

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

ISSUE 2207

MAY 22 1998

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

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WOMEN OF RAP

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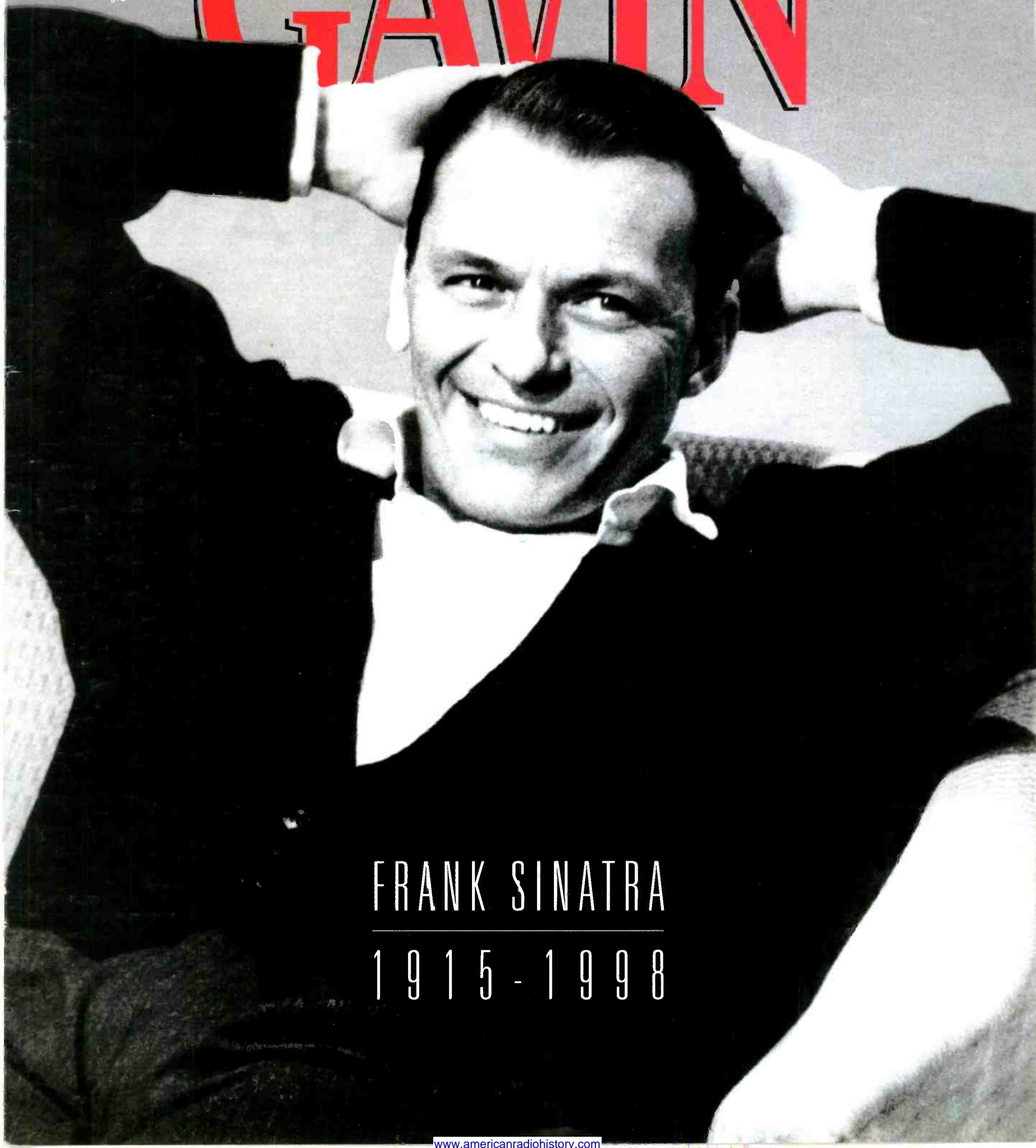
THE MOST TRUSTED NAME IN RADIO SINCE SINATRA DID IT HIS WAY

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GAVIN
The Most Trusted Name In Radio Since the Birth of Rock & Roll
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FRANK SINATRA

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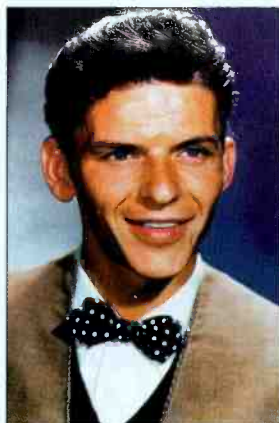
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NEWS BRIEFS

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An Affair to Remember

Ben Fong-Torres spotlights the special relationship Ol' Blue Eyes enjoyed with radio, from his beginnings as a singing waiter/Amateur Hour contestant, through the rock era, and beyond.



PAGE 21

It's a She Thing

New Mainstream Editor Janine Coveney takes the torch from former Rap Editor Thembisa Mshaka and runs with it. Both women contribute to this week's special, which focuses, in part, on women in hip-hop.

PAGE 38



Godzilla!

Monster movie, monster soundtrack, monster sales, monster spins. Just ask Alternative radio, which is already jumping on tracks from Puff Daddy/Jimmy Page and the Wallflowers, with Jamiroquai and Rage Against the Machine on deck.

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un Miller Freeman
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FIRST PERSON

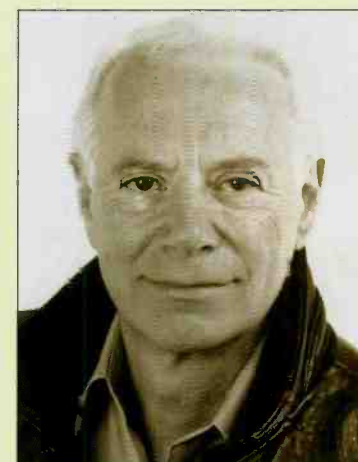
AS TOLD TO ELIOT TIEGEL

Jac Holzman

Warner Communications

We're predominantly working on the standardization of DVD (Digital Versatile Disc) audio CDs and multichannel sound, and guiding the Warner Music Group in these areas. I've learned a lot from my early experiences in the 1970s with quad, which was not a success. What I learned was, you better have the right product at the right time.

The new five-inch DVD audio CDs will have a special line code, which will tell you what song you're hearing, who the artist is, and what the label is, if you have the proper receiver. We really shouldn't be paying people to back announce a record on radio, and DVD is one solution that can solve this problem. The data comes through your receiver as the music is playing, and program directors can't kill it because it's in the subcode.



Warner is one of the first music groups to issue records in the DVD format, and we expect to have our first releases out by October. DVD won't be the death of CDs, which will be with us for a long time. But the fact is, home theater systems already are set up for DVD audio. You have millions of car stereos that already have four-channel capability, and there are probably 10 million home systems that are already multichannel. So there's a built-in base where you don't have to add anything except the DVD audio player, which will be capable of playing regular CDs. DVD audio folds down nicely into two-channel sound. Virtually every company in

Japan is making the hardware, which should be available by the end of this year, beginning of next year.

Any album reissues could have these codes put in because you're going back to the analog masters. We're just learning now how to get everything off those masters that have been around for 20-30 years. They'll be mastered on DVD audio, which will be full-spectrum.

My career goes back to the dying days of the 78s and the early emergence of the LP. It's exciting to have worked from those early days up through the introduction of multichannel sound and DVD audio, which is capable of capturing and resolving all of the information that's been on those wonderful analog tapes for years. That's a wonderful book-end for this part of my career.

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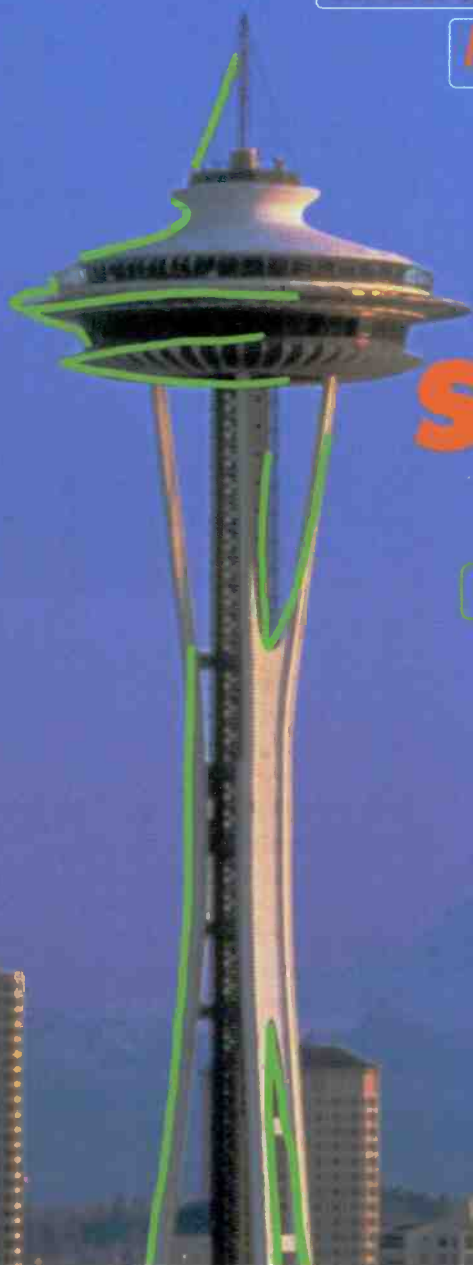
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Gavin

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Kennard to Appeal EEO Court Ruling

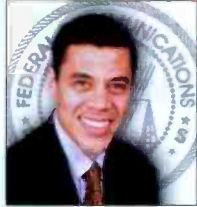
FCC Chairman Bill Kennard made it official last Friday (5/15), when he told an NAACP gathering in Baltimore, "We're going to fight hard to convince the [U.S. Court of Appeals for the D.C. Circuit] that the three-judge panel got it wrong" in that court's recent ruling on the Commission's EEO program.

Last month, a three-judge panel on the U.S. Court of Appeals in Washington said the FCC's EEO rules were unconstitutional. The case

involved a \$25,000 fine against KFUP AM/FM-Clayton, Mo.

which is owned by the Missouri Synod of the Lutheran Church.

Kennard said he was going to ask the court to make a rare move and rehear a case. "And if we lose on rehearing, then we'll go back to the drawing board and we'll find another



way to create opportunity," he told the NAACP luncheon crowd.

Some observers took that last statement to suggest there would be no move to appeal the case to the Supreme Court.

"I don't think A/C programmers or listeners are ready to have a bunch of people who wear cowboy hats on their playlists."

—Chris Stacey
see page 14

Double-Check Programming Info in Arbitron Packet

It's use it or lose it...so double-check the programming lineup in your Arbitron station-information packet and return it by June 1.

This is the first time Arbitron is including pre-printed programming information in the packets—but

if you don't confirm the info, it won't be used. Another obvious reason to check your packet: If you've changed any of your daypart programming, you'll need to correct the form and send it back so Arbitron can update it for the Summer survey.

Arbitron Won't Reconsider on Boston

No second thoughts on Arbitron's Boston metro redefine. It's a done deal, insisted Arbitron's Thom Mocarsky—and there are no plans for any reconsideration of the redefinition of Boston's metro. "We try to make things as clear as possible" the first time around, Mocarsky said. "We try to remain objective, we rely on industry input, we won't let small markets get absorbed by larger ones, and no metro owns the TSA counties."

Virgin Expands Artist Development

Virgin Records America has announced the expansion of its 18-month old Artist Development Department. Brenda Walker, former Director of A&R, will carry the title of Senior Director of Artist Development along with the department's founder Bruce Henderson. Brad Fox moves up in the department to Artist Development Manager.

Henderson and Walker will be assigned individual-

ly to work with specific artists, and will help formulate and direct overall marketing strategies for designated artists.

Walker will seek new strategic marketing alliances, sponsorships, and cross-promotional opportunities, while Fox's duties will include tour marketing and managing all aspects of the national Independent Artist Development Representative system.

Just Listen...

It seems unfair to have only adjectives to describe what Frank Sinatra was able to do with a song. A dozen such words instantly come to mind, but each of them seems a mere cliché when attempting to describe the emotion that touched his music—and all those who listened to it. He caused lovers to fall in love, to fall out of love, to believe in love all over again. In his voice you felt the longing, the passion, the rush, the despair that is the basis for all our lives. You felt hope.

I didn't know any of this when I was a kid, of course. All I knew was that my parents rarely listened to anything or anyone else. Which meant that, until I got my first transistor radio, neither did I. And even when I finally found the Beatles and the Beach Boys, there still was no doubt that Frank had an indefinable gift to bring a song to life.

I have a 12-year old daughter of my own now. She listens to Natalie Imbruglia and Fastball and matchbox 20. But she also occasionally will surprise her mother and me and throw a Frank Sinatra CD on the stereo. Wrong age demo, of course, but encouraging. And when I ask her why, she just smiles impatiently and says, "I can't describe it...you just have to listen."

She's right.

Frank, we're still listening.

Reed Bunzel,
Editor-in-Chief

Gordy Receives ASCAP "Legend" Award

Earlier this week (May 18), Motown founder Berry Gordy received the first ASCAP "American Legend Award" for his songwriting

body of work has made a significant impact on American culture and influenced the way we hear music today. Berry Gordy is uniquely deserving of this inaugural award.

Other winners included Diane Warren, who took home Songwriter of the Year accolades for an unprecedented fourth time.



Pictured from left: Smokey Robinson, Barry Gordy, Dick Clark.

achievements and vision, as industry notables convened at the Beverly Hilton Hotel for the 15th Annual ASCAP Pop Music Awards.

Commenting on Gordy's successes in the industry, ASCAP President/Chairman Marilyn Bergman said, "This award recognizes a music personality whose

Warren's "Unbreak My Heart," recorded by Toni Braxton, was named ASCAP's Song of the Year. Publisher of the Year went to Warner/Chappell Music, Inc., and College Radio Awards went to the Mighty, Mighty Bosstones, Trent Reznor, and Nine Inch Nails.

It's Gavin's 40th Anniversary

And We're

On The Air

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

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

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

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

Join us...

as we celebrate 40 years of Gavin, the Most Trusted Name in Radio, by going

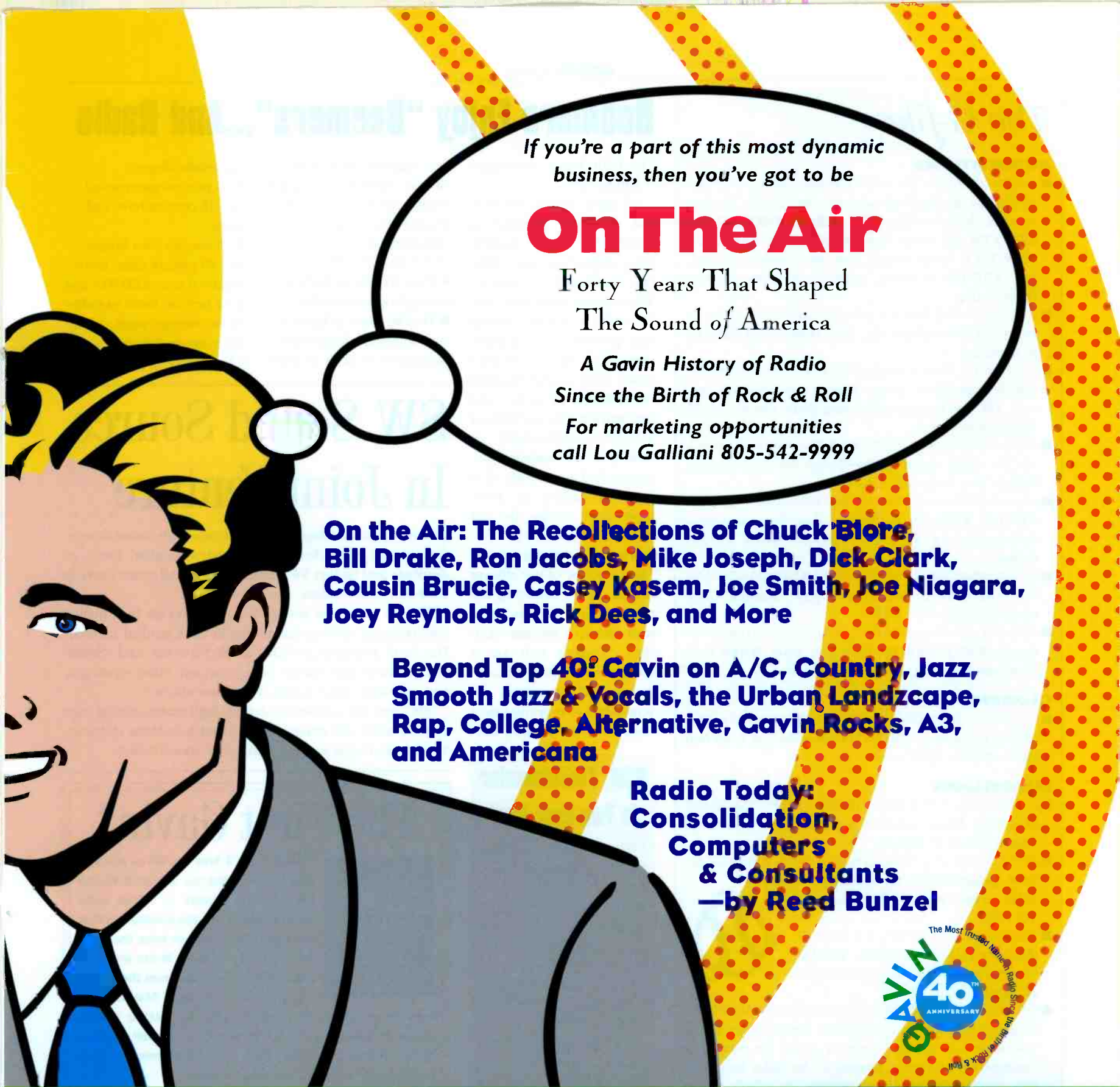
**A Tribute to
the First
Golden Age
of Radio**

**The New Kid
on Every
Block—the
Impact of
Television**

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

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

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



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On The Air

Forty Years That Shaped
The Sound of America

*A Gavin History of Radio
Since the Birth of Rock & Roll
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On the Air: The Recollections of Chuck Blore, Bill Drake, Ron Jacobs, Mike Joseph, Dick Clark, Cousin Brucie, Casey Kasem, Joe Smith, Joe Niagara, Joey Reynolds, Rick Dees, and More

Beyond Top 40: Gavin on A/C, Country, Jazz, Smooth Jazz & Vocals, the Urban Landscape, Rap, College, Alternative, Gavin Rocks, A3, and Americana

**Radio Today:
Consolidation,
Computers
& Consultants
—by Reed Bunzel**



ON THE AIR. As they say in the news teasers, here are just some of the stories we're working on:

Cary Owens' Cartoon History of Top 40

The Hits Between the Hits: The Story of Jingles

The Top 40 of Top 40—Cavin Readers Choose the Format's Own Fab 40

Radio and Records: Let's Stay Together

Radio Tomorrow: The Future of the DeeJay... and of Radio Itself

The G-files

ACQUISITIONS

- **JACOR COMMUNICATIONS AGREED TO PURCHASE FOUR** stations in the Medford/Ashland, Ore. market in three separate deals totaling \$12.5 million. KMED/AM and KRWQ/FM are being acquired from Hill Radio, Inc.; KZZE/FM is being bought from Pro Promotions, Inc.; and KKJJ/FM is being picked up from Ashland Broadcasting.
- **COX RADIO HAS INKED A DEAL TO BUY WEDA/FM, A CP** located in Birmingham, Ala., from Homewood Radio for \$6.5 million.
- **ABC/DISNEY ANNOUNCED IT WAS PURCHASING WMIH/** AM-Cleveland from Divine Mercy Comm. for \$3.9 million. ABC has been programming Radio Disney on the station since May 1.
- **CAPSTAR AGREED TO PURCHASE WZBQ/FM IN TUSCALOO-** sa, Ala. from Grant Radio Group for \$3.2 million. Broker: Stan Raymond & Assoc.
- **ZIMMER RADIO GROUP HAS AGREED TO PURCHASE KLWN/** AM and KLZR/FM in Kansas City from Lawrence Broadcasters for \$3 million. Broker: Media Services Group.
- **TEXAS EAGLE RADIO NETWORKS HAS SIGNED A DEAL TO** buy KKHR/FM-Abilene from Powell Meredith Communications for \$1.1 million.
- **ARITAUER COMMUNICATIONS ANNOUNCED IT WAS AC-** quiring WMVY/FM in the Cape Cod, Mass. Market from Broadcast Properties Inc. for \$1 million.

CLOSING

- **CARIBOU COMMUNICATIONS COMPLETED ITS \$5.3** million purchase of KNTL/FM-Oklahoma City from Bott Radio. Broker: Kalil & Co.

MISCELLANY

- **HICKS, MUSE, TATE & FURST SIGNED A DEAL TO ACQUIRE** publishing house Simon & Schuster from Viacom for approximately \$1 billion.
- **CD RADIO INKED A DEAL TO CARRY SPORTS** Byline's 24-hour programming on its digital audio radio service, set for official launch in 4Q 1999.
- **METRO NETWORKS INKED A DEAL TO** distribute FOX News and the Weather Channel to its 250+ Metro Source radio affiliates.
- **THE RECORDING INDUSTRY ASSOCIATION OF AMERICA'S** diligence paid off as music pirate Arturo Rojas Flores was sentenced to three years in prison for running a counterfeit distribution operation. An RIAA investigation uncovered the piracy scheme, in which 32,000 counterfeit cassettes were confiscated.
- **SAM ASH MUSIC FILED A \$38.5 MILLION DEFAMATION** lawsuit against Mackie Designs, Inc., claiming that Mackie posted false claims on the Internet.
- **MEDIA SERVICES GROUP MERGED WITH WHITLEY MEDIA** to create a nine-office mega-brokerage firm. Whitley Media's Bill Whitley becomes a partner and director of Media Services Group and will continue to manage the Dallas office. Mitt Younts continues as Managing Director of Media Services.
- **THE MARCH OF DIMES APPOINTED DON GOSSELIN** National Director of the 1998 Achievement in Radio (A.I.R.) Awards. Sponsored by the Ford Motor Company, the A.I.R. Awards is a national competition celebrating excellence in radio at the local level.



Boomers Enjoy "Beemers"...And Radio

The baby boom generation is getting rich.

All right...maybe not *rich*, but a record number of Americans 34-52 quietly have slipped into the "affluent consumer" category. What this means is that some 17 million adults—almost nine percent of the population—now live in households with annual incomes of \$100,000 or more, and two percent have incomes of \$150,000+. Additionally, an estimated 4.8 million Americans had a net worth of at least \$1 million in 1996, more than double the 2.2 million in '92.

What does all this mean? "As the scope of the affluent market grows, marketing initiatives must also expand," says Interep's Michele Skettino. "Today's rich are a diverse new breed of consumer, and advertisers are scrambling to maximize their impact on this lucrative mar-

ket segment. This type of change within a market always creates a breeding ground for new business opportunities."

ABOUT AFFLUENT AMERICANS:

- Their income is highest among boomers (35-54);
- They're twice as likely to have a college degree, and three times as likely to hold

a graduate degree:

- 70 percent are married, and 45 percent have children;
- 75 percent own homes, and 40 percent value those homes at over \$200,000; and
- 82 percent listen to radio in the average week, while the average daily reach of television is 73 percent.

SW, Sound Source In Joint Venture

SW Networks has announced an alliance with Sound Source, the network radio division of Canada's Standard Radio, to distribute and market SW's entertainment and music news to Canadian radio stations.

"There's a genuine and growing demand for high quality entertainment news programming in the Canadian market," Dan Forth, President and CEO of SW Networks, said. "Sound Source knows this market better than any other syndicator, and we expect great things of this new alliance."

"SW Networks consistently delivers high quality, cutting edge entertainment, and music news," added Jean-Marie Heimrath, Vice President and General Manager of Sound Source.

N2K, Ticketmaster in Two-Year Pact

N2K's Music Boulevard Network, the online division of N2K Inc., and Ticketmaster Group, Inc. have announced a two-year music retailing and marketing partnership.

Under the agreement, N2K's Music Boulevard will become the exclusive music partner for Ticketmaster Online. The two companies will produce a co-branded version of Music Boulevard, the online music store, which will be integrated into Ticketmaster Online for music purchasing.

Music Boulevard will receive extensive and targeted promotion on the Ticketmaster site, with links to the co-branded Music Boulevard online music store from all acts currently selling tickets through Ticketmaster.

The First Gavin?



All right, we'll fess up: We're not certain exactly what day Bill Gavin turned his informal reports to fellow radio programmers into the publication that became, a few decades later, the magazine you are holding. In our archives, the first issue we have from the founding year, 1958, is dated May 20. Our copy is on onion skin paper good for making carbon copies 40 years ago. From this sheet, we can tell you that Gavin listed his "Ten Best for Programming (Not Necessarily for Sales)," as the following:

- "Purple People Eater" Sheb Wooley
- "All I Have to Do Is Dream" Everly Brothers
- "Jennie Lee" Jan and Arnie
- "Secretly" Jimmy Rodgers
- "Sugar Moon" Pat Boone
- "I Wonder Why" Dion & the Belmonts
- "Looking Back" Nat "King" Cole
- "This Happy Feeling" Debbie Reynolds
- "Big Man" Four Preps
- "Do You Want to Dance?" Bobby Freeman

Gavin also named a record by the Five Discs as one of the "Best of the New Ones" and a cut by Johnny Janis as a personal fave. Neither clicked. But, of his "Ten Best," only Debbie disappointed. That's a .900 batting average, and any of us would take that any day, any year. — BEN FONG-TORRES



LIKE A ROLLING STONE

The Elusive Lujack Was a Superjock

Larry Lujack was one of the few DJs I couldn't snag for my upcoming book on the history of Top 40 radio. Word is that he's semi-retired, and owns and operates a retirement (or semi-retirement) facility in Santa Fe. I got an address and wrote to him; no reply. Fortunately, he put out a book in 1975, called *Superjock*. It was almost as hard to locate as Lujack but, just before deadline, I scored a copy. A radio friend had dismissed *Superjock* as hot air in hard cover, but I enjoyed it. Maybe it's just that I'm a radio nut, or that I'd heard so much about Lujack but had never actually heard him. In *Superjock*, you hear him loud and clear. "I've been in Chicago for almost eight years," he wrote in 1975. "So why have I lasted so long? Because I'm the best damn rock 'n' roll disc jockey that's ever lived...that's why!"

It's not ego, he noted. He pointed to his numerous industry awards and referred to a letter he'd just received: "Dear Larry: You have been chosen as one of the 'All-Time Radio Superstars' to be presented at the Bill Gavin Radio Conference in Kansas City, December 1-3..." So hooray for my side! What does all this shit mean? Nothing! You can't buy groceries or pay the rent with awards and plaques."

Lujack smoothly segues from indirect braggadocio to a lesson: He and his peers are constantly being copied. "I'd put my money on the guy out there in Tucson or Omaha who says, 'Hey, f—k Imus and Lujack. I'm going to do it my way because my way's better!' That jock just might make it, because nobody can be Imus or Lujack better than Imus or Lujack."

Along with plenty of stories about sex in the studios and wacky listeners, DJs, and personal experiences, Lujack imparts sobering thoughts on the off-the-air realities of the biz. "...Even though you work your ass off and do the best you can, you may still get creamed in the ratings," he said. "No disc jockey, no matter how good he is, can carry a radio station by himself. He can't even carry his own show by himself. You're just one guy on the team. For you to be a success, everything else has to click. Your fellow DJs have to be better than those on the other stations. Ditto with the news, engineering, sales, programming, and promotion departments. The best jock in the world can't make it if he's forced to play the wrong music."

For good reasons and bad, jocks are always on the move. Take Lujack, who concludes his 200 pages by encouraging, "If anyone asks what radio station you listen to, say Super CFL! Unless I'm working someplace else by the time you read this."

Sure enough, he was snared by WCFL's crosstown rival, WLS, Lujack's original Chicago home. At least that's the way it looks, from my book. On the back cover is a WLS Music Radio 89 decal.

I pried it loose, and my reward was a photo of the lovely Larry on a 'CFL billboard.



BE Acquires Auditronics

Broadcast Electronics announced it has acquired Auditronics, Inc. of Memphis, Tennessee, a manufacturer of on-air consoles for the radio broadcast industry. The announcement comes on the heels of the recent strategic agreement between BE and Auditronics announced at a press conference during the National Association of Broadcasters show in Las Vegas.

Broadcast Electronics President and CEO Jack Nevin says, "After further consideration it was determined that the acquisition of Auditronics would give BE a full line of analog and digital consoles to serve the radio market and is the last component needed to provide a turnkey studio solution for our customers."



How Top Programmers Stay on Top!

Attend the Arbitron "Beyond the Basics" PD Seminar in Dallas on Thursday, June 4, and walk away with valuable information designed to lead you to the top. Join Bob Michaels, Arbitron's resident PD guru, and a handful of other Arbitron people "in the know" for a full-day seminar on everything a veteran PD should know about. Arbitron knowledge is power for you; learn how to put it to good use.

You Will Learn:

- How to use the Programmers Package to your station's advantage
- How to use local market consumer information to get closer to your station's audience
- How to pinpoint where your listeners and your competitors' listeners live
- More about SelectorREACH: Who Hears the Hits and How Often

Seminar Sign-Up

Fax this form to register. And send a check for \$90 made out to "The Arbitron Company" to: Bob Michaels, Arbitron, One Galleria Tower, 13355 Noel Road, Suite 1120, Dallas, TX 75240. Fax: (972) 385-5377. To qualify for this seminar, you must be an Arbitron client.

Dallas Seminar Time and Place

Thursday, June 4, 8:30AM – 4:30PM
Harvey Hotel, 4545 W. John Carpenter Fwy.
Irving, TX
(972) 929-4500

For more information, call Bob Michaels, manager, Radio Programming Services, at (972) 385-5357.

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DON'T CLOWN AROUND

Your Summer Help Is Your Station

BY PAIGE NIENABER

Where do you want to be during the summer? Outdoors, of course. By now (May 22) your station should be slated to appear at as many fairs and festivals in your market as possible. Which means you also need to staff up on "bodies"—energetic young interns and summer employees who can help coordinate your activities.

That's what Pam Dzuiba at SFX Broadcasting in Raleigh, N.C. does. "I've got four stations and we'll

probably triple our staff just to cover all of the street-level stuff we're going to do this summer," she says. "Softball games, parks, pools, fairs; all the van hits. I'm going to need people."

