

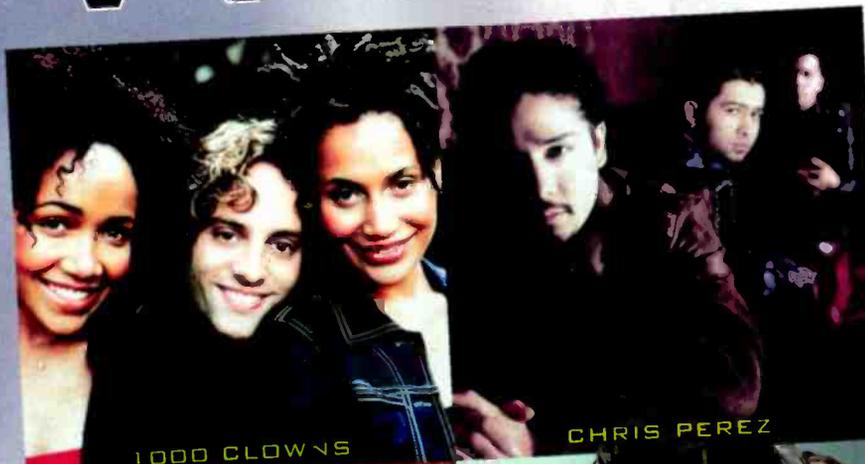
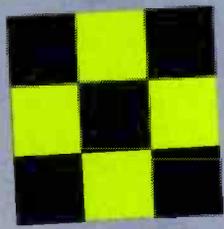
THE MOST TRUSTED NAME IN RADIO SINCE PAUL ANKA WAS A LONELY BOY

ISSUE 2250

APRIL 9 1999

GAVIN

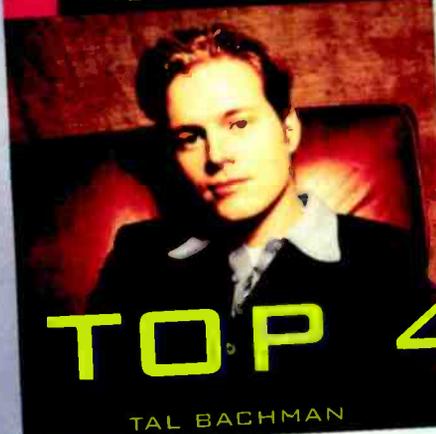
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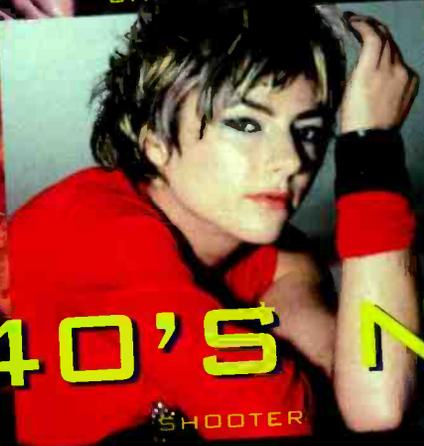
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CHRIS PEREZ

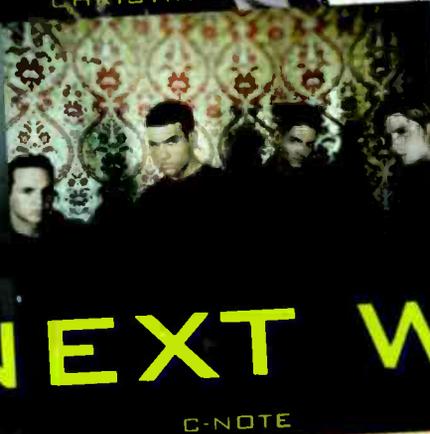
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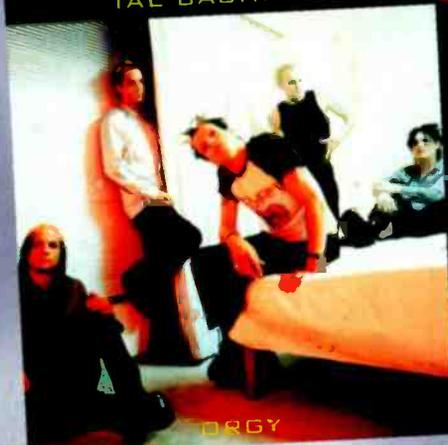


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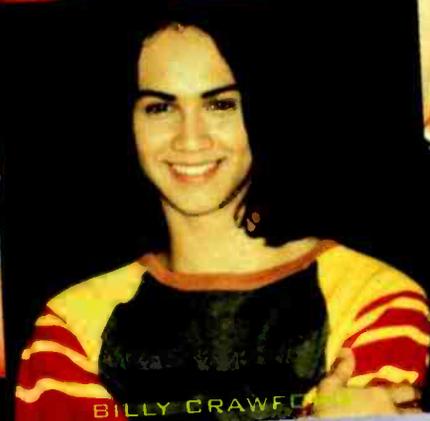


C-NOTE

TOP 40'S NEXT WAVE



ORGY



BILLY CRAWFORD



MULBERRY LANE

Z M X T N

"almost doesn't count"

The follow-up to her
3 consecutive smash hits
the #1 Grammy-winning
"The Boy Is Mine,"

"Top of the World"

& the #1 smash
"Have You Ever?"

From the album
NEVER SAY NEVER

Over 6 million sold worldwide

Produced by Fred Jerkins, III
for F. J. Productions, Inc.
and Guy Roche

brandy

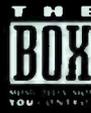
IMPACTING AT POP RADIO NOW!!!

Already on:

WKTU	KHTS	WFLZ
KSLZ	WNVZ	WBBM
KMEL	KYLD	KQKS
WJMN	Z90	KUBE
WWKX	WERQ	WHHH
KLUC	KTFM	KBMB and many more!

31 - 24* Rhythmic Airplay Chart
D - 33* Crossover Airplay Chart

Tune in to VH-1's *Divas Live* April 13th!



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PAGE 11

The Dreaded "M" Word

Meetings matter because that's where an organization's culture perpetuates itself. Meetings are where you bond with your players so they come away feeling like a member of the team. Meetings are where your goals are developed, and they're your first step toward victory.

PAGE 18

Top 40's New Faces

As part of an ongoing GAVIN series spotlighting emerging artists, we've selected nine acts who, without any scientific basis whatsoever, we simply feel possess the necessary abilities, inherent marketability, and requisite label enthusiasm to propel them to the forefront of Top 40 radio's latest invasionary force.

PAGE 35

Motoring Through Half a Century

Like so many baby boomers, WDET-Detroit has just turned 50. Also like a lot of boomers, their musical mainstay is Triple A (with Jazz and other American genres thrown in to color the station's sound, Detroit style). "For me, it's been 25 years as a commercial radio refugee," says 'DET Program Director Judy Adams.

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AS TOLD TO ELIOT TIEGEL

Al Teller

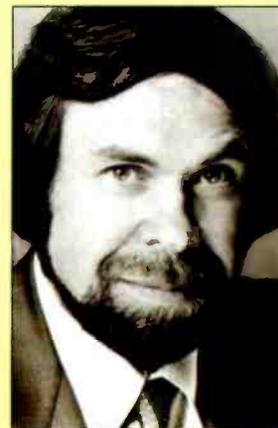
The Web, Retail Sales, and Atomic Pop

As the Founder/ President/CEO of Atomic Pop, the new Internet-based label and Web site, Al Teller's vision encompassess what new technology offers as an adjunct to traditional record promotion and distribution. The Internet, he believes, "is the most exciting part of the music business today."

The Internet will change the way we do business for a number of reasons. You can expose an artist's music in its entirety, you can show video presentations, you can show photos as well as text, you can follow them on tour in an instantaneous fashion. You can connect artists and their fans so closely through the 'Net with a sense of immediacy that you can't do any other way.

We're using Liquid Audio for downloading our singles and CDs. This direct means of offering consumers music on the Internet will actually help stimulate radio play, not bypass it. If you look at what prompts a radio station to add a record to its playlist, it could be any number of events that gives the programmer some comfort that they're going with something that has viability for their audience. If you can get the Web to establish this viability, you're helping programmers.

I think we'll end up exploring different ways of offering music on the Web while still not alienating the retail establishment. If properly used, the Web can contribute very significantly to the overall growth of the music industry by making it a bigger pie for everyone to participate in. I think the brick and mortar marketplace



will have to coexist with the online realities. Trying different kinds of pricing levels and release models will be necessary. You don't have to go on a full CD release basis because the economics of online delivery are quite different. We're still in the early days of this industry, and experimentation is going to be necessary. For example, we're allowing artists to own their own masters.

