18	28	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	694	-304
—	29	LENNY KRAVITZ - American Woman (Virgin)	692	N
<i>Lenny Kravitz's "American Woman" sneaks into the top 30, only the 2nd week!</i>				
31	30	ECONOLINE CRUSH - All That You Are (X3) (Restless)	679	+51
29	31	OLEANDER - Why I'm Here (Republic/Universal)	649	-7
20	32	THE CRANBERRIES - Promises (Island/DefJam)	614	-348
32	33	FOUNTAINS OF WAYNE - Denise (Atlantic)	589	-34
37	34	TAXI RIDE - Get Set (Sire)	562	+46
40	35	BEASTIE BOYS - Negotiation Limerick File (Grand Royal/Capitol)	557	+106
46	36	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	532	+163
34	37	BUCKCHERRY - Lit Up (DreamWorks)	522	-49
38	38	SPLENDER - Yeah, Whatever (C2/CRG)	502	+13
49	39	LEN - Steal My Sunshine (Sony)	458	+101
39	40	EVERLAST - What It's Like (Tommy Boy)	451	-35
36	41	DAVE MATTHEWS BAND - Crush (RCA)	448	-83
44	42	TRAIN - Meet Virginia (Aware/Columbia)	440	+64
35	43	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	434	-99
42	44	FREESTYLERS - Here We Go (Mammoth)	423	+43
50	45	JOYDROP - Beautiful (Tommy Boy)	381	+48
47	46	SHADES APART - Valentine (Independent)	377	+15
—	47	BEN LEE - Nothing Much Happens (Grand Royal)	351	N
—	48	CHEMICAL BROTHERS - Let Forever Be (Astralwerks)	341	N
33	49	DANGERMAN - Let's Make A Deal (?)	337	-246
—	50	FEAR FACTORY - Cars (Roadrunner)	335	N



FOR THE RECORD

Julie Forman, Gavin's Music Director of the Year, has left the building. Her last airshift at **KTEG-Albuquerque** was earlier this week, and now she is driving off into the sunset with her fiancé. Well, not exactly the sunset. She's off to Nashville, and **WZPC**, "The Buzz," where she'll be doing Afternoon Drive starting on June 1st. She's leaving The Edge on a high note, as the station just jumped 3.4 to 4.7! As she was packing up her stuff, I got these final music tips:

LUSCIOUS JACKSON

Ladyfingers
(Capitol)

Julie tells me, "I am absolutely loving on this one!"



FREESTYLERS

Here We Go (Mammoth)

"The single is great, but the entire album is simply amazing," says Forman.

BOUNCING SOULS

¡Ole! (Epitaph)

As Julie says, "Even I can sing along with this one—destined to be a sports anthem."



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PICTURE PARADE

Finally, a week without a photo from **WXRK** or **Q-101!** Recently **Lou Barlow** of **Sebadoh** stopped by **WWCD** for one of their CD 101 Big Room Performances. Here's Lou with Sire's **Sherri Trehan**, and the CD 101 gang, **Michael Palermo**, **PD Andy Davis**, **MD Jack Danger**, and guest DJ **Steve Sherowski**.



Planet 96.3-Detroit has an interesting take on Alternative. They call themselves "Modern Hits of the 80's and 90's" and are really a "Pop Alternative." A band that fits is **San Jose's Smash Mouth**. The band's **Steve Harwell** dropped by recently to hang with the morning show.

JAZZ • SMOOTH

J A Z Z V O C A L S

Goldstein Named Format Specialist WVAE Pulls Smooth For Oldies

Paul Goldstein, VP of Programming for **KKSF**-San Francisco, is part of a group of **Chancellor Media** programmers named format specialists for nationwide Chancellor properties. Goldstein will assist Senior VPs of Programming **Ken Benson**,



Chancellor programming Veep Paul Goldstein

Steve Smith, and **Tom Poleman**, in programming matters relating to Smooth Jazz. Other specialist categories include Rock, Country, A/C, Top 40, Urban, Oldies, and Talk/Sports/AM formats. The panel will also explore the concept of new formats....After soaring in the recent Winter Arbitron ratings from a 4.1 to 5.1, **WVAE** in Cincinnati has flipped formats. The former Smooth Jazz station will now be known as "Jammin' Oldies Mojo 94.9."...As a result of

ownership spin-offs, former **Clear Channel** Smooth Jazz outlet **WSJT**-Tampa/St. Petersburg is now operating under the flagship of **CBS Radio**. Meanwhile, **CBS CEO Mel Karmazin** promised stockholders that cash flow will rise 20% in 1999. On that same upper-echelon, the merger between **Chancellor** and **Capstar** is supposed to be finalized in July...R&B/Pop crossover vocalist **Philip Bailey**, best remembered for his work with **Earth, Wind, and Fire** and **Phil Collins**, has ten new songs due out in June on the Heads Up label; the CD is entitled *Dreams*. A boatload of Smooth Jazz guests include: **Gerald Albright**, **George Duke**, **Everette Harp**, **Joe McBride**, **Grover Washington, Jr.**, **Peter White**, **Kirk Whalum**, and **Pat Metheny**....Which progressive Jazz custom label is shifting its distribution base from one large conglomerate to another? There's rumblings around the New York rumor mill right now, but still no confirmation—and by no means is it a done deal. Stay tuned until the other shoe drops....Last Saturday **Sonny Rollins** collected his *fourth* honorary doctorate degree—this one from Duke University in Durham, North Carolina.

All-Jazz KCSM Keeps Climbing

After two years of programming 24/7, around-the-clock Jazz and dropping non-jazz NPR programs like *Morning Edition* and *All Things Considered*. **KCSM**-San Mateo has experienced its highest ratings bump ever. According to the Winter Arbitron book, **KCSM**-San Mateo has surged past a serious milestone.

"We broke past the 200,000 cume mark for the first time in our history," says an excited **Dick Conte**, the station's Music Director and midday host. "We also received our highest Average Quarter Hour ratings share, which was 11,300. Our cume is now 203,000, up from 189,000 in the last book. I think these jumps reflect a surge of increased audience loyalty as well as being added on to San Francisco and Marin County's cable FM systems.

"**KCSM** has been going against the grain for the past few years by *increasing* its concentration in Jazz programming. That's what the audience has been asking for. January of 1997 was when we dropped all of our NPR news and information shows except, of course, our evening NPR Jazz specialty programming." **KCSM** has been the dominant Bay Area Jazz radio voice since commercial FM **KJAZ**'s demise in August, 1994.

Beauty and the Z'men



The Verve Music Group's **Laura Chiarelli** and **Impulse!** artist **Donald Harrison** celebrate **Donald's #1 Free to Be** release (l-e): **GAVIN's Keith Z.**, **Ms. Laura**, **Harrison**, and **Kent Z.** Also, a hearty **GAVIN** congratulations to **Laura** on her recent marriage. Cheers and many happy years to come.