One risk of putting these people out in public is their lack of knowledge with the product. "Weekly update meetings are critical," says Mark Gullett at U-92 in Tampa. When he was at WRFX in Charlotte and Q-102 in Philly, Gullett excelled at owning the streets during the warm weather promotional season. "The promo staff needs to know and be able to communicate with the listeners and potential listeners they're inevitably going to

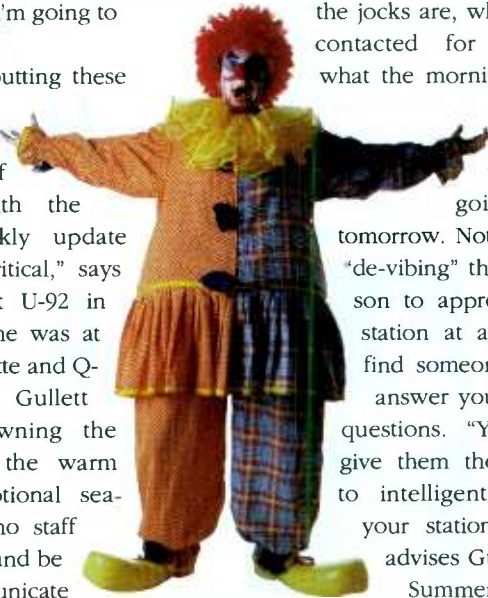
encounter," he says.

Station newcomers need to be trained with such vital information as to who owns the station, who the jocks are, who should be contacted for advertising, what the morning show did that morning, and what they're going to do tomorrow. Nothing is more "de-vibing" than for a person to approach a radio station at an event and find someone who can't answer your most basic questions. "You have to give them the knowledge to intelligently represent your station in public," advises Gullett.

Summer employees also should be schooled in what is and is not acceptable behavior when out on the streets with the station. Don't take it for granted that these college students know that they can't sit in the open door of the van, smoking a cigarette and trying to get phone numbers of girls (or guys) when working a station event.

They also have to look good. These employees/interns often are the first impression many people are going to get of your radio station. "This is showbiz; this is Disney," comments Gullett, who provides coordinated outfits for the promo staff to wear. "Make sure the staff is

clean, neat, and freshly showered. As corny as this sounds, having everyone dressed similarly gives a uniform and controlable look to the station. And since they'll be working every day, give them at least four outfits to wear." ■



Land of the Free

There's nothing worse when you're on-site than to have a die-hard listener come up to your booth or van and be told that you're all out of free stuff. Stock up your war chest and let the Sales Department know that you'll take just about anything they can send your way. And now is the time to dive into the budget and buy up kuzzies, keychains, and other premiums for handing out to your adoring public. "You don't have to spend more money than in other seasons, but you do have to get more for your money," says SFX's Dzuiba, who cuts back on big ticket items and loads up on the trinket-oriented premiums.

As Rob Riddlemoser at Mega 100 in Los Angeles has found, cold soft drinks can be a perfect freebie. "It doesn't matter that the can doesn't have your logo on it," he says. "It's cold and it's free. Out here people are always pulling into convenience stores to get a cold soda for the road. Always keep coolers with ice and pop in your vans for the beaches, the parks, wherever you are. It's an excuse to go up to someone, give them something and make that connection between station and listener."

He's 100 percent right, and it costs you nothing. Make your soft drink contact now and arrange weekly pick up times when your van can go to the bottler and get a new stock. This is the season for sales promotions—and soft drinks are at the top of the list.

PAIGE NIENABER IS VP/FUN & GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND THE NEWLY FORMED C.P.R. HE CAN BE REACHED AT 612-433-4554 AND AT NWC PROMO@EARTHLINK.NET

235 **FRIENDS OF RADIO**

Adam Marano

President, Viper Music Network

Most recently produced:
Rockell's *What Are You Lookin' At?* (Robbins Entertainment)

Hometown:
Marlton, N.J. (suburb of Philadelphia)

What radio stations did you grow up listening to?
WCAU (Hot Hits), Power 99 (WUSL), Then Q102 (WIOQ) exposed me to dance music.

What stations do you listen to now?
Q102-Philadelphia.

If you owned a



radio station, you would...
...strive for higher visibility in the community. I want to see the jocks I listen to.

What's the last record you want out of your way to listen to and why?
Loverboy's Greatest Hits. Monday through Friday, I'm in the studio 16 hours a day. I am "working for the weekend."

Your favorite track on Rockell's album and why?
"I'll Be There." I'd been playing the song on piano for five years and couldn't finish the chorus. My mother walked into the room

and finished the second half of the chorus. Needless to say, we're currently working on her royalty percentage.

Someone you'd really like to produce a record for someday and why?
Roger Troutman of Zapp. His talkbox work is genius and has never been utilized in pop/dance music. I am Roger Troutman's Number One fan. Zapp rules.

Future ambitions:
Health, wealth and hits.

by Annette M. Lai

SUMMER TUNE-UP

What about non-breathing resources? Your vehicles should get in for a complete maintenance check, as should your sound systems and cell phones. Something as innocuous as expired license tags can derail a day on the streets. My competitor once missed a parade in front of 200,000 people because they'd been pulled over and detained due to expired tags. Sounds trivial, but you need to be thorough when creating your summer check list.

—PAIGE NIENABER



Ratings "Basic Training": Terms of Endearment

BY JHAN HIBER

In the coming months we'll be sharing some potentially valuable insights with you, but in order to make sure we're all on the same page, here's a review of key radio terms—sort of a "Ratings Basic Training." Without this firm foundation, other advice or perspectives that follow might not make much sense. These terms have been broken down, in order of importance, as cume-related items and average quarter hour issues.

CUME IS CRITICAL

Cume or cume persons [*English translation: circulation*]: Cume is the most crucial factor for any station's success. Why? Because cume (short for cumulative) is the number of different folks who indicated to a ratings service that they listened to your station for five minutes or more in a given 15 minute period, at least once during the week. Essentially, cume is your circulation—the total number of listeners who make up your audience. No cume, no audience = no ratings, no revenue.

Exclusive cume [*Translation:*

die-hard listeners]: Exclusive cume refers to folks whose feet you'd love to kiss. Why? Because they listen only to your station (or at least didn't indicate otherwise to the ratings service). Typically, between five to ten percent of a station's total cume is exclusive to that one station—and they are golden. Some formats, such as Urban or Country, may garner a higher exclusive cume, perhaps up to 20 percent of a station's total audience.

Cume rating [*Translation: How big is your audience compared to its potential?*]: The term "ratings" is usually used generically to discuss our industry's scoreboard. A "rating" is a percentage of the potential population (in a market, an age group, etc.). Thus, a "cume rating" indicates what percent of the target population your cume audience delivers. If there are 500,000 adults 18-49 in your metro's population, and your station's cume among adults 18-49 is 50,000 Monday through Sunday, six a.m. to midnight, your cume rating in your target is ten percent. Most strong stations have a cume rating of 30 percent or more among their target audience.

Average Quarter Hour (AQH) persons [*Translation: How much of your cume in a given daypart is listening in an average 15 minute portion of that daypart?*]: If your cume

in a given daypart is 10,000 listeners, and you know they don't all listen constantly to your station, your total AQH audience might be 1,000, meaning that in an average 15 minute portion of that daypart, 1,000 out of the potential 10,000 folks are



tuned in. The longer the cume listens, the higher your AQH numbers.

AQH rating [*Translation: What percentage of the target population/demographic listens to your station in an average quarter hour?*]: If there are 75,000 men 18-34 in your metro's population, and in a given daypart your station typically has 750 such males in an average quarter hour, your AQH rating (percentage) would be one.

AQH share [*Translation: The percent of all folks listening to radio in your market who are listening to your station.*]: Whereas cume/AQH ratings are based on the population (listening or not) in your market, share is based only on listening. For example, there might be 500,000 people 12+ in your metro's population, but at any given time, maybe just 200,000 12+ have the radio on. If your station's AQH persons estimate was 40,000 12+, then your AQH share would be 20 percent (40,000/200,000).

SUCCESS IS SIMPLE

The key, of course, is to build as big an audience (cume) as possible, then have them listen as long as possible (AQH estimates), and success is yours. Nothing to it, right? If you'd like to talk to me (no charge for the consultation) about your ratings/research questions, just call me at 408-648-3839 or fax at 408-626-6078. ■

Average Above Average

Marketing (advertising, PR, promotion), attracts cume to your station. How long those listeners stay has to do with the average quarter hour "family" of basic terms.

In most other countries, cume is king. Advertisers want to reach as many potential customers as possible, thus media buyers (and broadcasters) look at cume as the key buying criterion. In the U.S., however, due to historical traditions (the old radio serials were generally 15 minutes in length), average quarter hour based data is what most ad buyers have been taught to look at first. You might say they have an above-average interest in AQH-derived numbers.



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F R A N K

A Love Affair With Radio

By now, everything that could be said about Frank Sinatra has been said. On behalf of GAVIN, whose cover Ol' Blue Eyes graced in 1993, on the occasion of his first *Duets* album, I'd like to recount one of his most important relationships: with radio.

It was as a member of the Hoboken Four, a gang of hometown dreamers, that Sinatra won an audition to appear on *Major Bowes' Original Amateur Hour* in 1935. The performance led to his first experience as a singer on tour. But, when Sinatra immediately got girls excited and became the Hoboken Four's obvious star, two of the other members began beating him, and he left the tour to return to Hoboken.

Despite his bumpy start, he knew what he wanted to do, and he knew that he needed radio as a platform. He approached one of New York's biggest stations, WNEW and offered to sing for free on its live remotes. Turned down, he became a singing waiter at the Rustic Cabin in Hackensack, which had a phone line through which radio stations could broadcast its music shows. Singing with a six-piece band, Frank was soon on the air. On WNEW.

Soon after joining Harry James' band in 1939, Sinatra was lured away by the more established Tommy Dorsey Orchestra. After a slow start (he simply didn't know that many tunes), he clicked with Dorsey, drawing screams from female fans and getting his first Number One recording, "I'll Never Smile Again," in 1940.

In those days, vocalists deferred to band leaders—the Dorseys, Millers, Goodmans—as the stars. But in 1941, Sinatra broke out on his own, with a radio show of his own, three times a week on the CBS network. As he began to move away from the authoritarian Dorsey and make records on his own, he grabbed and wore as many hats as he could. He worked the Paramount and got the showbiz trades reporting on the screaming mobs (the screamers, it was later revealed, were hired by Sinatra's press agent). He did his first, small film roles. And, in 1942, he joined *Your Hit Parade*. A strike by the American Federation of Musicians had effectively stopped musicians from making records. Between records he'd made before the strike and the Lucky Strike-sponsored "countdown" show, Sinatra kept his profile high. He'd stay as a singer on *Hit Parade* for two years.

By Ben Fong-Torres

SINATRA

By then, he was one of the biggest singing sensations in the country. Still, he worked on radio, starring in *Old Gold Presents Songs by Sinatra*, which ran from 1945 to 1947. It was after the *Old Gold* run that the press began reporting a slippage in his record sales. By then, the newspapers had been on his case for not serving in the Army (because of a punctured eardrum) and for reportedly straying from wife Nancy. Films like *The Kissing Bandit* in 1948 flopped.

But he'd scored about 30 Top Ten records, and when radio turned to disc jockey shows, Frank Sinatra was a staple. In fact, he actually had a DJ gig once. It was late 1953, and he was in transition from Columbia to Capitol Records when he took on a twice-weekly, 15-minute show on NBC. Called *Perfectly Frank*, the program featured Sinatra playing a few hits of the day, and singing a song himself, backed by a tasty jazz combo he called "the Sinatra Symphonette." The show ran into the summer of 1955.

At Capitol, Sinatra swung through the rock & roll era, topped the charts in the psychedelic '60s with "Strangers in the Night" and "Something Stupid," reasserted himself as A-Number One in 1980 with "Theme From New York, New York," and did it again twice in the '90s with his *Duets* packages.

Radio today doesn't allow just any singing waiter to get on the air. Formats are carefully structured, and artists like Frank Sinatra are relegated to stations that specialize in standards. But on May 15, the tributes ranged from the expected to the vicious—as in WHFS-Annapolis, Md. repeatedly playing the Sid Vicious version of "My Way."

In San Francisco, KFRC, the legendary Top 40 giant that now plays oldies, broke format. Sue Fall devoted her noon hour to Sinatra, and to KFRC's credit, didn't stick with uptempo chart-toppers, but also sprinkled in "Night and Day," "Fly Me to the Moon," and "I've Got a Crush on You."

But then, KFRC before Bill Drake was a middle-of-the-road station, a place Sinatra could call home. He could, again, if only for a day.

Frank Sinatra loved radio. It was good to hear radio love him back.

BEN FONG-TORRES WROTE THE
MUSIC BIOGRAPHY OF SINATRA FOR
PEOPLE MAGAZINE'S TRIBUTE ISSUE.



NEW

MAINSTREAM

THE RADIO ● HIT MUSIC CONNECTION

About a hundred years ago, back in the early '80s, in the pre-niche era of Top 40, programmers (unlike today) were largely operating under a much thinner layer of preconceived notions and excess perceptual baggage. Back then, Top 40 regularly featured artists who happened to have roots in Country. Witness the pop success stories of Eddie Rabbitt, Sylvia, the Oak Ridge Boys, Dolly and Kenny, Willie and Julio, etc.

Fast forward to 1998. Sure, it took Shania Twain the better part of five months, but she recently hit Number One at A/C radio with "You're Still the One." Just around the corner, new pop/crossover projects from such Country core artists as Garth Brooks and Faith Hill are on the fast track, as well as a new Country album from Olivia Newton-John. Does this current upper demo acceptance of pop-flavored Country indicate that the cyclical compass of mainstream radio is once again pointed south?

In the tried-and-true tradition of Top 40 cherry-picking the best records from a multitude of formats, KRBE-Houston was one of the first Top 40s to play Shania, according to PD John Peake. "We just fell in the love with the song and felt that it was a great pop record," he says. "Shania is a true superstar, much bigger than just the Country format."

"Shania is the closest thing to a pop act that Country has," agrees Chris Stacey, National Director of Alternative Artist Development and Promotion for Mercury Records. "She's really pushed the boundaries of Country music." And it's her emerging pop nature, not her Country roots, that's making mainstream outlets take notice. No need to worry about an impending pop invasion of



No Cause for Pop Radio Alarm: Country Just Visiting

BY KEVIN CARTER
with Annette M. Lai



Garth Brooks



Faith Hill



Shania Twain

hat acts anytime soon, Stacey says. "I don't think programmers are going to make room for all of these Country crossovers. If you have the right song and the right artist, then it makes sense, one or two at a time. If A/C's audience wanted to listen to Country all the time, then they would. I don't think A/C programmers or listeners are ready to have a bunch of people who wear cowboy hats on

their playlists," he says.

Similarly, Hot A/C KPLZ-Seattle, which has been playing Shania since January, also had success with Kim Richey's "I Know," and began spiking Faith Hill's "This Kiss" about three weeks ago; it's already pulling top three phones. PD Kent Phillips says his local Warner Bros. rep asked him if he would mind throwing it on the air for some listener

feedback. "I told him, 'Take out the twang and it could be a hit,'" Phillips says. To that end, Warner Bros. is now quietly servicing a special mix to selected A/Cs without the pedal steel guitar.

Even with all of the usual loose talk from pop programmers about "the image thing," some major markets may not have had that problem. Tony Coles is APD/MD of Chancellor A/C KBIG-Los Angeles, where Shania is dangerously close to power rotation as we speak. Because the Country format is not as dominant in L.A. as in some other major markets, Coles theorizes that some of his listeners weren't even aware of Shania's Country roots and, thus, brought no negative baggage to the party. "I had a call from a 34-year old guy who loved the song and thought Shania was a new artist," Cole says. However, once that listener was told that "You're Still the One" was originally a Country song, the man's preconceived prejudices came flowing out. "He said, 'Oh no, it couldn't be—it's a great song,'" says Coles.

Peake's boss, Susquehanna VP of programming Rick McDonald, unlike several high profile consultants (see Mike McVay's comments on page 51) feels that this impending format cross-pollenization may actually benefit both pop and Country. "I believe this makes Country, as a format, more relevant to a Top 40 listener," says McDonald. "I feel that's something that Country can benefit from, particularly in light of the decline of shares that Country has seen in the past few years as marginal country listeners moved away. To the extent that those fringe listeners hear those artists on Top 40 and A/C, it helps re-waken their interest in Country."

OK, so what if an artist like Shania has—*gasp*—a follow-up pop hit or three?

The earth will continue to rotate normally, cautions Stacey. "Shania Twain is not going to abandon the Country format," he insists. "We know how we got there, but as long as she continues to write songs that transcend format boundaries, we'll continue to get her exposed any way we can." ■

Sylk-E. Fyne

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Marino, Benson, Aronis Climb the Ladder

Mike Marino to O

Mike Marino has been appointed Operations Manager of Q102/WKRQ-Cincinnati, Jim Bryant, the station's Vice President and General Manager has announced.

Marino joins Q102 from KKPN-Houston, and previously served as PD at KMXB and KJMZ-Las Vegas.



Mike Marino

Commenting on his newest employee, Bryant said, "Mike's a bright, intuitive, and extremely competitive PD with a proven track record both in and outside our company. I'm very excited that we are able to bring Mike in as Operations Manager. We feel we just landed one of the top programming talents in the business!"

"A lot of people were really surprised by this move, especially given my West Coast lifestyle," Marino told GAVIN. "I'm stepping into a very exciting situation. This is an opportunity to work with the greatest company (CBS), and a wonderful GM in Jim Bryant." Marino also weighed in with his thoughts on Jacor

re-naming their night jock "Mike Marino—I'm extremely flattered to have already been memorialized in the market by a competitor—I'm touched beyond words."

Marino hits Cincinnati on June 1, around the same date that Heffel takes over KKPN and flips it to Spanish.

Rhino Ups Barry Benson

Rhino Records has named Barry "Rockbarry" Benson as its Associate Director of Urban Promotion.

Benson will be responsible for creating and implementing strategies for urban radio campaigns to expose younger listeners to Rhino's R&B catalog and new releases. He will also focus on marketing Rhino urban products and develop more corporate co-branding and cross-promotion.

During his three years at Rhino, Benson has written liner notes and compiled numerous releases for the label. He previously served as



Barry Benson

National Director of Radio Promotion for A&M's Tuff Break label, and was Manager of Rap Radio for Disney's Hollywood Records.

Maria Aronis Pops at Mercury

Maria Aronis was promoted to Senior Director, National Pop Promotion, Mercury Records, the label's Senior Vice President of Promotion, Steve Ellis announced.



Maria Aronis

In her new position, Aronis will be responsible for working all Mercury artists in the various formats at pop radio, securing airplay and developing promotional strategies with the national and local staffs.

Aronis moves up from Director, Promotion and Marketing at Mercury, where she was responsible for integrating associated labels and joint ventures into the Mercury Records Group. She also handled special projects and artist relations in the areas of promotion and marketing.

MCA Acquires Geffen Rap Roster

With the acquisition of the former Geffen Records' rap roster, MCA Records stands to increase its hip-hop presence in the market.

"Our goal is to be the number one distributor of rap music in both sales and street credibility by the end of the year," states Naim Ali, Director of Marketing and Artist Development for MCA Records.

Among the former Geffen artists that will now be marketed and promoted under the MCA banner are The Genius (a.k.a. GZA); the Roots, Sauce Money, a young rapper out of Jay-Z's Roc-A-Fella family; Rahzel, a member of the Roots; new duo All City, whose forthcoming album sports production by beatmasters Pete Rock, Premier, and D.J. Clark Kent; and a Flip Squad compilation, featuring tracks produced by Big Cap, Doo Wop, DJ Enuff, and Funkmaster Flex.

MCA is planning a series of major-market showcases to introduce the label's new rap lineup, says Ali.

THE NATIONAL RECORD COMPANY

LYRIC'S "WOULD I LIE" CHARTBOUND AFTER 2 WEEKS



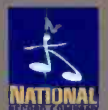
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- CA, Twain Harte, KKBN
- CA, Ukiah/Lakeport, KNTI
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- CO, Denver, KIMN
- FL, Eastpoint, WOYS
- GA, Douglas, WDMG
- HI, Lihue, KFMN
- IA, Charles City, KCHA

- IA, Hampton, KLMJ
- IA, Newton, KRTI
- IA, Storm Lake, KAYL
- ID, Lewiston, KATW
- IL, Quincy, KRRY
- KS, Parsons, KLKC
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- KY, Elizabethtown, WRZI
- KY, Leitchfield, WKHG

- KY, Owensboro, WQXQ
- MA, Fitchburg, WEIM
- MA, Marshfield, WATD
- MA, Orange, WJDF
- MO, Carthage, KMXL
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- ND, Minot, KIZZ
- NM, Clovis, KTQM

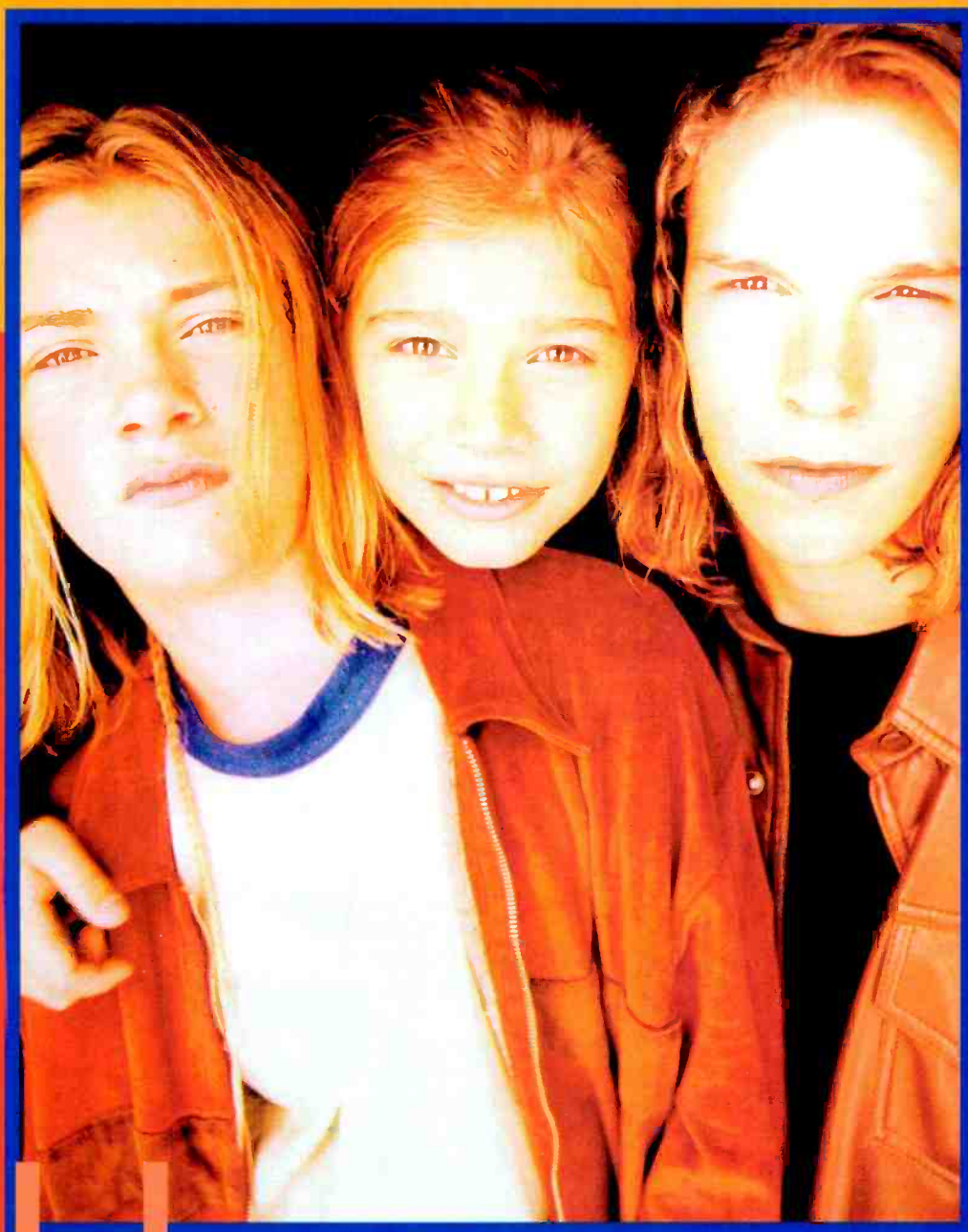
- ND, Minot, KIZZ
- NM, Clovis, KTQM
- NM, Las Cruces, KMVR
- NY, Potsdam, WSNN
- OH, Fremont, WFRO
- OR, Klamath Falls, KKRBB
- OR, Newport, KSND
- PA, Punxsutawney, WXPXZ
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Hanson

GINO VANELLI



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on verve forecast



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PDPROFILE

Jim Ryan



WLTW-New York City

Describe your career background and highlights. My career began in 1971 at WBLI-Long Island, where my first real job was on-air as “The Real Stoney Brooke.” I worked at Top 40 stations in Denver, Pittsburgh, Miami, and Detroit before becoming a group PD of a small chain of stations in 1981. I moved to Portland in 1986 and launched KXYQ, which I later bought with my wife (station GM) and the band Van Halen. After selling it in 1994, I programmed WBEB-Philadelphia and then joined WLTW in August, 1986. Since I arrived, the station has been Number One 25-54 adults for six consecutive Arbitrons as well as Number One 12-plus for the last three.

What radio stations did you admire growing up? What stations do you admire now? My favorite station growing up was WABC and specifically Dan Ingram as a talent. My favorite station today is Z100.

Who do you consider to be your mentors—then and now? My mentor since 1975 when I worked for him in Pittsburgh is Steve Berger. I have also learned from Bob Pittman, Guy Zapoleon, the late Ed Leffler [Van Halen's manager], and Scott Shannon. These men are all forward thinkers, but never made things too complicated.

Who are WLTW's core artists and target demo?

Our target audience is 25-54 adults. The station is about 65 percent female and our median listener age is 42. We play music from four decades, but rotate more titles from Elton John and Billy Joel than any other.

Define WLTW musical—what type of records are you early on?

We are early on songs from hit movies, TV shows, or by core artists. Adults are more passive about music, so if you have more than one medium promoting a specific song, it will become familiar and a hit that much faster.

What other stations do you monitor around the country? Who do you network with consistently?

I look at the great stations that win big; everyone from KFMB-San Diego to WASH-Washington, D.C., to WXKS-Boston. I probably talk to Mark Edwards at WLIT-Chicago the most since his station has the same heritage as ours. Besides, Mark is a hoot.

You're very accessible—you even answer your own phone. How does this make your job easier or harder?

I answer my own phone when I'm at my desk because it's so darned hard to return calls in this day of voice mail. It takes less time to deal and be honest with whomever is calling at that time rather than play phone tag. The bad thing though is how it negatively affects time management.

What's WLTW's average spot load, stop set times, your current to recurrent/gold ratio? Our spot load varies each hour. It averages about 14 units per hour. We do three stop sets an hour, other than morning drive. I try to make each of the three hourly music sweeps reflect the various eras of music WLTW plays.

Is there any air talent you covet from other stations? If yes, who and why? I have the best, most stable air staff in America. Honestly, the only people I covet happen to work at other Chancellor stations, so mentioning their names would start trouble. I love air talent who are naturals, that is, friendly and fun.

What WLTW promotion has worked best for you and why?

Our best promotion is a world class shopping giveaway in which we give away shopping sprees, a limo and hotel accommodations, with food and spa use at a real upscale mall and five-star hotel. You must reflect the lifestyle of your listeners.

What's the next career direction you desire?

The next direction for my career will hopefully involve grooming young PDs and air talent for their shot at the big time. Nothing gives me more satisfaction than seeing someone I helped in this business making it big.

by Annette M. Lai

fono

- **fono** is Europe's new weekly magazine dedicated to highlighting and promoting hit records.
- **fono** offers accurate airplay data from Music Control monitoring 500 stations 24 hours a day, seven days a week — a new single currency for the European music industry.
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24 hours a day, 7 days a week.

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The only accurate guide to
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Hits, tips and all the news
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to put you ahead of the pack.

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From the Atlantic to the Oder;
from Finland to the Mediterranean.

For record labels

We speak to the people
who turn A&R into sales.

breaking hits in europe

From the publishers of Music Week



Sinatra: The Core Artist

As a kid I used to listen to the *Milkman's Matinee Show* on WNEW late at night; I loved hearing Frank Sinatra's voice pouring through the yellow face of my old Philco radio. Decades later, when I landed the PD job at WNEW/AM 1130 in New York, I felt right at home. On the bulletin board above my desk was a sign that read: "It's Sinatra's world. We just live in it." We used to say that WNEW was the house that Frank built. Just as Sinatra was *the pop star*, WNEW was *the pop station*. Of course, that was before the rock revolution changed the radio landscape forever.

My six-year reign as PD began in the mid '80s, when WNEW was an aging AM music station that played American pop standards, big band music, Broadway show tunes, and jazz. A 50 thousand watt, full-service station with news and sports every half hour, WNEW also had music librarians that programmed by ear. These people were encyclopedic when it came to the music and the writers. My Music Director, Tom Tracy, had been programming shows at the station for 34 years. Later, we hired a 20-year old intern, Lenny Triola, because of his breadth of musical knowledge and his devotion to Frank Sinatra. It was great to add another Sinatra fan to the family—especially one so young.

Called a dinosaur by many, WNEW stubbornly held on to very respectable 25-64 numbers because of its lineup of strong personalities,



William B. Williams interviews Frank Sinatra at a WNEW Live Remote.

who were bursting with talent, intelligence, and style. Legendary performers—like Ted Brown, William B. Williams, "Mr. Broadway" Jim Lowe, Al "Jazzbeaux" Collins, Steve Allen, Les Davis, and Jonathan Schwartz—and Frank Sinatra's music were the backbone of our format. The Voice had been working well for five decades, and we saw no reason to change horses.

Unlike every other core artist I have ever dealt with, Sinatra has never burned out. Sinatra is a phenomenon. The reason he kept his appeal, to fans old and new, was because he was a reaffirmation of themselves. He was showbiz royalty—Sinatra emanated power.

Over the years, Sinatra's and WNEW's longevity and fame were wedded together. It was a reciprocal relationship. In the early '50s when Sinatra's career took a dip in popularity, WNEW never stopped playing his music. One guy in particular—William B. Williams, host of the *Make Believe Ballroom Show*—showcased

Sinatra's music daily. It was Williams (we called him Willie B.) who dubbed Sinatra "The Chairman of the Board." Sinatra, known for his fierce loyalty, never forgot that Williams and the station believed in him when the arbiters of show business had pronounced him washed up.

Unlike every other core artist I have ever dealt with, Sinatra has never burned out.