So far, our artist roster includes L7, Blood of Abraham, Dukes & Gannon, Black Horse Riding, and Mother. We're concentrating on rock, Alternative, and hip-hop artists that appeal to the under-30 active music buyer. By being "Webcentric" in our focus, we can handle a lot more artists from an online perspective than we could do offline. We should have our first product, a 7-inch vinyl single titled "Freeway" by L7, on the Web and in stores shortly.

MOST ADDED!

KIIS KRBE KHKS
KDWB KZQZ WBMX
KKRZ WHYI KBKS
KLLC WKRQ WSSR
KZHT KDMX WXSS
KHTS WPST KCHZ
KBBT KFMB WSHE

"I have seen the future of pop music
and it goes by the name of
Robbie Williams."

— Dan Kieley
KIIS-FM/Los Angeles

"I couldn't add this quick enough!
Guaranteed #1!"

— Rob Roberts
Y130/Miami

"One of the freshest purest talents to
emerge in quite some time. Robbie
Williams is going to blow up in 1999!"

— Eric Bradley
B96/Chicago

"Hands down Robbie Williams will be
one of the biggest artists of the year."

— Jay Michaels and John Peake
KRBE/Houston

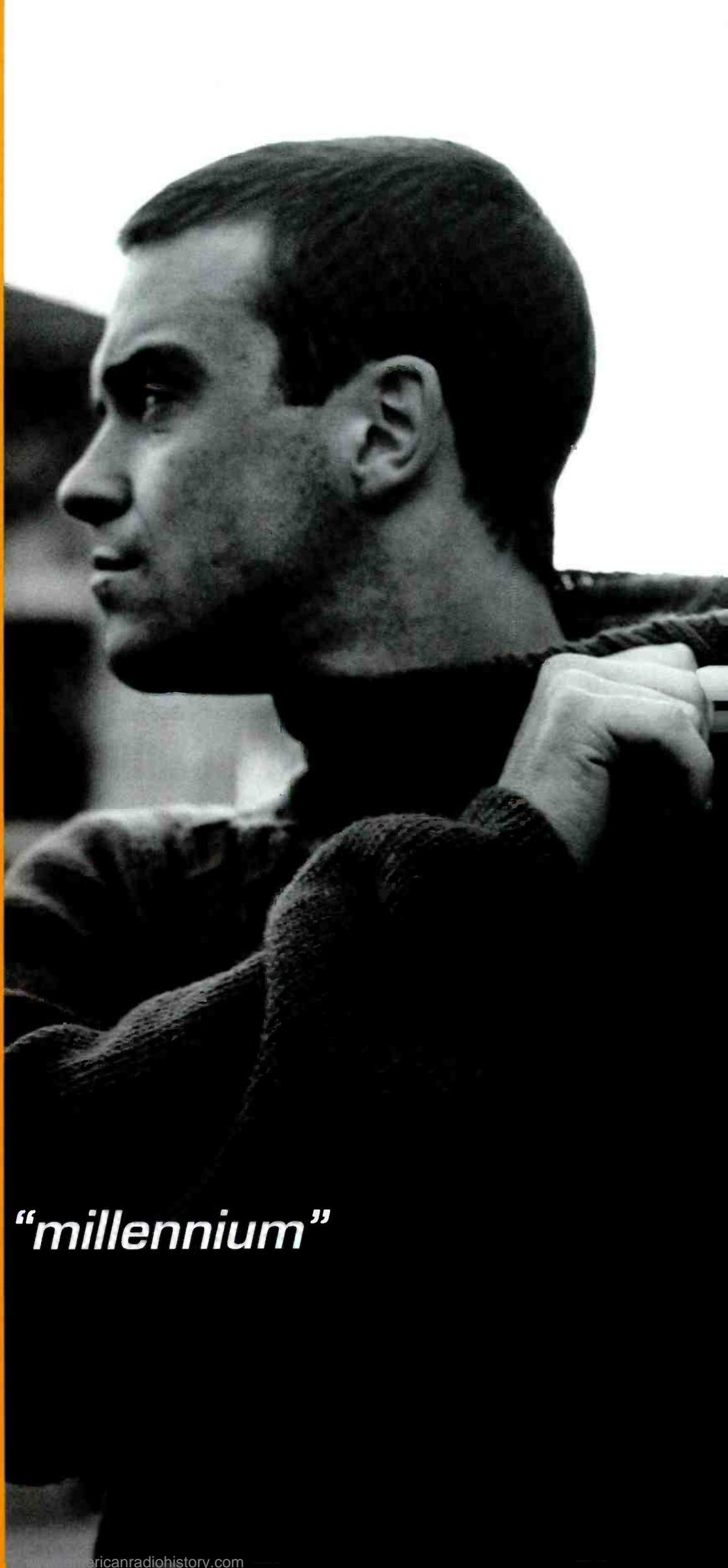
robbie williams "millennium"

The first single from the debut album
the ego has landed
(landing May 4)

Produced by Guy Chambers and Steve Power
Mixes by Steve Power and Jack Joseph-Pulg
Management: ie Music Ltd.
www.robbiewilliams.co.uk hollywoodandvine.com
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A Capitol Commitment



BMG, UMG Link for Online Venture

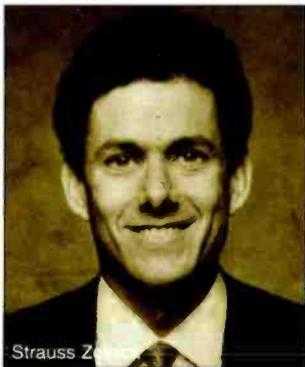
BY TONY SANDERS

Two of music's biggest players have taken their strength to the Internet.

Universal Music Group and Bertelsmann Music Group Wednesday morning announced a joint venture—getmusic.com—designed to offer online sales of their own product and to compete for market share of total CD sales currently made by other online retailers such as amazon.com and CDnow.com.

The getmusic Web site is up and running and currently lists over 160 "featured labels" including, at least in one case, Richard Branson's independently-owned V2 Records. "Music on the Internet today is the number two product being purchased; it's the second most

important industry," said Universal CEO Edgar Bronfman in a Wednesday afternoon CNBC interview. "As the Internet grows it will



Strauss Zelnick

expand the music market globally and, as the largest company in the industry, Universal expects to benefit disproportionately from that growth."

BMG Entertainment President/CEO Strauss Zelnick said BMG's and Universal's artists will pro-

vide exclusive material for getmusic.com, a move he said will help make the venture a primary destination for online music sales. "The



Edgar Bronfman

ability for artists to provide exclusive material really creates a competitive advantage, and it seems to be a tool for breaking out artists and elevating them above the mainstream," he said.

Zelnick noted that online music sales currently represent less than 5 percent of total retail sales. Bronfman said Bertelsmann's previously established online music stores have had "huge traffic already and are growing by 50-60 percent per

month." Those BMG Web sites are now part of the getmusic joint venture.

"Taken as a whole, our communities, our artists, our marketing opportunities, and our commerce opportunities will make us rather quickly the number one music destination on the 'Net—and that's really what we're focusing on," Zelnick said.

"Every rapper is like, 'I'm the toughest. I got the most money, I got the most girls, I got the biggest gun... And I'm thinking, 'Can't I still be OK even if I'm not the best at something?'"

KEVI KEV

—SEE PAGE 18

Chancellor Top Billing Group in '98

There's a changing of the guard at the top of the Radio Group list, as Chancellor Media edges out CBS/Infinity in 1998 as the top billing company in the industry.

According to new revenue figures released by BIA, Chancellor Media bumped CBS out of the top slot on the strength of \$1.868 billion in total billings vs. \$1.660 billion for CBS. With six of the top ten billing stations in the U.S., however, CBS Chief Mel Karmazin isn't about to worry, and the \$2.7 billion purchase of King World last week will surely keep him busy on the TV side for awhile.

Rank	Group	'98 \$\$\$ (millions)	# of Stations
1	Chancellor Media	\$1,868	468
2	CBS Radio	1,660	163
3	Clear Channel	1,209	458
4	ABC Radio	355	43
5	Cox Radio	285	58
6	Entercom	199	43
7	HefTel Broadcasting	184	41
8	Susquehanna Radio	163	23
9	Emmis Communications	158	16
10	Citadel Communications	156	108

Source: BIA'S MEDIA Access Pro, 1999

OnRadio Launches OnTracks

OnRadio.com, one of the largest networks of radio station Web sites on the Internet, has announced a promotion and sponsorship product targeted to record companies and national advertisers. OnTracks, an online listening "microsite," will be available through blaze.com, vibe.com, and selected Urban/hip-hop radio station Web sites within Onradio.com's network.