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Produced by John Medeski

Contact: Stephanie Fairweather 919.932.1882
stephanie_fairweather@mammoth.com

mammoth

Olaine to Switch Coasts Accepts VMG A&R Position

Jason Olaine, who has been a valued member of the GAVIN Jazz crew for six years, is leaving his various Jazz-oriented posts to accept a full-time A&R position with the Verve Music Group. He will work under the tutelage of VMG Chairman Tommy LiPuma.



Jason Olaine

"If somebody had told me five years ago that I would get a chance to work with—and learn from—Tommy LiPuma doing A&R, I would have said, 'You're crazy!'" said Jason. "While the i's are still being dotted, so to speak, I'm planning to be in New York by mid-June. Obviously I'm looking forward to the challenges and opportunities of the gig, but I'm equally excited to join a staff of such great individuals."

Jason Olaine is best known in Jazz circles for booking the acclaimed Yoshi's nightclub, where he's served as Artistic Director since 1995. He first joined Yoshi's in 1993 doing publicity and joined the GAVIN Jazz staff that same year in June.

"We heartily congratulate Jason in his new endeavor," said GAVIN Jazz/Smooth Editor Keith Zimmerman. "Kent and I think it's an inevitable move for Jason to leave the West Coast and relocate to New York. Nevertheless, we'll miss him coming into the office every Thursday, talking to the stations and helping us with the yearly Seminar. Jason has been like a younger brother to us and has grown tremendously in the past half dozen years. He's been an asset to GAVIN Jazz, but through his new post with the Verve Music Group, he'll learn the in and outs of studio session recording and coordinating future classic Jazz CD projects.

"We've known that something like this has been in the works for some time, and while we're sorry to see him go, it's a great shot for Jason's career. Like Kent and I—and in true honorary Zimmermen fashion—Jason is a man after our own hearts: he knows how to juggle several dif-

ferent creative projects simultaneously and is highly capable of facing any task that will come his way."

In addition to his duties at GAVIN, Olaine also handled freelance promotion duties at Columbia Jazz for the past year. During his Yoshi's booking tenure he was responsible for breaking the mold in live Jazz performances. Olaine would often pair up diverse headliners on one bandstand, which would often lead to subsequent recording dates. McCoy Tyner would perform extended engagements at the club with two configurations: a Latin ensemble with players like percussionist Giovanni Hildago and drummer "El Negro" Hernandez, plus a post-bop band featuring Josh Redman and Christian McBride. Olaine once paired up the late drummer Tony Williams with bassist Brian Bromberg and pianist Gonzalo Rubalcaba.

Replacing Olaine at Yoshi's will be Peter Williams, the former Jazz programmer from KAZU-Monterey. Williams is currently the Executive Director of the Tucson Jazz Society and has booked many of the same acts that have performed at Yoshi's over the past year.

Smooth Jazz Baby News



That's Olivia Isabella Hill, daughter of Tamara and (saxophonist) Warren Hill, getting her first saxophone lesson. At four months old, the Hills plan on letting her enjoy childhood before sending her out on the road.

MOST ADDED

**DIANNE REEVES (48)**

Bridges (Blue Note)

Including: WFNX, WGBH, WAER, WGMC, WDOU, WEEA, WESM, WHOV, WSHA, WRQM, WKGC, WUWF, WKRY, WDNA, WFPK, WMOT, KABF, WUTC, KTSU, WCPN

SHELLY BERG (35)

The Will (Cars)

Including: KZJZ, KIDS, KSUT, KUVO, KUZZ, KUNV, KUNR, KLON, KCLU, KCBX, KCSM, KSMF, KPLU, WSIE, KCKC, WLNZ, WNOP, WCPN, WWOZ, WMOT

T.S. MONK (24)

Crosstalk (N-Coded Music)

Including: WFNX, WGBH, WUWH, WBGO, WHOV, WKGC, WUWF, WFPK, WNOP, WEMU, KTPR, KWIT, KQCK, KUSD, WDCB, KZJZ, KKUP, KXNF, KMHD, KLCC

CHARLIE SHOEMAKE (26)

Uncrowned Kings...

(Chase Music Group)

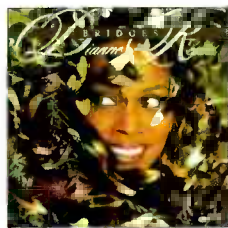
Including: WBGO, WAER, WESM, WRQM, WKGC, WUCF, WXTS, KCKC, WSIE, KZJZ, KCMW, KIDS, KSUT, KKUP, KJZZ, KSOS, KCBX, WFMF, KSJS, KLCC

MELVIN RHYNE TRIO (20)

Remembering Wes (Savant)

Including: WBGO, WGMC, WHOV, WKGC, WWOZ, KEDM, KABF, WUTC, KTSU, WDET, KCKC, KUSD, WGLT, WSIE, KZJZ, KKUP, KUNV, KUNR, KSOS, KEWU

RECORD TO WATCH

**DIANNE REEVES**Bridges
(Blue Note)

Producer George Duke "bridges" Reeves' jazz vocal artistry with tunes by Joni Mitchell, Leonard Cohen, and Peter Gabriel. Check out I.C.'s "Suzanne."