In return, "Ol' Blue Eyes" allowed us to use his image in our promotional campaigns. We were the station that Sinatra would personally call to announce his latest album or concert dates. WNEW was the *only* station where he made personal appearances, and he would publicly thank us from the stages of Carnegie Hall and Madison Square Garden for our continued support. What more could you ask from a core artist?

Because of the Chairman's blessing, WNEW enjoyed great relationships with other artists as well, from Nat "King" Cole to Barbra Streisand. Every young artist that sang pop standards—like Liza Minnelli, Michael Feinstein, or Harry Connick, Jr.—graced our airwaves

with their presence and music. We were the ship that launched—and helped keep afloat—the careers of cabaret singers, Broadway stars, comedians, and Atlantic City and Vegas headliners.

Since Sinatra's death, I've been shifting through my memory bank remembering some of the great moments, stories, and people I met while working at WNEW. It was truly a special place for many performers—and especially for all of us who were fortunate enough to work there. Excuse me while I reminisce: Red Buttons, Alan King, Sammy Davis, Jr., Pearl Bailey, Mel Torme, Tony Bennett, Steve Allen, Ella Fitzgerald, Wynton Marsalis, Carl Reiner, Judd Hirsch, Cleavon Little, Sarah Vaughn, Bucky & John Pizzarelli, Mario Cuomo, Ed Koch, Jilly Rizzo, Pete Hamill, Norman Mailer, Larry Gelbart, Peggy Lee, Sammy Cahn, Sylvia Syms, Rosemary Clooney, and Nancy Sinatra.

Fittingly, it was Lenny, the young music librarian, who called to tell me about Sinatra's passing. I pulled out a tape from my WNEW archives and listened to a William B. Williams interview with Sinatra. I listened to the warm rapport between the two friends and remembered seeing Sinatra sitting next to Willie B. at a live remote in the lobby of the Waldorf Astoria. I remembered watching Sinatra hosting a memorial service for his friend Willie at Riverside Memorial Chapel.

On the tape, Willie B. asked Sinatra how he wanted to be remembered: "I'd like to be remembered as a man who was as honest as he knew how to be, in his life and in his work. I'd like to be remembered as a decent father, a fair husband, and as a wonderful grandpop. I'd like to be remembered as a loyal friend."

A hundred years from now, when people are trying to find out what gave the 20th Century its pulse, all they'll have to do is listen to tapes of Sinatra and WNEW. ■

PASSING THE TORCH

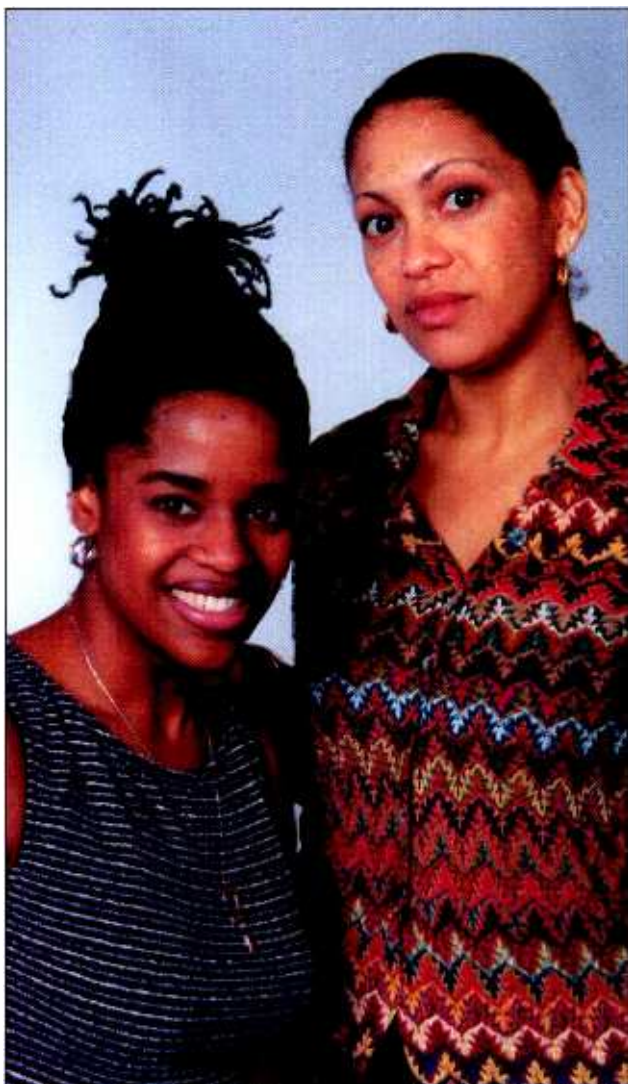
The Continuing Evolution of Gavin Hip-Hop

My appointment

to Rap Editor in 1993 made GAVIN history. It placed an African American woman at GAVIN's gateway to radio stations, record companies, and hip-hop artists. Over the last five years, I have taken pride in living up to the phrase "keepin' it real": making our industry aware of promising new acts, letting the combination of gut instinct and a pair of developing ears lead me to the first music trade conversations with D'Angelo, Timbaland, Tony Draper, and Tomica Wright. Midway through, I heard the voices of women calling out for more coverage, more recognition, and more respect for what they were (and are) bringing to this business, both on the mic and behind the scenes.

What emerged was "Women Mean Business," the magazine's first salute to women in rap, from artists and CEOs to PDs and promotion executives. GAVIN's pages became a showcase for women's achievements and a platform for women's concerns. I am proud to have helped pave the way for sisters who are doin' it for themselves. I am equally proud to turn these editorial duties over to the very capable and talented Janine Coveney. She is a true lover of music as am I, and will only strengthen GAVIN's team. Join me in welcoming her and wishing her the best!

— THEMBISA S. MSHAKA



My two loves in life have

been words and music. Where others might have become songwriters, I chose to document the creation and business of the music that I love in words.

This rap issue of GAVIN is particularly significant for me. Hip-hop represents a cultural, political, and musical revolution, one that I was privileged to witness first-hand by growing up in the South Bronx, and then by covering rap's artistic development throughout my career. Rap is first and foremost an art form, whether or not we like the message it presents. As a trade journalist, I have been able to interview some of rap's biggest artists, producers, and impresarios: L.L. Cool J, Big Daddy Kane, Queen Latifah, Missy Elliott, Jermaine Dupri, Dallas Austin, 2Pac, Slick Rick, Salt N Pepa, Sean "Puffy" Combs, Chuck D, Hank Shocklee, Run-DMC, Russell Simmons, Tom Silverman, Digital Underground, and others. Controversy about sampling, lyric content, mysogyny and sexism, and gangsta rap imagery have all been topics I've tackled over the years.

As I assume my duties as New Mainstream Editor, I will be responsible for carrying on GAVIN's coverage of hip-hop, following in the footsteps of the venerable Thembisa Mshaka. In addition, my mission is to cover artists and issues related to Urban, A/C, and Top 40/rhythmic formats. I remain committed to telling the stories that need to be told and to upholding the concepts of creativity and excellence, both within the music that is created and in the business itself. I'm happy to be a member of the dynamic GAVIN team and look forward to sharing thoughts, ideas, news, and commitment with you.

— JANINE COVENEY



DJ Approved:

- Funkmaster Flex, NYC
- DJ Premier, NYC
- Special K & Teddy Ted, NYC
- Demo & Blend, NYC
- DJ Ace, NYC
- Jazzy Joyce, NYC
- Pete Rock, NYC
- Jeoffrey C, Baltimore
- Dre Ski, Pittsburgh
- Bahamadia & Groove, Philadelphia
- Eardrum, Washington DC
- Latin Prince, S.F. Bay Area
- Bobby Torres, S.F. Bay Area
- Futz, Los Angeles
- DJ EQ, Los Angeles

Single in stores now



Rough House Survivors

Album this summer

Look out for the hot new video

Prod: Heavy D Tony DoFat BuckWild DJ Luttz Rockwilder

"New York to LA" "U GOT It" "Bad Luck"

Big Lurch

Rick Rock

Doonie Baby

debut album **Da'Family**

Cosmic Stop Shop

FEATURING HIT SINGLES : SINFUL and Da'FAMILY

+

"Lovin' You Is Wrong" • "Don't Tell Me" • "ButterScotch"
and the underground classic - "THE WORLD IS MINE"

Single In Stores Now / Album Available June 2



Production By: Rick Rock, Mike Mosely and Knowbody

Executive Producers: James Mtume and Damu Mtume

When Lord Tariq & Peter Gunz give a shout out to Soundview on their bomb hit "Deja Vu," when I read that Latino rap stylist Big Pun, who's "Still Not a Player," went to Adlai Stevenson High School, when the rap group Cru gives shout outs to their Lafayette Houses stomping grounds, my mind spins backwards over the years to my childhood days in the Boogie Down Bronx, where Hip-Hop and I grew up together.

Yeah, Hip-Hop and I go *waaay* back. I knew Hip-Hop from back in the day, before Hip-Hop was really anything big on the scene. Hip-Hop was really cool, was fun-loving and for real, straight up from the streets; bold, wild, and innovative. As far back as even 1975, Hip-Hop was making the scene in graffiti art on buildings and on the sides of subway cars, teaching cats to break dance, to grab a mike and work the crowd with rhymes when we were still doing the Hustle and the Bus Stop. But Hip-Hop and I had kind of a distant relationship. We weren't too tight, and I'll tell you why: Hip-Hop was a guy.

And when Hip-Hop was on the scene at a dance, a club, or a street party, all the brothers wanted to hang. The sisters stood on the sidelines, we bobbed our heads to the mad beat, while our menfolk said, "Yo, hold my jacket," and went onstage to grab the mic and freestyle, or to hit the floor and bust a move while a group of guys stood around egging them on. Hip-Hop was king of whatever cultural movement was alive among young black and Latino kids in New York, but the only queens involved in the movement at first was the borough stuck on the bottom end of Brooklyn, baby.

But you know the sisters weren't

FROM SIDEKICK TO STAR

The Changing Role of Women in Hip-Hop

BY JANINE COVENEY

having it for long. Many young women were seized with the rhythm, with the desire to tell their own stories from a uniquely female point of view. There was no denying them. Whether invited into the studio or whether they stormed in, producers like Mark the 45 King, Kool DJ Red Alert, Full Force,



Marley Marl, and Hurby "Love Bug" Azor—known for producing male rap upstarts (the early names in rap included the Sugar Hill Gang, Kool G Rap, Big Daddy Kane, Just-ICE, KRS-One, Run-DMC, the Fat Boys, Dana Dane, Schoolly D, Eric B. & Rakim, the list goes on)—let women lay down their own tracks. The results were often unexpected, unique, sometimes comic, but often compelling.

What jump started the female rap ethic was the 1986 release of UTFO's "Roxanne Roxanne," featuring a young lady who was able to stand her ground against the boasts of the male members of the group. The record spurred a flurry of answer records, the first and best

of which was by 14-year old Roxanne Shante, who recorded "Roxanne's Revenge," slaying everybody and everything and claiming the title of baddest female in the world of Hip-Hop for herself. She inspired other females, like the Real Roxanne of the original recording, as well as rappers the Original Roxanne, Sparky D, and many more to record their own retorts and claims to the throne. And thus females were a hot topic and a powerful force in Rap.

Following close on their heels was the debut of Salt-N-Pepa, who managed to combine Rap's dance-heavy beats with their own brand of sexy feminism, scoring a smash album with 1988's *Hot Cool & Vicious*. Since then, a bevy of young women have grabbed the mike to assert themselves over fluid and rambunctious Hip-Hop beats, daring to speak their minds in a language that was straight from the streets and, perhaps for other generations, deemed unladylike. Since the late '80s, artists like Sweet Tee, Antoinette, N-Tyce, Harmony, M.C. Peaches, Conscious Daughters, the Cookie Crew, L'Trimm, the Def Dames, Oaktown's 357, and many others have faded into the background, leaving us to wonder whether it was simply lack of talent or a mass disinterest from Hip-Hop's largely male core that grounded them on the shoulder of the highway to immortality.

By 1990, the Rap market was

exploding with female rappers, many of whom had shed the cutesy gimmicks of their predecessors to come with strong lyrics, indelible tales of the female experience, and unique vocal delivery. These became the queens of the rapidly maturing Hip-Hop, whose proteges and successors now numbered among both genders. M.C. Lyte's powerful voice compelled one to listen to her rhymes, beginning with her breakthrough "I Cram to Understand U (Sam)"; Queen Latifah brought the burgeoning



Afrocentric cultural stance to a new level by proudly wearing African crowns and rapping about our social consciousness while employing Hip-Hop's street politics on "The Wrath of My Madness"; Salt-N-Pepa evolved from Hip-Hop sex kittens to liberated women who could lay down the law about the war between the sexes; and Yo Yo showed us the both the strength and the vulnerability of West Coast gang women.

These females helped break through the concept that women in Rap are merely gimmicks or flashes in the pan. Without their groundwork, there could be no Li'l Kim, Foxy Brown, Queen Pen, Sylk-E Fine; no Missy "Misdemeanor" Elliott, not even the bass rhythms of K.P. & Envyi or the fluid rhymes of Lauryn Hill as a rhymer. But for women who love Hip-Hop, it's still an uphill battle. The record sales for female rappers still don't approach that of the majority of male superstars. And Missy Elliott aside, Rap music is still predominantly produced by males. Hip-Hop is now closer to being a mature 20-something, and in its age has come more tolerance and respect for women. ■

SUNZ OF MAN

SHINING STAR



HITS RAP 8*
GAVIN RAP 10*

THE MOST ANTICIPATED OFFSPRING OF THE WU-TANG CLAN



60 SEC ASSASSIN



KILLAH PRIEST



PRODIGAL SUNN



HELL RAZAH

FEATURING: OL' DIRTY BASTARD AND EARTH, WIND & FIRE
PRODUCED BY WYCLEF JEAN

THE RADIO EVENT OF '98!

URBAN & CROSSOVER ADD DATE JUNE 1st & 2nd



GOODIE MOB

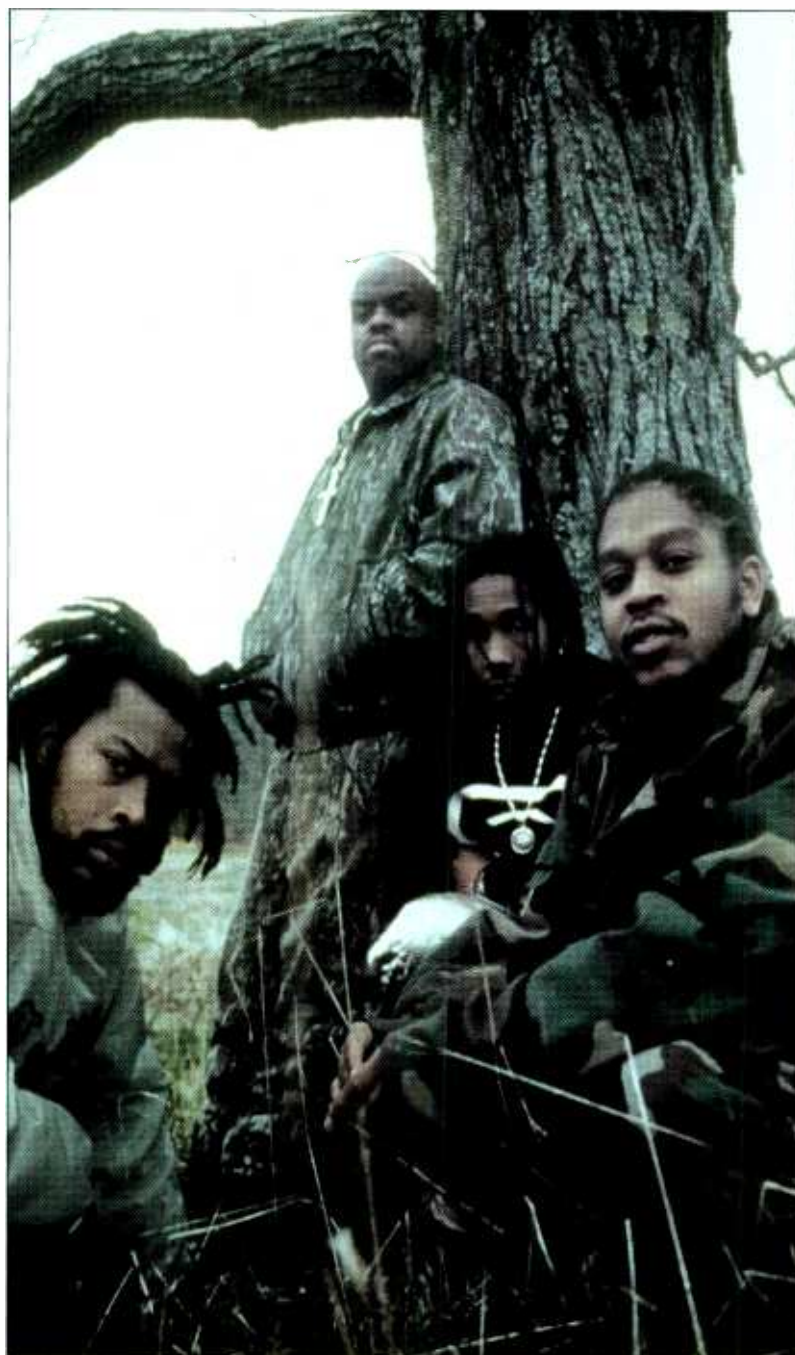
Upstanding. Outstanding. Still Standing

BY THEMBISA S. MSHAKA

Goodie MOB, the four-man battalion that served an entire nation a heapin' helpin' of *Soul Food*, are hungrier than ever. For most emcees, the first inclination after going gold with a debut album is to lay back, chill, and wait for the mainstream to bring home the multi-platinum plaques.

But Goodie MOB left the ranks of most emcees when they shocked radio waves with the shrill piano tones of "Cell Therapy," a distinctive entry into hip-hop's canon of classics. From those days until now, they've been studying the inner workings of this business called music. Along the way, they've made some adjustments in their creative approach and upped the ante on their own commitment to social change. As Cee-lo puts it, "We are revolutionary."

Revolutionary indeed: Raised in the racist deep South—Southwest Atlanta to be exact—the group nevertheless became a magnet for music lovers of all races and backgrounds. They are staunch opponents of conformity during this period of creative stalemates,



where the best loop wins at radio. Goodie MOB still stands for progress and speaks out on issues relevant to the rap community and the world at large.

"We're not exempt from the struggle, we just speak what we feel [in order] to keep from transgressing by taking it for granted," says Cee-lo. "Our music has given our life purpose, and anger—when directed—is powerful. We direct our anger with style, character, and creativity."

And, despite the lavish lifestyle presented by today's household names of hip-hop, there is still plenty to be angry about, plenty of work to do. Cee-lo, Khujo, Gipp, and T-Mo have not lost touch with the toll that drugs and crime continue to wage on black men. Check Khujo's verse on "I Refuse Limitation": "I'm puttin' in work/meanwhile others dug ditches and covered themselves in dirt/you never learned from your mistakes...God's gon' deal wit 'cha for fallin' from His grace."

There's much to lament where women are concerned, too—from teenage pregnancy to the compromise of one's sexual self—and the Goodie MOB calls it like they see it. Cee-lo delivers one of his most powerful lyrical sermons during "Beautiful Skin," where he makes women accountable for themselves while defending them in the same breath. "What they say 'bout you ain't true/there's no me if there is

"We're the forces of nature. His ability to connect with people makes Khujo like the wind. T-mo is the fire; he takes initiative. Cee-lo clarifies like water, and for grounding, we look to Gipp, who represents Earth."

MUSIC FROM THE SOUNDTRACK
TO THE 20TH CENTURY FOX MOTION PICTURE

DR. DOLITTLE

STARRING EDDIE MURPHY

FEATURING ALL NEW MUSIC BY

AALIYAH

69 BOYZ

TIMBALAND

MAIA CAMPBELL

CHANGING FACES

RAY J.

DAWN ROBINSON

ROBIN S.

SHAUNTA

TWISTA & THE SPEED

KNOT MOBSTERS

SUGARHILL GANG

JODY WATLEY

AND MORE

"Are You That Somebody?"
AALIYAH Add date 5/25

"Woof Woof"
69 BOYZ Add date 6/1

"In Your World"
TWISTA & THE SPEED
KNOT MOBSTERS Add date 6/8

"Why I Lie"
RAY J. Add date 6/22



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ALBUM IN STORES JUNE 16TH
FILM IN THEATERS JUNE 26TH

no you/I hope that you understand/you gotta respect yourself before I can."

Gipp attributes this sharp treatment of reality to the growth that the group has experienced since their introduction via *Soul Food*. "We're more focused on what we want to write," he says. "We wanted to be honest with ourselves and educate with the rhymes we put down. We made a decision to write together instead of bringing four

finished verses to the studio."

Goodie BOB stands strong on the reputation they built for thought-provoking songs and rich sonic compositions that are rooted in the joys and pains of a deep Southern musical tradition. They enter into a conversation with you about the state of the world we share and lay out their plan for making the piece they control worth more than what they inherited—even if that means going against the grain.

Cee-lo found the result of this decision to be as liberating as it was productive. "These songs are more intriguing, more open to interpretation. It gives people something to seek and discover," he says. "We want to develop a relationship with listeners where we show them how to lead—not just what to follow."

The mosaic of musical textures, from gospel-tinged hard rock to fast-paced Georgia bass, combine

to open another chapter in what's shaping up to be a long career. The way these brothers rock, the writing's on the wall. "As long as you keep wantin' to know when, where, why, and how, they won't be able to get too much over on you," says Khujo with his trademark intensity. "We want longevity in this thang." ■

VISIT THE GUYS AT THEIR WEB SITE, WWW.GOODIEMOB.COM.

SHANTI DAS:

Shanti Das started at LaFace Records in National Rap Promotion in 1993, the same year I came to GAVIN. In five years, she has built unshakable relationships with radio's most powerful programmers and broken some of the hottest hip-hop collectives out of the Dirty South, including TLC, Organized Noize, and Goodie MOB (not to mention urban pop stars Usher and Toni Braxton). Shanti's climb has been steady and consistent. She's had her eyes on the title of general manager of a label since earning her degree in Television, Radio and Film from Syracuse University's Newhouse School of Communications. She worked Portrait, MC Hammer, and BeBe & CeCe during summers with Capitol Records, and was a retail intern with Sony right out of college. She built LaFace's promotion department from the ground up. Now the label's Director of Marketing, Das is hands-on in every aspect of a project's development. She took a moment to share the winning strategy for Goodie MOB, whom she's known since they attended Atlanta's Benjamin Mays High School together. —TSM

What is the marketing strategy for Goodie MOB on their sophomore project, *Still Standing*?

Because the group's debut went gold, this album's release date (April 7) was treated like an event. We focused sales on the entire album by withholding a commercial single on "They Don't Dance (No Mo')." The group did not

want the type of high-gloss video that has become the norm for hip-hop today; they opted for a more memorable approach—humorous, down-home, and relaxed. Finally, LaFace wanted to showcase the group's live talents. Goodie MoB was voted best live act by *Vibe* for 1997. That in addition to their sales numbers after any live show in any market they touched told us a paid tour was vital. They are on tour now with the Roots.



The first single seemed to assure fans that Goodie MoB is still about offering a message in the music.

Absolutely, and I'm thankful for that because meaningful lyrics and concepts open up marketing opportunities for us. Because they are intelligent and topical, Goodie MoB always has a home on college campuses and at communi-

ty outlets of all kinds. We'll be hitting radio, retail, and the streets while they tour, eliminating the need for a separate promo run.

How did you set the group up without a promo tour?

By bringing them directly to New York's industry for a showcase that was very well-received. We also did midnight sales throughout the Southeast to create awareness in stores. Their appearance on VIBE TV gave them a tremendous push as well.

What's ahead for radio?

The next single is "Black Ice," which features Outkast. After that, we plan to go to a new level with "Beautiful Skin."

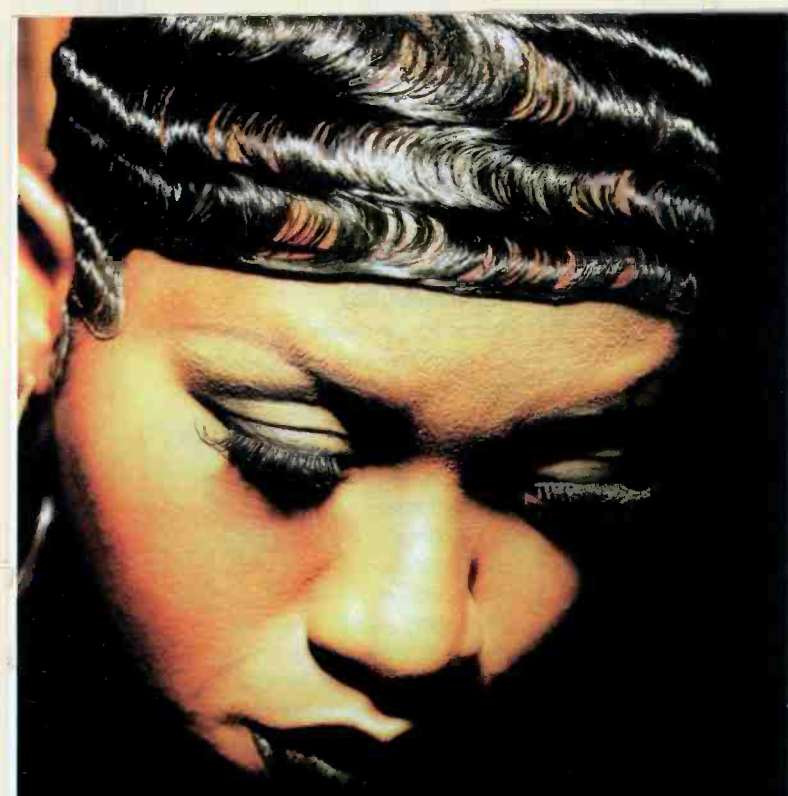
"Beautiful Skin" celebrates black women, but not without warning them to respect themselves. As a woman directly involved with their project, what does that mean to you?

I've always admired their way of respecting women without letting them off the hook for their responsibilities to themselves as people. As I've gotten older, I've come to realize that degrading lyrics can affect impressionable young female consumers adversely.

Does being female affect your marketing approach?

I think it's important to position myself as a consumer when I market music and artists. In a genre dominated by males the way rap is, it's vital that I not impose a feminine point of view. When I started out, I wore baggy jeans and my hat to the back. I earned respect without compromising my femininity. Today, I really feel as though I'm coming into my own. ■

STILL RISING



missy misdemeanor elliot hit 'em wit da hee

feat. Li'l Kim & Mocha

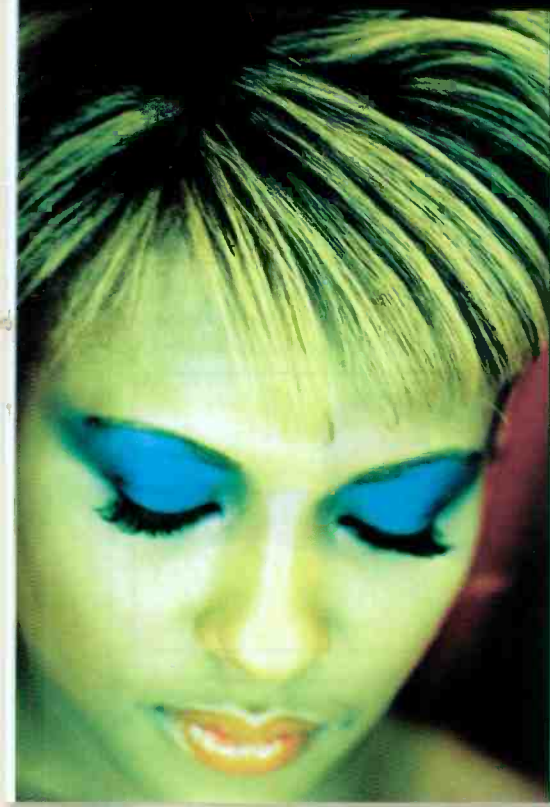
The single and video from the platinum-plus album

SUPA DUPE FLY



The single and video from
the platinum album
WHEN DISASTER STRIKES...

TURN IT UP FIRE IT UP



YOYO

Iz It Still All Good? (Something's On Your Mind)

featuring Gerald Levert

The single and video from her forthcoming album EBONY



TOP 40

MOST ADDED



AEROSMITH (64)
CELINE DION (38)
MADONNA (18)
BRANDY & MONICA (17)

TOP TIP



AEROSMITH
 "I Don't Want to Miss a Thing"
 (Columbia/CRG)
 With out-of-the-box adds from Z100-New York to KIIS-Los Angeles and all points in-between, Aerosmith's latest is a slam dunk! Need we say more?