OnTrack gives users access to audio and video clips of artists, music news, band bios, tour information,

and the ability to purchase music directly from the site.

Advertisers can sponsor the entire microsite, content page, or commerce buttons, in addition to purchasing online banners and on-air time through local affiliates.

Four record labels are participating in the April 10 launch, featuring artists Lauryn Hill and Blaque (Columbia Records), Divine (Red Ant Entertainment), Eric Bennett (Warner Bros. Records), and Pete Rock (Loud Records).

COLUMBIA RECORDS GROUP

WB RECORDS red ant entertainment

LOUD RECORDS

Who's Next?

"No one seems to have happy endings any more," says Kevi Kev, referring to the hopeful sentiment of his group 1000 Clowns' debut single "I Know I'm Not the Greatest Rapper" in this issue's "Who's Next?" focus on artists emerging in Top 40.

Happy endings have been in short supply recently as the industry focus has been more on consolidation and cutbacks, with a number of artists getting lost in the shuffle. The creative element can get suppressed as purely business considerations come to the fore.

Fortunately that isn't the case for labels Elektra, RCA, Columbia, Epic, V2/Push, Refuge/MCA, Elementree/Reprise, Hollywood and C2/Columbia who are putting their A&R belief and promotional muscle behind, respectively, 1000 Clowns, Christina Aguilera, Tal Bachman, C-Note, Billy Crawford, Mulberry Lane, Orgy, The Chris Perez Band, and Shooter. They represent a broad range of talents which bode well for the future health of pop formats.

GAVIN will continue to champion new talent, hopefully more than ever and with better quality data coverage following the infusion of Mediabase in June.

In the meantime we're pinning our faith on a happy ending for Christina, Tal, C-Note, Billy, Mulberry Lane, Orgy, Chris and Shooter, as well as Kevi.

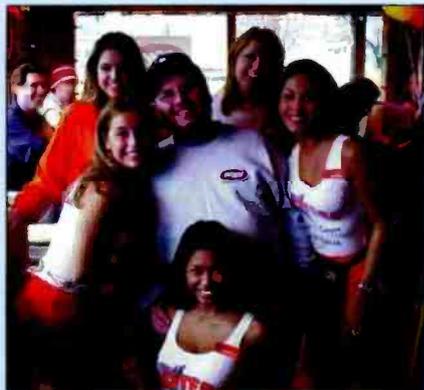
David Dalton

David Dalton, CEO

GRABBAG

BY LAURA SWEZEY

■ **HERE NOW THE NUDES:** To deflect attention from April Fool's Day and an elaborate station prank, WWDC/FM "DC101"—Silver Spring, Md. created its own holiday: Le Jour De Nudite (Naked Day). On March 29 and 30, afternoon jock Jon Ballard announced he had



received a fax informing him of Le Jour De Nudite, so he enlightened listeners about this phony French holiday. During Le Jour De Nudite, which falls during the second and third week of spring, male villagers in the French countryside get naked and enjoy three days of pampering by women. Ballard speculated aloud that perhaps the station could hold a similar celebratory event that Thursday (April 1st) since the station's offices would be closed the next day for Good Friday.

DC101 listeners showed up at two different Hooter locations, lured by promises of

"Hooter girls willing to walk naked to our listeners' cars and give them kisses," Ballard reported. Because there are numerous universities within the area, about 1,000 eager guys showed up at the two bars. What they got was two waitresses—escorting a dog wearing a "Naked" nametag—handing out Hershey's kisses. Many of the guys who showed up did not appreciate the humor of the situation. "They were a little pissed," admits Promo Director Colin Campbell.

■ **CANADIAN CLUB:** For April Fool's Day, WZOO/FM "102 ZOO"—Ashtabula, Ohio split the country. On the Alex & Chip morning show, listeners were told that in order to take advantage of liberal Canadian radio laws, the station relocated to Pelee Island, a Canadian isle in the middle of Lake Erie. They also announced that the station increased its power to a ridiculous 1,000,000 watts, beaming its signal to 48 of the 50 states under their new call letters CKLW. (The new calls were a tribute to the former hot Top 40 station from the 1960s and '70s.) Between weather reports for such scattered locales as Miami and Ottawa, the station ran an old CKLW jingle with "Pelee...Island" spliced in. They even had former CKLW jocks such as Dick Purtan and Tom Shannon record greetings. The station was bombarded with emails and phone calls from listeners. "We want our local station back!" was the most common cry to reach owner John Bulmer's ears. Jocks let the listeners know they were "had" at 10 a.m., but the hoax continues at the temporary Web address of www.johnbulmer.com. An elaborate map details the fake island compound, which includes a gargantuan hydroelectric plant fueling the station, and a news department resembling the National Weather Center.

■ **BLAST FROM THE PAST:** Classic rocker KUFX (K-Fox)—San Jose unleashed "the future of classic rock" on April Fool's Day. Morning man and musician Greg Kihn (remember "The Breakup Song"?) announced that KFOX personalities had been replaced with rockers from the past: Rick Nielsen of Cheap Trick, Ronnie Montrose, Eddie Money, Kevin Cronin of REO Speedwagon, Journey's Jonathan Cain, and Fee Waybill of the Tubes. Each artist pre-recorded their own radio show, replete with industry stories for the day of confusion, as a favor to their pal Kihn. Some listeners showed up at the station seeking autographs from their heroes, while, according to PD Jim Richards, others "thought we had gone complete rock star."

XM Satellite to Carry CNN

The race to sign brand-name programming to satellite radio services keeps growing hotter, as XM Satellite Radio has formed a programming agreement with CNN Newsource Sales, Inc., a division of Time Warner, to carry three channels on the company's direct satellite broadcast service.

XM will begin offering its subscribers CNN/n, The

Financial Network; CNN/*Sports Illustrated*, The Sports News Network, and CNN en Español when the satellite system is launched, theoretically sometime next year.

"We are very pleased to offer these exciting CNN channels to consumers as part of the XM programming lineup when the service launches," commented

Hugh Panero, President and CEO of XM Satellite Radio, Inc. "We will be working with one of the premiere news and information organizations in the world, which will be added to the list of brand name media companies already helping XM launch the next generation of audio programming."

Chancellor Realigns San Francisco Cluster

John V. Madison, Senior Vice President, Regional Operations of Chancellor Media Corporation and Dick Kelley, Senior Vice President and General Manager of KMEL/FM and KYLD/FM, announced three significant management appointments for Chancellor's seven-station cluster in San Francisco.

Joe Cunningham moves up to the position of General Manager of KYLD/FM from General Sales Manager, a position he has held since

1995. He previously served as Sales Manager for KQHT/FM-San Jose.

Dan Haight was appointed Station Manager of KMEL/FM, having served as General Sales Manager since April 1993. He has been with the station for ten years.

Patrick Amsbry was named to the newly-created position of Director of Sales. He previously held the title of Director of National Sales for CBS Radio, overseeing seven stations in Sacramento, Calif.

Radio Reaps Internet \$\$\$

While Internet IPOs are yielding unbelievable stock prices and paper valuations, the Web explosion is funneling real dollars into radio.

A new study from Interep reveals that radio spending by Internet firms grew 350 percent last year, or \$74 million in 1998 vs. \$16.4 in '97. If this growth rate continues, Internet spending in '99 would be almost \$300 million, ranking it second behind retail as the most lucrative category in radio.

"We're seeing the online advertisers who are already in radio increasing their budgets, as well as new advertisers coming on board every day," says Stewart Yaguda, President of Interep's Radio 2000. "The Internet is quickly becoming one of radio's most important ad categories."

One reason for the surge in Internet spending on radio may be the fact that Internet usage and radio listening often occur simultaneously. In fact, a *USA Today* survey shows that 60 percent of adults 25-49 say they listen to radio while surfing the 'Net, the most popular activity among this group of online users.