JAZZ

LW	TW		Repts.	Adds	Spins	Diff.
1	1	MARK ELF - New York Cats (Jen Bay)	85	0	864	-75
3	2	CASSANDRA WILSON - Traveling Miles (Blue Note)	86	0	851	+58
2	3	TERENCE BLANCHARD - Jazz In Film (Sony Classical)	77	0	736	-97
6	4	STEVE TURRE - Lotus Flower (Verve Music Group)	80	0	730	+56
5	5	McCOY TYNER - McCoy Tyner and the Latin All-Stars (Telarc Jazz)	80	0	710	+15
7	6	CHARLIE HUNTER/LEON PARKER - Duo (Blue Note)	81	0	669	+36
11	7	DON BRADEN - The Fire Within (RCA Victor)	74	0	634	+25
12	8	BRANFORD MARSALIS QUARTET - Requiem (Columbia/CRG)	73	0	619	+18
10	9	VALERIE CAPERS - Wagner Takes the A Train (Elysium)	72	0	569	-50
9	10	MIMI FOX - Kicks (Monarch)	69	0	557	-64
4	11	MILT JACKSON/CLAYTON-HAMILTON JAZZ ORCH. - Explosive! (Qwest/Warner Bros.)	67	0	553	-234
16	12	MICHEL PETRUCCIANI - Solo Live (Dreyfus Jazz)	65	0	527	+5
14	13	HANK CRAWFORD/JIMMY McGRUFF - Crunch Time (Milestone)	67	0	522	-23
13	14	OSCAR PETERSON - A Summer Night In Munich (Telarc Jazz)	58	0	477	-97
21	15	JOEL FRAHM - Sorry, No Decaf (Palmetto)	62	1	473	+32
18	16	DIANE SCHUUR - Music Is My Life (Atlantic)	60	0	466	-34
26	17	IRENE REID - I Ain't Doing So Bad (Savant)	71	2	455	+63
19	18	CHARLES LLOYD - Voice in the Night (ECM)	66	0	448	-31
23	19	PHILIP CATHERINE - Guitar Groove (Dreyfus Jazz)	65	2	447	+31
20	20	SUSANNAH McCORKLE - From Broken Hearts To Blue Skies (Concord Jazz)	59	0	431	-16
24	21	BUSTER WILLIAMS QUARTET - Lost In a Memory (TCB)	65	0	420	+15
15	22	STEPHEN SCOTT - Vision Quest (Enja)	52	1	412	-112
27	23	NORMAN HEDMAN'S TROUPE - One Step Closer (Arabesque)	62	0	411	+27
33	24	JASON MORAN - Soundtrack To Human Motion (Blue Note)	69	0	404	+77
28	25	TOMMY SMITH - The Sound of Love (Linn)	62	1	399	+18
25	26	JOANNE BRACKEEN - Pink Elephant Magic (Arkadia Jazz)	61	0	387	-12
31	27	DOMINIQUE EADE - The Long Way Home (RCA Victor)	64	3	368	+29
8	28	JACK McDUFF - Bringin' It Home (Concord Jazz)	48	0	367	-256
30	29	EDMONIA JARRETT - Legal At Any Age (MNOPI)	53	0	366	-4
34	30	AVISHAI COHEN - Devotion (Stretch/Concord)	60	2	349	+32
—	31	REGINA CARTER - Rhythms of the Heart (Verve Music Group) <i>Regina's latest is like a historical journey of the violin in jazz.</i>	75	12	330	N
41	32	AARON GOLDBERG - Turning Point (J Curve)	61	2	327	+64
17	33	DONALD HARRISON - Free To Be (Impulse!/Verve Music Group)	42	0	323	-183
35	34	BUDDY DeFRANCO QUINTET - Do Nothing Till You Hear From Me (Concord Jazz)	51	0	318	+2
40	35	GINGER BAKER and the DJO20 - Coward of the County (Atlantic)	60	1	298	+26
43	36	JOHN PIZZARELLI - John Pizzarelli Meets the Beatles (RCA Victor)	50	1	297	+43
46	37	LEW SOLOFF - Song In My Heart (Milestone)	55	5	289	+45
22	38	ULTIMATE ELLINGTON - Various Artists (Monarch)	38	1	281	-140
—	39	JAE SINNETT - The Better Half (Heart Music)	59	7	251	N
—	40	DAVID MURRAY - Seasons (Pow Wow) <i>A clever array of standards about seasons and the weather.</i>	58	10	241	N
50	41	DAVID SANBORN - Inside (Elektra/EEG)	26	0	240	+34
32	42	BMG ALL-STARS - Live At Birdland (RCA Victor)	38	0	235	-93
29	43	LARRY CORYELL - Monk, Trane, Miles & Me (HighNote)	35	0	232	-143
47	44	IVAN LINS - Live At MCG (Jazz MCG/Heads Up)	37	2	203	-24
38	45	ABBEY LINCOLN - Wholly Earth (Verve Music Group)	31	0	201	-101
—	46	JEFFREY SMITH - Down Here Below (Verve Music Group)	45	8	197	N
37	47	RAY DRUMMOND - 1.2.3.4. (Arabesque)	35	0	196	-108
—	48	DARREN BARRETT - First One Up (J Curve)	52	8	195	N
—	49	GREG FIELD - The Art of Swing (DCC)	36	9	192	N
49	50	PETE McCANN - Parable (Palmetto)	30	0	192	-15



REVIEW

ASTRAL PROJECT

VooDooBop (Compass)

Astral Project can be labeled a Jazz super group. Down in New Orleans, a stable of highly-talented players decided to band together as one united Jazz vision. Saxophonist Tony Degradi, guitarist Steve Masakowsky, and pianist David Torkanowsky have all either recorded their own solo efforts or appeared as session players on many noteworthy projects. Torkanowsky even records and tours with Smooth saxophonist Boney James. *VooDooBop* is an exciting group collaboration. You can hear the "oomph" of old Meters rhythms, particularly on tunes like "Deb's Garden," "VooDooBop," and "Foxy Roxy." We recommend a track called "Fall Out," with its deep swing and super tight quintet arrangement.

SPINCREASE

1. REGINA CARTER +280
2. DARREN BARRETT +153
3. T.S. MONK +133
- MELVIN RHYNE TRIO +133
5. JAE SINNETT +119

CHARTBOUND

MELVIN RHYNE TRIO (Savant)

T.S. MONK (N-Coded Music)

*DIANNE REEVES (Blue Note)

*ASTRAL PROJECT (Compass)

*PETER MARTIN WEISS (Savant)

*LENORA ZENZALAI HELM (J Curve)

Dropped: #36 Bob Florence Limited Edition, #39 Phil DeGregg, #42 J.J. Johnson, #44 Al McKibbon, #45 Bobby Hutcherson, #48 Russell Gunn (Ethno), Ken & Harry Watters

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTISTPROFILE

JOHN PIZZARELLI

MEETS THE BEATLES

When we recorded "Honey Pie" on *Our Love Is Here to Stay*, I wondered what kind of interest I'd get if we recorded an all-Beatles record. I spoke to [arranger] Don Sebesky, so we

came up with the *...Meets the Beatles* record (on RCA Victor).

The idea wasn't just "let's swing the Beatles." We approached each song as if somebody else had written them. "Can't Buy Me Love" was based on "Woodchopper's Ball" by Woody Herman. We took Van Morrison's *Moondance* feeling on "Things We Said Today."

"Here Comes the Sun" was based on Jobim and Stan Getz. "When I'm Sixty-Four" came from the Joe Mooney Quartet, an obscure jazz group from New Jersey who played clarinet, accordion, guitar, and bass. "Get Back" was a 1960s CTI Wes Montgomery treatment.

We came up with a Ramsey Lewis/Oscar Peterson reading of "Eleanor Rigby."

We wanted to do "Getting

Better All the Time," but I couldn't sing the lyric "I used to be cruel to my woman/I'd beat her and kept her apart from the things that she loved." We also wanted to do "I'm Only Sleeping" which had a great bridge. But when I wrote the lyrics out, I didn't know what he was singing about! But lyrically, the songs we chose made perfect sense and they're as good as any Tin Pan Alley tune.



SMOOTH

JAZZ & VOCALS



REVIEW

BILL EVANS

"In Your Heart"

Bill Evans is one of the more credentialed horn players to drift into the Smooth Jazz currents, though his *Starfish and the Moon* release on the European Escapade label went largely ignored in this country. Evans played horn with Miles Davis during his early 1980s comeback and even recorded with a reformed Mahavishnu Orchestra with John McLaughlin, so obviously Evans' chops need not be called into question. "In Your Heart," which is essentially an Evans duet with himself on soprano and tenor saxophone, packs the most powerful intonation for a soprano that you're likely to hear all year. Evans mixes tenor and soprano with skill and subtlety. From an airplay vantage point, we prefer the version minus the Brazilian styled vocal fills.