RADIO SAYS



SEMISONIC
 "Closing Time"
 (MCA)
 "The lyrics are incredibly relatable; already pulling phones."
 —Bill Klaproth, PD, Q102-Cincinnati

TW		Weeks	Reports	Adds	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	17	168	0	8441	-81
2	K-CI & JOJO - All My Life (MCA)	25	151	0	7265	-277
3	MARCY PLAYGROUND - Sex and Candy (Capitol)	28	146	0	6676	-99
4	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	9	143	3	5408	+809
<i>Radio made this a hit—this wasn't even supposed to be a single!</i>						
5	'N SYNC - I Want You Back (RCA)	19	134	0	5323	-359
6	BACKSTREET BOYS - Everybody (Jive)	15	145	1	5320	-53
7	BRIAN MCKNIGHT - Anytime (Motown)	19	127	0	5219	+175
8	SHANIA TWAIN - You're Still The One (Mercury)	19	136	9	5142	+617
9	FASTBALL - The Way (Hollywood)	13	152	4	5123	+542
10	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	31	120	0	4914	-858
11	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	8	149	2	4670	+480
12	WILL SMITH - Gettin' Jiggy Wit It (Columbia/CRG)	26	107	0	4550	-263
13	VONDA SHEPARD - Searchin' My Soul (550 Music)	7	145	2	4511	+281
14	MARIAH CAREY - My All (Columbia/CRG)	9	145	3	4171	+248
15	NEXT - Too Close (Arista)	18	109	10	3759	+397
16	MATCHBOX 20 - 3 AM (Lava/Atlantic)	29	99	0	3706	-712
17	ROBYN - Do You Really Want Me (RCA)	16	98	0	3245	-845
18	PAULA COLE - Me (Imago/Warner Bros.)	17	103	0	2951	-558
19	SARAH McLACHLAN - Adia (Netzwerk/Arista)	12	106	0	2919	+21
20	EDWIN McCAIN - I'll Be (Lava/Atlantic)	28	97	2	2883	-239
21	THE WALLFLOWERS - Heroes (Epic)	5	117	6	2874	+331
22	JANET JACKSON - I Get Lonely (Virgin)	13	93	3	2766	-56
23	MADONNA - Ray Of Light (Maverick/Warner Bros.)	4	132	18	2712	+899
<i>Streking like a ray of light into the Top 25. Madonna is #1 in Spinincreases.</i>						
24	MADONNA - Frozen (Maverick/Warner Bros.)	14	90	0	2676	-968
25	MATCHBOX 20 - Real World (Lava/Atlantic)	8	122	16	2600	+628
26	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	4	118	7	2504	+452
27	JANET JACKSON - Together Again (Virgin)	30	73	0	2462	-346
28	S.O.A.P. - This Is How We Party (Crave)	10	95	0	2456	-203
29	BRANDY & MONICA - The Boy Is Mine (Atlantic)	3	103	17	2326	+669
30	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	29	70	0	2153	-442
31	DESTINY'S CHILD - No, No, No (Columbia/CRG)	24	74	0	1974	-123
32	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	8	84	4	1917	+39
33	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	15	69	0	1908	-836
34	USHER - Nice & Slow (LaFace/Arista)	22	62	0	1848	-455
35	REBEKAH - Sin So Well (Elektra/EEG)	11	80	4	1841	-34
36	BLAIR - Have Fun, Go Mad (Jersey Records/MCA)	9	77	2	1795	+14
37	BACKSTREET BOYS - As Long As You Love Me (Jive)	30	57	0	1732	-382
38	BILLIE MYERS - Kiss The Rain (Universal)	37	58	0	1636	-628
39	PUBLIC ANNOUNCEMENT - Body Bumpin' Yippie-Yi-Yo (A&M)	10	47	3	1632	+53
40	BLACK LAB - Time Ago (DGC)	7	83	5	1611	N

Total Reports This Week 194 Last Week 198

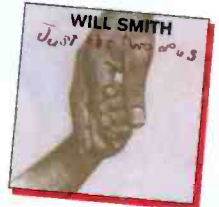
CHARTBOUND

	Reports	Adds	SPINS	TREND
CELINE DION - "To Love You More" (550 Music)	82	38	938	+682
EVERCLEAR - "I Will Buy You a New Life" (Capitol)	76	4	1544	+34
SEMISONIC - "Closing Time" (MCA)	73	14	1159	+384
SPICE GIRLS - "Stop" (Virgin)	72	4	1411	+287
ALL SAINTS - "Never Ever" (London/Island)	69	8	1464	+262

REVIEWS

WILL SMITH "Just the Two of Us" (Columbia/CRG)

Will Smith's powerful message about the deep love and responsibility a father feels for his child, set to the familiar tune of this Bill Withers' classic, is already hitting an emotional chord with listeners around the country. WJMN-Boston is playing it 11 times a day. Dale O'Brien, PD at Z104 (WWZZ)-Washington, D.C. already tells GAVIN, "After one week in callout, it's already number one overall." Impacting Top 40 and Rhythm-Crossover.



ANGGUN "Snow on the Sahara" (Epic)

The buzz has begun on Anggun, who's already topping the charts in Europe and Asia. And Stateside, radio is excited, too. 104 KRBE-Houston PD John Peake calls her "a remarkable talent." At Alice (KLLC)-San Francisco, APD/MD Julie Stoeckel says, "This is a refreshing hybrid of world and pop music. This should be a no-brainer for programmers...a sure-fire hit with immediate listener response." Expect Anggun to be one of 1998's brightest new stars. Impacting Top 40 and Modern/Hot A/C.



REISS "Boom Bye Yae" (Mercury)

Pronounced "Reese," Reiss hails from New York City. Expect his debut

continued on page 32

ARTISTPROFILE

S.O.A.P., PART 1

S.O.A.P. IS: The duo of sisters Heidi and Line Sorensen.
 HOMETOWN & BIRTHDATES: From Copenhagen, Heidi's birthday is October 18, 1979, while Line's birthday is July 26, 1982.

LABEL: Crave
 VICE PRESIDENT, POP
 PROMOTION: Lisa Wolfe
 DEBUT SINGLE: "This Is How We Party"
 HOW WERE YOU DISCOVERED? Heidi says, "Our producer was a famous pop star in Denmark. I did an interview with him for a local teen magazine, where he found

out that I sang with my sister, and then he got interested in our music."
 MAJOR MUSICAL INFLUENCES: Heidi—"Tracy Chapman and my parents"; Line—"Stevie Wonder, my parents, and many others."
 WHAT RADIO STATION(S) DID YOU GROW UP LISTENING TO? Heidi—"None in particular"; Line—"The Voice in Denmark."
 A FASCINATING FACT ABOUT

DENMARK YOU COULD TELL US: Heidi—"We have the greatest summers and wonderful boys"; Line—"Even though it's a small country, it's lovely and cozy...the people are really friendly."

YOUR FAVORITE MARIAH CAREY SONG: Heidi—"Hero"; Line—"My All," from her new album."



HOT A/C

REVIEWS *continued*

effort to boom on to your radio soon. Reggae-tinged with an instant summer sound, this could be an anthem for the next couple of months. Impacting Top 40 and Hot A/C.

■■■■■
98" AND STEVIE WONDER
"True to Your Heart"
 (Disney/Hollywood)

Two Motown acts—one legendary, one new—team up to bring this Matthew Wilder/David Zippel creation to life. Featured in the latest Disney animated feature, *Mulan* (based on a character who's been described to me as the Chinese "Joan of Arc"). It's lively and bright, stamped with Wonder's trademark harmonica. The movie opens nationwide June 19, and this song should be well entrenched at radio by then. Impacting Top 40 and Hot A/C.



■■■■■
BILLIE MYERS
"Tell Me" (Universal)

England's Billie Myers introduced herself to us last year with the mesmerizing "Kiss the Rain," which is still seeing strong recurrent airplay. Her follow-up song, produced by Desmond Child, has already been added at Q106-San Diego. This one's rockier and grittier than her last outing, introducing us to another

continued on page 34

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

MOST ADDED



CELINE DION (22)
ROD STEWART (16)
**** SEMISONIC (10)**
**** AEROSMITH (10)**

TOP TIP



CELINE DION
 "To Love You More" (550 Music)
 Celine gets more than enough love with adds from WJLK, WVRT, WGMT, WLSW, Q93, WMMX, KURB, KKIQ, and more.

RADIO SAYS



EDWIN McCAIN
 "I'll Be"
 (Lava/Atlantic)

"I'll Be" jumped out at me when I first heard it. Now, it's one of our biggest phone records."
 —Donna McCoy, MD,
 KKPN-Houston

TW	Reports	Adds	SPINS	TREND	
1	NATALIE IMBRUGLIA - Torn (RCA)	109	0	4613	-47
2	FASTBALL - The Way (Hollywood)	98	2	3239	+194
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	90	4	3108	+174
4	EDWIN McCAIN - I'll Be (Lava/Atlantic)	90	1	3036	+84
5	MATCHBOX 20 - 3 AM (Lava/Atlantic)	84	0	3023	-224
6	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	80	0	2920	-177
7	MARCY PLAYGROUND - Sex and Candy (Capitol)	76	1	2847	-70
8	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	84	0	2784	-213
9	SARAH McLACHLAN - Adia (Nettwerk/Arista)	92	1	2650	+42
10	VONDA SHEPARD - Searchin' My Soul (550 Music)	97	6	2616	+251
11	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	90	9	2260	+529
<i>Save a Top ten spot for the Goo Goo Dolls. Number One in Spinincreases.</i>					
12	MADONNA - Frozen (Maverick/Warner Bros.)	71	0	2157	-537
13	SHANIA TWAIN - You're Still The One (Mercury)	73	4	2145	+206
14	PAULA COLE - Me (Imago/Warner Bros.)	76	0	2134	-484
15	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	90	7	2029	+352
16	MATCHBOX 20 - Real World (Lava/Atlantic)	77	6	1878	+164
17	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	61	0	1843	-127
18	THE WALLFLOWERS - Heroes (Epic)	71	4	1651	+104
19	SISTER 7 - Know What You Mean (Arista Austin)	62	0	1552	-11
20	SMASH MOUTH - Walkin' On The Sun (Interscope)	51	0	1482	-202
21	BACKSTREET BOYS - As Long As You Love Me (Jive)	52	0	1396	-217
22	CHERRY POPPIN' DAODIES - Zoot Suit Riot (Mojo)	63	5	1333	+160
23	K-CI & JOJO - All My Life (MCA)	43	3	1264	+57
24	THE VERVE - Bitter Sweet Symphony (Virgin)	45	0	1203	-310
25	LOREENA McKENITT - The Mummers' Dance (Warner Bros.)	47	0	1157	-330
26	SHAWN COLVIN - Nothin On Me (Columbia/CRG)	50	0	1116	-530
27	BILLIE MYERS - Kiss The Rain (Universal)	43	0	950	-315
28	FLEETWOOD MAC - Landslide (Reprise)	34	0	865	-79
29	MARIAH CAREY - My All (Columbia/CRG)	38	1	845	+36
30	CELINE DION - My Heart Will Go On (550 Music)	39	0	841	-264
31	BONNIE RAITT - One Belief Away (Capitol)	41	1	800	-10
32	PAULA COLE - I Don't Want To Wait (Imago/Warner Bros.)	33	0	724	-65
33	LISA LOEB - Let's Forget About It (Geffen)	38	0	711	-61
34	BEN FOLDS FIVE - Brick (550 Music)	32	0	649	-175
35	SEMISONIC - Closing Time (MCA)	34	10	605	N
<i>The week's highest debut. Added at WTMX-Chicago.</i>					
36	MEREDITH BROOKS - Stop (Capitol)	35	9	591	N
37	ELTON JOHN - Recover Your Soul (Rocket/Island)	25	0	590	-197
38	REBEKAH - Sin So Well (Elektra/EEG)	30	0	589	+36
39	'N SYNC - I Want You Back (RCA)	20	3	585	N
40	JANET JACKSON - Together Again (Virgin)	25	0	578	-102

Total Reports This Week 111 Last Week 112

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
37	22	551	+407	BILLY MANN - "Beat Myself Up" (DVB)	20	3	339 +101
28	3	535	+102	MICHAEL W. SMITH - "Love Me Good" (Reunion)	19	0	377 +41
27	2	571	+24	BLACK LAB - "Time Ago" (DGC)	16	2	230 +58
24	3	472	+71	MADONNA - "Ray Of Light" (Maverick/Warner Bros.)	16	4	319 +113
22	16	302	+220	* ROD STEWART - "Ooh La La" (Warner Bros.)			

Drops: #37-Robyn (Do You), #38-Dave Matthews Band (Don't), and Tonic (If).

ARTISTPROFILE

PATTY GRIFFIN

HOMETOWN & BIRTHDATE:
 Old Town, Maine; March 16,
 1964
 LABEL: A&M
 PROMOTION CONTACT:
 Scott Emerson

CURRENT SINGLE: "One Big Love"
 MUSICAL INFLUENCES: Beatles,
 Aretha Franklin, Bruce
 Springsteen, Clash, Replacements
 FAVORITE RECORD BY ANOTHER
 ARTIST: *Aretha Sings the Blues*
 WHAT INFLUENCES YOUR
 SONGWRITING MOST?
 Farts and alcohol (the wind
 beneath my wings)

A SONG YOU WISH YOU'D
 WRITTEN AND WHY: "Takes a
 snuff rubbin' woman to love a
 tobacco chewin' man." 'Nuff
 said.
 LIKES: Iodine, Replacements,
 Methialate Tincture,
 Preparation H, plates, cups,
 spoons, shiny things, cake,
 Troy, chihuahuas
 DISLIKES: Questionnaires (not
 the band), senseless evil

FAVORITE WAYS TO RELAX:
 Setting fire to dumpsters
 SOMEONE YOU'D LOVE TO SING
 WITH: Paul Westerberg
 LAST BOOK READ THAT YOU
 ENJOYED AND/OR LEARNED
 FROM: *Being Peace* by Thic
 Nhat Han
 QUOTE ABOUT YOUR MUSIC:
 "Sometimes Becky will sing
 something and I'll say, 'Yeah,
 man.'"



TOP 40 UP&COMING

Repts.	Adds	SPINS	TREND	ARTIST - Song (Label)
66	3	1578	-20	SISTER 7 - Know What You Mean (Arista Austin)
64	64	287	+287	* AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)
49	7	918	+258	FIVE - When The Lights Go Out (Arista)
46	5	770	+245	MEREDITH BROOKS - Stop (Capitol)
39	2	778	-27	GLORIA ESTEFAN - Heaven's What I Feel (Epic)
38	5	652	+130	La BOUCHE - You Won't Forget Me (RCA)
34	6	1116	+310	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)
34	1	914	-55	XSCAPE - The Arms Of The One Who Loves You (So So Def/Columbia/CRG)
33	—	661	-65	DANA CALITRI - She Wants It All (Universal)
33	5	569	+128	LENNY KRAVITZ - If You Can't Say No (Virgin)
32	4	994	+115	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)
30	3	815	+151	MYA featuring SISQO - It's All About Me (Interscope)
27	2	781	-161	MONTELL JORDAN - Let's Ride (Def Jam/Mercury)
27	10	542	+87	WILL SMITH - Just The Two Of Us (Columbia/CRG)
26	6	388	+107	BABYFACE & DES'REE - Fire (550 Music)
25	16	275	+144	B-52's - Debbie (Reprise)
24	1	772	+126	USHER - My Way (LaFace/Arista)
24	3	582	+173	NU FLAVOR - Baby Be There (Reprise)
24	2	456	+133	NO AUTHORITY - One More Time (WORK/MJJ)
22	—	730	-71	BOYZ II MEN - Can't Let Her Go (Motown)
22	—	478	+109	INNER CIRCLE - No! About Romance (Sound Bwoy)
22	16	171	+114	ROD STEWART - Ooh La La (Warner Bros.)
21	2	540	+172	PRAS MICHEL feat. OL' DIRTY BASTARD... - Ghetto Supastar... (Interscope)
21	3	357	+28	DAZE - Superhero (Columbia/CRG)
19	3	523	+144	BRIAN McKNIGHT - The Only One For Me (Motown)
19	14	127	+83	* THE BLENDERS - I'm In Love With The McDonald's Girl (Universal)
18	2	656	-53	TAMIA - Imagination (Qwest/Warner Bros.)
18	3	445	+139	LINK - Whatcha Gone Do (Belativity)
18	2	346	-7	CREED - My Own Prison (Wind-Up)
18	1	344	+32	SOLID HARMONIE - I'll Be There For You (Jive)
18	—	281	-44	NAKED - Raining On The Sky (Red Ant)
18	16	97	+48	* ALANA DAVIS - Crazy (Elektra/EEG)
16	3	576	+155	BIG PUNISHER - Still Not A Player (Loud)
16	3	212	+142	JANA MARIA - The Price (Curb)
16	3	203	+66	RONNA - Sweet Pretender (River North)
15	1	267	+116	JIMMY RAY - I Got Rolled (Epic)
15	—	225	-74	FEEL - Looking For An Angel (Muse)
14	3	261	-83	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)
14	2	205	-29	TOUCH THE SKY - Well Enough Alone (Copper Plate)
14	3	155	+116	DIANA KING - Find My Way Back (WORK)
14	14	0	0	* LIONEL RICHIE - Time (Mercury)
13	2	283	+52	THE LOX - Money, Power & Respect (Bad Boy/Arista)
13	2	185	+29	ANDREW KORSON - Don't Speak (Suncore)
13	13	38	+38	* PUFF DADDY featuring JIMMY PAGE - Come With Me (Epic)
12	1	441	+10	mcg - Sweet Honesty (Classified/Tommy Boy)
12	1	337	+119	* JON B. - They Don't Know (Yab Yum/550 Music)
12	2	209	-20	JOE COCKER - Could You Be Loved (CMC International)
12	4	177	+117	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)
12	1	171	-46	THE NEEO - Everytime (Schmeng)
11	1	169	-162	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)
11	4	159	+44	* SMASHING PUMPKINS - Ava Adore (Virgin)
10	2	302	-18	IMAJIN - Shorty (You Keep Playin' With My Mind) (Jive)
10	2	109	19	* ESPEN LINO - When Susannah Cries (Universal)

Drops: #36-Celine Dion (Heart), #37-Lisa Loeb, Shawn Colvin, Vaganza, Timbaland & Magoo, Los Umbrellios

GAVIN ONLY

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

TW	ARTIST - Song (Label)	SPINS	TREND
1	NATALIE IMBRUGLIA - Torn (RCA)	4190	+68
2	MARCY PLAYGROUND - Sex and Candy (Capitol)	3438	+17
3	<u>FASTBALL</u> - The Way (Hollywood)	3179	+440
4	BACKSTREET BOYS - Everybody (Jive)	3050	+14
5	K-CI & JOJO - All My Life (MCA)	2859	-41
6	<u>GOO GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	2782	+399
7	'N SYNC - I Want You Back (RCA)	2752	+112
8	<u>ALANIS MORISSETTE</u> - Uninvited (Warner Sunset/Reprise)	2743	+629
9	<u>VONDA SHEPARD</u> - Searchin' My Soul (550 Music)	2651	+313
10	<u>SHANIA TWAIN</u> - You're Still The One (Mercury)	2417	+266
11	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	2249	-107
12	<u>MARIAH CAREY</u> - My All (Columbia/CRG)	2201	+114
13	<u>SARAH McLACHLAN</u> - Adia (Nettwerk/Arista)	2011	+64
14	<u>THE WALLFLOWERS</u> - Heroes (Epic)	2008	+360
15	<u>BRIAN McKNIGHT</u> - Anytime (Motown)	2006	+163
16	EDWIN McCAIN - I'll Be (Lava/Atlantic)	1961	+13
17	ROBYN - Do You Really Want Me (RCA)	1951	-148
18	PAULA COLE - Me (Imago/Warner Bros.)	1920	-87
19	MATCHBOX 20 - 3 AM (Lava/Atlantic)	1822	-63
20	<u>WILL SMITH</u> - Gettin' Jiggy Wit It (Columbia/CRG)	1759	-103
21	MADONNA - Frozen (Maverick/Warner Bros.)	1590	-90
22	<u>MATCHBOX 20</u> - Real World (Lava/Atlantic)	1587	+392
23	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	1532	-99
24	<u>NATALIE MERCHANT</u> - Kind & Generous (Elektra/EEG)	1519	+330
25	S.O.A.P. - This Is How We Party (Crave)	1498	+114
26	JANET JACKSON - I Get Lonely (Virgin)	1462	+80
27	<u>NEXT</u> - Too Close (Arista)	1382	+158
28	SISTER 7 - Know What You Mean (Arista Austin)	1369	+79
29	MADONNA - Ray Of Light (Maverick/Warner Bros.)	1259	<u>N</u>
30	<u>BLAIR</u> - Have Fun, Go Mad (Jersey Records/MCA)	1245	+61
31	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	1224	+152
32	<u>BLACK LAB</u> - Time Ago (DGC)	1190	+108
33	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1183	+93
34	REBEKAH - Sin So Well (Elektra/EEG)	1149	+87
35	JANET JACKSON - Together Again (Virgin)	1143	-64
36	LISA LOEB - Let's Forget About It (Geffen)	1070	+30
37	<u>BRANDY & MONICA</u> - The Boy Is Mine (Atlantic)	1005	<u>N</u>
38	THIRD EYE BLIND - How's It Going To Be (Elektra/EEG)	967	-5
39	<u>ALL SAINTS</u> - Never Ever (London/Island)	902	<u>N</u>
40	BILLIE MYERS - Kiss The Rain (Universal)	871	-27

CROSSOVER

URBAN/DANCE

- VOICES OF THEORY - "Say It" (H.O.L.A./Red Ant)
- MYA / SISQO - "It's All About Me" (Interscope)
- SPARKLE / R. KELLY - "Be Careful" (Rockland/Interscope)
- WILL SMITH - "Just The Two of Us" (Columbia/CRG)
- USHER - "My Way" (LaFace/Arista)

ALTERNATIVE

- BRIAN McKNIGHT - "The Only One For Me" (Motown)
- LENNY KRAVITZ - "If You Can't Say No" (Virgin)
- CREED - "My Own Prison" (Wind-Up)
- SMASHING PUMPKINS - "Ava Adore" (Virgin)
- PUFF DADDY/JIMMY PAGE - "Come With Me" (Epic)

MOST ADDED



- CELINE DION (22)
- AEROSMITH (21)
- B-52'S (16)
- MADONNA (14)
- THE BLENDERS (13)

MOST ADDED



- CELINE DION (37)**
- ROD STEWART (35)**
- LIONEL RICHIE (27)**
- ** THE STORM (16)**
- ** BRIAN WILSON (16)**
- ** A.J. CROCE (16)**

TOP TIP



ROD STEWART
 "Ooh La La" (Warner Bros.)
 A/C welcomes Rod back with open arms. New on: WLIF, WLIT, WLTE, WMJJ, KKLI, KWAV/FM, KOSI, and more.

RADIO SAYS



LIONEL RICHIE
 "Time"
 (Mercury)

This is the best work he's done in years."
 —Scott Taylor, PD,
 KOSI-Denver

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

TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	19	160	2	4074	+59	68	47	32	10
2	19	139	0	3196	-615	44	38	41	13
3	16	118	7	3005	+107	61	21	23	7
4	12	136	5	2962	+187	48	31	28	23
5	15	125	0	2948	-197	43	38	31	11
6	16	124	1	2802	-200	36	31	38	14
7	7	131	4	2796	+205	43	28	35	16
8	10	128	3	2628	+88	39	26	34	22
9	14	111	0	2507	-368	38	23	36	13
10	10	124	3	2499	+176	36	26	34	20
11	32	102	0	2343	-252	28	34	30	9
12	9	115	5	2171	+239	28	21	33	27
13	8	110	11	1862	+335	14	20	41	29
14	6	110	11	1860	+277	16	22	34	26
15	10	85	0	1814	-252	26	20	23	14
16	7	86	10	1781	+324	23	22	21	16
17	17	90	2	1751	-129	19	20	31	14
18	13	81	1	1559	-267	15	20	27	15
19	7	92	6	1518	+166	13	18	26	26
20	17	77	0	1505	-251	16	20	23	13
21	30	76	0	1492	-261	15	16	25	16
22	9	73	0	1450	-19	12	30	19	9
23	7	81	6	1441	+192	15	20	21	18
24	10	64	2	1404	-245	22	13	19	9
25	9	64	3	1228	+118	12	19	18	15
26	25	74	0	1207	-214	7	12	26	21
27	11	68	0	1198	+34	15	10	19	20
28	2	87	37	1145	N	3	11	27	31
<i>Format core artist debuts in the Top 30 with her next hit.</i>									
29	14	61	3	1120	+126	10	19	17	13
30	9	54	2	1097	+98	10	19	17	7
31	7	55	5	992	+192	11	11	12	18
32	17	47	1	983	+8	13	14	11	9
33	10	56	5	951	+139	5	12	23	15
34	3	66	9	876	N	4	6	22	27
35	14	38	0	865	+56	13	12	8	5
36	17	39	0	788	-202	5	12	17	4
37	12	43	3	784	+105	6	12	16	9
38	12	42	2	768	+97	8	13	9	11
39	28	33	8	746	N	13	4	10	5
<i>Congrats to Atlantic for not giving up the fight...Edwin debuts at A/C!</i>									
40	10	38	2	739	+74	9	6	12	11

Total Reports This Week 175 Last Week 175

CHARTBOUND

	Reports	Adds	SPINS	TREND
LYRIC - "Would I Lie?" (National)	51	8	723	+266
STEVE PERRY - "I Stand Alone" (Curb/Atlantic)	48	9	601	+197
TOM HALL - "Paris Rain" (Cabana-Boy)	44	4	672	+209
* ROD STEWART - "Ooh La La" (Warner Bros.)	42	35	501	+404
STEVIE NICKS - "Reconsider Me" (Modern/Atlantic)	40	0	686	+36

SPINCREASE

CELINE DION	+543
ROD STEWART	+404
GLORIA ESTEFAN	+335
VONDA SHEPARD	+324
LIONEL RICHIE	+282

ARTISTPROFILE

NA LEO PILIMEH-ANA

NA LEO IS: Lehua Kalima, Angela Morales, Nalani Choy
 LABEL: NLP
 PROMOTION CONTACT: Mark Taylor (808) 325-6188 or

wave7th@aloha.net
 HOME STATE: Hawaii
 MAJOR MUSICAL INFLUENCES: "Stevie Wonder, James Taylor, and Kenny Loggins."
 THINGS THAT MAKE YOU HAPPY: "BBQs at the beach, winning canoe races, spending time with our kids, playing music with friends, and Christmas."



THINGS THAT MAKE YOU SAD: "Seeing others in pain, taxes, war."
 IF YOU WEREN'T A RECORDING ARTIST, YOU'D BE: Lehua—"...a struggling non-recording artist"; Angela—"...in the educational field"; Nalani—"...a banker."
 YOUR MOST TREASURED POSSESSIONS: "Our families, our faith, our instruments."
 THE CAUSE YOU MOST BELIEVE IN AND WHY? "Education,

because it can take you anywhere you want to go."
 SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU: Na Leo has sold over 350,000 units as an independent label and we've been together over 15 years as a professional music group.
 AMBITIONS LEFT TO FULFILL: "Singing with Stevie Wonder, winning a Grammy, singing in a Disney classic, and creating a legacy for our children."

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
40	3	535	+74	BENNY MARDONES - Bless A Brand New Angel (Crave)
40	15	465	+224	KENNY LOGGINS - Just Breathe (Columbia/CRG)
39	16	428	+189	THE STORM - To Have And To Hold (Miramar)
36	4	542	+85	PAUL LESLIE - All That I Am (Balance)
36	7	530	+192	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)
35	2	475	+52	AGARTHA - It Could Be Love (Fearless)
33	12	322	+149	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)
31	3	458	+76	LANCE BAKER FENT - Watchin' Over Me (Greenman)
30	6	510	+121	THE WALLFLOWERS - Heroes (Epic)
29	3	447	+90	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
28	5	318	+87	ARLYNN & SABELA - Real Life (665 Records)
28	27	289	+282	* LIONEL RICHIE - Time (Mercury)
25	2	352	+51	ANGELES - Can't Find The Words (Ace)
25	1	338	+71	MARIAH'S TRENCH - Not Like Before (Frenzy Feed)
24	1	294	+49	BHAKTI - Delusions Of Grand (Coast)
24	1	295	+43	THE ROAD - Someone Like You (Buddy-X)
24	5	265	+54	PETER WALDMAN - Thinking About You (DP)
23	4	282	+25	BRIAN McKNIGHT - Anytime (Motown)
23	4	480	+76	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)
23	3	339	+63	JOE COCKER - Tonight (CMC International)
22	1	572	+28	FASTBALL - The Way (Hollywood)
22	3	254	+61	FUSHIA - The Girl Inside (Finakon)
21	3	244	+62	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
20	2	467	+71	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
20	1	277	+3	NANCY WILSON - [I] Had My Way (Columbia/CRG)
18	3	200	+23	BOBBY SKY - Neon Signs (Future)
17	4	209	+83	* JOHN DENVER - Perhaps Love (River North)
16	1	195	+61	* LISA KRUEGER - Imagine (High Rise)
16	2	174	+33	* LESIA - I Am Free (Lick)
16	8	153	+76	* CHRISTOPHER CROSS - Walking In Avalon (CMC International)
16	16	150	+136	* BRIAN WILSON - Your Imagination (Giant/WB)
16	16	143	+143	* A. J. CROCE - Lover's Serenade (Ruf)
15	8	142	+64	* JIM MORGAN - Only Everyday (Grace Note)

Drops: #28-Diana Krall, #36-Marc Cohn, #39-Paula Cole, Lisa Loeb, Blackmore's Night.

REVIEWS *continued*

er level of Billie's talent. Expect this single to help expand her already growing fan base. Impacting Top 40 and Modern/Hot A/C.

■■■■■ **JODY WATLEY**
"If I'm Not in Love" (Atlantic)

Jody Watley is certainly not a stranger to pop radio airwaves, having succeeded as part of Shalamar and as a solo performer. This time, she gives us a warm and stunning ballad dealing with the emotional confusion facing a lover. It's sure to melt your listeners' hearts. Impacting Top 40.

■■■■■ **BRIAN WILSON**
"Your Imagination" (Giant/WB)

The latest from Brian Wilson, who is an undeniable part of the American pop music landscape, is familiar sounding with a feel-good vibe. Sounds like this could be one of

those memorable songs for the summer of '98. Already on at heavy-hitters such as WLIT, KVIL, WWLI/FM, WLIF, and KOSI. Impacting A/C.

■■■■■ **EVA TROUT**
"Drivetime Radio" (Trauma)

Rolling Stone (Australia) describes Eva Trout as "harmony-drenched folk pop," and in this age of the Lilith Fair-friendly acoustic guitar strumming female singer-songwriter, this song seems to fit the bill. Would fit nicely on Modern and Hot A/C outlets.

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URBAN
L A N D I N G C A R P E

MOST ADDED

KELLY PRICE (54)
Friend Of Mine (Island)



Including: WKGN, WILD, KBMS, WCHB, KMJK, WDAS, WVAZ, KBCE, WMCS, WHUR, WJMG, WKND, WNAA, WBLX, KDKO, WJMI, KHRN, WJZD, KPRS, WBLS, WFXE, KMJM, WNHC, KTBT, WCDX, WJTT, WBHJ, WZAK, KZWA, WNFQ, WAMO, WHRK, WKKV, WDKX, WMNX, WIBB, WCKX, WJLB, WGZB, KJMS, WIZF, KKB, WQHH, KKDA, WUSL, WJFX, WENN, WPAL, WZZZ, WROU, WZHT, WZFX, KVSP, KJMM

WILL SMITH (32)
Just The Two Of Us (Columbia/CRG)



Including: WGZB, WKGN, WJXX, WPLZ, WJMG, KHRN, WJZD, KPRS, WBLS, WFXE, WKQL, WEDR, WDAJ, WZAK, KKDA, KZWA, WNFQ, WHRK, WMNX, WCKX, WIZF, WPEG, WQHH, WUSL, WJFX, WPAL, WROU, WZHT, KMJJ, WZFX, KVSP, KJMM

LEVI LITTLE (31)
Pick Up The Phone (White Label)

Including: WVAZ, WPLZ, KCEP, KBCE, WJXX, WKGN, WNAA, KXZZ, KDKO, WJMI, KHRN, WJZD, KPRS, KMJM, WKQL, WDAJ, KKDA, WKYS, KZWA, WNFQ, WHRK, WIBB, WCKX, WGZB, WIZF, WQHH, WJFX, WPAL, KMJJ, KVSP, KJMM

QUEEN LATIFAH (37)

Bananas (Motown)

Including: WJMG, WPLZ, KCEP, WJXX, KBCE, W6VM, KRIZ, WILD, WKGN, WBLX, WJMI, KHRN, WJZD, WJMZ, WFXE, KMJM, KTBT, WJTT, WZAK, KKDA, KZWA, WNFQ, WHRK, WIBB, WCKX, WJLB, WGZB, WIZF, WPEG, WQHH, WJFX, WPAL, WTMP, KMJJ, WZFX, KVSP, KJMM

RANDY CRAWFORD (29)
Silence (Atlantic)

Including: WMCS, WJXX, WPLZ, WDLT, WJMG, KBCE, WDAS, KMJK, WFLM, WKGN, WNAA, KXZZ, KDKO, KHRN, WJZD, WNHC, KZWA, WNFQ, WCKX, WGZB, KJMS, WIZF, WJFX, WPAL, WZHT, WZFX, KVSP, KJMM, WDWI

BLACK A/C *Most Played Current Hits*

- SPARKLE FEAT. R. KELLY** "Be Careful" (Rockland/Interscope)
- JANET JACKSON** "I Get Lonely" (Virgin)
- ARETHA FRANKLIN** "A Rose Is Still A Rose" (Arista)
- XSCAPE** "The Arms Of The One Who..." (SoSoDef/Columbia)
- JOE** "All That I Am" (Jive)

URBAN REVIEWS

N'DEA DAVENPORT
"Bring It On" (V2 Records)

Former lead vocalist for British acid jazz phenomenon the Brand New Heavies comes back right in the groove with this one, the leadoff to her self-titled solo set. Her crystal clear voice adds spice to the love challenge, whether in the original or remixes by Premier featuring Guru, as well as a Tony Maserati dance mix. Look for this diva on the all-female Lilith Fair tour this summer as, as well as in live showcases in major cities.