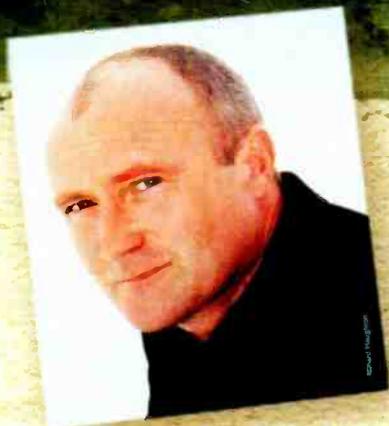
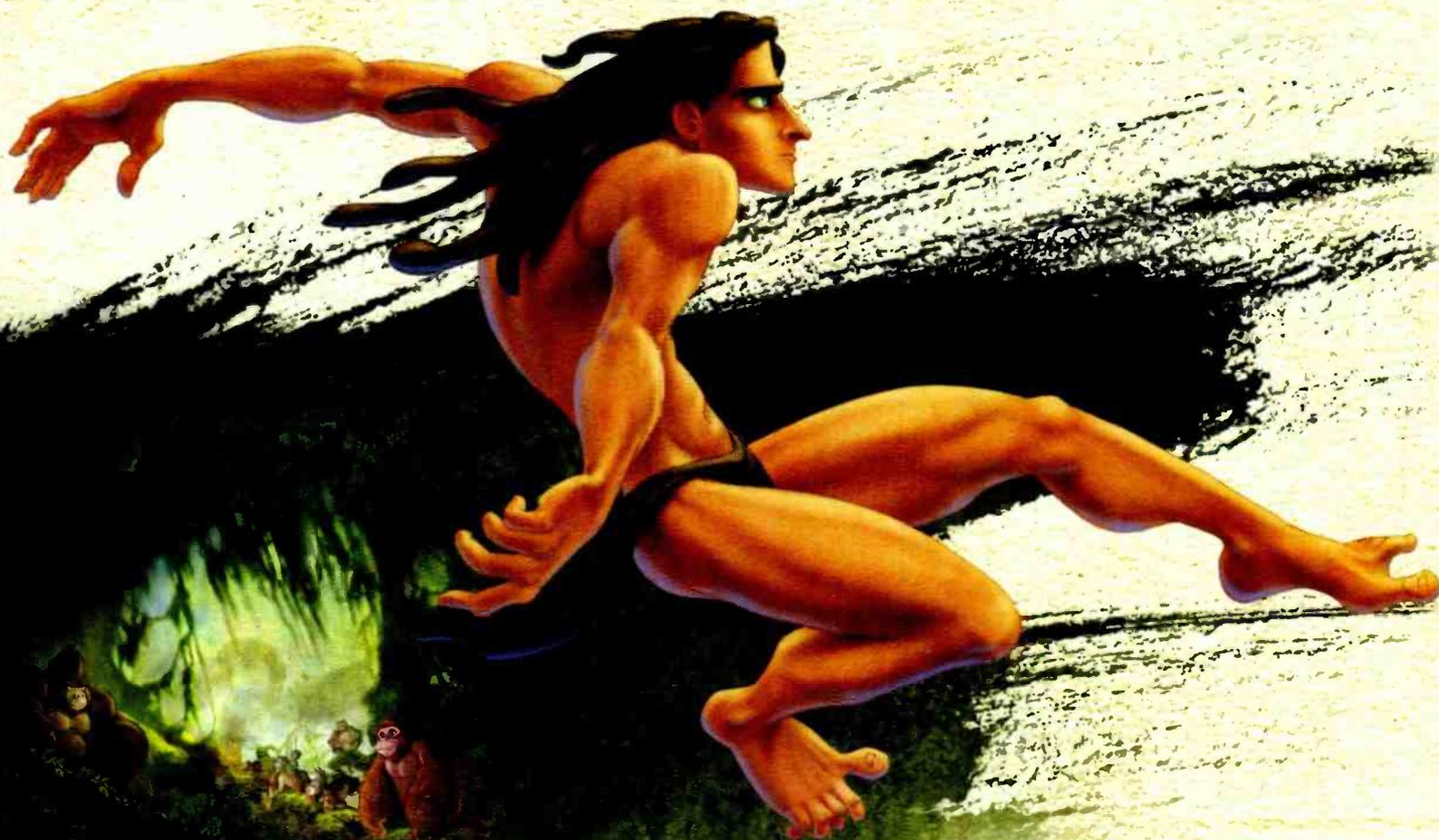
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by Phil Collins

Thanks! For Making Us the #1 Most Added AC Record...
IN HISTORY!!!



Produced by Rob Cavallo and Phil Collins Mixed by Chris Lord-Alge Phil Collins appears courtesy of Atlantic Records
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G-FILES

RED UPS TWO

Wardell Mahone is promoted to Urban marketing Representative, Northeast, for RED Distribution. He will be responsible for overseeing retail and marketing efforts on behalf of RED releases, and for orchestrating giveaways and contests throughout the region.

In addition, Ron Backer is named Manager, National Accounts; he was previously Dallas Sales Manager. Backer will relocate to Minneapolis, where he will oversee the Best Buy, Musicland, and Target national accounts.

HI-HO GETS TO WORK

Ideal Records, the joint venture between the Dust brothers and Mammoth Records, has changed its name to Hi-Ho Records due to a conflict with UK-based Ideal Music Distribution.

CHANCELLOR HEATS UP ORLANDO

Chancellor Media this week flipped WOCL/FM-Orlando to a Jammin' Oldies format. Now known as "The New 105.9," WOCL trades in its traditional oldies fare for rhythm hits of the '60s, '70s, and '80s. "Our strength has always been developing new and innovative programming to capitalize on untapped demand for great music," said George Toulas, Chancellor's Sr. VP of Regional Operations. "Steve Rivers has again succeeded in crafting a sound that fills a gap not served by existing formats."

THE SAGA CONTINUES...

WKLH-Milwaukee PD Robert Bellini adds "Saga Format Specialist" to his title. This means that, in addition to his responsibilities at 'KLH, he will serve as a resource for the group's other five Classic Rock outlets. "As our company expands, our desire is to grow key employees," said Saga Exec. VP and Group PD Steve Goldstein. "For ten years, Bob has been at the helm of the nation's premiere classic hits station. We want to share his expertise with our other classic-based stations."

McCain Opposes Internet Regulation

Senator John McCain (R-Ariz.) has announced that, as soon as Congress reconvenes, he will introduce a bill to ensure that Internet service remains available and affordable. The Internet Regulatory Freedom Act of 1999 would prevent the Federal Communications Commission (FCC) from regulating or taxing Internet services.

The bill would prohibit the FCC from adopting any rule changes that would require an increase in the price of Internet service. It would also ensure that telephone companies have incentives to provide advanced Internet services, and prevent the FCC from forcing telephone companies to sell these services to go-betweens.

"The Internet's tremendous growth is clearly due to the fact that it hasn't been regulated," McCain said. "If government is allowed to regulate, the Internet's full potential will never be realized."

McCain plans to introduce further Internet legislation later this month to assure that advanced services are made available to all Americans.

Arbitron: Top 40, Urban Market Best

BY JHAN HIBER

Newly-released perceptual data from Arbitron suggests that listeners to Top 40 and Urban stations are most aware of radio's marketing efforts. By contrast, P1 listeners to older-skewing formats are seemingly less aware of marketing done by their favorite station.

Among the highlights of the Arbitron "Exit Poll" conducted among Fall '98 diary-keepers:

- **Urban and Top 40 P1 listeners are most aware of marketing or promotional activity by their favorite station;**
- **39 percent of Urban P1s said they noticed advertising from their preferred station;**
- **31 percent of Top 40 P1s noticed or recalled advertising on behalf of their favorite station;**

- **23 percent of Country P1s recalled advertising for their first choice station, average for the 11 music formats surveyed;**

What about contests or games? Do they make a difference? Just over half—54 percent—of those surveyed said they "like to listen to contests and games." By format, the results mirrored the ad recall findings, with Urban and Top 40 P1s in a tie with 67 percent liking each respective format's contests/games. On the other hand, Oldies again came in low, with just 37 percent of the format's P1s caring much for their favorite station's contests/ games. Do people actually play? Twelve percent of overall P1s did, with Top 40's 21 percent the highest (tied with Urban A/C).

The study is based on over 1,600 reinter-views of Fall '98 diary-keepers in Arbitron's "Exit Poll" studies in New York, Los Angeles, Chicago, San Francisco, Dallas-Ft. Worth, and St. Louis.



- **The Oldies format was at the bottom of the list, with only 7 percent of its P1s noticing any advertising for their #1 station.**

Seibert @ MTV Networks Online

MTV Networks has named Fred Seibert, former President of Hanna-Barbera Cartoons, Inc. and the original Creative Director of MTV, to the position of President of MTV Networks Online.

Seibert will be responsible for overseeing the two new

online ventures of MTV Networks: Project Nozzle and The Buggles Project. He will also oversee the worldwide development of MTV Networks Online businesses, including managing the online operations mtv.com, vh1.com, and nick.com.

Project Nozzle will be an online destination for kids featuring guided Web tours, bulletin boards, and moderated chats, with kid content

MTV Gains 12-34 Viewers

MTV's gain may be radio's loss, as the cable video channel saw double digit growth in ratings among its target 12-34 year old audience, according to Nielsen Media Research.