SPINCREASE

1. DAVID BENOIT +143
2. SPYRO GYRA +113
3. QUINCY JONES +97
4. TOM SCOTT +90
5. SPECIAL EFX +63

CHARTBOUND

DANCING FANTASY (Higher Octave)

THE JAZZMASTERS III (Hardcastle)

MICHAEL PAULO (Noteworthy)

STEVE REID (Domo)

BONA FIDE (N-Coded Music)

Dropped: #43 Wayman Tisdale, #48 Phil Collins, #50 Down to the Bone.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

MOST ADDED



JAZZMASTERS III (15)

"Lost In Space"

(Hardcastle)

Including: WJFK, WFSJ, WLOQ, WSJT, WNWV, WNUA, KPRS/fm, KHII, KBZN, THE WAVE, KUOR, KRVR, and KNIK

BILL EVANS (13)

"In Your Heart"

(Zebra)

Including: ncluding WBJB, WHRL, WFSJ, WVAS, WUKY, WJAB, WONB, WNUJ, KPRS/fm, KRVR, PAUL HUNTER, KQEX, and KNIK

MARION MEADOWS (7)

Another Side of Midnight

(Heads Up)

Including: WSNC, WVAS, WJAB, WONB, KPRS/fm, PAUL HUNTER and KQEX

DAVID BENOIT (6)

"Rejoyce"

(GRP)

Including: WJCD, WSJT, WJZT, WJAB, KBZN, and KMGQ/fm

SPYRO GYRA (6)

"Silk and Satin"

(Windham Hill Jazz)

Including: WQJZ, KYOT, KUOR/fm, PAUL HUNTER, KSSJ, and KKJZ

RECORD TO WATCH



JAZZMASTERS III

"Lost in Space"

(Hardcastle)

Paul Hardcastle's newly formed Hardcastle Records features Paul at his most uncompromised. "No Sell Out," sez Paul. Contact David Kunert @ (630)355-1026.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	BONEY JAMES - Body Language (Warner Bros.)	55	3	970	-40
2	2	3RD FORCE - Force Field (Higher Octave)	55	0	904	+32
3	3	PETER WHITE - Perfect Moment (Columbia/CRG)	51	0	898	+51
4	4	GOTA - Let's Get Started (Instinct)	49	0	818	+8
8	5	ROGER SMITH - Both Sides (Miramar)	48	0	711	+39
7	6	RICK BRAUN - Full Stride (Atlantic)	49	0	668	-20
5	7	BRIAN BROMBERG - You Know That Feeling (Zebra)	39	0	668	-40
6	8	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	38	0	654	-47
10	9	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	48	0	629	+41
9	10	ERIC MARIENTHAL - Walk Tall (i.e. music)	43	0	613	-11
12	11	JANGO - Dreamtown (Samson Music)	47	0	582	+5
15	12	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	52	1	581	+90
11	13	KIRK WHALUM - For You (Warner Bros.)	49	1	567	-15
13	14	NELSON RANGELL - Always (Shanachie)	47	0	546	+16
18	15	THE RIPPINGTONS featuring RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	46	4	450	+53
14	16	GEORGE BENSON - Standing Together (GRP)	35	0	433	-87
17	17	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	28	0	410	-15
19	18	WALTER BEASLEY - For Your Pleasure (Shanachie)	39	1	396	+5
22	19	NITE FLYTE - Ascension (Instinct)	40	2	382	+22
20	20	ERIC ESSIX - Small Talk '99 (Zebra)	35	1	375	-1
16	21	KIM WATERS - Love's Melody (Shanachie)	31	0	374	-90
26	22	DAVID SANBORN - Inside (Elektra/EEG)	36	2	324	+23
32	23	SPECIAL EFX - Masterpiece (Shanachie)	35	6	322	+63
30	24	LUTHER VANDROSS - I Know (Virgin)	25	4	322	+48
<i>"I'm Only Human" also features Bob James and Cassandra Wilson.</i>						
23	25	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	35	1	319	-33
24	26	MARC ANTOINE - Madrid (NYC/GRP)	26	0	308	-40
21	27	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	31	3	300	-66
47	28	DAVID BENOIT - Professional Dreamer (GRP)	39	6	293	+143
27	29	KENNY LATTIMORE - From the Soul of Man (Columbia/CRG)	23	0	292	-5
29	30	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	31	5	286	+2
25	31	JIM BRICKMAN - Destiny (Windham Hill)	26	1	267	-51
28	32	JEFF LORBER - Midnight (Zebra)	26	0	261	-33
34	33	MARIAH CAREY - "I Still Believe" (Columbia/CRG)	16	0	248	+8
33	34	DIANA KRALL - "Why Should I Care" (Verve Music Group)	22	0	247	-5
35	35	GABRIELA ANDERS - Wanting (Warner Bros.)	21	0	234	-6
31	36	LEE RITENOUR - This Is Love (i.e. music)	22	1	234	-38
36	37	WILL DOWNING - Pleasures of the Night (Verve Music Group)	20	0	232	-2
44	38	RICHARD SMITH - Flow (Heads Up)	20	1	203	+31
—	39	QUINCY JONES - From Q With Love (Qwest)	22	2	200	N
41	40	SMOKE N' FUNCTION - Smokee (Mesa/Atlantic)	18	0	196	-2
49	41	JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)	24	2	195	+58
<i>Jeff Golub (now Avenue Blue-less) brings funky guitar to SJ&V.</i>						
42	42	GATO BARBIERI - Che Corazon (Columbia/CRG)	27	2	195	-1
37	43	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	18	0	192	-19
40	44	ED CALLE - Sunset Harbor (Concord/Vista)	18	0	184	-15
38	45	NAJEE - Morning Tenderness (Verve Music Group)	17	0	180	-26
39	46	FOURPLAY - Four (Warner Bros.)	17	0	177	-23
46	47	KEN NAVARRO - In My Wildest Dreams (Positive Music)	20	2	168	+15
—	48	SPYRO GYRA - Got the Magic (Windham Hill Jazz)	28	6	161	N
45	49	PATTI AUSTIN - In and Out of Love (Concord/Vista)	18	1	151	-5
—	50	NATIVE VIBE - Spirits (Domo)	18	1	148	N

ARTISTPROFILE

THE BRAXTON BROTHERS

BEYOND THE FIRST LISTEN

Wayne: While melody is always the big thing, live we see how the melody connects in deeper way. We have done our best to bring the fun, lighthearted feeling

of our live performances to the new music. Our goal is simply to continue doing the things we love, getting the audience involved and creating music that touches people beyond their first listen on the radio."

Nelson: "The title *Now & Forever* (on Windham Hill Jazz) makes the statement that we want to continue as composers

and musicians in this genre. We were both brought up with the same influences, from classical to funk to country to Muddy Waters to Coltrane-type jazz. The combination of our writing styles brings all those influences to the forefront, but with two different interpretations, one playing off the other. Grover Washington Jr.'s *Winelight* features one of my favorite bass players, Marcus Miller, and Grover, who is one

of Wayne's biggest heroes."
Wayne: "Regardless of which one of us has written the song, we feature bass or sax based on the tune's range and natural expression. While the lead voice on some is less obvious, we experiment with different ideas and phrasing and tone until we get it right. We are always conscious of creating strong melodic lines for the other's instrument."