■■■■■ **JOHN FORTE**
"Ninety Nine (Flash the Message)" (Ruffhouse/Columbia/CRG)

The Refugee Camp continues to blow up as all members break out their own solo set. John Forte's charismatic, rapidfire delivery flows



over a friendly beat, which uses reconstituted snatches of the '80s pop hit "99 Luftballons" by Nena with production by Fugees stalwarts Wyclef Jean and Pras. "Little do you know, I got the whole country with me," rhymes Forte, and it may well be true. Single previews the rapper's forthcoming set, *Poly Sci*.

■■■■■ **NICOLE feat. MISSY**
"MISDEMEANOR" **ELLIOTT & MOCHA**
"Make It Hot" (Elektra/EEG)

Smokin' producer Missy Elliott introduces her new finding, 17-year old vocalist Nicole, on her Gold Mind imprint through Elektra with this sinewy track, co-produced by longtime partner Timbaland. From Missy's hometown of Portsmouth, Va., Nicole demonstrates some of Missy's assertive attitude with a lighter, more supple vocal style in which she promises a lover that she can satisfy. Video just went to BET last week; Nicole's debut album is expected in August.

GAVIN IS ONLINE! www.gavin.com
E-mail Janine Coveney at janine@mail.gavin.com
or
Quincy McCoy at quincy@mail.gavin.com

URBANLANDZCAPE

WEST COAST

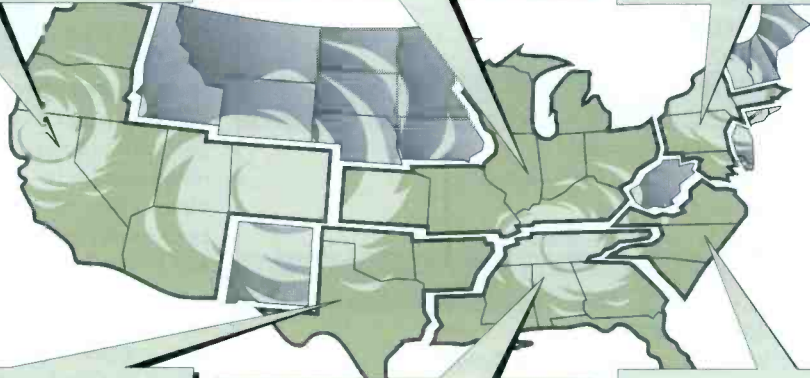
BRANDY & MONICA +62 "The Boy Is Mine"
(Atlantic)
LSG +56 "Door #1" (Eastwest)
USHER +42 "My Way" (LaFace/Arista)
DEF SQUAD +40 "Full Cooperation"
(Def Jam/Mercury)
PUBLIC ENEMY +32 "He Got Game"
(Def Jam/Mercury)

MIDWEST

BRANDY & MONICA +126 "The Boy Is Mine"
(Atlantic)
SPARKLE feat. R. KELLY +85 "Be Careful"
(Rockland/Interscope)
SYLK E. FYNE +72 "Keep It Real" (RCA)
DESTINY'S CHILD +71 "With Me" (Columbia/CRG)
NICOLE +66 "Make It Hot"
(The Gold Mind/Eastwest)

EAST COAST

BRANDY & MONICA +94 "The Boy Is Mine"
(Atlantic)
DESTINY'S CHILD +79 "With Me" (Columbia/CRG)
MASTER P +78 "I Got The Hook Up"
(No Limit/Priority)
GOODIE MOBB +75 "Black Ice" (LaFace/Arista)
SPARKLE feat. R. KELLY +74 "Be Careful"
(Rockland/Interscope)



SOUTHWEST

BRANDY & MONICA +59 "The Boy Is Mine"
(Atlantic)
BRIAN MCKNIGHT +45 "The Only One For Me"
(Motown)
WILL SMITH +45 "Just The Two Of Us"
(Columbia/CRG)
GOODIE MOBB +35 "Black Ice" (LaFace/Arista)
EOL +32 "Love The Way" (RCA)

SOUTHEAST

MASTER P +138 "I Got The Hook-Up"
(No Limit/Priority)
BRANDY & MONICA +124 "The Boy Is Mine"
(Atlantic)
SYLK E. FYNE +117 "Keep It Real" (RCA)
MARIAH CAREY +97 "My All" (Columbia/CRG)
VOICES OF THEORY +94 "Say It"
(H.O.L.A./Red Ant)

CAROLINAS/VIRGINIA

BRANDY & MONICA +169 "The Boy Is Mine"
(Atlantic)
SPARKLE feat. R. KELLY +144 "Be Careful"
(Rockland/Interscope)
GOODIE MOBB +115 "Black Ice" (LaFace/Arista)
MASTER P +99 "I Got The Hook-up"
(No Limit/Priority)
BRIAN MCKNIGHT +93 "The Only One..." (Motown)

TOPTENSPINZ

1	SPARKLE feat. R. KELLY "Be Careful"	3364	3830
2	MYA feat. SISOO "It's All About Me"	3143	3281
3	XSCAPE "The Arms Of The One Who Loves You"	2708	2994
4	JON B. "They Don't Know"	2628	2888
5	BRANDY & MONICA "The Boy Is Mine"	1910	2706
6	BOYZ II MEN "Can't Let Her Go"	2317	2398
7	MONTELL JORDAN "Let's Ride"	2350	2667
8	LSG "Door #1"	2146	2275
9	JANET JACKSON "I Get Lonely"	2263	2507
10	USHER "My Way"	2106	2258

SPINZ LAST WEEK

SPINZ THIS WEEK

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

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WORKSHOP

COACHING THE BASICS

While watching the "older" Utah Jazz basketball team use fundamentals to beat up on the "younger" Los Angeles Lakers in the NBA West Coast finals, it made me think about how important the basics are in radio.

The coach who best keeps his station and air-personalities executing the basics is the one who usually ends up a winner.

This year, one of basketball's legendary players, Larry Bird, returned to the league as a coach. Bird was named coach of the year for leading his Indiana Pacer team to the East Coast playoffs, largely because he was able to apply his championship skills as a player to the daunting task of coaching. Bird is a ferocious competitor who believes that conditioning and preparation are paramount. "My job is to be a teacher," says Bird. "My job is to prepare the team for the game. Once the game starts, it's the players' game, not the coach's game."

Any good coach will tell you there are no real secrets—or magic tricks—to ensure success. The road to a championship title begins the first day you and your players share an understanding of purpose and begin to visualize your goal. For the rest of the season, the coach must consistently spread enthusiasm, breed believability, build skills, and most important, exemplify a commitment to succeed.

For your team to win, stress the basics of preparation, consistency, warmth, entertainment, and of course, the spirit of teamwork. Winning is fundamental.

—QUINCY MCCOY

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MOST ADDED



DAZ DILLINGER FEAT. TOO SHORT (50)
 Might Sound Crazy (Death Row)
DIAMONDS IN THE RUFF (43)
 Da Doe (Roc-A-Fella)

MOST REQUESTED



BIG PUNISHER
SHABAAM SAHDEEO
RAS KASS
BLACK EYE PEAS
CANIBUS

RADIO SAYS



BIG PUNISHER
 Deep Cover (Loud)

"Big Punisher has one of the hottest CDs this year! His new cut Deep Cover took an old beat made famous by Dr. Dre and made it appealing to both East and West Coast Radio."
 —Jee, 88 Hip Hop.Com, New York

HIP-HOP

2W	LW	TW	
5	3	1	JIVE ALL STARS - No Stoppin' feat. Kasino, Mic Vandalz, Jane Blaze (Jive)
13	2	2	RAS KASS - Understandable Smooth/Music Of Business (PatchWerk Recordings)
2	1	3	CANIBUS - Second Round K.O. (Group Home/Universal)
27	7	4	XZIBIT - 3 Card Molly (Loud)
6	5	5	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
—	20	6	NOREAGGA - N.O.R.E. (Penalty Recordings)
12	8	7	SHABAAM SAHDEEO - Sound Clash (Rawkus)
28	11	8	RAHSHEED & ILL ADVISED - 1986/Redd Hott (Quake City)
25	10	9	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
—	31	10	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant) <i>One of the most anticipated albums of the Summer, due for release in late June.</i>
23	12	11	FAT JOE - Misery Needs Company (Atlantic)
3	13	12	BULWORTH - Zoom feat. Dr. Dre & LL Cool J (Interscope)
11	4	13	BIG PUNISHER - Still Not A Player (Loud)
4	9	14	BLACK EYED PEAS - Fallin' Up/Que Dices? (Interscope)
34	28	15	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M) <i>Ice Cube, Master P & Short Chop teamed up on this Rap oldie and it worked.</i>
—	26	16	ALL CITY - The Actual/Priceless (MCA)
26	21	17	8 BALL - Pure Uncut feat Master P, Mystikal & Silkk (Suave/Universal)
9	15	18	GANG STARR - Royalty (Noo Trybe/Virgin)
8	14	19	TOO SHORT - Independence Day feat. Keith Murray (\$HORT)
19	19	20	CAM'RON - Pull It feat. DMX/357 (Epic)
—	34	21	McGRUFF - feat. Mr.Cheeks:This Is How We Do (Uptown/Universal)
7	16	22	IRON SHEIKS - Tragedy & Imam THUGS:Alluminati/Various Freestyle (25 To Life Records)
36	23	23	INDEPENDENCE DAY COMPALATION - Various Artist (Nervous)
16	17	24	COCO BROVAZ - Black Trump feat. Raekwon (Duck Down/Priority)
—	18	25	AZ - Tradin' Places (Noo Trybe/Virgin)
32	27	26	DAS EFX - Set It Off (EastWest/EEG)
1	6	27	ICE CUBE - We Be Clubbin' (Remix) feat. DMX (Heavyweight/A&M)
NEW	28	28	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)
—	29	29	CORMEGA - One Love (Def Jam/Mercury)
NEW	30	30	MIKE ZOOT - Consequence (Guesswyl'd)
21	24	31	CHANNEL LIVE - Six Cents/Live For Hip Hop (Beyond Real)
—	39	32	HEATHER B - Do You (MCA)
15	22	33	DJ HONDA - H2 (Relativity)
10	25	34	BUSTA RHYMES - Turn It Up (Flipmode/Violator/Elektra/EEG)
NEW	35	35	YANKEE B - Live By The Gun/Who You Are (Gee Street)
NEW	36	36	NIGHT BREED - Two Roads (Nervous)
35	35	37	CHARLI BALTIMORE - Money (Untertainment/Epic)
31	33	38	RASCALZ - Northern Touch (Remix) (Figure IV)
33	—	39	YESHUA DA POED - The Head Bob (Raw Shack)
20	30	40	WC - Cheddar (Priority)

CHARTBOUND

- HOBO JUNCTION** - "Night And Day" (South Paw Records)
- DAZ DILLINGER** - "Might Sound Crazy" feat. Too Short (Death Row)
- GOODIE.MoBB** - "Black Ice" (LaFace Records)
- SCARFACE** - "Sex Faces" (Rap-A-Lot)
- SHADZ OF BROOKLYN** - "How It's Done" (Pandemonium)

UP&ADD'EM

- LAURYN HILL** - "Lost Ones" (Ruff House/Columbia) 5/28
- CAPPADONA** - "Dart Throwing" feat. METHOD MAN (Razor Sharp/Epic) 5/28
- BUDDHA MONK** - "Gots Liké Come On Thru" (Blunt) 5/28

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HIP-HOP REVIEW

RUFUS BLAQ
Credentials
(A&M)

Rufus Blaq blazes onto the scene with a smokey baritone vocal style and a talent for telling a story. The leadoff single to his debut album is the dance-floor jam "Out of Sight," in which Blaq boasts, "Every time I write a rhyme you know it's tight/People say B-L-A-Q, you're out of sight." Adding to the uniqueness is his spicy use of phrases like "chickee-chickee-aye-chickee-oh" to punctuate his dope and funny flow.

On "Magic," he uses a sample from Kool & the Gang, overlaid with a melody from Blondie's "Heart of Glass" as well as a Gap Band reference to spin another party jam; "Come Go With Me," which borrows from Keith Sweat's "Make It Last Forever," promises a romance that will go on and on; in "My Life," Blaq spins a lament for a



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ARTISTPROFILE

SUNZ OF MAN

(L-R): PRODIGAL SUNN, HELL RAZAH, KILLAH PRIEST, 60 SECOND ASSASIN
 HOME: Brooklyn, New York
 SINGLE: "Shining Star"
 ALBUM: Release date June 30
 LABEL: Wu Tang Records/

Red Ant
HOW DOES YOUR MUSIC CONTRIBUTE TO HIP-HOP?
 We came to create order in rap. A lot of artists' music has no meaning. We're changing that by rapping about something deeper than how much money you got or how many girls you can pull.
WHAT ARE SOME OF THE

MISCONCEPTIONS PEOPLE HAVE ABOUT YOU? We're being ridiculed for being too religious, so on this album we made sure that we had something for everyone. Expect to dance, laugh, and think.
WHAT WOULD YOU CHANGE ABOUT HIP-HOP? The East Coast/West Cost controversy. A lot of people say that it's over, but you still have fools beefin'.

WHAT RADIO STATION DID YOU LISTEN TO GROWING UP? Frankie Crooker-WBLS, and DJ Red Alert-Hot 97



REVIEW *continued*

fallen homeboy over a smooth R&B groove. The title track questions the playa-hatin' aspects of the hip-hop world, where credentials are often faked or challenged.

This is an album by a true hip-

hopper of the '90s, combining the best elements of R&B, jazz, balladry, and street politics with a delivery that indelibly marks the ear. In other words, Blaq knows how to come off smooth and rough, sophisticated and raw at the same time. —JANINE COVENEY

MIXSHOW *Real Spins*

TW		Spinz	Trend
1	QUEEN PEN - Party Ain't A Party/All My Love (Lil' Man/Interscope)	61	+1
2	ICE CUBE - We Be Clubbin' (Remix) Feat. DMX (Heavyweight/A&M)	59	-5
3	GOODIE MOB - Black Ice (LaFace/Arista)	55	+15
4	CHARLI BALTIMORE - Money (Epic)	55	-8
5	TIMBALAND & MAGOO - Clock Strikes (Atlantic)	50	+29
6	BULWORTH - Zoom Feat. Dr. Dre & LL Cool J (Interscope)	46	+29
7	JAY-Z - Million In 1 (Roc-A-Fella/Def Jam)	43	N
8	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)	43	+8
9	NO I.D. - Sky's The Limit (Relativity)	41	+8
10	CAUGHT UP SDTRK - Snoop & Kurupt: Ride On/Gang Starr:Work (Noo Trybe/Virgin)	41	+7
11	MASTER P - I Got The Hook Up (No Limit/Priority)	41	+6
12	FUNKDOOBIEST - Act On It feat. Kam (BuzzTone)	40	+11
13	MACK 10 - Only In California Feat. Ice Cube & Snoop Doggy Dogg (Priority)	40	+9
14	EA-SKI - Showdown (Relativity)	40	+8
15	MOOD - Karma (Blunt Recordings)	40	+7
16	MYSTIKAL - The Man Right 'Chea/Unpredictable (Jive)	40	+1
17	VARIOUS ARTISTS - 2 Pac: Lost Souls (Death Row)	39	+11
18	RUFUS BLAQ - Artifacts of Life/Out Of Sight (A&M)	39	+3
19	DAS EFX - Set It Off (EastWest/EEG)	38	+7
20	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	36	-39

RETAILPROFILE

City Hall Records



25 Tiburón Street
San Rafael, CA
94901

Contact: Buddha
Bob Reichley

Phone: (415) 457-9080

Fax: (415) 457-0780

Web Site: www.
cityhallrecords.com

Buddha's Blessed:

Kool Keith "Maxi-Curls" (Ruffhouse/Funky Ass), Kool DJ Rize "Beneath the Underdog" (Malvado), Mac Dre "I Need a Eighth" (Romp), Skull Funk Tribe "Down to Yo Skeleton" (Nyte Mayor).

Props Over Here:

"This year we're celebrating 25 years of

music distribution...Y'all better recognize that City Hall's been rollin' the freshest indie hip-hop joints since 1982; going way back to originators like Sutra Records (Disco 3), Streetwise, Sugarhill, NIA, and Pop Art from the East and Freakbeat (Uncle Jamm's Army), Technohop, Seventy-Five Girls on the West side. It's refreshing to see new rap artists/labels calling the shots (i.e., Mos Def, Menelik, and Company Flow-Rakwus; Kool Keith and Kut Kurt-Funky Ass; Master P-No Limit) and weaning themselves from the majors while manifest-

ing self-destiny. Much love, props, and big chocolate bluntz to the indie set...Like my jigga J.T. from the 'Mo says, 'Independently is a friend to me.'"

Top Five Albums

1. Mac Dre - Stoopid Doo Doo Dumb (Romp)
2. Various Artists - 17 Reasons Compilation (Black-N-Brown Ent.)
3. Herm - Hermsolo-album (Black Power Productions)
4. Various Artists - Cell Block Compilation II: Face Off (Cell Block)
5. Various Artists - Rules of the Game (Tripek)

3

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NEW ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A 3

KPIG's short-lived "revolution," which we reported on over a month ago (April 10, 1998), seems to have paid off for everyone.

After the station's well-documented on-air fracas with incoming owners New Wave Broadcasting over a change in programming, core fans became even more fanatical (if that's humanly possible) while curious onlookers (especially 25-34 men) sampled and held. As a result, numbers were up, all across the board.

In the most recent Arbitron survey period, KPIG performed incredibly well 12+, up 29 percent percent from a 2.8 share to 3.6. In the money demos—25-54—KPIG rose 3.9 to 5.2. Even more dramatic, the station boosted its lower demographics 309 percent, 18-34, .7 to 3.7. And when it came to attracting 25-34 men, KPIG soared 1.0 to 7.9 (a whopping 690



Arbitron Weighs In: KPIG Doesn't Suck

BY KENT ZIMMERMAN

percent). All numbers represent the Monterey/Salinas/Santa Cruz market.

"We really saw a lot of growth on the younger end," General Manager Will Douglass understates.

All the headlines over KPIG's resistance to incorporating Classic Rock into its unique blend—both the notorious publicity and a well-planned media campaign—proved effective. "If a classic rock station leaves the market, what better publicity could you want to attract listeners who are looking around?"

asks KPIG PD Laura Hopper.

"When *Rolling Stone's* 'Ten Stations That Don't Suck' article came out with us in it," says Hopper, "We promoted ourselves with promos that told our story, 'We don't suck, but they told us to suck, and then you told us that sucks, and sometimes we might still push the suck button, so call us and tell us we suck when we suck.'...And people do, which is great."

Still, it's good to have new listeners, a concept KPIG and New Wave



both have in common, while the staff and loyalists remain vigilant.

"One guy requested Steve Miller's 'Living in the USA,' which I played" Hopper recalls. "Then I got a huge backlash from KPIG listeners. Their antennas are up, and they're watching us." ■

Godzilla's Monster-Sized Soundtrack Delivers the Hits

BY SPENCE D.

Soundtracks to blockbuster films have become a staple in the Alternative radio realm in the past few years. Recent soundtracks such as *The Saint*, *Kids*, *Lost Highway*, *Seven*, *Romeo + Juliet*, *Trainspotting*, *Austin Powers*, *The Crow*, *City of Angels*, *Batman & Robin* have all contained tracks which had great impact on Alternative playlists. The first of the summer blockbuster soundtracks to pound the airwaves in '98 is the *Godzilla* album, which hit stores on May 19.

Among the tracks included, the Wallflowers have already scored a hit with their rendition of Bowie's "Heroes." Beyond that, Rage Against the Machine's "No Shelter" seems like a shoe-in, and the Puff Daddy/Jimmy Page track, "Come With Me"—a re-working of Zep's classic "Kashmir"—is quickly shaping up to be the surprise hit of the summer (KROQ added it 5/12 and

it's getting great phone reaction across the panel.)

"The good thing about a project like this is that you can get multiple singles going at the same time,"



remarks Stu Bergen, VP of Promotions at Epic Records. "The Wallflowers are up and running and it seems like a multi-format hit. We're launching the Puff Daddy record multi-format; that's a once in a lifetime event record with Jimmy Page coming back and re-working "Kashmir" with Puffy. And then we're gonna work the Rage Against the Machine track June 9. We'll work the Jamiroquai single down

the line, and then we'll let it play out past that."

With three tracks already impacting radio, one has to wonder how the film's success (or failure) will

affect the success of the soundtrack. "It's a foregone conclusion that the movie is gonna be huge out of the gate, but for how long is unclear," says Bergen. "Of course there'll be huge excitement around this movie for the foreseeable future, but I think this album stands up on its own, and its impact will extend and take on a life of its own, I think past Christmas."

So far, the most interesting aspect

of the *Godzilla* soundtrack has been Alternative's embrace of the Puff Daddy/Jimmy Page track (need I remind you that Puffy is a core Urban artist and Page is a staple at Classic AOR?).

"This song requests. It's a reaction record. It explodes on the radio," comments Bergen. It's not your standard rap record; it's something that your audience thinks is great. Alternative radio has to continue to think outside the box and that's the cool thing about this track—it takes it outside the box and challenges preconceived notions."

As if to emphasize this, the track is bumming up phones across the country. "Puff Daddy is huge," says KOMA PD Jay Taylor. "It's gonna be top 5 phones for sure." (KOMA added "Come with Me" 5/19)

In the end, however, the ultimate success of any soundtrack depends on the music. Thanks to solid tracks, it's a safe bet to say that the *Godzilla* soundtrack will be huge. ■

Eva Sang Like an Angel And Then She Was Gone

BY KENT ZIMMERMAN

Eva Cassidy was an extraordinarily artistic human being. She painted. Made her own jewelry. She worked by day as a landscaper, driving a tractor and spreading peat moss. But she excelled in music as a singer and guitarist. Shy, her friends had to coax her to be a little more forward with her profile, to get past the background singing gigs at modest clubs in the Washington, D.C. area.



And sing, brothers and sisters, she did. And her tastes knew no boundaries. Her friend/producer Chris Biondo coaxed her into the studio only to find that her voice also knew no limits. She drew freely from her parents' record collection, which included Ella Fitzgerald, Louis Armstrong, and Buffy Sainte-Marie. She recorded with D.C. Go-Go king Chuck Brown and contributed session background vocals. But her power with a song was unparalleled. She could sing like an angel; she had the range of a football field.

Then on November 2, 1996, Eva Cassidy died, leaving behind a musical legacy that is still gaining momentum in the press. In early March of this year, the *Washington Post* published the quintessential story of Cassidy's sudden rise and fall. Now with *Songbird*, a compilation of live and studio recordings released on the tiny Blix Street label, other publications like *People* and *Tower Pulse* have noticed as well. Now Cassidy's amazing music is being introduced to radio.

"How could covering a Sting single not have A3 potential?" asks M3's Kevin Sutter, who took on the project immediately. "I'm of the old school of thought; you have to do something to make a cover song

your own. As anyone knows after hearing the song, when she sings 'Fields of Gold,' she's not only in the house, she moves in the furniture and changes the color of the walls.

"It's a sensitive song, the kind of song where all you have to do is let the public have a crack at it and they'll tell you how much they love it," Sutter continues. "I haven't played this song to anyone who, upon hearing it, wasn't deeply affected. Just the weight of the story behind the artist compounds the intensity tenfold."

"I am totally committed to this artist," said Roger Lifeset, who will bring Cassidy's music to the Smooth and Jazz formats. "The last time I felt this presence was Tracy Chapman's debut, whose platinum record now proudly hangs on my office wall."

Like blues legend Robert Johnson, Cassidy was oozing with talent, but also deathly shy, determined, and stubborn. The performances on *Songbird* recorded at Blues Alley are awe-inspiring. After hearing Sting's "Fields of Gold," your first reaction borders on horror—has Sting heard this and does he know that someone has taken one of his finest songs and stolen it, lock, stock and barrel?

Blonde and pert, Cassidy's soulful authenticity shocked black performers as well as white rock stars. Eventually her independent albums sold briskly in the D.C. market, where she became somewhat of a phenom. Mick Fleetwood sat in with her, and Cassidy later cut a stellar version of Christine McVie's "Songbird." But whenever A&R people approached, they were usually scared off by Cassidy's eclectic spirit, her inability to fit into a single music format.

Returning to Blues Alley in '96 to promote her local live recording and walking with a cane, she complained of a sore hip. The following month she was diagnosed with metastatic melanoma. By November she was gone, at age 33. All that remained were tapes of her singing, paintings that hung throughout her parents' home, and stray arts and crafts left behind.

"Our label is privileged to present Eva Cassidy's music to the world," said Blix Street's Bill Straw,

whose company has leased the music from Cassidy's parents, Hugh and Barbara.

"Eva Cassidy had the most extraordinary and singular voice I had heard in a very, very long time. It was so mysterious, it would just freeze me," said Blue Note Chairman Bruce Lundvall.

Between the voice and the inter-

pretations, it's clear that something unique slipped out the back door practically unnoticed. *Practically*, but not quite. With the release of *Songbird*, Cassidy's story will undoubtedly unfold as more people become mesmerized with her talents.

(Bill Straw can be reached at 818/763-9151. For more info, visit blixstreet.com or crosstownarts.com)

Herron Exits WBOS

BY KENT ZIMMERMAN

Jim Herron has left WBOS-Boston after holding the Program Director scepter since 1992.

"My six years with 'BOS have been filled with successes," said Herron. "Designing an innovative format, developing features, concerts, and other promotions carefully targeted to the lifegroup, successful ratings, and surviving four owners. It's been a great run.

"As for the future, I'm already

entertaining several opportunities."

So far, no permanent replacement for Herron has been named. Don Kelley, OM and PD of sister station WMJX, will assume all programming responsibilities until a new PD is named.

WBOS is part of the Greater Media, Inc.'s Greater Boston Radio Group which includes WMJX, WKLB, WROR, and WSJZ.

Herron can be reached at (978) 887-9280, or by email at JHERRON31@aol.com.

Autotonic Seeks Promotion Person

Dan Mackta of Autotonic Promotions is seeking a radio promotions person to replace Dina Hornreich, who exits the company to pursue new endeavors. "I need a kick-ass go getter to come work with me and (WTUL's) Anthony Del Rosario," said Mackta. The job requires a move to Memphis, and you must be sharp as a tack with experience as a college music director somewhat recently. Mackta is hiring as soon as possible. Mail resumes to Dan Mackta, Autotonic, PO Box 41246, Memphis TN 38174-1246; fax to (901) 276-6554; or e-mail dan@autotonic.com.

It Happened in Hartford



CRN International's 4th Annual Adventures in Broadcasting Conference and Promotion Director's School (l-r): David Rahn, Deby Gould, Laura Curtin, Doug Harris, and David Einstein.

KUNV-Las Vegas Goes to All Jazz Format

The University of Nevada at Las Vegas announced this week the conversion of 91.5 FM KUNV to an all Jazz format, effective immediately.

"I got called at six in the morning and was told to clean out my office," says Ducky Slaughter, Gavin's 1998 College Music Director of the Year. "The station is going completely Jazz now, 24 hours. Tiger [Kinder] and I finally turned the station around and were even nominated for Gavin's Station of the year, and then they do this to us in the interest of having KUNV represent the university—which is a controversy in itself, since we're supposed to be a 'community' station. Besides, how are they going to 'represent' the university if all they're programming is Jazz?"

"They're not even going to have live DJs at night. They're using satellite uplinks," adds Tiger. "It has nothing to do with the community or with the listeners. It's more 'listener friendly' to the old people that

donate money to the university."

"This is going to be very unsettling to the community. There's going to be a lot of people pissed off, and the station will be getting a lot of phone calls," predicts Ducky. "I also suggest calling the UNLV

students and the community.

Tom Flag, Director of News and Public Information for the University, claims that "KUNV made the decision to go all Jazz because the jazz listeners make up the bulk of the support of the station. The



foundation and the Board of Regents. Of course, that number is never on hand and they won't let us know what that number is."