MTV's total day rating for this audience increased by 25 percent from .4 to .5. Prime time increased by 17 percent, from .6 to .7 in 1999's first quarter, versus the same quarter in 1998. For the fourth consecutive quarter, MTV is the number one cable network for 12-24 year olds.

MTV's 3 to 7 p.m. time slot has seen a 40 percent ratings increase among 12-34 year olds, due largely to *Total Request Live*, which is up 66 percent in first quarter 1999 versus first quarter 1998.



from Nickelodeon and their partners. The Buggles Project, an online music destination, will allow users to program their own audio channels spanning all genres of music. It will feature a range of information and services, including online purchasing, concert information, news and reviews, and a guide to the best music sites on the Web.

BACKSTAGE

BY JAAN UHELSZKI

AM-BUSH-ED?

We know it's hard to believe, but *Propaganda*, U2's authorized fan magazine, revealed in their April issue that the Irish superstars had **Bush** in the studio to work on a few tracks. Bush might as well do that, since they've been forced to cool their heels after finishing their third album, *The Science Of Things*, while they try to work through the complicated legal fix they've found themselves in. If you remember, the British rocker's label, **Trauma Records**, filed a \$40 million breach-of-contract lawsuit against the band in Los Angeles Federal Court on March 5, alleging that the band-who-would-be-Nirvana failed to deliver its latest album, and instead attempted to shop it around to different labels. A spokesman for the band could not comment on the suit, but did add that Bush is not vexing over this. However he did let slip that they "would probably not be releasing their record on May 13, as we had earlier thought."

LOVE HURTS

People are getting a big laugh out of the latest issue of *Newsweek*. Inside, **Carmen Electra** says that any stories about her being involved with **Mötley Crüe** drummer **Tommy Lee** are: "All lies." But an employee of the band says, "Carmen calls Tommy every single day." In the *Newsweek* article, she also denies that she caught her husband **Dennis Rodman** in bed with two women. The real story, according to this insider, is that it's happened more than once. Not only that; Carmen has already had divorce papers drawn up: "It's only a matter of time before she files them."

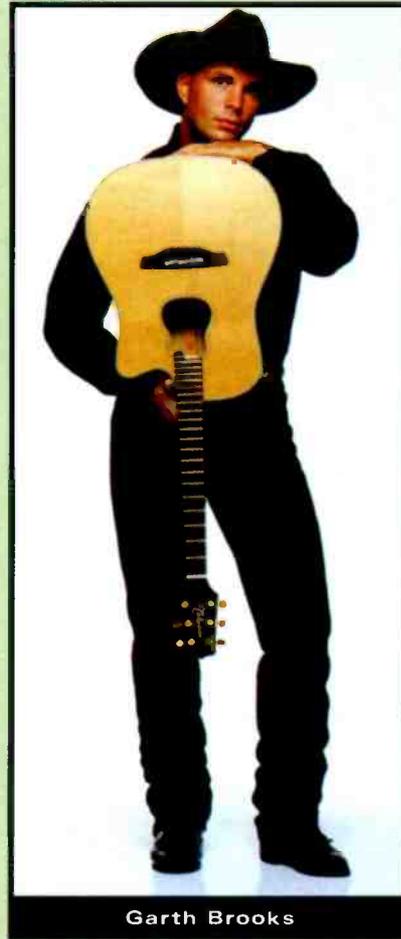
GIVE PEACE A CHANCE

An extraordinary tape of former **Beatle John Lennon** was unearthed in the garage of a fan last month, according to UK's *News Of The World*. The 13-minute recording—which was labeled "Lennon Voice Diary"—may be a portion of an audio journal that Lennon was supposedly keeping 16 months before his murder, according to the rag. Lennon blows the lid off of some of his more prurient fantasies, as well as slagging some of his better known contemporaries such as **Bob Dylan**, **Mick Jagger**, **Paul Simon**, and to no one's surprise, **Paul McCartney**. After gaining possession of the tape, the paper sent it to voice analysis expert **Dr. Phil Harrison** from the Department of Phonetics and Linguistics at

University College London, who pronounced it as close to authentic as it could be outside a court of law. "I can't see how it couldn't be the voice of John Lennon. I would be very surprised if this was a forgery." As for Lennon's bitchy musings, this is what he said about the artist we sometimes call Mr. Jones: "I was listening to the radio and Dylan's new single [1979's "Gotta Serve Somebody"] or album or whatever the hell it is came on. 'Everybody's got to be served.'" Lennon complained. "I mean, what was it? 'You've got to serve someone. You've got to serve somebody.' So he wants to be a waiter now. A waiter, for Christ." Lennon went on to say the "backing was mediocre...the singing really pathetic, and the words were just embarrassing."

AND YOU'RE OUT

Backstage was n't surprised to hear that **Garth Books** hung up his cleats and quit the **San Diego Padres**. The 37 year-old wannabe outfielder threw in the towel last Friday, a mere 40 hours before Opening Day, claiming that he wanted to spend more time doing charity work. In case you're wondering, the Country megastar grounded out in his final at bat, but fortunately managed to drive in a run, scoring the first and last RBI of his career.



Garth Brooks

MP3 Adds "Geo" Search System

MP3.com, Inc. announced that it has added to its Web site a new way of finding music online, through the Geographic Music Search System (GMSS). The service allows MP3 users to locate by country, state, province, and community almost all MP3.com bands and other artists.

GMSS allows visitors to browse for new exotic musical experiences, or to search for new groups from as far

away as Hamburg or Tokyo. MP3.com CEO Michael Robertson said, "Music is all about sharing, and our geographic search system enables that on a global or local scale, whichever you want. Using data to enhance the music lover's experience on the Web and the artist's ability to reach a larger audience are crucial objectives for MP3.com."

Jesse Stone Dies

Jesse Stone, a pivotal figure in the history of Atlantic Records and author of the classic song "Shake, Rattle, and Roll," died April 1 in Florida; he was 97. Stone worked with such artists as LaVern Baker, Ruth Brown, the Clovers, Ray Charles, Big Joe Turner, and Clyde McPhatter & the Drifters.

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Track Spring Survey Week By Week



As the Major League Baseball season gets underway, I'm reminded of parallels to your challenges in the spring Arbitron survey. Unlike the days when surveys were just four weeks in length (prior to 1981), every market—now 270 in all—labors under the 12-week long survey system. Must feel like a marathon, much as the seemingly endless baseball schedule.

One of the steps I've taken over the years to deal with this perpetual ratings cycle is to offer my Survey Analysis Diaries. These booklets, shown here, can help you sort out the madness. For PDs who are creative but detail-challenged, these tracking books can be most useful, either in terms of analyzing Arbitron data or in terms of future budgeting. Allow me to suggest how to obtain the most from this tracking tool.

OVERVIEW

First, it would be best if you kept a "diary" like this for each Arbitron sweep, either two or four times annually. You may feel free to adopt my format shown here, or design your own, but the keys to maximizing this system are:

- Track two pages per week: one for you and one for the competition;
- Fill in entries as each week progresses, rather than trying to recap all the events/details at the end of the 12-week ordeal;
- Have two people each fill in a Survey Analysis Diary, usually the

PD and either MD or Promotion Director. Two perspectives can be useful and also ensure that nothing major is missed;

- Cover the four categories shown; and
- When you receive the download of your Arbitron numbers and want to break out data by week or phase (month) you'll then be able to look at the results—for

keep your memory from playing tricks. As you do your post-book computer runs you may see some cause and effect from your moves.

MARKETING

If your station(s) use any *outside* marketing, advertising, or PR campaigns, this section would be the place to note that. Be sure to record accurately by week, so you

just as vital to track, for all the reasons cited above. Be sure to monitor the competition so you'll accurately record what they are up to.

POOP HAPPENS

The "special circumstances" section should cover all the impacts of Murphy's Law. Various glitches can occur and deal a blow to your effort, so be sure to list

WEEK TWO — US April 8-14

PROGRAMMING (Highlights/New Features?)

MARKETING/ADVERTISING (What/How Much \$ Involved?)

CONTESTS/PROMOTIONS (ON-AIR): (What/How Much \$ Involved?)

SPECIAL CIRCUMSTANCES: (Tech. Difficulties, Bad Weather, Staff Illness/Vacations, Etc.)

WEEK TWO — THEM April 8-14

PROGRAMMING (Highlights/New Features?)

MARKETING/ADVERTISING (What/How Much \$ Involved?)

CONTESTS/PROMOTIONS (ON-AIR): (What/How Much \$ Involved?)

SPECIAL CIRCUMSTANCES: (Tech. Difficulties, Bad Weather, Staff Illness/Vacations, Etc.)

you and your competitor—in the light of your S.A.D. notes. Gave away a new car in week seven? Did it help? And so on.