AMERICANA

I Can See For Miles

BY JESSIE SCOTT

In conjunction with **No Depression** magazine, **Starbucks** has released a great Alt. Country collection. *Mile Marker 383* in the coffee giant's outlets nationwide. No new tunes here...just the opportunity to present the music to new people through an aggressive marketing campaign. And talk about putting your best foot forward! You'll find many



Americana standard bearers including **Lucinda, Steve, Kelly, Lyle, Dave, Whiskeytown, Robert Earl, Alejandro, Gillian** and **Robbie**. I can hardly wait for the in-store airplay. Now when are you guys going to open a shop in Nashville?

The **underdogs** are headed to Spain. **JAB** and **Bill Garrett** are going to be playing the Chesterfield



Rock & Roll Café in lovely downtown Madrid with good friend and blues great **Spencer Bohren**, paving the way for an underdogs European tour in the near future. Look for pics to be on the group's Web site after they return.

Last but not least, **Atlantic Records** has finally shipped the **Great Divide** record that I was raving about a few weeks ago.



Radio Merry Go Round

Poster Boy **Fred Boenig** of **WDVR**-Sergeantsville N.J., sent this wonderful photo. Way classy T-shirt, Fred. Way to go!

Egon Barthels tells us that **Texas Radio KYKM** is headed for a format



change to Classic Country. He and **Steve Coffman** are in the process of moving to Victoria, Texas to **KTXN 98.7 FM**. They expect to be up and running in June or July, with 100k dedicated to Texas and Americana music 24/7.

Alice McAllister of **KVMR**-Nevada City fame has yet another new phone/fax number: (530) 265-5531. She had the last one for one whole week!

And he's got great ears...: out of 5,000 jocks who tried, only **Mark Anthony** at **KDMO**-Joplin, Mo. correctly predicted which artists would take home the most trophies in this year's Hennessy Music Awards Poll.

Paul Kenedy at **Media-base/Premiere Radio Networks** is in need of record service at 15260 Ventura Blvd. 5th Floor, Sherman Oaks, CA 91403; call him at (818) 377-5344. Also, put Premiere's label contact guy on your list: **Gregg Miller** is at the New York office, 1270 Ave. of the Americas, 9th floor, New York, NY 10020. His phone number is (212) 445-3936.

A Boy Named Shel: 1932-1999

Shel Silverstein, the eclectic poet-songwriter-cartoonist who penned "A Boy Named Sue" and a number of other off-beat songs, died of a heart attack May 10 in Key West, Fla. Besides his musical talents, Silverstein was the author of several children's poetry books, including *The Light in the Attic*; he also illustrated numerous ribald cartoons for *Playboy*. A wonderful spirit has been silenced.

Impact Dates

(As always, subject to change)

May 25

Benny Martin

The 'Big Tiger' Roars Again (OMS)

Jeffrey Halford & the Healers

Kerosene

(Shoeless)

Great Divide

Revolutions

(Atlantic)

June 1

Longview

High Lonesome

(Rounder)

To Track Or Not to Track?

For quite a while, we've been hearing that a necessary next step in the growth of Americana would be to establish a singles or track chart. In an effort to identify potential reporters for this new entity, I sent out e-mail to most of our existing panel (actually 90 of the 96 reporters), and I'd like to share one response with you:

"Just a note to let you know that **KKYC** is more attuned to single tracks...My personal feeling is and has been all along that Americana would have to go to a track-based chart and format. The biggest hurdle I see for the format is running through product at a haphazard pace and not giving any artist that is solely Americana a chance to develop. A company puts out a CD, the format shoves it as a whole down the listeners' throats, and then it's gone. Instead, why not go one track at a time and give the artists and format a chance to develop an image in the listeners' minds—and let the listeners develop an affinity for the artist and format in return.

Americana is, in my opinion,

going to have to narrow its focus for the benefit of everyone. On a daily basis, I receive CDs ranging from spoken-word to jazz to bluegrass to traditional country to straight ahead rock & roll—and we're pretty much a straight-ahead Country station.

There is no way a station can play the wide variety of "Americana" it receives and still keep everyone in the business happy, and, more important, keep listeners for an extended period of time, which is what it's all about.

Joe Daniels

KKYC/FM-Clovis, NM

One more thought on this topic: obviously, the inclusion of a track chart will not affect those that play albums. College and non-com stations would stay the course, and continue to report it as they play it. However, GAVIN's job is to faithfully document the landscape as it is. If there are stations just playing tracks, then that's what they should report.

— Jessie Scott



No Red-headed Stranger Here:

This picture should have run with last week's **Chip Taylor** artist profile.

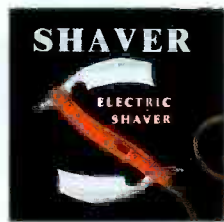
AMERICANA®

MOST ADDED



FRED EAGLESMITH (43)
BILL MONROE (14)
LYNN MORRIS (14)
LAURIE LEWIS (12)
HAL KETCHUM (12)

HOT PICKS



SHAVER
KINKY FRIEDMAN
BACKSLIDERS
NITTY GRITTY DIRT BAND
MANDY BARNETT

RADIO SAYS



MANDY BARNETT
 I've Got A Right To Cry
 (Sire)

"The phone lights up every time Mandy Barnett is played and thereafter. Listeners can't believe their ears that it's not Patsy Cline. Mandy is a stellar talent!"
Laura Shine,
WRVG, Lexington, Ken.