Sadly, this seems to be a problem many college stations are facing on a more frequent basis, often stemming from the fact that university officials are out of touch with the importance of a station to the stu-

Rock Avenue show was unique in the Las Vegas market when it debuted a few years ago. Since that time, a number of the commercial stations have gone with the same type of programming. Because of this, Rock Avenue's listener base has dropped considerably, and with it the contributor base. I know there's some concern that an all Jazz format

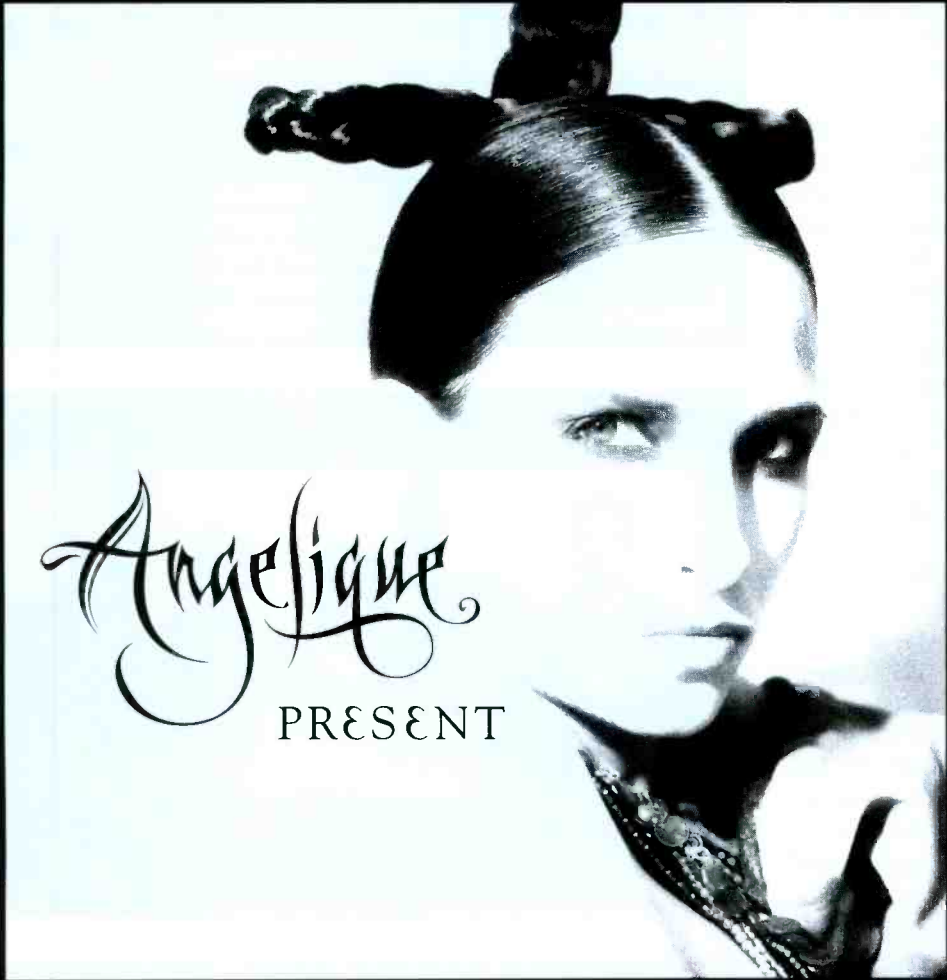
doesn't really represent what the students are listening too. In actuality, the Rock Avenue age group is the 12 to 21 age, whereas the average age of a UNLV student is 28. We have a substantial number of what we call non-traditional age students."

Flag adds that students still have a hand in the operation of the station. "The station still has student involvement in that it provides a lab experience for students who are interested in broadcast," he notes, conceding that he was unsure to what extent students would be allowed to have on-air, programming, and tech positions.

"KUNV represented the last bit of culture we had. Now it's been killed off," says Tiger. "Today is a sad day in Las Vegas."

Phone calls should be directed to the station's manager, Don Fuller at (702) 895-3877 ext. 9.

To reach Ducky, phone him at (702) 655-5726. You can reach Tiger at (702) 895-9164.



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Moonshine Announces Remix Contest

Attention broke turntablists! Moonshine Music is having a remix contest for the latest Darwin Chamber CD-Rom, which comes equipped with Mixman Studio, allowing you to create remixes on your IBM computer. All entries must have been created through Mixman. Any selection from the disc can be remixed and you can enter any number of songs.



The prize is \$1000 and the deadline is October 31, 1998. Submit your remixes to Moonshine Music, Attn: Remix Contest, 8525 Santa Monica Blvd., West Hollywood, CA 90069. Questions should be directed to Sheri Kaplan at (310) 652-8145 or sheri@moonshine.com. You can also check out the Moonshine Web site at www.moonshine.com.

Rob Gill Joins Slipdisc as VP of Promotion & Marketing

Rob Gill, formerly of Earache, has been appointed the VP of Radio Promotion & Marketing at Slipdisc Records. His duties will include overseeing all aspect of the radio, promotion, and marketing departments and he will report directly to Frank Chackler, Sr. VP/General Manager. His office will be headquartered at 9 Lincoln Pl., Maplewood, NJ 07040. He can be reached at (973) 378-2478 and his fax is (973) 378-2549.



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ALTERNATIVE

MOST ADDED



GRANT LEE BUFFALO (27)

Truly, Truly (Reprise)

Including: WOXY, WMAD, KNDD, WEDG, KTDZ, WDST, KSPI, WLSZ, KMYZ, WKRL, KXRX, KFTE, WBER, WGRD, KLZR, WPGU, KACV, KROX, KHLR, WRXQ, KENZ, KXPX, KQXR, WHFS, WFNX, KEDJ, WWCD

GRAVITY KILLS (23)

Falling (TVT)

Including: KXTE, MUSI, KKDM, WEND, KTDZ, KSPI, WKRL, KMYZ, KFTE, WBER, KLZR, WEJE, KHLR, WRXQ, WKQX, WKRO, KNRX, WBRU, KRZQ, KTEG, WBCN, KEDJ, KPNT

FOO FIGHTERS (15)

Walking After You Elektra/EEG

Including: WOSC, KQDM, WBUZ, WVDX, WGRD, CIMX, KACV, WRXQ, KRZQ, WLJR, KLYY, KQXR, KROQ, XHRM, WROX

SPRUNG MONKEY (11)

Get 'Em Outta Here (Hollywood)

Including: WOBK, MUSI, WDST, KSPI, KXRX, WVDX, KLZR, WPGU, KCXX, KTCL, WROX

SCOTT WEILAND (8)

Opposite Octave Reaction (Atlantic)

Including: WDXY, WQDX, WBTZ, WBER, KACV, KHLR, WKQX, KNSX

RADIO SAYS



MASSIVE ATTACK

"Teardrop" (Virgin)

"The whole CD is filled with crazy mellow vibes, and the song will definitely fit in with what we're doing at the station."

—Mike Savage, MD, Y107-Los Angeles

LW	TW	Spins	Diff.
1	1	2375	+20
2	2	2230	-61
3	3	2079	-48
7	4	2078	+198
4	5	1997	+26
6	6	1996	+78
5	7	1992	+22
9	8	1838	+103
10	9	1680	+59
8	10	1644	-156
11	11	1609	-1
12	12	1430	+16
14	13	1323	+39
13	14	1239	-68
16	15	1162	+37
18	16	1160	+49
15	17	1108	-23
29	18	1021	+240
24	19	994	+148
21	20	918	-5
25	21	892	+48
23	22	864	+11
19	23	845	-206
17	24	831	-282
22	25	796	-75
30	26	751	+17
33	27	704	+89
28	28	695	-93
34	29	617	+43
20	30	615	-388
26	31	584	-245
39	32	567	+152
27	33	561	-268
35	34	548	-14
32	35	534	-147
36	36	522	+5
31	37	482	-207
37	38	475	+28
48	39	450	+163
47	40	404	+112
41	41	387	+24
42	42	372	+12
44	43	351	+29
—	44	344	N
40	45	342	-64
43	46	318	-6
—	47	270	N
—	48	255	N
—	49	250	N
38	50	249	-177

REVIEWS

GODZILLA

The Album (Epic)



The first of the big summer soundtracks hit American shores this week, and it's a veritable sonic gargantuan. Radio is already swarming on the Wallflowers' cover of the Bowie classic "Heroes," but this disc is rife with hits from Alternative core artists. The left-of-center pick hit (KROQ added it 5/12) is the Puff Daddy/Jimmy Page ripper "Come With Me," which retrofits Led Zep's "Kashmir" by beefing up the back beat and adding silky keyboard fills and horns. Jamiroquai provide some rumbling fuzz soul on "Deeper Underground," while Ben Folds Five dips into mellow, piano-tinged regalia with "Air." Another track which Alt has been quick to grasp onto is Rage Against the Machine's—and with good reason. They drop an atomic sizzler with the scathing "No Shelter," guitars skirling and shredding in a metallic funk spasm over Zack de la Rocha's ranting vocalistix. Toss in a snarling power surge from Days of the New ("Running Knees"), careening guitar undulations from Fuel ("Walk the Sky"), the Foo Fighters' bliss intensity ("A320"), a new one from Silverchair ("Untitled?"), and the Godzilla Remix of Green Day's "Brainstew" and you've got yourself a raging behemoth of a soundtrack.

—SPENCE D.

ALTERNATIVE REPORTS

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COLLEGE

REVIEWS

ROCKET FROM THE CRYPT

RFTC

(Interscope)

Sporting cover work by Drive Like Jehu's Rick Froberg, *RFTC* hits you like a Sergeant Slaughter knuckle sandwich with a mean horn section. It's raw, primal rock & roll that simply *must* be experienced live; Matt Brown says it's like watching Sha Na Na on crack. Look, if your not playing this record, just kill yourself.



SPEED DEVILS

Speed Devils

(Cacophone)

Comin' straight outta Cambridge, Mass., the Speed Devils are a trio of whiskey-drinkin', knife-totin' bad asses who offer straight up psycho-billy that conjures up images of early Reverend Horton Heat. With titles like "Teenage Riot," "Booze Party," "Devil Drives a Buick (But Jesus Drives My Chevrolet)," and "Drink that Bottle Down" it's obvious this is the real deal, made for gearheads, not pop monkeys. Contact Mike Wainman, Guerrilla Man Marketing at (770) 916-9473 for more information.



ADDS FOR MAY 25/26

Loud Family (Alias), Mitchell Froom (Atlantic), Compound Red (Desoto), Burnversion (Popsecret), Plastikman (Nova Mute/Minus), Scott Thomas Band (Elektra), Rose Melberg (Double Agent), Mendoza Line (Kindercore), Tripping Daisy (Island), Symposium (Red Ant), Tex (Spermboy), Season to Risk (Risk), Monopuff (Bar/None), Girls Against Boys (DGC), Danielson Famile (Tooth & Nail), Bali Girls (Spork), The Weird Lovemakers (eMpTy), The Grand Island (Super 8).

COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.

TUESDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

MOST ADDED



ROCKET FROM THE CRYPT (38)

RFTC (Interscope)

Including: CTR, KALX, KCMU, KCOU, KCRW, KCSB, KFSR, KGLT, KGRG, KTXT, KUCI, KUGS, KUSF, KVRX, KWBU, KWVA, WBNY, WCBN, WCOB, WDBM, WDCR, WFOU, WICB, WITR, WJCU, WMNF, WMSE, WMSV.

MONEY MARK (36)

Push the Button

(Mo' Wax/ffrr/London)

Including: CTR, KCMU, KCOU, KCPK, KCRW, KCSB, KOVS, KGLT, KGRG, KUCI, KUGS, KUSF, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCOB, WOBM, WFOU, WITR, WJCU.

ADD N TO X (26)

On the Wires Of Our Nerves (Mute)

Including: KALX, KCMU, KCOU, KCPK, KCSB, KGLT, KGRG, KUGS, KUSF, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WCOB, WFOU, WJCU, WMSE, WNYU, WRSU, WRUV, WSMU, WUTK, WVKR.

PERNICE BROTHERS (22)

Overcome By Happiness (Sub Pop)

KCMU, KCOU, KCPK, KOVS, KUGS, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCBN, WFOU, WMNF, WRSU, WRUV, WRUV, WSMU.

RECORD TO WATCH



DAVID GARZA

This Euphoria (Atlantic/Lava)

This under rated pop gem is so close to charting-it hurts. Strong support from KTXT, WDCR, WICB, WMSV, WTSR, and WWVU.

2W	LW	TW	
25	1	1	SONIC YOUTH - A Thousand Leaves (DGC)
3	2	2	PULP - This Is Hardcore (Island)
1	4	3	FIREWATER - The Ponzi Scheme (Jetset)
35	25	4	MASSIVE ATTACK - Mezzanine (Virgin) <i>Massive Attack's infectious beats receive a warm welcome at college.</i>
22	12	5	VERSUS - Two Cents Plus Tax (Caroline)
13	19	6	GANG STARR - Moment of Truth (Noo Trybe/Virgin) <i>Premier & Guru come correct with a huge jump this week.</i>
5	5	7	FUGAZI - End Hits (Dischord)
7	3	8	CORNELIUS - Fantasma (Matador)
9	10	9	JESUS LIZARD - Blue (Capitol)
2	8	10	TORTOISE - TNT (Thrill Jockey)
6	7	11	PROPELLERHEADS - Decksandrumsandrockandroll (Dreamworks)
10	15	12	DIRTY THREE - Ocean Songs (Touch & Go)
28	20	13	SEAN LENNON - Into the Sun (Grand Royal/Capitol)
26	9	14	QUASI - Featuring "Birds" (Up)
11	16	15	TUSCADERO - My Way or the Highway (Elektra/EEG)
19	14	16	SUICIDE MACHINES - Battle Hymns (Hollywood)
4	13	17	YO LA TENGO - Little Honda (Matador)
—	26	18	JOAN OF ARC - How Memory Works (Jade Tree)
8	6	19	THE REVEREND HORTON HEAT - Space Heater (Interscope)
12	18	20	UI - Lifelike (Southern)
18	11	21	AVAIL - Over the James (Lookout!)
NEW	22	22	u-ZIQ - Brace Yourself (Astralwerks)
—	46	23	CREEPER LAGOON - I Become Small And Go (Nickel Bag)
NEW	24	24	NEGATIVLAND - Happy Heroes (Seeland)
42	31	25	RED AUNTS - Ghetto Blaster (Epitaph)
—	34	26	NEW BOMB TURKS - At Ropes End (Epitaph)
29	29	27	SPOON - A Series of Sneaks (Elektra/EEG)
—	47	28	TORI AMOS - From the Choirgirl Hotel (Atlantic)
14	22	29	DAMON AND NAOMI - Playback Singers (Sub Pop)
—	30	30	PUBLIC ENEMY - He Got Game soundtrack (Def Jam/Mercury)
34	17	31	DJ HONDA - H2 (Relativity)
17	24	32	MORCHEEBA - Big Caim (China/Sire)
43	35	33	LISA GERRARD & PIETER BOURKE - Duality (4-AD/Warner Brothers)
20	21	34	MAKE-UP - In Mass Mind (Dischord)
16	23	35	BUFFALO DAUGHTER - New Rock (Grand Royal)
21	28	36	RICHARD DAVIES - Telegraph (Flydaddy/V2)
31	33	37	ROYAL TRUX - Accelerator (Drag City)
41	—	38	PERE UBU - Pennsylvania (Tim/Kerr)
NEW	39	39	BAD RELIGION - No Substance (Atlantic)
50	40	40	BERNARD BUTLER - People Move On (Columbia/CRG)
23	27	41	BRAID - Frame & Canvas (Polyvinyl)
36	41	42	LE MANS - Le Mans/Entresemana (Grimsey)
—	49	43	GRASSY KNOLL - III (Antilles)
15	37	44	TRANS AM - The Surveillance (Thrill Jockey)
27	39	45	SUPERGENIUS - Star Wars Breakbeats (Suckadelic!)
24	32	46	BEVIS FROND - North Circular (Flydaddy)
32	36	47	FREAKY CHAKRA - Blacklight Fantasy (Astralwerks)
49	43	48	BANGS - Tiger Beat (Kill Rock Stars)
40	48	49	SCRAWL - Nature Film (Elektra/EEG)
NEW	50	50	VARIOUS ARTISTS - Teleconned Volume 1 (No Alternative)

ARTISTPROFILE

SPOON

FROM: Austin, Texas

LATEST RELEASE:

A Series of Sneaks

LABEL Elektra

CONTACT: Mike DePippa & Chris Elles (212) 275-2860

WHAT INFLUENCES THE BAND AS A WHOLE: "I've got loads

of books. I buy books all the

time; I just haven't got the time to read them. The best book I've ever read was *The Lion, the Witch and the Wardrobe* when I was ten. I love the idea of opening a cupboard door, stepping inside, finding a lion, and being chased through the snow."

THE SOUND TO THE

UNINITIATED: "I've always sung my cock off. My style is banging it out. I don't want to be a Pavarotti. I don't wanna have singing lessons—that's why all singers sound the same. They've all been trained into the same tone. I ain't having none of that shit."

TOUR? "I dig U2, but I don't give a shit about that fancy fucking stage crap. It's

bullshit, man. It's like you don't believe in the music enough. There's nothing better than five guys on stage, or three guys, just doing the bit."

RANDOM THOUGHTS: "I hate sleeping. Boring! I wish I didn't have to sleep. it's such a waste of time. You're off to the land of fucking nod, dreaming of fucking dinosaurs and Manchester."



MOST ADDED



GRAVITY KILLS (13)

Falling (TVT)
Including: KEYJ, KIBZ, KRZR, KTUX, WHMH, WMFS, WTOS, WXEX, KPNT, WLZR, KUPD, KDOT, KRXQ.

AEROSMITH (13)

I Don't Want To Miss A Thing (Columbia/CRG)
Including: KBAT, KSJO, KTUX, KZDZ, KZBK, WHMH, WMMS, KZZK, KDOT, KRAB, WIYY, KLAQ, WLZR.

DRAIN S.T.H. (11)

Crack The Liar's Smile (Mercury)
Including: KLBJ, KEYJ, KIBZ, KSJO, KTUX, WCCC, WHMH, WMFS, KILQ, KXXR, WLZR.

FILTER (9)

One (Elektra/EEG)
Including: KIBZ, KRZR, KTUX, WTOS, KUPD, WSOU, WLZR, KDOT, KFGX.

MONSTER MAGNET (8)

Space Lord (A&M)
Including: KISS, KZDZ, WTFX, WTOS, WSOU, WIYY, KIOZ.

RADIO SAYS



MONSTER MAGNET
Space Lord" (A&M)

"The two biggest reaction records currently at KISW are Monster Magnet (#1 phones in the past five days) and the DLR Band."
—KISW-Seattle, Washington MD, Cathy Faulkner

ACTIVE

TW	SPINS	Diff.
1	CREED - Torn (Wind-Up)	1032 +133
2	BROTHER CANE - I Lie In The Bed I Make (Virgin)	953 +67
3	METALLICA - Fuel (Elektra/EEG)	825 +64
4	JIMMY PAGE & ROBERT PLANT - Most High (Atlantic)	801 +5
5	JERRY CANTRELL - Cut Me In (Columbia/CRG)	791 +41
6	SMASHING PUMPKINS - Ava Adore (Virgin)	737 +274
7	PEARL JAM - Wishlist (Epic)	730 +73
8	STABBING WESTWARD - Save Yourself (Columbia/CRG)	723 +127
9	KENNY WAYNE SHEPHERD - Blue on Black (Revolution)	701 +89
10	DAYS OF THE NEW - Shelf In The Room (Outpost)	687 +124
11	VAN HALEN - Fire In The Hole (Warner Bros.)	662 +73
12	SEMISONIC - Closing Time (MCA)	654 +96
13	MEGADETH - Use the Man (Capitol)	625 +37
14	DLR BAND - Slam Dunk (Wawazat!!)	564 +36
15	THE WALLFLOWERS - Heroes (Epic)	559 +118
16	FOO FIGHTERS - My Hero (Capitol)	545 -6
17	FUEL - Shimmer (550 Music)	525 +76
18	SOUL ASYLUM - I Will Still Be Laughing (Columbia/CRG)	453 +40
19	BLACK LAB - Time Ago (DGC)	440 +44
20	MATCHBOX 20 - Real World (Lava/Atlantic)	425 -10
21	DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)	403 +79
22	MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)	383 -3
23	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	371 +59
<i>Most requested song at Active radio for third straight week.</i>		
24	MONSTER MAGNET - Space Lord (A&M)	359 +156
25	METALLICA - Unforgiven II (Elektra/EEG)	352 +67
26	SAMIAM - She Found You (Ignition)	349 +55
27	ADDICT - Monsterside (Big Cat/V2)	348 +46
28	DAVE MATTHEWS BAND - Don't Drink The Water (RCA)	329 +55
29	CARAMEL - Lucy (Geffen)	315 +37
30	CREED - My Own Prison (Wind-Up)	307 +42
31	FASTBALL - The Way (Hollywood)	303 +56
32	JERRY CANTRELL - My Song (Columbia/CRG)	291 +135
<i>The second single from one of Seattle's finest moves up eight slots.</i>		
33	BIG WRECK - That Song (Atlantic)	267 +34
34	SEVENDUST - Too Close To Hate (TVT)	247 -61
35	ECONOLINE CRUSH - Home (Restless)	241 +24
36	GIRLS AGAINST BOYS - Park Avenue (DGC)	223 N
37	THE GANDHARVAS - Downtime (MCA)	217 +41
38	FOO FIGHTERS - Baker Street (Capitol)	207 +49
39	EVERCLEAR - I Will Buy You A New Life (Capitol)	202 +33
40	DAYS OF THE NEW - Touch, Peel & Stand (Outpost)	193 -30

CHARTBOUND

DAYS OF THE NEW - "The Down Town" (Outpost)	UFO - "Venus" (CMC International)
BAD RELIGION - "Shades Of Truth" (Atlantic)	SCOTT THOMAS - "Black Valentine" (Elektra/EEG)
MARCY PLAYGROUND - "Saint Joe ..." (Mammoth/Capitol)	FEEDER - "High" (Elektra/EEG)
CLUTCH - "Elephant Riders" (Columbia/CRG)	CAROLINE'S SPINE - "Wallflower" (Hollywood)
RAMMSTEIN - "Du Hast" (Slash/Polygram)	LIMP BIZKIT - "Sour" (Flip/Interscope)
PAGE/PLANT - "Shining In The Light" (Atlantic)	THE HUNGER - "Free" (Universal)

REVIEWS

LOS GUSANOS

"Carve Your Name" (Mayhem)

Los Gusanos are a burnin' four piece fronted by the guitarist formerly known as C.J. Ramone (yeah, how many Ramones do you know?) and fueled by punk rock roots. "Carve Your Name," the first single from their self titled debut, is an excellent mix of crunching guitars and catchy vocals. For those of you who are not down with the Latin lingo, Los Gusanos is Spanish for The Worms. If you would like to be sedated or are in need of a quick lobotomy please give Munsey Ricci at Skateboard Marketing a call (516) 328-1103.



FILTER

"One" (Elektra/EEG)

Enough soundtracks already, when are these guys going to put out another album...I'm waiting. From the highly anticipated X-Files soundtrack comes this pretty little cover of the Harry Nilsson penned song, that Three Dog Night made into one of their biggest hit's. "One" is everything we've come to expect from the masters of being real quiet and then becoming extremely loud. This delightful remake will even have Chuck Negron singing "Joy to the World". The truth is right here baby. Some early believers of Filter's lonliest number are: WAAF, WLZR, WTOS, KTUX, KUPD, and KDOT.



ADDS FOR MAY 25/26

Days Of The New "The Down Town" (Outpost).

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ARTISTPROFILE

SCOTT WEILAND

ACTIVE SINGLE:
"Opposite Octave Reaction"
LABEL: Atlantic
CONTACT: Jon Nardachone
(212) 707-2135
ON THE ALBUM: "Half of the record was recorded while I

was using...and using a lot. But most of the songs were written when I was sober. They're mostly about my feelings about sobriety, about my new life, and about the experiences that I had gone through. You know, the depths of heroin addiction. I've been to hell and back, man."
GRUNGE?: "Grunge is dead

and I shed no tears at the funeral. Dirty jeans, Pavement T-shirts, and dreadlocks are boring. Rock stars used to be alluring! We're like magicians, ya know? We get to project love and positive energy. We get to create magic! The thing is, I don't really give a shit what's cool and what's not, because I've never been regarded as cool."
LONG LIVE ROCK: "Rock and

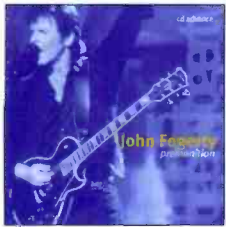
roll is dying because record companies are trying so hard to load up their rosters full of wannabe alternative bands. You get bands that are just so mediocre I can't even say they suck, you know? At least in the early nineties, when we [Stone Temple Pilots], Nirvana, Pearl Jam, and Soundgarden came out, record companies were making an attempt at develop-



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



JOHN FOGERTY (32) "Premonition" (Reprise)

Including: WRNX, WMVY, WMWV, WCLZ, WNCS, WEBK, WFUV, WYEP, WXPB, WRNR, WRLT, KKZN, KFAN, KGSR, WTTS, WMMM, KTCZ, WXRT, KLRQ, KMMS, KRXS, KTAQ, KBAC, KTHX, K-OTTER, KRSH, CIDR, KFXD, KINK, KRVM, KMTT, and KNBA

GRANT LEE BUFFALO (29) "Truly Truly" (Warner Bros.)

Including: WRNX, WMVY, WMWV, WCLZ, WERU, WNCS, WEBK, WKZE, MUSIC CHOICE, WYEP, WXPB, WRNR, WRLT, KACV, WCBE, WWCD, WAPS, KTCZ, KLRQ, KVNF, KSPN, KSUT, KTAQ, KBAC, KCRW, K-OTTER, KRSH, KFXD, and KRVM

COWBOY JUNKIES (27) "Miles From Our Home" (Geffen)

Including: WRNX, WMVY, WMWV, WCLZ, WNCS, WFUV, WYEP, WXPB, WRLT, KKZN, KFAN, KGSR, WAPS, WTTS, WXRT, KRXS, KFLX, KTAQ, KBAC, KTHX, KFOG, KRSH, KFXD, KINK, KRVM, KMTT, and KNBA

PAUL KELLY (23) "Tease Me" (Vanguard)

Including: WRNX, WCLZ, WEBK, WKZE, WYEP, WFHB, WNCW, KROK, KFAN, WCBE, WEBK, KLRQ, KSPN, KVNF, KRXS, KTAQ, KBAC, KTHX, KPCC, K-OTTER, KFXD, KRVM, KMTT, and KNBA

RECORD TO WATCH



HEATHER NOVA

"London Rain" (Big Cat/WORK)

Heather Nova is nursing a 50/50 Commercial/Non Comm following first week out, meaning a mixture of pop melody and street credibility. Leaders include KKZN, WNCS, WRLT, and WXPB.

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

ARTISTPROFILE

TERRY CALLIER

BIRTHPLACE: Chicago
 CURRENT RELEASE: TimePeace
 LABEL: Verve
 CONTACT: Bud Hamer
 (310) 996-7905
 CHESS/CADET DAYS: "I was a babe in arms when I recorded

for Chess. I got to meet Muddy Waters, Howlin' Wolf, Little Milton, Little Walter, and Eita James. They thought it was funny that I was playing acoustic guitar and not singing the blues." THE NEW FOLK SOUND OF TERRY CALLIER: "That was recorded in 1965, but not released until '68. It was vocal, acoustic guitar, and

two acoustic basses. It came and it went, and it came back. People buying it now weren't born when it was recorded." EURO FOLLOWING: "In 1992, '93, and '94 I toured England. A couple of nights at Jazz Cafe were incredible. I had to stop a couple of times, because it was so emotional, I'd choke up." BETH ORION: "She's a beautiful person, a real sweetheart. I didn't know her when she came

to the Jazz Cafe dressing room. She sent me a copy of *Trailer Park*. In the liner notes she mentions *New Folk Sound*. Man! I was floored." SIGNED TO VERVE: "I played a concert at the Grand in London. They invited Chuck Mitchell of Verve US. He caught the show, we talked, and he worked out a joint venture between Verve and Talkin' Loud, both PolyGram companies."



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- "Kickin' On"
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- | | | |
|------|------|------|
| WNCS | WMMM | WMVY |
| WRNR | WEBK | WCBE |
| WXPB | KBAC | KTAO |
| WZEW | WKZE | KPCC |
| KXST | WCLZ | KFMU |
| KUWR | KACV | WBZC |
| KERH | WMWV | KFAN |
| KRSH | KRXS | KNBA |

- NEW THIS WEEK:
- | |
|--------|
| KTCZ |
| WRLT |
| KRVM |
| KDDX |
| WYCE |
| KKCR |
| KKQQ |
| + more |



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NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

Country radio is trying to re-ignite its once-bright torch by introducing Country artists to the Adult Contemporary audience. I know there will be those of you who think I've begun to lose my mind, the paranoia has reached a new level, and that I wake up in the morning looking under my bed for communists. None of that is true, but what is true is that the Country format appears to have peaked.

Some of you—most likely our Country clients—will question the above statement. Let me qualify it by saying that Country, as a format across the nation, is seeing some erosion, much of which is self-inflicted by the many markets that have two and three Country stations. Country is not delivering to its audience the best product available, or as many new artists as it once did. The A/C listener, who was initially using Country as a P2 station and then converted to a Country P1, has reverted to A/C and is now using Country to a lesser degree. Oh yes, Country has peaked. However, before those of you who compete against big Country stations begin to pour the champagne, let me add that it has peaked in a top three position, and I don't see it dropping below that.

My concern is that many A/C programmers are buying into Country's push to cross artists from one format arena to another. This is how Country started its growth process some years ago. A/C played Crystal Gayle, Kenny Rogers, Lee Greenwood, Dolly Parton, and the late Eddie Rabbitt.

We introduced Country to A/C listeners. They found themselves saying, "Hey this music isn't bad, where can I get more of it?" The Country boom began.

Country Is Not A/C, A/C Is Not Country

BY MIKE McVAY

The second wave of Country was driven by artists like Garth Brooks, Clint Black, Reba McEntire, and the Judds. This coincided with Desert Storm. America found new patriotism and also found new Country music.

Country is still healthy, and it isn't going away. It has become a major part of America's fiber. It is a strong music format that goes beyond the songs it plays into a lifestyle and an audience type. It is the strength of Country that, as an A/C programmer, scares me.

The record labels are pushing artists like Shania Twain, LeAnn Rimes, and Reba McEntire to A/C radio. Many A/C programmers are playing Twain, and some have even begun to play Reba's latest ballad. Personally, I have a lot less trouble playing LeAnn than I do Shania or Reba.

LeAnn is an artist who, at the age of 14, was not overwhelmingly embraced by Country radio as anything more than a novelty. A/C grasped "How Do I Live" as the great song it is. Country saw to it that LeAnn's version did not win any awards; they gave those to the Country version. It is my prediction that LeAnn Rimes will cross over to A/C and leave Country behind. She will become a mass appeal format artist. But Shania Twain is exclusively identified with Country. Reba has

hosted every Country program imaginable. She is definitely branded as a Country artist.