PROGRAMMING

In this section, you should note key events: something new, unusual, or special done by you or "them." Did a new morning team start that week? Did a new countdown show begin airing? Was there some notable change in music rotations, or a new research system underway? Be sure to jot down such items and do so as they occur, to

can later see if there was a cume jump when you started your TV campaign, or a TSL boost when you began having your morning jocks visit workplaces. It's important to accurately record how much money was spent. Thus, next fall, when you're talking with the GM about budgeting for 2000, you could show a correlation between a TV run in a certain schedule and the impact on the audience during those weeks.

CONTESTS (ON-AIR)

On-air promotions and contests are

these...Although I remember a station in Pittsburgh that, due to the recall nature of the Arbitron diary, had a great week even though it was *off the air* due to a transmitter fire. Note to Mel: I am *not* suggesting this as a strategy to cut expenses and boost ratings.

Start using the Survey Analysis Diary now (go back and recall week one) and who knows... maybe, like the baseball stars, you too will hit a home run. Good luck and call me at (831) 626-6070 if you'd like any more tips. ●

Better Meetings Made Easy



Meetings are the most despised part of any business, and radio is no exception. But bad meetings do more than just ruin your day—bad meetings make bad radio stations.

Meetings matter because that's where an organization's culture perpetuates itself. Meetings are where you bond with your players so they come away feeling like a member of the team. Meetings are where your goals are developed, and they're your first step toward victory.

As radio continues to consolidate, stations continue to downsize; as a result, we're running leaner and leaner staffs. Radio has always been about teamwork, but now with fewer people to do the work, your number of meetings is likely to increase. The following are a few steps on how you can make your meetings less painful, more productive, and maybe even fun.

Meetings Are Real Work

One problem with meetings is that most people don't take them seriously. They arrive late, leave early, and spend most of their time doodling. You have to alter the mindset from "the meeting's over, let's go back to work" to a shared conviction of all participants that meetings *are* real work.

The best way to improve your meetings is to start with the basics. Have an agenda, clear goals, and paths you want your people to follow; let your people know what's expected from them in the meetings and what their role is.

Open every meeting by clearly stating the goal of your radio station. This constant reminder keeps everyone on the same page about the direction of the station, making all discussions more constructive.

No Long Meetings

Meetings are too long...and time is money. Almost every productivity guru says meetings should never exceed 90 minutes. Long meetings usually lead to more meetings. You need to keep a tight schedule to move your agenda along. Most important, don't allow participants to violate the first rule of good meeting behavior: *wait your turn to speak*. This way discussions tend not to be repetitive. If you must have a long meeting, schedule breaks into your agenda.

The "agenda" is the starting point for all productive meetings, so stick to it. Get the agenda out a day in advance so everyone is clear on the planned direction of the meeting. The challenge is to keep your meetings focused without stifling creativity or insulting those participants who do wander.

Ameritech, a regional phone company in Chicago, uses a technique called the "parking lot" to maintain its focus. When comments come up in a meeting that don't relate to the agenda, they record them and store them in the "parking lot" to be dealt with at a later meeting.

Converting "Meeting" to "Doing"

Meeting experts agree that most people leave meetings with different views of what happened and what they're supposed to do. The simplest way to get everyone on the same page is to print up a summary of the meeting. Don't worry about taking detailed notes. Focus instead on three categories of information: decision reached, action items that people need to follow up on, and issues that remain open.

To help people concentrate, don't hesitate to change your venue occasionally. To emphasize the importance of the Spring Book, why not have your pre-Book jock meeting outside? A meeting around a picnic table, in the sunshine with pizza, could go a long way toward helping your team feel the spirit of the season.

Finally, don't try to cover too much ground. Stick to one or two big issues, such as the station's Arbitron goal, target demo, contest execution, special music, and motivational points. It's better to solve one problem than to address many inconclusively.

Individual Jock Meetings

Group meetings are necessary, but nothing replaces the need for face-to-face communication with each team member. The rules for individual jock meetings are different, because each jock is different. Each has strengths and weaknesses, and the best way to monitor and develop them properly is through one-on-one critique sessions.

Always provide air personalities with positive feedback about their performances. Pick out examples of excellent bits, format execution, and especially good content. To get great performances, you must emphasize the good stuff.

When criticizing, always remember to use the word "we." For example, "We need to improve on this." The last thing you want your jock meetings to produce is a feeling of you-against-them. If you don't have a solid suggestion on how to fix a problem, then don't bring it up. Using vague generalities

(either negative or positive) does nothing but confuse performers and lower their confidence levels.

You must be honest and straightforward in all communications with your jocks. Your jocks will trust you more and will be more likely to take your advice when they know you have their best interests at heart.

Try to protect your talent from criticism from upper management and listeners. Always discuss problems with them openly, and be receptive to their side of the story. Performers who feel like you have their back will feel freer to experiment and push their creative potential.

Meetings At-a-Glance

Even if you have one meeting a week, most of your employees will have this response: "All we do is meet and meet and meet and nothing never ever gets done." Here's a short checklist to help make your meetings fast, focused, participatory, and decisive:

- 1. Take your agenda seriously.** The agenda is the script; distribute it in advance. If all the participants follow it, you will stay on schedule and limit distractions and digressions. A well-structured agenda adds discipline and gives a meeting direction.
- 2. Solicit participation from the group.** This isn't easy, because most people won't speak their minds in a meeting. Establish an environment of trust, reach out to quiet members, and keep a clock on those who like to dominate. Always give people credit for good ideas.
- 3. Keep your meetings as short as possible.** People will always have a small appetite for meetings—even well-structured ones.
- 4. Arrange for a good place to meet.** It should be clean and well lit, with comfortable chairs and minimal distractions.

EXCERPTED FROM QUINCY MCCOY'S *NO STATIC: A GUIDE TO CREATIVE RADIO PROGRAMMING*, COMING FALL 1999 FROM GAVIN/MILLER FREEMAN BOOKS.

The Fun Stuff

- Toys are a great stress reliever and creativity enhancer. Have something in the meeting room for your people to play with. You'd be surprised at the joy a few little squeeze balls can produce.
- Have an endless supply of snacks for your team. If there are hungry people in your meeting, their focus will be on eating rather than thinking.
- Music helps the mind work better. I suggest you take breaks in your meeting and play a little jazz or classical music.

Farewell to Radio Legend Jay Cook

BY KEVIN CARTER

Jay Cook passed away Friday, April 2, at his home in Florida after a long battle with cancer. Cook, 61, is perhaps best known for his years of pioneering work with the late, great WFIL-Philadelphia in the mid-'60s, before moving on to help launch Gannett Radio, serving as National PD and eventually President. During that time, he hired Gerry DeFrancesco and Rick Dees at KIIS-Los Angeles. "I met Jay in Memphis back in 1977," Dees tells GAVIN. "We became friends instantly because, while we were talking, I told him how much I loved WFIL, and I didn't even know he was the program director. When he told me who he was, I fell to my knees and told him, 'You're the man.' It was the best sounding radio station I had ever heard."

A few years later, Dees was doing mornings at KHJ-Los Angeles when a format change put him on the street. He got a call from Don Benson about doing mornings at KIIS. "They actually wanted me to create something new in the mornings," Dees recalls. "That was the first time in a long while that anyone had asked me to do that..."

"When I asked who's idea this was, they told me, 'Jay Cook,'" he remembers.

"Jay was phenomenal with his touch and his feel for radio," Dees continues. "The last time anyone went over a tape with me, it was Jay Cook. I still remember what he said: 'I'd love to say you did something wrong; I'd love to say this break was too short...is it OK if I send this tape to some people in other markets?' I asked him why, and he told me, 'I just want them to hear what I did with a talent.' I was so flattered and honored by that. I told him 'take anything you want...take a tape every day,'" Dees says.

"Jay always enjoyed talking to performers, and he always encour-



"Jay always enjoyed talking to performers, and he always encouraged me. I consider him to be one of—if not the—most important influences of my career."

—RICK DEES

aged me. I consider him to be one of—if not the—most important influences of my career. He was a true fan of radio, just like Paul Drew, Roy Mack, Art Wander, Scott Shannon, Ken Lowe, and so many more who are just real radio fans; I live off of their comment and compliments."

"Jay was probably the nicest, warmest human being and business man I've ever come in contact with," says All Access publisher Joel Denver, who was hired by Cook at age 20 for late nights and later MD, at WFIL. "I learned more about radio—and about life—during the four and a half years I worked with him in Philly than at any time since," he says. "He was wonderful, warm, and supportive...It's really a tragedy to lose Jay at such a young age."