LW	TW		Repts.	Adds	Spins	Trend
1	1	KELLY WILLIS - What I Deserve (Rykodisc)	74	0	1095	-100
<i>What she deserves is seven weeks at the top of the Americana chart!</i>						
3	2	ROSIE FLORES - Dance Hall Dreams (Rounder)	81	2	1011	-41
5	3	MONTE WARDEN - A Stranger To Me Now (Asylum)	64	1	968	-2
2	4	STEVE EARLE AND THE DEL McCOURY BAND - The Mountain (E-Squared)	72	0	928	-130
6	5	MANDY BARNETT - I've Got A Right To Cry (Sire)	73	3	920	+66
4	6	TRIO - Trio II (Asylum)	63	0	868	-109
7	7	KINKY FRIEDMAN - Pearls In The Snow (Kinkajou)	67	4	831	+98
8	8	DAVID ALLAN COE - Recommended For Airplay (Lucky Dog)	59	0	699	-24
10	9	JUNE CARTER CASH - Press On (Risk/Small Hairy Dog)	69	1	636	+19
14	10	BACKSLIDERS - Southern Lines (Mammoth)	72	4	583	+81
13	11	THE RANKINS - Uprooted (Rounder)	63	1	568	+56
24	12	SHAVER - Electric Shaver (New West)	59	6	509	+142
9	13	CHRIS WEBSTER - Drive (Compass)	47	0	499	-136
21	14	NITTY GRITTY DIRT BAND - Bang, Bang, Bang (DreamWorks)	46	7	490	+78
<i>The Dirt Band is doing a bang up job moving up!</i>						
12	15	THE DEL McCOURY BAND - The Family (Ceili)	52	2	486	-33
11	16	JEFF WHITE - The Broken Road (Rounder)	48	2	485	-66
15	17	DAMNATIONS TX - Half Mad Mood (Sire)	52	2	470	-30
18	18	RIVER BLUFF CLAN - 2 Quarts Low (Fat Chance)	43	0	450	-36
20	19	IAN TYSON - Lost Herd (Vanguard)	48	2	435	-15
17	20	RICKY SKAGGS - Ancient Tones (Skaggs Family Records)	41	2	427	-59
16	21	CHERYL WHEELER - Sylvia Hotel (Philo)	43	2	421	-79
22	22	ERICA WHEELER - Three Wishes (Signature Sounds)	54	3	411	+15
39	23	RADNEY FOSTER - See What You Want To See (Arista)	44	10	411	+146
19	24	TERRY ALLEN - Salvation (Sugar Hill)	55	0	410	-46
25	25	DARRELL SCOTT - Family Tree (Sugar Hill)	57	5	390	+30
27	26	DALE ANN BRADLEY - Old Southern Porches (Pinecastle)	44	6	381	+46
36	27	STACY DEAN CAMPBELL - Ashes Of Old Love (Paladin)	46	9	373	+87
—	28	LAURIE LEWIS & HER BLUEGRASS PALS - Laurie Lewis & Her Bluegrass Pals (Rounder)	61	12	360	+103
34	29	OLD 97'S - Fight Songs (Elektra/EEG)	37	3	347	+58
26	30	POWELL, O'BRIEN, HERRMANN - Songs From The Mountain (Howdy Skies)	47	1	344	-15
35	31	TARA NEVINS - Mule To Ride (Sugar Hill)	48	7	341	+53
23	32	STEPHEN BRUTON - nothing but the truth (New West)	42	0	331	-46
—	33	HAL KETCHUM - Awaiting Redemption (Curb)	37	12	328	N
31	34	LUCY KAPLANSKY - Ten Year Night (Red House)	36	3	324	+16
28	35	STACEY EARLE - Simple Gearle (Gearle Records)	32	1	315	-2
29	36	JONI HARMS - Cowgirl Dreams (Warner Western)	23	0	285	-30
33	37	SARA EVANS - No Place That Far (RCA)	17	1	275	-24
—	38	BILL MONROE - Live From The Mountain (Oh Boy!)	38	14	271	N
—	39	ALEJANDRO ESCOVEDO - Bourbonitis Blues (Bloodshot)	30	3	260	+30
40	40	CHRIS SMITHER - Drive You Home Again (Hightone)	37	0	245	-13

CHARTBOUND

DOC & RICHARD WATSON (Sugar Hill)	BILL KIRCHEN (Hightone)
DALE HAWKINS (Mystic)	TOM RUSSELL (Hightone)
RONNIE DAWSON (Yep Roc)	IAIN MATTHEWS (Tangible)
BLUE RAGS (Sub Pop)	TANYA SAVORY (Philo)
THE GOURDS (Allegro)	BIG SMITH (Dry Holler)
THE PINERS (Brick House)	PINETOPS (Soundproof/Monolith)



AMERICANA REVIEW

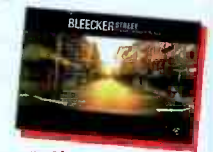
FRED EAGLESMITH 50-Odd Dollars (Razor & Tie)

From the first "Levee Breaks" style strains, Fred Eaglesmith is obviously in control. His sound, layered, redolent with guitar feedback, fiddle, and effect-laden mandolin, is a recipe for thick tunes with tasty texture. Alt-country rules in "Blue Tick Hound," "Rodeo Boy," and "Gettin' to Me." It's good to know that rock & roll is alive and well and living in the Country.



VARIOUS ARTISTS Blecker Street (Astor Place)

Ahh, yes... my coming of age haunt in the '60s. Lovingly executed by an avid group of salutes, *Blecker Street* is a faithful nod to an incredible era. On "Morning Glory," Chrissie Hynde's voice is eerily reminiscent of Tim Buckley's tenor, and Ron Sexsmith stops time with Tim Hardin's "Reason to Believe." Other favorites are "Pack Up Your Sorrows," "Everybody's Talkin'," "Thirsty Boots," and "Let's Get Together."



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ARTISTPROFILE

STACY DEAN CAMPBELL

CURRENT ALBUM:
 Ashes of Old Love
 LABEL: (PALADIN)

"You grow up a lot in four

years," says Stacy Dean of his latest project *Ashes of Old Love*.

"My songwriting got more focused, which I think it is a natural step from my earlier records. I wrote these songs from a year and a half ago, to about 15 minutes before recording—



'Five Texas Dollars' was literally cut in the studio, I wrote the lyrics in a creative surge, and I'm really proud of them!"

"I wanted [this album] to be driven by the strong characters in the songs, and I do think they kind of flow together. This was the first time I had sequenced a record. I

wrote the titles down the night before, and that wound up being the order."

The band feels good together, too. "It's a great group of guys," Stacy Dean says of the group, which consists of Ty Tyler, Fats Kaplan, Jody Spence, and brother Spencer Campbell.



COUNTRY

The Vanderbilt Voice Clinic: Preventing the Sounds of Silence

BY JAMIE MATTESON



Most of us go about our daily lives taking for granted that, when we open our mouths to speak, our voice delivers our thoughts in a clear, audible, and smooth tone. But what about those who make their livings with their voices? Where do singers or professional speakers turn when they experience problems with their voice? For many, the answer is Nashville's own Dr. Robert Ossoff, Executive Director of the Vanderbilt Voice Center (Ossoff's lofty job title also includes Chairman of the Ear, Nose and Throat department at Vanderbilt University's Medical Center, Vice Chancellor of the Medical Center and Chief of Staff at the Hospital).

Dr. Ossoff's list of patients reads like a who's-who of Country music: Patty Loveless, Martina McBride, Wynonna Judd, Larry Gatlin, Kenny Rogers, Pam Tillis, Faith Hill, Kathy Mattea, Lorrie Morgan, and Johnny Cash are just some of the famous voices who have been helped (and some even saved) by the efforts of Dr. Ossoff and his staff of trained speech pathologists, voice scientists, and vocal training coaches who only see voice patients. Of their patients, 80 percent are professional users and nearly half come from out of state. Some patients can be helped with exercises that range from mandatory resting of the voice and/or changes in personal habits (i.e. smoking, alcohol) or through diet. More serious vocal chord

and throat problems can require surgery, which can include a significant amount of recuperation time and months of retraining the speaking and singing voice.