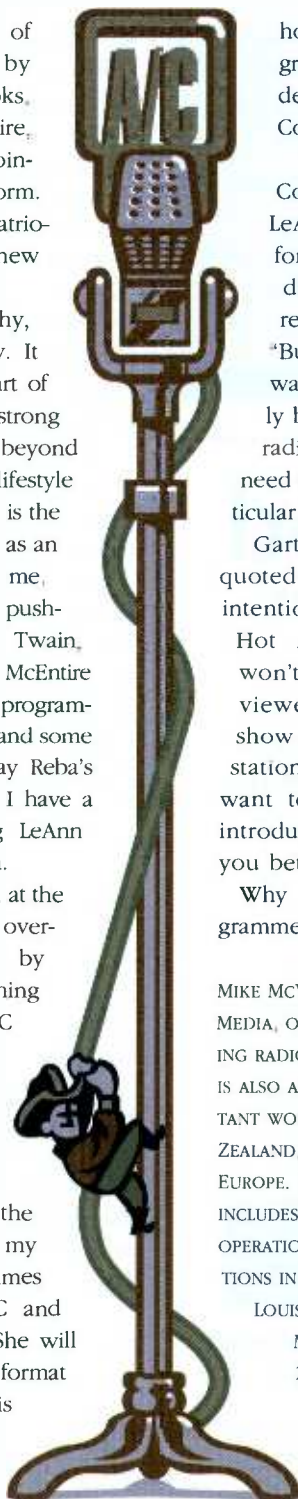
Why do you think Country failed to give LeAnn any music awards for "How Do I Live"? Why did Country rush to record its own version of "Butterfly Kisses," which was made famous nationally by Bob Carlisle? Country radio is conscious of the need to "brand" itself as a particular type of music.

Garth Brooks was recently quoted as saying, "It's not my intention to start producing Hot A/C songs, and you won't hear me being interviewed on the morning show for any Hot A/C radio stations. But if they [Hot A/C] want to play my music and introduce it to their audience, you bet I am all for that."

Why do so many A/C programmers want to blow it? ■

MIKE McVAY IS PRESIDENT OF McVAY MEDIA, ONE OF THE NATION'S LEADING RADIO CONSULTING FIRMS. McVAY IS ALSO AN INTERNATIONAL CONSULTANT WORKING IN AUSTRALIA, NEW ZEALAND, ASIA, LATIN AMERICA AND EUROPE. HIS 28-YEAR RADIO CAREER INCLUDES PRIME PROGRAMMING, OPERATIONS AND MANAGEMENT POSITIONS IN LOS ANGELES, CLEVELAND, LOUISVILLE, AND MOBILE.

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The Scene



It was all hands on deck during a crowd-wowing performance by Giant recording artists The Wilkinsons during a recent showcase in Baltimore (l-r): GAVIN's Jeff House, Amanda Wilkinson, Tyler Wilkinson, GAVIN's Jamie Matteson, and Steve Wilkinson.



Ahoy mate! WMZQ's Mac Daniels lends a hand to hoist sails during the Baltimore showcase sailing.



Victor Mecsnyne (center) during his CD release party at the Radio Cafe in Nashville with (l-r): GAVIN's Chris Marino and Toby French, Greg Riggie (VP of Sweetfish Music), Rob Kovacs (VP Promotion, Sweetfish), and Doug Ford (VP/Marketing).

CORRECTION:

Oops, we goofed! In last week's GAVIN (5/15) Country Chart, we erroneously referred to Faith Hill's Number One song "This Kiss" as the single from the new album, *Face*. The album's correct title is *Faith*.

Sorry Faith. We must have been staring at your beautiful face while putting this chart together!



COUNTRYPROFILE

Jimmy Harnen



Label/Company: Penn. DreamWorks Records Nashville
Position: Northeast Regional Director of Promotion & Marketing
How Long: 8 months
What do you like most about your job: The working environment at DreamWorks is absolutely awesome. It is a complete breeding ground for success.
Least: Noisy hotel housekeepers!
The early years: BORN IN: Kingston, Penn.
GREW UP IN: Plymouth, Penn.
Before working at a record label, I worked at: GAVIN
Title: Country Marketing & Sales
What is your favorite song of all time: "Heart of the Matter" by Don Henley
What album in your collection are you most ashamed of: I actually bought the Milli Vanilli CD when it first came out. Yikes!
DIDYAKNOW: I was a one hit wonder. And of all titles for my song to have: "Where Are You Now?"

If I worked for a radio station I would: Program a Country station in the Grand Cayman islands.
Motto to live and work by: Don't wait for your ship to come in, swim out to it!

by Jamie Matteson

Fragmentation Whether You Like It or Not

BY CHRIS MARINO

Since the inception of the Americana format, there have been so-called industry experts warning about the dangers of fragmentation, predicting that a format like Americana could—in fact, *would* eventually—tear into Country radio's market share, negatively affecting marketing strategies to mainstream Country radio. Until recently, any type of "other country" format has been seen (still is, by some) as the "Great Satan," threatening the status quo. But while consultants, labels, trade editors, and others have voiced concern over Americana fragmenting Country's wholeness, the real seditionist isn't even a member of the club.

Lately there have been studies and statements from Nashville think-tanks and label executives that speak of the relative health of Country music and Country radio. But if this is true, why are the ratings of key Country stations around the nation slipping? "We're taking it in the shorts," says Steve Mitchell, Program Director of WYAY in Atlanta. He continues, "I look at the numbers that come out every day, and I see three-point drops from good stations. I hope Nashville is paying attention, because when WIVK in Knoxville takes a three-point drop, when KMLE in Phoenix takes a hit, when WFMS in Indianapolis takes a hit, then people from across the country are trying to tell us something."

At the same time that WYAY and sister station WKHX are lagging in the ratings, across town Top 40 station WSTR is having some of its best books ever. Currently, WSTR "Star 94" has cuts from both LeAnn Rimes and Shania Twain in rotation, and have been approached about adding Faith Hill. "I am very familiar with the new Faith Hill record. I know that it's selling and know that it is a

big hit, so certainly that is something we are going to talk about adding," says Star PD Dan Bowen.

When told that WSTR was considering playing Faith Hill's new record, WYAY's Mitchell remarked, "Nashville, let's not forget who brought you to the dance."

While seemingly unrelated to the aforementioned events, it must be

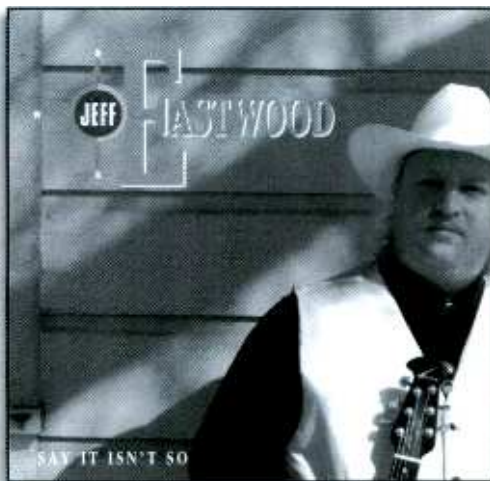
While consultants, labels, trade editors, and others have voiced concern over Americana fragmenting Country's wholeness, the real seditionist isn't even a member of the club.

noted that the development of the Americana format was a direct result of the pop-ification of Country music. As Counterpoint's Jon Grimson notes, "The format grew out of need—some of the best music rooted in Country tradition falls outside the today's mainstream Country. At one time, a lot of these artists would have been played on Country radio; a number of the artists I'm talking about were—and still are—being signed out of Nashville."

It was never the intent of the Americana format to be divisive, but rather to be a place that embraced talented artists who do not fit the increasingly narrowing margins of mainstream Country radio. It has proven to be an important tool for marketing artists like Chris Knight, Cheri Knight, the Derailers, Ricky Skaggs, Gillian Welch, and many others who would have gotten little, if any, airplay otherwise.

In short, Americana is not the enemy. You've been looking over the wrong shoulder for too long. ■

Jeff Eastwood "Say It Isn't So"



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COUNTRY

MOST ADDED



JODEE MESSINA (83)
DIAMOND RIO (81)
PATTY LOVELESS (59)
VINCE GILL (54)
**FAITH HILL W/
 TIM MCGRAW (52)**

MOST REQUESTED

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

MOST SPINCREASE

S. TWAIN/B. WHITE +883
**REBA & BROOKS &
 DUNN +652**
TRISHA YEARWOOD +583
KENNY CHESNEY +545
COLLIN RAYE +531

RADIO SAYS



**FAITH HILL W/
 TIM MCGRAW**

"Just to Hear..." (Warner Bros.)
 "We are already getting heavy
 phones on this song! This is
 going to be one of the pre-
 miere songs of 1998."
 —Tim Roberts, PD,
 WWWW-Detroit, Mich.

LW	TW	Artist - Title (Label)	Weeks	Repts	Adds	SPINS	TREND	35+	25+	15+	5+
4	1	GEORGE STRAIT - I Just Want To Dance With You (MCA) <i>Number One in just seven weeks. This one's a monster!</i>	7	199	0	7366	+206	142	56	1	0
2	2	STEVE WARINER - Holes In The Floor Of Heaven (Capitol Nashville)	13	198	0	7333	-40	141	51	4	2
5	3	TIM MCGRAW - One Of These Days (Curb)	9	199	1	7271	+270	134	60	5	0
3	4	TRACY BYRD - I'm From The Country (MCA)	17	196	0	7180	-55	141	47	3	5
6	5	MARK WILLS - I Do (Cherish You) (Mercury)	13	199	0	7031	+409	126	58	15	0
7	6	LeANN RIMES - Commitment (MCG/Curb)	10	199	1	6521	+468	99	71	25	4
8	7	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	5	199	0	6509	+652	93	78	27	1
9	8	CLINT BLACK - The Shoes You're Wearing (RCA)	8	199	0	6158	+358	76	77	44	2
12	9	KENNY CHESNEY - That's Why I'm Here (BNA Records)	12	197	3	6091	+545	74	76	45	2
11	10	GARY ALLAN - It Would Be You (Decca)	15	197	0	5950	+277	68	81	47	1
13	11	MARK CHESNUTT - I Might Even Quit Lovin' You (Decca)	12	196	0	5249	+269	34	86	69	7
14	12	SAMMY KERSHAW - Matches (Mercury)	11	196	1	5201	+272	39	78	65	14
15	13	TY HERNDON - A Man Holdin' On (Epic)	10	194	1	4936	+386	22	86	77	9
16	14	TERRI CLARK - Now That I Found You (Mercury)	9	197	0	4857	+367	21	79	83	14
1	15	FAITH HILL - This Kiss (Warner Bros.)	14	156	0	4856	-2579	84	30	22	20
18	16	KEITH HARLING - Papa Bear (MCA)	13	194	4	4617	+405	14	81	81	18
23	17	COLLIN RAYE - I Can Still Feel You (Epic)	6	196	7	4433	+531	13	68	92	23
19	18	LEE ANN WOMACK - Buckaroo (Decca)	9	189	1	4422	+297	18	70	78	23
20	19	JOE DIFFIE - Texas Size Heartache (Epic)	8	193	1	4421	+310	13	72	86	22
27	20	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury) <i>Already converting at WMZO, KUZZ, KZLA, KGNU, KFTX, KJJY, and WXBM</i>	3	195	10	4411	-883	7	68	105	15
22	21	DIXIE CHICKS - There's Your Trouble (Monument)	8	196	2	4367	+385	11	70	88	27
25	22	TRISHA YEARWOOD - There Goes My Baby (MCA)	4	197	6	4309	+583	8	65	98	26
32	23	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	3	197	27	4167	+1203	5	62	98	32
26	24	MARTINA McBRIDE - Happy Girl (RCA)	6	192	7	3891	+352	5	53	95	39
10	25	RANDY TRAVIS - Out Of My Bones (DreamWorks)	13	125	0	3407	-2336	48	23	24	30
33	26	TRACE ADKINS - Big Time (Capitol Nashville)	4	173	11	3254	+454	3	37	87	46
31	27	CHELY WRIGHT - I Already Do (MCA)	10	166	1	3000	+29	3	38	70	55
36	28	PAM TILLIS - I Said A Prayer For You (Arista)	3	177	20	2859	+617	0	21	78	78
34	29	SUZIE BOGGUSS - Somebody To Love (Capitol Nashville)	9	163	7	2853	+204	2	31	71	59
17	30	BRYAN WHITE - Bad Day To Let You Go (Asylum)	9	110	0	2724	-1586	19	38	39	14
38	31	CLAY WALKER - Ordinary People (Giant)	4	151	14	2409	+302	1	22	57	71
35	32	WYNONNA - Always Will (Curb/Universal)	6	144	2	2368	+53	1	23	59	61
41	33	LARI WHITE - Stepping Stone (Lyric Street)	3	163	30	2234	+564	1	12	54	96
42	34	DWIGHT YOAKAM - Things Change (Reprise)	3	149	40	2127	+650	2	10	55	82
39	35	JOHN BERRY - Over My Shoulder (Capitol Nashville)	6	118	2	1895	+86	0	20	43	55
44	36	RESTLESS HEART - No End To This Road (RCA)	3	131	26	1825	+469	1	10	42	78
30	37	HAL KETCHUM - I Saw The Light (MCG/Curb)	12	81	0	1702	-1359	4	25	35	17
21	38	MICHAEL PETERSON - Too Good To Be True (Reprise)	18	78	0	1619	-2485	14	13	19	32
45	39	THE KINLEYS - Dance In The Boat (Epic)	4	110	10	1604	+253	1	9	39	61
40	40	DARYLE SINGLETARY - That's Where You're Wrong (Giant)	9	92	1	1559	-215	0	18	37	37
43	41	DAVID KERSH - Wonderful Tonight (Curb)	4	101	9	1554	+213	1	10	40	50
49	42	TOBY KEITH - Double Wide Paradise (Mercury)	2	112	46	1532	+661	1	5	42	64
—	43	JODEE MESSINA - I'm Alright (Curb)	2	118	83	1531	N	0	6	36	76
24	44	JOHN MICHAEL MONTGOMERY - Love Working On You (Atlantic)	12	64	0	1469	-2418	16	10	17	21
37	45	WADE HAYES - When The Wrong One Loves You Right (Columbia/DKC)	8	73	2	1258	-899	1	12	30	30
—	46	DIAMOND RIO - You're Gone (Arista)	1	93	81	1209	N	1	1	37	54
47	47	MILA MASON - The Strong One (Atlantic)	4	92	10	1168	+148	0	4	30	58
46	48	RHETT AKINS - Drivin' My Life Away (Decca)	6	57	0	1112	-205	2	12	25	18
—	49	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	4	82	14	1063	N	1	2	29	50
50	50	LINDA DAVIS - I Wanna Remember This (DreamWorks)	4	77	7	984	+126	0	2	29	46

COUNTRY UP & COMING

Rpts.	Adds	SPINS	Wks.	Artist - Title (Label)
68	6	856	5	JASON SELLERS - This Small Divide (BNA Records)
65	2	774	6	ALLISON MOORER - A Soft Place To Fall (MCA)
62	59	836	1	* PATTY LOVELESS - High On Love (Epic)
61	10	719	3	BIG HOUSE - Faith (MCA)
57	10	592	2	LISA BROKOP - How Do I Let Go (Columbia/CRG)

Rpts.	Adds	SPINS	Wks.	Artist - Title (Label)	*INDICATES DEBUT
54	54	721	1	* VINCE GILL - If You Ever Have Forever In Mind (MCA)	
52	52	797	1	* FAITH HILL w/ TIM MCGRAW - Just To Hear You Say... (Warner Bros.)	
50	41	548	1	* MARK NESLER - Used To The Pain (Asylum)	

E-mail Jamie Matteson at gavingirl@earthlink.net or Jeff House at jeff@mail.gavin.com

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AMERICANA

MOST ADDED



- JOE ELY (38)
- DAVE ALVIN (24)
- BRUCE ROBISON (24)
- RALPH STANLEY (23)
- JERRY DOUGLAS (20)

HOT PICKS



- RALPH STANLEY
- GEORGE JONES
- KATE CAMPBELL
- WAYLON JENNINGS
- DAVE ALVIN

RADIO SAYS



CHRIS KNIGHT
Title
(Label)

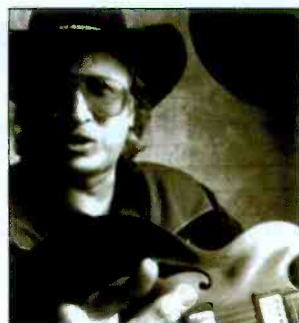
"Chris Knight is still extremely hot and probably will be for a while. The record is deep in good cuts."

—Mattson Ranier, PD, KNBT-
New Braunfels, Texas

ARTISTPROFILE

CORNELL HURD

BIRTHPLACE/BIRTHDATE:
Honolulu, Hawaii; Dec. 24, 1949
CURRENT RESIDENCE:
Austin, Texas
CURRENT ALBUM:
Texas Fruit Shack (Behemoth)
FAVORITE ARTIST: Johnny



Bush. "He's the real thing. Musical integrity personified."
FAVORITE MUSICIAN: Paul Skelton
FAVORITE SONGWRITER:
Leroy Preston
MUSICAL INFLUENCES:
Commander Cody, Ray Price & the Cherokee Cowboys, Hank Thompson, Moon Mullican, Asleep at the Wheel, Bob Willis.
FAVORITE RECORDS: *Night Life*, Ray Price; *A Six Pack to Go*, Hank Thompson; *Jukebox*

Charlie, Johnny Paycheck, Smoke a Little of This, Tom Morrell
THINGS YOU ENJOY MOST:
Spending time with my wife and children and fronting my wonderful band. Can't do both at the same time, unfortunately.
WORST PERSONALITY TRAIT:
Disorganized
FAVORITE FOOD:
The Texicali sandwich
IF YOU WEREN'T A MUSICIAN,

WHAT WOULD YOU WANT TO BE?: I'd like to write detective novels.
SONGS YOU WISH YOU WROTE?: "Don't Fence Me In," "Don't You Ever Get Tired of Hurting Me?," and "A Fool Such as I."
BEST ADVICE YOU EVER RECEIVED: My dad used to say, "Things rarely work out as good as you hope or as bad as you fear."

LW	TW		Repts.	Adds	H	M	L
1	1	THE HORSE WHISPERER SOTRK - Various Artists (MCA/Nashville)	72	0	44	16	12
2	2	THE MAVERICKS - Trampoline (MCA/Nashville)	67	0	36	18	13
4	3	SAM BUSH - Howlin' At The Moon (Sugar Hill)	66	1	26	21	19
5	4	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	63	0	26	21	16
3	5	CHRIS KNIGHT - Chris Knight (Decca)	65	0	25	19	21
6	6	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	62	0	25	15	22
9	7	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	61	2	19	22	20
7	8	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	59	0	16	23	20
12	9	BAP KENNEDY - Domestic Blues (E-Squared)	62	4	15	19	28
<i>Bap's domestic blues breaks the top ten this week.</i>							
8	10	CARRIE NEWCOMER - My True Name (Philo/Rounder)	54	0	21	14	19
14	11	KATE CAMPBELL - Visions Of Plenty (Compass)	52	1	14	20	18
13	12	LEON RUSSELL - Legend In My Time (Ark 21)	52	0	15	18	19
17	13	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	51	8	15	15	21
11	14	KEVIN GORDON - Cadillac Jack's #1 Son (Shanachie)	56	0	10	20	26
33	15	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	52	11	7	21	24
10	16	JIM LAUDERDALE - Whisper (BNA Records)	51	0	15	14	22
22	17	JOHNNY BUSH - Talk To My Heart (Watermelon)	47	3	9	17	21
25	18	LAURIE LEWIS - Seeing Things (Rounder)	51	7	8	14	29
N	19	RALPH STANLEY - Clinch Mountain Country (Rebel)	48	23	9	13	26
19	20	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	42	1	12	17	13
<i>This veritable cornucopia of Americana contributors checks in at number 19.</i>							
15	21	GREAT DIVIDE - Break In The Storm (Atlantic)	37	0	20	11	6
16	22	PAUL BURCH - Pan-American Flash (Checkered Past)	46	0	9	15	22
23	23	BONNIE RAITT - Fundamental (Capitol)	39	0	13	13	13
20	24	AUSTIN LOUNGE LIZARDS - Employee Of The Month (Sugar Hill)	48	0	7	10	31
18	25	CHERI KNIGHT - Northeast Kingdom (E-Squared)	48	0	6	11	31
24	26	PETER CASE - Full Service No Waiting (Vanguard)	44	0	5	13	26
29	27	NICK LOWE - Dig My Mood (Upstart/Rounder)	39	1	6	17	15
27	28	MICHAEL RENO HARRELL - Ways To Travel (Rank Records)	43	0	4	12	27
21	29	SARA EVANS - Three Chords and the Truth (RCA)	35	0	11	11	13
N	30	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	40	20	4	11	25
30	31	JERRY JEFF WALKER - Cowboy Boots And Bathin' Suits (Tried & True)	39	0	5	11	23
28	32	BLUE HIGHWAY - Midnight Storm (Rebel)	41	0	5	7	29
40	33	BLACK DOG - Original Soundtrack (Decca)	30	2	8	11	11
N	34	JOE ELY - Twistin' In The Wind (MCA/Nashville)	38	38	3	9	26
34	35	DUANE JARVIS - Far From Perfect (Watermelon)	34	0	4	12	18
26	36	RAMBLIN' JACK ELLIOTT - Friends Of Mine (Hightone)	32	1	5	16	11
35	37	WHERE HAVE ALL THE FLOWERS GONE - Various Artists (Applesseed)	28	0	9	8	11
31	38	JAMIE HARTFORD - What About Yes (Paladin)	37	0	3	9	25
32	39	CONTINENTAL DIVIDE - Feel Good Day (Pinecastle)	35	0	3	10	22
N	40	VICTOR MECYSSNE - HUSH MONEY (SWEETFISH)	30	1	4	10	16

CHARTBOUND

- REDD VOLKAERT (Hightone)
- JEFF EASTWOOD (Media)
- DAVE ALVIN (Hightone)
- RUST FARM (Daring/Rounder)
- CLAY BLAKER (Neobilly)
- LIIRD TYME OUT (Rounder)
- KIM LENZ & HER JAGUARS (HMG)

AMERICANA REVIEWS

LAURIE LEWIS Seeing Things (Rounder)

Roots diva Laurie Lewis, always deft at blending bluegrass, swing, and jazz styles, is at the top of her game with this fine mix of both the energetic and the contemplative.



It shouldn't take more than a quick listen to hook you. "I'll Take Back My Heart" is outstanding, and "Bane and Balm" is simply beautiful.

BIG SANDY PRESENTS The Fly Rite Boys (Hightone)

Big Sandy catches his breath while the boys take center stage on this refreshing romp back in time.



We know the guys can play, but Bobby Trimble's interpretation of Gene Krupa on "Hit and Run" has to be heard, and Carl "Sonny" Leyland's Jolson-esque "Rosetta" is as good as it gets.

CORNELL HURD BAND Texas Fruit Shack (Behemoth)

Cornell and the crew—including Bill Kirchen, Johnny Bush, and Howard Kalish to name a few—make beautiful music, Texas dance hall-style. No pretense here, just good music that includes titles like "(Set 'Em Up) I'm Afraid to Go Home," "Tearin' Up a Yardbird," and "It Wouldn't Be Hell Without You." Great Stuff.

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JAZZ • SMOOTH

THE JAZZ AND SMOOTH CONNECTION

Blue Note Records, established in New York by Alfred Lion in 1938, was one of the first labels to use 12-inch 78 rpm discs to accommodate longer pieces. In that tradition, Blue Note Records continues to market releases (and maintain a deep stable of artists) that complement the broad sounds which emanate from today's jazz improvisation. Blue Note also maintains its thread of subsidiary labels—Metro Blue, the worldly Hemisphere, and a new Cuban imprint called Caribe.

In the long-term vision of Bruce Lundvall, President of Jazz and Classics for Capitol Records and Tom Evered, General Manager of the Blue Note label family, inspiring the 25-54 demo is as vital as it is for any Jazz or Smooth Jazz programmer.

Blue Note Records has an expansive new release slate:

- *Return of the Candyman* is Charlie Hunter's most fully-realized blend of traditional and progressive to date; Hunter has nicely vaulted past the experimental, "antacid jazz" stage, and gained high GAVIN Jazz chart position.

- Medeski, Martin & Wood's *Combustication* is due out August 11. With MMW's appearance on John Scofield's *A Go Go* also moving nicely up the GAVIN Jazz charts, Blue Note is experimenting with added remixes by Yukahonda and DJ Logic to help spread the record to College radio and into the clubs.

- Don Byron has signed with Blue Note on the heels of his brilliant

Blue Note Chases Radio With New Artists and a New Attitude

BY KEITH ZIMMERMAN

Bug Music release on Nonesuch. *Nu Blaxploitation*, due out on July 28, is a tribute to 1970s funk/R&B jazz with political overtones.

- This week, drummer Brian Blade debuts *Brian Blade Fellowship*, which was produced by famous rock producer Daniel Lanois.

- Blue Note's summer jazz release front is brimming with upcoming CDs by Jacky Terrasson, Lena Horne, Ron Carter, Eliane Elias, Kurt Elling, Joe Lovano, Pat Martino, Sherman Irby, Tommy Flanagan, and Gonzalo Rubalcaba.

- The upcoming *Complete Birth of the Cool* by Miles Davis promises to be one of the most exciting catalog projects since Blue Note's interactive CD-ROM reissue of John Coltrane's *Blue Train*.

- On the Metro Blue front, Richard Elliot continues to build momentum, and there's a Smooth Jazz Everette Harp release due soon. Holly Cole crossed over to Triple A radio, and Celtic musician/producer Donal Lunny should peak interest at non-comm Triple A and world music specialty shows. Nil Lara, currently in the studio, could be the next eclectic pop crossover since Dave Matthews.

"We're in a position now where we can have these projects transcend single genres, and really position ourselves as a great jazz, classics, and world music label," says



Andy Sarnow, the label's new Director of Marketing.

Blue Note has always had an amazing jazz catalog to help support new projects, and nowadays those archives are even more important for jazz radio, especially in light of today's emphasis on a more melodic airplay presentation.

"Catalog is very important.

It gives us an opportunity for artist development," says Sarnow.

"It's especially rewarding to have new artists like Medeski, Martin & Wood with their own defined styles and sounds," Sarnow continues. "As



we venture outside of jazz, we just need to make sure [listeners] understand the lineage and the heritage that's a part of this music."

Summer, says Sarnow, is also the time to reach out to the deejay set. "We're starting our fourth installment of the *Blue Note BreakBeat Series*," he says. "This time we're designing them as compilations

per artist. We have a Lee Morgan and a Donald Byrd set and have altered the artwork so it speaks the language of the DJ and the club scene."

On the jazz radio front, Blue Note is experimenting with on-air giveaways, offering listeners signed CDs by current artists and catalog tie-ins. "We're doing new things with Neil Gorov and Groov Marketing at radio," explains Sarnow. "We're setting up contests with signed CDs by artists like Joe Lovano. We have a catalog reissue [project] per month with radio. We make sure we feature one, like the Lee Morgan *Last Sessions* release."

As the retail share of both classical and jazz shrinks below three-percent, many of us continue to worry about jazz radio's effectiveness to help break artists.

"We all need to look in the mirror as far as what we are doing within jazz to reach a wider audience," says Sarnow. "Are we making sure that the new lounge and swing movements are getting credit as having started from actual jazz movements, like the Blue Note soul jazz era of the 1960s? I have great concerns for jazz radio right now

when I look at Americana formats and Triple A [non-commercial] formats, and they're reaching a wider audience and seem to be growing [faster] than Jazz radio right now."

With success stories like Cassandra Wilson and the potential of Medeski, Martin & Wood, Blue Note looks for ways to tap into public radio's larger cume and image persona. In the way commercial rock stations strive to "own artists" on the ground floor, many jazz labels would like to work with non-comm radio to help build a hip musical image in their markets.

"It's important to deal with the station and not just the jazz show," says Sarnow. "If Charlie Hunter is in a market, it's good that he visits with the non-jazz deejay too and make an impact with the station as a whole so he isn't just part of the jazz show." ■



THE FINEST JAZZ SINCE 1939

BLUE NOTE

Number One Jazz Artist Visits Gavin



Impulse! pianist Eric Reed recently stopped by the Gavin offices while touring with the Lincoln Center Jazz Orchestra. Reed's chart-topping *Pure Imagination* was Number One for an impressive seven weeks. Pictured (l-r): GAVIN's Keith Zimmerman & Kent Zimmerman, Eric Reed, GAVIN's Jason Olaine, and Universal artist rep Diallobe Johnson.

More Talk, Less Jazz at WBUR

WBUR in Boston continues its shift towards news and information and away from Jazz. "WBUR is definitely going in a news/talk direction. It's a new identity for them, and they do it very well," said James Isaac, who oversaw the station's

jazz programming. However that still leaves powerhouse WGBH as Boston radio's number one jazz source. "But it's curtains for Jazz programming, outside of Saturday night, which is mostly Latin Jazz," said Isaacs.

Jazz Radio Mourns Sinatra

Frank Sinatra's death last week affected all kinds of music lovers. But Sinatra's vocal supremacy—particularly his treatment of ballads—inspired many colossal jazz players. Boston jazz programmer James Isaacs expressed his thoughts. Isaacs has written Grammy-nominated liner notes for many of his records, including the first Columbia box set and the four-CD set on Reprise.



"Frank Sinatra recorded so many songs that jazz musicians have also recorded," said Isaacs. "When [saxophonist] Lester Young was drinking himself to death on March 15, 1959, next to him was a bottle of gin and a portable record player

with Frank Sinatra Records. Frank used to always say, 'May you live another 100 years, and may the last voice you hear be mine.' The last voice Lester heard was Frank's."

Jazz stations like KXJZ in Sacramento aired tributes. "On May 15 all of our music dayparts were a celebration of the music Sinatra popularized," said KXJZ's Music Director, Gary Vercelli

"We mixed Sinatra classics with compositions he made famous by artists including Dexter Gordon, Miles Davis, Joe Lovano, and Monty Alexander. We received a lot of positive listener response and media attention from television and print."

Warner Bros. Taps Kennedy For VP of Jazz Marketing

Move over Al Gore, there's a new Vice President in town, and he's a Kennedy. Randall Kennedy was officially named Vice President of Jazz Sales and Marketing for Warner Bros. Records Inc. Matt Pierson, Senior VP of Jazz for Warner Bros., made the announcement late last week.

"Randall is, hands down, one of the most respected sales and marketing executives in any area of our business," said Pierson. Kennedy has long been a colorful figure in jazz

circles with his trademark sunglasses and witty sense of humor. Kennedy has been at Warner Bros. since 1991 after stints at A&M and MCA Records.



Randall Kennedy

"With his inimitable sense of style, Randall is one of a kind," said Pierson. "I join with the rest of the company in congratulating him on this richly deserved promotion."

WEAA PD Heads West; MD LaRue Promoted

There's been a change of programmers at the jazz radio outlet in Baltimore. WEAA Music Director Kyle M. LaRue steps up to assume both Program Director and Music Director jobs at the station. The announcement was made last week following the departure of longtime Asst. GM/PD Lawrence Shorter. Shorter leaves Baltimore to take over the Program Director position at KPFA-Berkeley.