Radio (and GAVIN) vet Dave

Sholin: "Jay was a great programmer and manager, but the thing I'll most remember most about him was that he was always such a gentleman. He was always so accessible; he would always pick up the phone right away or get right back to you.

"Wherever he was, wherever he worked, there was an air of quality. The vibe in the entire building was always positive when Jay was involved," says Sholin. "There just aren't that many people in his league, in my opinion. I just hope that all the people who knew Jay and worked with him will be able to carry on his tradition. He proved that you can win and still be a great guy."

"Last Saturday, I called Jay's house and asked [his wife] Carolyn if he was able to speak. She said, 'Oh yeah,' put the phone in his hand, and Jay sounded exactly like he always had," says Dees. After exchanging greetings, "Jay said to me, 'I was just thinking about you, Rick...Tell me, do you still enjoy what you do every day? Getting up at 4:15?' I told him, 'Jay, I love it as much as the first day I started,' to which he replied, 'That's amazing...good for you.'

"I asked him if he was in any pain. 'You know, it's the funniest thing,' he said. 'Through this whole ordeal, I haven't felt any pain at all. They tell me it's kinda serious, but I'll just take it day by day.' It made me feel like there is a greater peace, and he was feeling it," Dees says.

As they hung up, Dees recalls, Cook said to him, "Listen buddy, I was just thinking about you, and I hope I can talk to you again soon." He died four days later.

Cook is survived by his wife Carolyn, daughter Susan, and son John, who is the former PD of KIIS-Los Angeles and current OM of Chancellor Top 40 KHKS-Dallas.

Tony Collins

**Interscope
Records
1965-1999**

Where do you start? I feel sorry for the people who didn't know Tony Collins. He had a unique style and grace about him that was positively fluid. Everybody he came in contact with instantly liked him. Record promotion was what he did, not who he was.

It sounds like a cliché to say he died doing what he loved, but it really was the truth. I can't remember a phone call, e-mail or meeting we had that didn't work its way towards motorcycles and racing. Whether it was a race he went to, the new cycle he bought or his plans to ride that weekend, it truly was his passion and he loved to share it with me. I remember him telling me about his first motocross race, and he got out of breath just telling the story. Although he didn't win, he was so proud that he stuck it out...and didn't finish last. He said with more practice he'd get better. I knew he would.

Having grown up around motorsports, I've had to deal with the tragedy that goes along with it. While it doesn't help explain why, I know he was chasing his dream last Saturday. We should all be so lucky to live life to its fullest. If you haven't done it lately, please tell the people you care about how special they are to you. Tomorrow is promised to no one. We miss Tony already.

—BRUCE ST. JAMES,
KKFR-PHOENIX

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WXXX ADD! WZYP ADD! WZOK ADD! WQEN ADD! KWTX ADD!



TOP 40

MOST ADDED



RICKY MARTIN (62)
ROBBIE WILLIAMS (51)
JANA (35)
FASTBALL (29)
CITIZEN KING (22)

TOP TIP



FASTBALL
 "Out of My Head"
 (Hollywood)

Third time's the charm for this little old band from Texas.

RADIO SAYS



98°

"The Hardest Thing"
 (Universal)

"Our #1-testing record, in every possible demo, even 25-54."

—Wayne Coy, PD,
 KQKQ-Omaha

LW	TW	Weeks	Reports	Adds	SPINS	TREND
1	1	SUGAR RAY - Every Morning (Lava/Atlantic)	15	159	0	8083 +267
3	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	30	157	1	7286 +761
2	3	CHER - Believe (Warner Bros.)	21	144	0	6229 -363
5	4	TLC - No Scrubs (LaFace/Arista)	9	138	1	5987 +601
4	5	BRITNEY SPEARS - ...Baby One More Time (Jive)	26	131	0	5699 -64
7	6	LENNY KRAVITZ - Fly Away (Virgin)	24	143	2	5430 +304
6	7	GOD GOO DOLLS - Slide (Warner Bros.)	29	122	0	5348 +125
8	8	MONICA - Angel Of Mine (Arista)	19	130	1	5274 +163
12	9	98° - The Hardest Thing (Universal)	7	140	3	4730 +486
13	10	EVERLAST - What's It Like (Tommy Boy)	14	133	3	4691 +747
10	11	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	27	119	0	4656 +45
9	12	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	9	134	0	4605 -311
11	13	BACKSTREET BOYS - All I Have To Give (Jive)	19	107	1	3677 -807
20	14	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	15	114	7	3595 +618
19	15	SHERYL CROW - Anything But Down (A&M/Interscope)	11	124	1	3407 +390
17	16	GARBAGE - Special (Almo/Interscope)	21	123	2	3377 +310
15	17	JOEY MCINTYRE - Stay The Same (C2/CRG)	13	107	0	3187 -292
27	18	JEWEL - Down So Long (Atlantic)	5	126	2	3040 +868
14	19	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	26	94	1	3026 -491
16	20	BRANDY - Have You Ever? (Atlantic)	25	84	0	2762 -402
30	21	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	6	106	19	2725 +720
<i>Continues to evoke a strong emotional response.</i>						
21	22	B*WITCHED - C'est La Vie (Epic)	14	101	0	2678 -8
29	23	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	7	114	15	2635 +517
18	24	MADONNA - Nothing Really Matters (Maverick/Warner Bros.)	11	96	0	2531 -521
33	25	'N SYNC - I Drive Myself Crazy (RCA)	4	111	12	2407 +851
22	26	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	14	82	0	2269 -264
24	27	EAGLE EYE CHERRY - Save Tonight (WORK)	37	72	0	2254 -49
31	28	VENGABOYS - We Like To Party (Strictly Rhythm)	13	87	6	2118 +271
25	29	WILL SMITH - Miami (Columbia/CRG)	25	61	0	2091 -113
23	30	MARIAH CAREY - I Still Believe (Columbia/CRG)	14	65	0	1886 -639
32	31	BON JOVI - Real Life (Reprise/Island/Mercury)	6	81	2	1797 +161
39	32	FATBOY SLIM - Praise You (Astralwerks)	6	84	7	1721 +400
26	33	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	22	60	0	1704 -480
—	34	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	4	75	10	1544 N
38	35	MULBERRY LANE - Harmless (Refuge/MCA)	7	76	3	1543 +207
28	36	BETTER THAN EZRA - At The Stars (Elektra/EEG)	15	52	0	1456 -707
36	37	EMINEM - My Name Is... (Interscope)	9	73	1	1423 +46
37	38	EVE 6 - Inside Out (RCA)	35	39	0	1285 -66
34	39	THIRD EYE BLIND - Jumper (Elektra/EEG)	33	42	0	1237 -208
—	40	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2	99	62	1233 N
<i>Enters the elevator of love...going up.</i>						

Total Reports This Week **161** Last Week **158**

CHARTBOUND	Reports	Adds	SPINS	TREND
JORDAN KNIGHT - "Give It To You" (Interscope)	63	8	1190	+355
*ROBBIE WILLIAMS - "Millennium" (Capitol)	56	51	271	+270
MARVELQUS 3 - "Freak Of The Week" (HiFi/EEG)	55	2	1027	+194
FASTBALL - "Out Of My Head" (Hollywood)	55	29	590	+389
FUEL - "Shimmer" (550 Music)	53	2	955	+85

ARTIST PROFILE

EYC Part 1

EYC IS (L-R): David Loeffler, Damon Butler, and Trey Parker.
 LABEL: Red Ant
 SENIOR VP, PROMOTION: Ray Anderson
 CURRENT SINGLE: "This Thing Called Love"
 HOMETOWNS & BIRTHDATES:

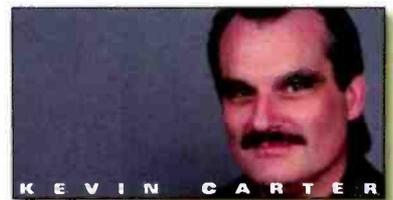
David—"Los Angeles, November 12"; Damon—"Los Angeles, February 15"; Trey—"Auburn, Alabama, May 30."
 HOW WERE YOU DISCOVERED?
 "Trey and Damon met 10 years ago, then met Dave through a mutual friend. We all had the same vision and goal. We would not stop until we succeeded."



MAJOR MUSICAL INFLUENCES:
 David—"Prince"; Damon—

"Whitney Houston and Johnny Gill"; Trey—"Michael Jackson and Take 6."
 WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO?
 David—"There are too many to name"; Damon—"KIIS/FM and Power 106"; Trey—"A variety of stations, but R&B/soul music stations were my favorite."
 THINGS THAT MAKE YOU HAPPY:
 David—"My family and friends"; Damon—"Music,

dancing, good conversation"; Trey—"Family, friends, and performing."
 THINGS THAT MAKE YOU SAD:
 David—"Bad news"; Damon—"Human ignorance"; Trey—"Spending holidays away from home and the 6 o'clock news in L.A."
 EYC ON THEIR MUSIC: "Our music has 'the three-flavor feel'...it consists of pop, hip-hop, and soul."