Many radio air-personalities also depend on their voice as a vital tool in maintaining a successful career. Here, we've listed some tips

Voice Care Tips

- Avoid drying agents such as caffeine, alcohol and tobacco.
- Keep tongue tip up while exercising to warm, moisten and humidify air.
- Rest your voice by taking 'silent breaks' throughout the day.
- Load up on water in the morn-

- Avoid stress. Sleep, exercise and evaluate your eating habits.
- Hoarseness is not normal. Have prompt evaluation of your voice if changes occur.

The Caffeine Culprit

Q. Why is caffeine bad for the voice?

A. The vocal folds come together hundreds of times each second we speak or sing. Without a watery thin film of lubrication covering the vocal folds, they can become irritated and inflamed with continued use. That lubrication is produced by mucous glands in the larynx and the consistency depends to a great extent on the person's state of hydration. Caffeine acts on the kidneys to rid the body of water, resulting in the production of thick globular mucous in the larynx irritating the normally smooth vibrations of the vocal folds. —DR. GAELYN GARRETT, M.D., ASSIST. PROFESSOR OF OTOLARYNGOLOGY

If you'd like more information on voice care or the Vanderbilt Voice Center, contact Mike Kessen, Director of Development, 2100 Pierce Ave. #301, Nashville, TN 37212. Phone (615) 936-3100, fax (615) 936-0236. E-mail: michael.kessen@mcm.vanderbilt.edu.

Along with a regular annual physical examination, those interested in vocal health should also include an examination of the larynx by a qualified physician.

on how to identify a potential vocal problem as well as tips on which enemies of the throat to avoid—remember, your voice is meant to last you a lifetime!

It's Time to Call a Doctor When:

- You experience recurrent or constant hoarseness.
- There's a change in your voice.
- You experience pain in your neck (*not the same as someone being a pain in your neck!*)
- You notice a decrease in your vocal range.
- You are having continuing nasal congestion or drainage.
- You are having recurring headaches.

If any of these symptoms persist for longer than two weeks (or prior to an upcoming vocal performance or speaking engagement), Dr. Ossoff suggests seeking medical advice. He also suggests that along with a regular annual physical examination, those interested in vocal health should also include an examination of the larynx by a qualified physician.

ing before trying to use your voice. A night spent sleeping, mouth breathing and snoring deprives you of water and leaves you with a pair of leathery vocal chords that don't work well.

- Do not clear your throat. Instead, use a deliberate swallow, followed by water.
- Watch loudness level and posture while on the phone—don't cradle the phone between ear and shoulder.
- Do not compete with ambient noise. Don't talk over machines, music, dishwashers, etc.



IT'S A GUARANTEE!
Be sure to check out our choice for **GAVIN's Guarantee—DreamWorks' Jessica Andrews!** In this week's cover story on page 10.

JESSICA ANDREWS

**"I WILL BE THERE
FOR YOU"**

Top 10 Country Single in Soundscan for 10 weeks

from her
debut album
**HEART
SHAPED
WORLD**

Produced by
**BYRCN
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**GAVIN
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"Jessica Andrews is a Guarantee!"
BILL FINK / KZLA

"Jessica Andrews is a Guarantee!"
TED CRAMER / WDAF

"Jessica Andrews is a Guarantee!"
BILL HAGY / WXBQ, WQBE

"Jessica Andrews is a Guarantee!"
DOUG MONTGOMERY / WBCT

"Jessica Andrews is a Guarantee!"
DAVE KELLY / WSIX



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COUNTRYBREAKOUT

THE GAVIN COUNTRY BREAKOUT CHART REPRESENTS ARTISTS WITH NO MORE THAN THREE GAVIN COUNTRY TOP TEN SINGLES.

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
2	1	LILA McCANN - With You (Asylum)	18	195	0	6086
3	2	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	14	179	1	5471
1	3	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	21	166	0	5329
4	4	SHEDAISY - Little Goodbyes (Lyric Street)	14	187	3	4272
5	5	CHELY WRIGHT - Single White Female (MCA)	10	190	0	4088
6	6	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	17	186	3	3762
7	7	SHANE MINOR - Slave To The Habit (Mercury)	10	181	2	3664
8	8	BRAD PAISLEY - Who Need Pictures (Arista)	13	147	3	2547
9	9	SARA EVANS - Fool, I'm A Woman (RCA)	8	140	3	2229
11	10	CHALEE TENNISON - Someone Else's Turn To Cry (Asylum)	7	98	5	1328
12	11	RAMBLER - Dreamin' (Pacific)	6	71	1	1021
—	12	SHERRIE AUSTIN - Never Been Kissed (Arista)	2	68	24	877

TOP TIP

DWIGHT YOAKAM

"Crazy Little Thing Called Love" (Reprise)

Leave it to the ultra-cool marketing people for Gap Khakis to hand deliver Country radio this tempo hit with instant familiarity. Although Dwight has far too many hits to be considered a Breakout artist, this song is *too* hot not to be this week's Top Tip. Shari Roth, MD at WYNY-New York, one of the first stations to play this song, told GAVIN, "We're not usually the station who breaks a song, but this was instant reaction. This song is great for building our P2's—they really love it! Listeners call for it by name. Most remember the original, but don't remember it's Queen who sang it." This week's "Most Added" song racks up 56 new believers and is getting getting big-spins at WYNY-38X, KPLX 50X, KIKF-40X, WICT-30X and KFTX-32X.



DISCOVERY



Lance Houston
Regional Music Director,
Southern Star
Communications,
Fort Lauderdale, Fla.



SHeDAISY

The Whole SHeBANG (Lyric Street Records)

This awesome sound is the future of Country music. SHeDAISY's debut project is the best thing to come across my desk in months—and I'm talking about *all* formats of music! This CD mixes a little of the classic sound with the pop-county sound that makes for a perfect balance. Obviously Kristyn is a very talented songwriter, co-writing every song on the group's album. "A Night to Remember" (not to be confused with the Joe Diffie cut!) is one example of awesome songwriting that has a surprise twist towards the end! The sisters' awesome vocal strength is evident on the ballad "Still Holding Out for You," which tells about the tough times when one moves forward after a breakup.

My choice for the next single: "This Woman Needs"

Why? The current single's pop sound is relatively new in Country music, and the group needs to make sure the audience and programmers know that they can sing powerful, traditional Country music as well.

My personal favorite song: "I Will... But" What an awesome blend of pop production with a few fiddles, steel guitar, and awesome lyrics! (And in true Alanis Morissette-style, the album title buried in the lyrics!)

Final Thought: Any country artist that is looking for a future in our format ten or 20 years down the road should grab a copy of this album, a pen and paper, and start taking some serious notes!

Star Rating: ★★★★★

THE HOTLINE

JOHN DAVISON, PD, WHWK-BINGHAMTON, NY

"We're seeing great phones on **Montgomery Gentry's** 'Hillbilly Shoes.' For us it's hot—especially in afternoon drive and on the weekends. Listeners love these guys' energy!...People are ready to buy the new **Alabama** album based on the song with N'Sync "God Must Have Spent...." Fans are calling and asking us when it hits stores...**Kenny Rogers'** 'The Greatest' is blowing out our phones. Everybody has a story—about their son, their father, or memories of the first time they went to a baseball stadium. It's unreal. I didn't believe all the hype, but it's true! The Northeast is definitely having huge success with this song....For the [Arbitron] Book, we're giving away vacations to see the superstars. We've already given away trips to Las Vegas to see **Jeff Foxworthy** and **Diamond Rio**, and a trip for two to Fan Fair."