Joining LaRue in the programming shift is Tanya Byrd, who was appointed Assistant Program Director. Besides having a weekend air shift, Byrd was active in membership and development for WEAA. She'll stay on the air, but trade membership duties for programming.

"I'm going to hold on to my music duties, and I'm pleased to move up to Program Director," said LaRue. "There's been some minor restructuring at WEAA since Lawrence left. As far as the sound of WEAA goes, Lawrence did a great job to get us where we are today. I'm excited. We have a small but dedicated staff who get along well and respect each other's opinions. We're committed to giving Baltimore the best in jazz radio."



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KLON PD Search Begins in June

When we last checked in with KLON General Manager Judy Jankowsky, the station was busy with its spring pledge drive. The station pushed for a \$500,000 pledge goal, and nearly made it, coming up short by a minuscule \$3,000. But what's going on with their search for a new Program Director since Scott Willis moved over to the station's Internet services back in February?

"We haven't hired a Program Director yet because I'm awaiting budget approval before we post the position," said Jankowsky. "I have a budget committee with the KLON

Board of Directors, and I'm going through the process right now. I will probably post the position some time in June.

"It really does nobody any good to send me anything or call me before then. Once the budget is approved, that means we can start going through the interview process. I'm hoping a lot of people will apply for the position. Let's see what happens.

"Meanwhile it's been one of the strongest spring drives we've ever had," she added. "We're a little tired, but we're happy."

Station Manager Needed in Sacramento

No replacement has been named yet for the programming vacancy at KXJZ-Sacramento and its three sister stations. Capital Public Radio, Inc. the four-station conglomerate that serves Sacramento, northeastern California, and western Nevada is seeking a Station Manager to oversee, KXJZ (Jazz/News), KXPR (Classical), KKTO (News with some Jazz), and KXSR (Classical).

The new Station Manager would replace outgoing PD Charles Starzynsky, and would oversee day-to-day operations, news and music programming, audience research, and participate in fundraising and promotion efforts. Although it's not an on-air position, air talent experience is preferable because of possible occasional fill-ins. The screening process will begin on June 1. Interested applicants should send T&R to Joan Kassis, Director of Finance, Capital Public Radio, 3416 American River Drive, Suite B, Sacramento, CA, 95864.

jazzline <http://www.move.de/amm/>

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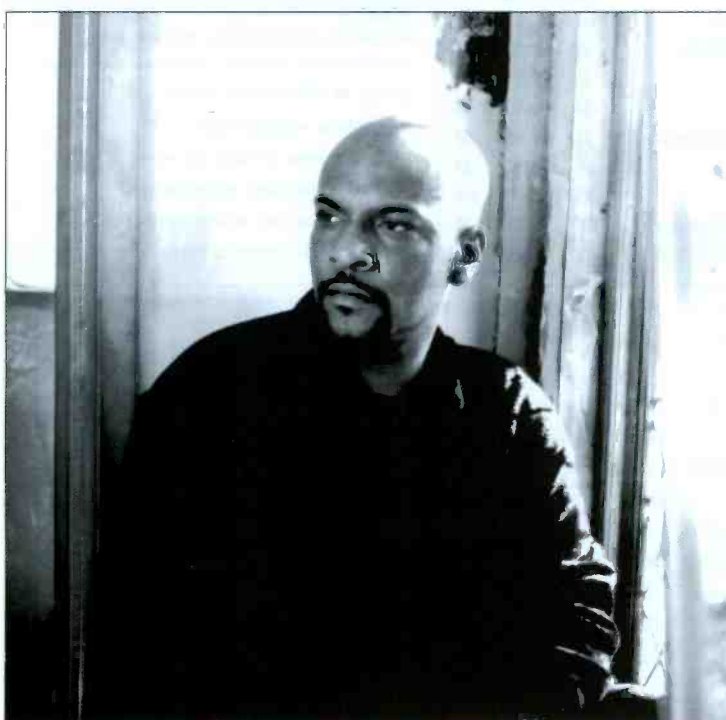
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JAZZ

REVIEWS

SONNY ROLLINS

Global Warming (Milestone)

Sonny Rollins continues to be one of the biggest live jazz concert draws in the business.



Sonny and his wife, Lucille, still co-produce the records in a laid back fashion, and Clifton Anderson guests on trombone. With tunes like the tropical "Island Lady" and Irving Berlin's "Change Partners," your core listeners will probably recognize Sonny is a Manhattan minute.

ARTURO SANDOVAL

Hot House

(N2K Encoded Music)

Check out Arturo Sandoval screaming his way up the scale on the very opening notes of "Funky Cha-Cha." It's a consistent big band recording, which is tough to pull off. The title cut is a jumping Latinized version of the Tadd Dameron bebop classic.

SPINCREASE

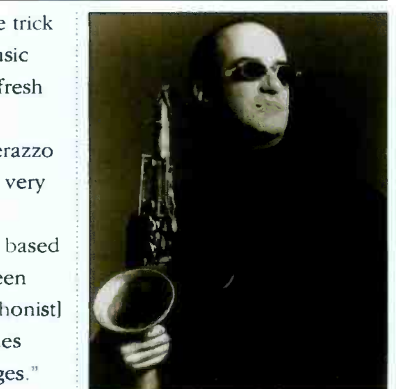
1. MICHAEL BRECKER +202
2. TOOTS THIELEMANS +101
3. ROBIN EUBANKS +74
4. MARK TURNER +72
5. LOSTON HARRIS +69

CHARTBOUND

- PHIL MARKOWITZ (Passage)
 - JAMES WILLIAMS & ICU (Evidence)
 - RON HOLLOWAY (Milestone)
 - *BILL LISTON-ANDY MARTIN EXPRESS (Chartmaker)
 - *FREDDY COLE (Fantasy)
 - *MARILYN LERNER (Jazz Focus)
- Dropped: #40 Les McCann/Jojo Wendt, #41 Michael Wolff Trio, #43 Mark Shim, #45 Reuben Wilson, #49 Live at Small's

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MOST ADDED



FREDDY COLE (29)

Love Makes the Change (Fantasy)

Including: WBUR, WBGO, WAER, WEEA, WDUQ, WHRV, WSHA, WFAE, KJZZ, KUNV, KUNR, KCBX, KAZU, KCSM, WFMT, KXJZ, WKGC, WUSF, WWOZ, KABF

JAMES WILLIAMS (14)

We've Got What You Need (Evidence)

Including: WTR, WHRV, WNAA, WKGC, WFIT, WWOZ, WXTS, KCCK, KBEM, KTAQ, KCLU, KAZU, KSMF, KEWU

MICHAEL BRECKER (14)

Two Blocs From the Edge (Impulse!)

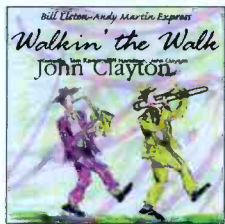
Including: WGMC, WEEA, WHRV, WHOV, WNAA, WSHA, WKGC, WFIT, WWOZ, WCPN, KTPR, KCCK, WDCB, KTAQ

CHUCHO VALDES (11)

Live (RMM)

Including: WHOV, WFSS, WDNA, WWOZ, WCPN, KIOS, KLON, KCBX, KAZU, KCSM, WFMT

RECORD TO WATCH



BILL LISTON - ANDY MARTIN EXPRESS
Walkin' the Walk (Chartmaker)
Trombonist Andy Martin and tenor saxophonist Bill Liston team up for some good time jazz jams. Walkin' the Walk features a slamming rhythm section, Jeff Hamilton and

LW	TW		Reps.	Adds	Spins	Diff.
1	1	MARK ELF - Tricknometry (Jen Bay)	75	0	711	+2
2	2	CHARLIE HUNTER QUARTET - Pound for Pound (Blue Note)	70	0	589	-8
6	3	LOSTON HARRIS - Comes Love (N2K Encoded Music)	72	0	575	+69
4	4	THE GERALD WILSON ORCHESTRA - Theme for Monterey (MAMA Foundation)	65	0	550	+21
5	5	NNENNA FREELON - Maiden Voyage (Concord Jazz)	70	0	538	+23
3	6	ERIC REED - Pure Imagination (Impulse!)	68	0	522	-64
10	7	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	79	2	513	+68
<i>Wynton Marsalis continues to make impressive gains in Spincrease.</i>						
8	8	GREGORY TARDY - Serendipity (Impulse!)	72	1	507	+21
7	9	JACKIE McLEAN SEPTET - Fire & Love (Blue Note)	63	0	485	-5
13	10	MARK TURNER - Mark Turner (Warner Bros.)	67	1	466	+72
11	11	JOHN SCOFIELD - A Go Go (Verve)	70	3	451	+42
12	12	BRAD MEHLDAU - The Art of the Trio Vol. 2 (Warner Bros.)	62	0	446	+39
9	13	TOM HARRELL - The Art of Rhythm (RCA Victor)	53	0	409	-69
17	14	WINARD HARPER - Trap Dancer (Savant)	71	3	402	+60
14	15	JAZZ MESSENGERS - The Legacy of Art Blakey (Telarc Jazz)	57	1	387	+17
20	16	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	64	2	385	+45
15	17	KENNY WERNER - A Delicate Balance (RCA Victor)	66	1	381	+23
19	18	LYNNE ARRIALE TRIO - A Long Road Home (TCB)	48	0	373	+31
16	19	EDGARDO CINTRON - Straight No Chaser (DBK Jazz)	50	2	361	+4
22	20	CHARLIE HADEN & KENNY BARRON - Night and the City (Verve)	55	0	341	+7
24	21	RAVI COLTRANE - Moving Pictures (RCA Victor)	64	1	340	+38
18	22	MARC JOHNSON - Sound of Summer Running (Verve)	51	0	316	-26
26	23	JOHN FEDCHOCK - On the Edge (Reservoir)	57	2	313	+18
28	24	TANAREID - Back to Front (Evidence)	67	4	313	+31
29	25	DON SEBESKY - I Remember Bill A Tribute to Bill Evans (RCA Victor)	58	6	309	+29
31	26	JESSE DAVIS - First Insight (Concord Jazz)	63	3	308	+43
21	27	PATRICK WILLIAMS - Sinatraland (EMI)	41	0	304	-31
23	28	JESSICA WILLIAMS/LEROY VINNEGAR TRIO - Encounters II (Jazz Focus)	59	4	298	-29
35	29	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	49	2	269	+34
33	30	AVASHAI COHEN - Adama (Stretch/Concord)	49	2	267	+13
—	31	MICHAEL BRECKER - Two Blocs from the Edge (Impulse!)	66	14	256	N
36	32	ASTRAL PROJECT - Elevado (Compass)	56	2	255	+21
27	33	GERRY BEAUDOIN TRIO - Just Among Friends (Honest/Linn)	36	0	245	-38
39	34	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	55	5	239	+32
—	35	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	56	9	233	N
37	36	ROBERT STEWART - Force (Qwest)	49	1	233	+7
25	37	THE JOHNNY NOCTURNE BAND - Wild & Cool (Bullseye/Rounder)	44	0	232	-70
48	38	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	53	9	227	+74
<i>Robin Eubanks' trombone tribute makes a nice ten point jump.</i>						
44	39	JEFFREY SMITH - A Little Sweeter (Verve)	53	5	220	+33
47	40	TRICIA TAHARA - Secrets (Savant)	48	4	199	+26
30	41	BRUCE KLAUBER - Legends of Jazz Drumming (DBK Jazz)	33	0	198	-79
—	42	NORMAN SIMMONS - The Heat and the Sweet (Milljac)	51	8	177	N
50	43	MATTHIAS LUPRI - Window Up Window Down (Chartmaker)	48	5	175	+33
34	44	KENNY DREW, JR. - Passionata (Arkadia Jazz)	34	2	175	-71
46	45	HOWARD ALDEN - Full Circle (Concord Jazz)	36	2	166	-9
32	46	MARK ISHAM - Afterglow-Music from the Motion Picture (Columbia/CRG)	31	0	165	-97
42	47	NANCY KELLY - Singin' & Swingin' (Amherst)	34	3	162	-27
—	48	MARC COPLAND - Softly (Savoy/Denon)	49	9	156	N
38	49	JOEY & "PAPA" JOHN DeFRANCESCO - All in the Family (HighNote)	28	0	154	-71
—	50	OSCAR PETERSON/BENNY GREEN - Oscar and Benny (Telarc Jazz)	23	1	151	N

ARTIST PROFILE

MICHAEL BRECKER

ON TOURING THE TUNES

"The album represents the touring band and a chance to record the music after we played it live rather than before. We had a chance to

work out the bugs and really get familiar with the music before recording it for a change. It made for a more relaxed recording situation. We recorded *Two Blocs From the Edge* in three days, then mixed it.

"Two years ago, I played with McCoy Tyner in Europe

and off and on in the States. Last summer I played with Herbie Hancock in Europe. The rest of the time I was out with my quartet—Joey Calderazzo, James Genus, and Jeff Watts."

"The playing is spontaneous, but the writing is not. Joey and I got together, figured how we were going to play the tunes, rehearsed, then played them

live for a little while. The trick was to play all of the music beforehand, but keep it fresh and not overdo it.

"El Nino" was a Calderazzo composition that I liked very much for its simplicity. "Madame Toulouse" was based on some things I had been doing with [tenor saxophonist] Walt Weiskopf. It's a blues with some altered changes."

SMOOTH

JAZZ & SMOOTH

MOST ADDED



GEORGE BENSON (38) "Standing Together" (GRP)

Including: WQCD, WHRL, WJZZ, WJZJ, WTMD, WQJZ, WJFK, WJZW, WSMJ, WJCD, WLOQ, WGFU, WUKY, WJAB, KAJZ, WNWV, WVAE, WEVZ, WVMV, WMGJ, KMJZ, WJPL, KPRS, KTNT, KHH, KBZN, The Wave, KIFM, KUOR, KMGQ, KEZL, KXDC, KKSF, KRVR, KSSJ, KKJZ, KWJZ, and KNIX

FOURPLAY (25) "Still the One" (Warner Bros.)

Including: WJZZ, WTMD, WQJZ, WJFK, WJZW, WSMJ, WSJT, WUKY, KDAI, WNWV, WEVZ, KMJZ, WNUA, KPRS, KHH, KUOR, KEZL, KXDC, KBLX, KKSF, KRVR, KKJZ, KINK, KWJZ, and KNIX

ACOUSTIC ALCHEMY (9) "The Better Shoes" (GRP)

Including: WJZZ, WLOQ, WSJT, WGFU, WEVZ, WJPL, Art Good, KRVR, and KINK

LOUIE SHELTON (8) "Satin Dreams" (Lightyear)

Including: WHRL, WJFK, WJAB, WDNB, KPRS, KMGQ, KINK, and KNIX

STEVE COLE (6) "When I Think of You"

(Bluemoon/Atlantic)
Including: WTMD, WJFK, WSMJ, WLOQ, KMGQ, and KRVR

RECORD TO WATCH



NATALIE MERCHANT
"Break Your Heart" (Elektra)
Triple A and Alternative star lays a beautiful gift on Smooth Jazz with a quality vocal featuring Chris Botti on trumpet and Lokua Kanza taking a magnificent acoustic guitar solo.

REVIEWS

GEORGE BENSON "Standing Together" (GRP)

George Benson is one of the precious few vocalists Smooth Jazz radio can take to the bank. Add to the mix, producer Paul Brown and an instantaneous R&B hook, this title cut from Benson's upcoming release should be a power tune in a flash of time.



FOURPLAY "Still the One" (Warner Bros.)

It's a genuine feast of super artist releases for Smooth Jazz. With Fourplay's upcoming June release of 4, things couldn't get much hotter for that post-spring ratings assault. "Still the One" is very lush and sensual, and new member Larry Carlton really knows how to stroke those octave chords with tender love and care.

SPINCREASE

1. JONATHAN BUTLER +109
2. SIMPLY RED +107
3. BRIAN BROMBERG +75
4. B-TRIBE +68
5. RAMSEY LEWIS +68

CHARTBOUND

- *GEORGE BENSON (GRP)
 - *FOURPLAY (Warner Bros.)
 - STEVE COLE (Bluemoon/Atlantic)
 - MARION MEADOWS (Discovery/Sire)
 - TURNING POINT (Sin-Drome)
 - *ACOUSTIC ALCHEMY (GRP)
 - ART PORTER (Verve Forecast)
- Dropped: #48 Dean James, #50 Kenny G/Heart

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LW	TW		Repts.	Adds	Spins	Diff.
2	1	CHRIS CAMOZZI - Suede (Discovery/Sire)	51	1	903	+24
5	2	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	49	0	844	+109
4	3	BRIAN BROMBERG - You Know That Feeling (Zebra)	57	0	816	+75
1	4	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	55	0	813	-68
3	5	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	48	1	787	+32
7	6	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	51	1	726	+52
8	7	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	51	0	681	+42
9	8	FOUR 80 EAST - Eastside (Boomtang/Cargo)	54	0	662	+41
6	9	CHIELI MINUCCI - It's Gonna Be Good (JVC)	51	0	649	-68
11	10	BRIAN HUGHES - One 2 One (Higher Octave)	51	0	600	+25
12	11	KIM WATERS - Love's Melody (Shanachie)	53	2	592	+35
13	12	GREGG KARUKAS - Blue Touch (i.e. music)	54	1	573	+49
10	13	ERIC CLAPTON - Pilgrim (Reprise)	44	0	571	-18
16	14	SPYRO GYRA - Road Scholars (GRP)	46	0	509	+5
18	15	MARILYN SCOTT - Starting to Fall (Warner Bros.)	45	2	465	+9
22	16	B-TRIBE - Sensual Sensual (Atlantic)	47	2	462	+68
<i>A hypnotic blend of melodic piano, flamenco guitar and ambient loops.</i>						
17	17	JOHN TESH - Grand Passion (GTSP/Mercury)	36	1	462	-26
14	18	BONEY JAMES - Sweet Thing (Warner Bros.)	36	0	452	-60
20	19	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	48	1	447	+36
21	20	DAKOTA MOON - A Promise I Make (Elektra/EEG)	37	0	439	+29
19	21	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	46	2	434	+7
15	22	EVAN MARKS - Coast to Coast (Verve Forecast)	36	0	432	-77
23	23	JOYCE COOLING - Playing It Cool (Heads Up)	35	1	384	-7
34	24	BOB JAMES - Playin' Hooky (Warner Bros.)	39	1	363	+58
28	25	CHRIS BOTTI - Midnight Without You (Verve)	35	0	360	+26
25	26	DENNY JIOSA - Jazzberry Pie (Blue Orchid)	39	0	359	+4
29	27	PHIL PERRY - One Heart One Love (Windham Hill Jazz/Peak)	32	0	358	+26
24	28	BOB MAMET - Adventures In Jazz (Atlantic)	29	2	357	-26
33	29	BRYAN SAVAGE - Soul Temptation (Higher Octave)	45	2	352	+42
31	30	CANDY DULFER - For the Love of You (N2K Encoded Music)	35	3	350	+31
32	31	CHRIS STANDRING - Velvet (Instinct)	42	1	349	+36
40	32	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	34	0	302	+60
<i>A sexy lady playing some sexy sax gives Smooth Jazz "Ecstasy."</i>						
27	33	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	31	3	300	-36
30	34	PAUL HARDCASTLE - Cover To Cover (JVC)	36	2	295	-36
26	35	BRIAN TARQUIN - Last Kiss Goodbye (Instinct)	29	0	285	-61
37	36	JONATHAN CAIN - For a Lifetime (Higher Octave)	28	1	282	+17
35	37	SOUNDSCAPE - Surreal Thing (Instinct)	26	0	281	-5
38	38	DIANA KRALL - Love Scenes (Impulse!)	28	0	275	+26
36	39	JOE SAMPLE - Sample This (Warner Bros.)	28	1	268	0
43	40	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	28	3	252	+43
49	41	RAMSEY LEWIS - Dance of the Soul (GRP)	39	5	239	+68
39	42	PETE BELASCO - Get It Together (Verve Forecast)	20	0	236	-6
41	43	KENNY G - Greatest Hits (Arista)	29	4	235	+8
42	44	THE RIPPINGTONS feat. RUSS FREEMAN - Black Diamond (Windham Hill Jazz/Peak)	23	0	227	+14
—	45	SIMPLY RED - Blue (EastWest/EEG)	27	6	217	N
44	46	KIM PENSYL - Quiet Cafe (Fahrenheit)	27	2	209	+3
45	47	PEACE OF MIND - Journey to the Fore (Nu Groove)	26	3	204	+3
47	48	THOM ROTELLA - Can't Stop (Telarc Jazz Zone)	20	0	180	-4
—	49	MARIAH CAREY - Butterfly (Columbia/CRG)	19	1	175	N
46	50	CHARLES FAMBROUGH - Upright Citizen (Nu Groove)	16	0	169	-19

ARTIST PROFILE

THE BRAXTON BROTHERS

ON TWINS WORKING TOGETHER

Nelson: "It's easy working together because we have the same upbringing and influences. We can resolve any

musical disagreement, because we have the same roots. We're used to working together and being together all the time."

Wayne: "With two people, there's never going to be a majority. When we work on a song, one of us will be lead producer, and the other will contribute. If we get deadlocked, one has veto

authority. I know anything Nelson suggests isn't way off the mark, so I'll think about it."

Wayne: "I started on saxophone and Nelson was a tuba player in school. He didn't like sitting in the orchestra counting rests, so he ended up on bass. When we started writing, Nelson played melodies on bass. With a six-string bass he can play melody like me. That's the Braxton

Brothers sound."

Nelson: "We'll have a brand new release in January 1999, with an advance [track] before then. We're most of the way through the tunes. We'll be broader with rhythm and melody, more urban, but still sounding like us. Our main focus is melody and we like songs you can sing, so we keep that consistent throughout our records."



PARTINGSHOTS

WAR IS HELL

Country star Dwight Yoakam s at it again...acting, that is (previous turns in front of the camera have come in *Sling Blade* and *Red Rock West*, among others). In the upcoming HBO original production *When Trumpets Fade*, Yoakam (foreground, right) plays "Lieutenant Colonel," an officer faced with sending his men to almost certain death in one of WWII's bloodiest battles. He co-stars with Ron Eldard and Frank Whaley. ▼

FAREWELL, OLD FRIEND

The top of the Capitol Records Tower in Hollywood was shrouded in black bunting this week, a tribute to the passing of Frank Sinatra. Said Capitol President Gary Gersh, "Frank...was a cornerstone of Capitol Records as well as a friend. He is part of the fabric of America and will always be a musical icon to the world." ▶



SHOWBIZ

Forget what you heard elsewhere...the PD slot at **KPWR (Power 106)**-L.A. is still open. **Emmis** VP/Programming **Rick Cummings** says he's had only a handful of talks...and insisted that two guys who *won't* fill the slot are **Mike Marino** and **Michael Martin**. ■■■■■

On the heels of the recent announcement that **Steve Smith** has inked a deal to consult former market leader **KKXX**-Bakersfield, current format leader, rhythm/crossover **KISV (Kiss 94.1)** has taken steps to solidify its street position by adding 18 hours of local mix show programming under the guidance of PD **Mark Feather**, MD **Mikey Fuentes**, and new mix show coordinator **Alex G**. ■■■■■



WWXM (Mix 97.1)-Myrtle Beach

OM/PD **Nikki Nite** has two night shifts to fill, with Mix night guy **Jojo Devoe** heading to nights **WDCG (G105)**-Raleigh, and sister country **WGTR (Gator 107.9)**. ■■■■■

KYLD PD **Michael Martin** was questioned in the *San Francisco Chronicle* about the three-day suspension levied on the **Doghouse**. Martin's answer: "They air everything...their personal lives, their arguments with their boss...sometimes they take things too far, but I wouldn't trade them at all." Speaking of Martin: while he's consulting sister station **KISQ**, he's definitely staying at Wild 94.9. **Chancellor** believes in him and they're prepared to show it. ■■■■■

National Record Company President **Ron Alexenburg** is a proud papa, indeed: Oldest daughter **Ivy** was recently named Senior Talent Exec for Paramount's new

Howie Mandell Show, while the younger **Marnie** just wrapped her first film role (in the **Cameron Diaz/Matt Dillon** starrer *Something about Mary*) and a pilot for Fox/TV Network. As for dad, **NRC** is celebrating the success of **Lyric**, which has moved from #2 most added to an A/C chart player in just a few short weeks. ■■■■■

With **Z104**-Norfolk morning co-host **Sean Sellers** in place for afternoons at **WWZZ (Z104)**-Washington starting June 1, the guy he replaced, **L.A. Reid**, is expected to sign on for afternoons at **KBKS**-Seattle. ■■■■■

Entercom debuted its new **Jerry Clifton**-consulted Tampa outlet, 50,000-watt Sarasota move-in **WISP**, with an endless loop of **Tone Loc's** "Wild Thing." Longtime Clifton music maven **Colleen Cassidy** is on site for now, tweaking the music at what is expected to become the market's only rhythm/crossover outlet. ■■■■■

Meanwhile, **Jacor's** crosstown

WFLZ shelled out \$40,000 for one local 30-second spot during the *Seinfeld* finale, featuring morning guys **MJ** and **BJ** apologizing to **Jerry Seinfeld** for repeatedly calling him at home during the show's run. ■■■■■

When **J.J. Rice** leaves to program **WWHT**-Syracuse, 'PXY-Rochester PD **Clarke Ingram** will retire the APD portion of Rice's APD/MD stripes. Night jock/Asst. MD **Mike Danger** is upped to MD, while late nighter/MC **Norm on the Barstool** adds AMD stripes. Down the hall, **Krista Bettino** joins as morning sidekick from **WHTT (Oldies 104)**-Buffalo. ■■■■■

United Stations taps former **Doors** keyboardist **Ray Manzarek** to host its new, three-hour syndicated classic rock show, *Rock On!*, available on a market-exclusive, barter basis. ■■■■■

Congrats to **Elektra** Senior VP, Promotion **Greg Thompson** and wife **Andrea** on the birth of their daughter, **Marissa Kelly**, born May 18.



There are singers.

He was an artist.

There are standards.

He transcended them.

There are voices.

His is eternal.



anggun

(pronounced ang-gōon)

the debut from one of the world's newest treasures

snow on the sahara

the first single and title track

from her debut album.

Early Believers!

KRBE KHMx KLLC KPLZ

John Peake-PD, KRBE

"Anggun is a true artist whose music is able to make a real connection with our listeners."

Jay Michaels-MD, KRBE

"This is a song with mass appeal with a unique sound. This will be refreshing on our radio station."

Kent Phillips-PD, KPLZ

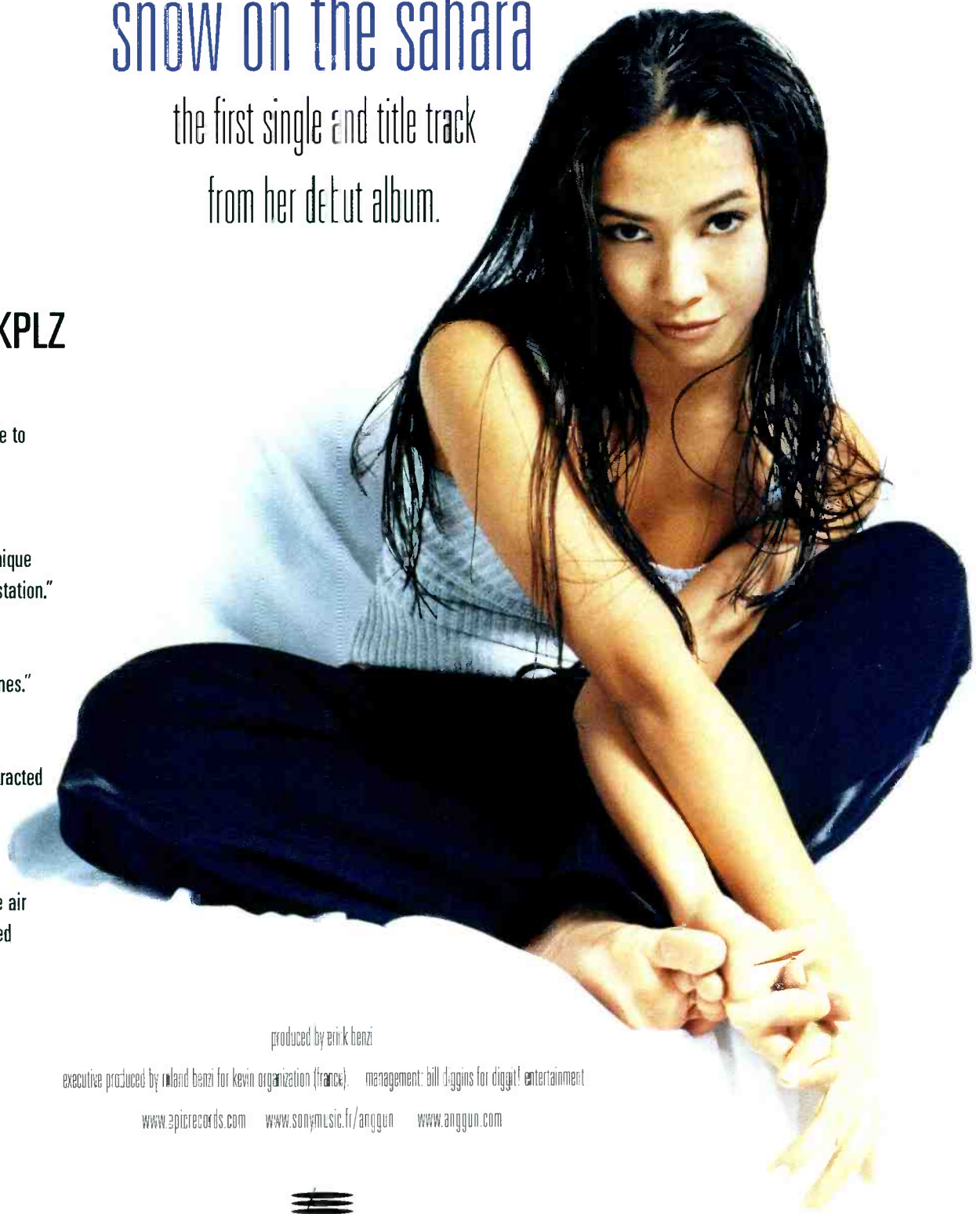
"Unique sound, and already generating phones."

Louis Kaplan-PD, KLLC

"An exciting new artist who has quickly attracted the attention of our audience."

Rich Anhorn-MD, KHMx

"After hearing 'Snow On The Sahara' on the air and then seeing her live, KHMx is convinced that Anggun's got it."



produced by erik benzi

executive produced by erik benzi for kevin organization (france) management: bill duggins for diggit! entertainment

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