DOUG MONTGOMERY, PD, WBCT-GRAND RAPIDS, MICH.

"We're getting tons of calls for **Kenny Rogers'** 'The Greatest.' Radio's mental block about playing Kenny is a 'Fig Newton' of their imagination. Listeners don't care about those things....The **Dixie Chicks** are red hot!....Phones are really starting to pick up for **Mary Chapin Carpenter's** 'Almost Home.' It's funny, but people seem to perceive her as being gone from the scene longer than Kenny Rogers....We're gearing up for our Listener Appreciation show, the seventh 'B93 Birthday Bash,' on June 19. Performing on the show will be **Shane Minor, SHeDaisy, Montgomery Gentry, Lila McCann, Aaron Tippin, and Alabama.** It's free to our listeners and we're expecting about 80,000 to attend...My new MD Dave Taft is awesome. He was doing APD/MD on 'CUZ, but now he's handling those duties for us."

ROBYNN JAYMES, PD, WYYD-ROANOKE, VIR.

"Our listeners are excited to have **Mary Chapin Carpenter** back on the radio with 'Almost Home'...**Shane Minor** is real hot with 'Slave to the Habit.' Female listeners are loving it...**Andy Griggs'** 'You Won't Ever Be Lonely' is generating hot requests and the women are swooning over him...We've been on **Chalee Tennison's** 'Someone Else's Turn to Cry' for four weeks and phones are really picking up. People relate to this song—they tell us 'it's my song, it describes my life'...**Lonestar's** 'Amazed' is generating great response from listeners. It's an awesome song!"

MARK HILL, PD, KHAY-OXNARD, CALIF.

"We're starting to see calls for **Sherrie Austin's** 'Never Been Kissed.' So far the calls are mainly from younger female, Shania-type fans...**Steve Wariner's** 'Two Teardrops' has our phones going crazy. The women love it!...Our #1 hottest song is 'Amazed' by **Lonestar.** It really translates well on the air. You can hear the sincerity in the lyrics and the vocal delivery....We've got our cash contest going on for the Arbitron Book and we've just named **Bonnie Campbell** and **Bobby McKay** as the new morning team for our sister station (and hopefully future GAVIN GO reporter) **KKSB-Santa Barbara.** Campbell will be pretty busy these days—she does mid-days on KHAY and now adds mornings at **KKSB.**"

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PARTINGSHOTS

IT'S RADIO, MON...

The Jamaica Tourist Board joined with local hoteliers and attractions to host ten U.S. radio shows recently. Pictured broadcasting live from the Grand Lido Sans Souci Hotel & Spa in Ocho Rios is the Tony Scott & breakfast Crew morning show from Magic 105 (KMJM/FM)-St. Louis. Among the perks: a chance for listeners to win a free vacation in "the land of wood and water."

(Pictured l-r): DJ Marc Clarke, Jamaican calypso musician Lord Laro, Jamaica Tourist Board Promotions Manager Audrey Anderson, DJ Tony Scott.



A PRIVATE MOMENT

Lu Freda, a listener of the Rocky Allen Showgram on WABC-New York, was treated to an on-air butt tattoo. The choice? Her husband's name. Awww...

gmailBOXSET

Former **Geffen** Head of Promotion **Bob Catania** is joining **Giant Records** in the same capacity, effective June 1. "After being the shortest guy around my whole life, the chance to become a Giant overnight was too good an opportunity to pass up," Catania tells *gmail*. Catania's extensive promo history includes **Charisma**, **Island**, **RCA** and many other fine labels, some of which still exist to this day.

Chancellor stealth programmer **Harold Austin** resurfaces as PD of Urban **KKBT (The Beat)**-Los Angeles, a position he successfully held once before, until he moved over to help launch the company's Jammin' Oldies prototype, **Mega 100 (KCMG)** in 1997. Austin replaces **Michael Saunders**, who returns to Detroit as VP/Programming and Operations

Manager for **WJLB** and **WMXD**.

Apparently beating **Chancellor** to the "Jammin' Oldies" punch, **Greater Media** Modern A/C **WXXM (Max 95.7)**-Philadelphia flips to "Jammin' Gold 95.7, The Best Of Motown, R&B, and Philly Gold." PD **Chuck Tisa** will remain until a new PD is hired. **Gary Berkowitz** is now consulting. Tisa can be reached @ 610-358-3913.

Longtime **KTFM**-San Antonio p.m. driver **Rick The Stick** joins **CBS** Rhythmic **KQBT (The Beat)**-Austin for mornings, replacing **Mark McCray**, who slides into the vacant afternoon slot.

KXME (Xtreme Radio @104.3)-Honolulu Music Coordinator **DJ Xtreme** is upped to MD.

KSMB-Lafayette, La. APD **Larry LeBlanc** is named PD of **KHTE**-Little Rock, replacing **Corey Dietz**, who remains as an air talent.

Former **WDRQ**-Detroit MD **Jimi Jamm** is moving home to Buffalo to sort out his next opportunities. Reach out @ (248) 464-5759 (cell), (716) 344-1025 or detshock@aol.com.

KKSS/KRZN-Albuquerque PD **Tony Manero** and morning show partner, MD **Jackie James** are coming of the air. They are replaced by **Mikey Fuentes**, who moves up from afternoons. Fuentes is replaced, in turn by **Johnny Von**, "borrowed" from crosstown rival **KYLZ**. Expect Manero and James to resurface on

the air, very soon.

KZZU-Spokane **Casey Christopher** is set to return to his familiar haunts behind the 7 p.m.-midnight mic at **93 Zoo FM**. Casey grew up at KZZU before accepting the PD gig at crosstown **Z-Rock (KNJY)**. After a 2 and a half year run, KNJY switched to Classic Hits this past Monday.

Jobs: Entercom Top 40 **KDND (The End)**-Sacramento needs a morning show. Packages to PD/Station Manager **Steve Weed**, 345 Madison Ave., Sacramento, CA 95841...**Clear Channel** Top 40 **KZZP**-Phoenix still needs a night jock. Tapes and stuff to OM **Dan Persigehl**, 645 E. Missouri Ave., Suite 360, Phoenix, AZ 85012.

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JIMMY BUFFETT

BEACH HOUSE ON THE MOON

A promotional poster for Jimmy Buffett's album 'Beach House on the Moon'. Jimmy Buffett is the central figure, crouching on a dark, rocky shore. He is wearing a blue baseball cap, a colorful patterned short-sleeved shirt, blue shorts, and white socks. He is smiling and looking towards the camera. The background is a vast blue ocean under a clear sky. In the upper right corner, a large, detailed image of the Earth is visible. The text is overlaid on the image in various colors and fonts.

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