RAVES

By Kevin Carter and Laura Swezey

BACKSTREET BOYS "I Want It That Way (Jive)"

From the opening acoustic guitar lick, this debut single from the Boys' forthcoming album *Millennium* contains all the hallmarks of a true hit pop record—clean production, tight harmonies, and that elusive ingredient that somehow forces the infectious chorus deep into your subconscious, causing unexpected (but not unwelcome) sing-along flashbacks all day. The single is in your hands (and hopefully on the air) now; the album ships May 18. Impacting mainstream Top 40, Rhythm Crossover, and Hot A/C. —KC



DIVINE "One More Try" (Red Ant)

Divine has transformed this George Michael classic with their breathy harmonies. Michael's original version peaked at number one and stayed in the top slot for three weeks in April 1988. Exactly eleven years later, "One



Continued on page 29

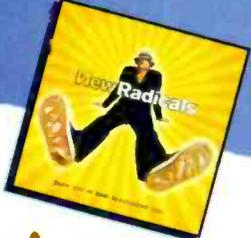
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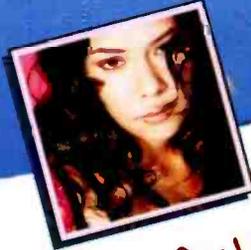
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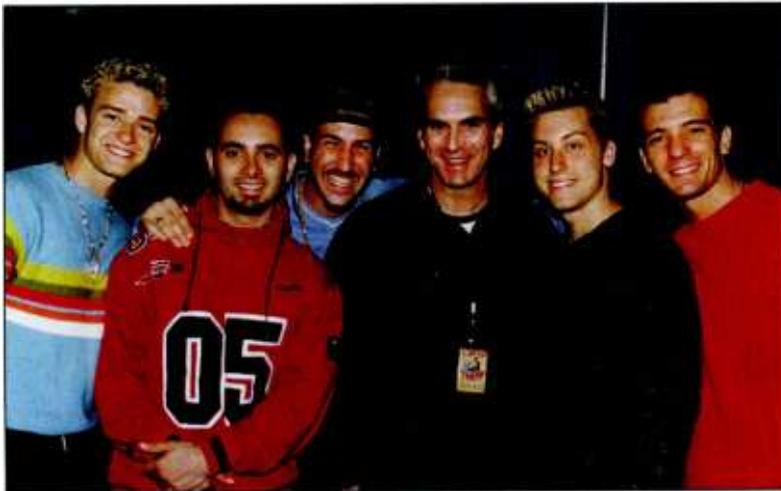
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TOP 40 UP&COMING

Rpts	Adds	SPINS	TREND	
51	6	1014	+96	C-NOTE - Wait Till I Get Home (Epic)
50	14	652	+405	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)
49	3	903	+17	EYC - This Thing Called Love (Red Ant)
48	10	800	+297	SHAWN MULLINS - Shimmer (Columbia/CRG)
42	1	906	+86	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)
39	—	799	+152	MEJA - All 'Bout The Money (C2/CRG)
39	5	686	+39	BILLY CRAWFORD - Urgently In Love (V2)
37	35	194	+194	* JANA - Doh Baby, Baby (Curb)
35	1	900	-33	BLONDIE - Maria (Beyond Music)
32	2	634	+245	TYRESE - Sweet Lady (RCA)
27	3	457	+111	ORGY - Blue Monday (Reprise)
26	2	376	+11	TYRIS - Love Her Madly (Hammer & Lace/Polygram)
26	6	350	+19	FIVE - Slam Dunk (Arista)
24	22	98	+97	* CITIZEN KING - Better Days (A3)
23	16	188	+88	* EAGLE EYE CHERRY - Falling In Love Again (WORK)
21	5	203	+157	THE CORRS - So Young (143/Lava/Atlantic)
20	6	285	+119	BUSTA RHYMES/JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)
19	1	330	-23	1000 CLOWNS - Not The Greatest Rapper (Elektra/EEG)
17	2	318	+14	BIJOU PHILLIPS - When I Hated Him (Don't Tell Me) (Almo/Interscope)
15	—	344	-45	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)
15	1	224	+53	NIK KERSHAW - Somebody Loves You (Pyramid)
14	—	282	-31	DRU HILL - These Are The Times (Island/Mercury)
14	2	261	+101	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)
14	—	220	+13	SEAL - Lost My Faith (Warner Bros.)
14	2	180	+5	PAXTON - Fatherless Sons (Nemperor)
13	—	468	-76	MONIFAH - Touch It (Universal)
13	1	291	+58	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)
11	6	197	+107	* BRANDY - Almost Doesn't Count (Atlantic)
11	—	127	-16	CUTTING EDGE - Abuse Of Power (Thunder Quest)
10	1	342	-113	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)
10	1	120	-50	MY FRIEND STEVE - Charmed (Mammoth)

Drops: #35-Divine, #40-Shawn Mullins, Lauryn Hill.

'N Sync 'N Concert



These crazy kids who call themselves 'N Sync somehow managed to talk someone into letting them throw a little concert at Long Island's Nassau Coliseum. Pictured, congratulating themselves on eluding security, left to right, 'N Sync's Justin, Chris, Joey, RCA Executive VP/GM Jack Rovner, 'N Sync's Lance and JC.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 80 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

MOST ADDED



- JANA (31)
- ROBBIE WILLIAMS (27)
- RICKY MARTIN (24)
- FASTBALL (17)
- BAZ LUHRMANN (15)

TW		SPINS	TREND
1	SUGAR RAY - Every Morning (Lava/Atlantic)	3278	+67
2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	3127	+291
3	CHER - Believe (Warner Bros.)	2728	-12
4	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	2577	+48
5	LENNY KRAVITZ - Fly Away (Virgin)	2437	+131
6	TLC - No Scrubs (LaFace/Arista)	2332	+311
7	BRITNEY SPEARS - ...Baby One More Time (Jive)	2287	+22
8	MONICA - Angel Of Mine (Arista)	2157	+157
9	98 DEGREES - The Hardest Thing (Universal)	2150	+254
10	GOO GOO DOLLS - Slide (Warner Bros.)	2068	+66
11	SHERYL CROW - Anything But Down (A&M/Interscope)	2038	+179
12	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1871	+4
13	BACKSTREET BOYS - All I Have To Give (Jive)	1855	-61
14	GARBAGE - Special (Almo/Interscope)	1837	+139
15	EVERLAST - What's It Like (Tommy Boy)	1833	+272
16	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	1701	+39
17	JOEY McINTYRE - Stay The Same (C2/CRG)	1677	+52
18	MADONNA - Nothing Really Matters (Maverick/Warner Bros.)	1623	+80
19	JEWEL - Down So Long (Atlantic)	1574	+397
20	B*WITCHED - C'est La Vie (Epic)	1511	+96
21	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	1284	+203
22	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	1282	+172
23	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	1205	+456
24	BON JOVI - Real Life (Reprise/Island/Mercury)	1191	+100
25	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	1172	-111
26	MARIAH CAREY - I Still Believe (Columbia/CRG)	1066	-58
27	VENGABOYS - We Like To Party (Strictly Rhythm)	1062	+113
28	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1059	+51
29	'N SYNC - I Drive Myself Crazy (RCA)	1009	+431
30	FATBOY SLIM - Praise You (Astralwerks)	993	+211
31	MULBERRY LANE - Harmless (Refuge/MCA)	973	+120
32	BRANDY - Have You Ever? (Atlantic)	953	-27
33	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	875	-76
34	EAGLE EYE CHERRY - Save Tonight (WORK)	865	+8
35	BLONDIE - Maria (Beyond Music)	787	+26
36	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	782	N
37	EYC - This Thing Called Love (Red Ant)	730	+46
38	SHAWN MULLINS - Shimmer (Columbia/CRG)	583	N
39	C-NOTE - Wait Till I Get Home (Epic)	553	N
40	EMINEM - My Name Is... (Interscope)	529	N

TOP 40 MONITOR - 32-24*
TOP 40 ADULT MONITOR - 29-28*
ADULT MONITOR - DEBUT 22*

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TOP 15 AT KRBE/HOUSTON

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WJBO/PORTLAND, WFBC/GREENVILLE



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"That Don't Impress Me Much"



Jon Landau Management • Produced by Robert John "Mut" Lange • Mixed by Mike Shipley



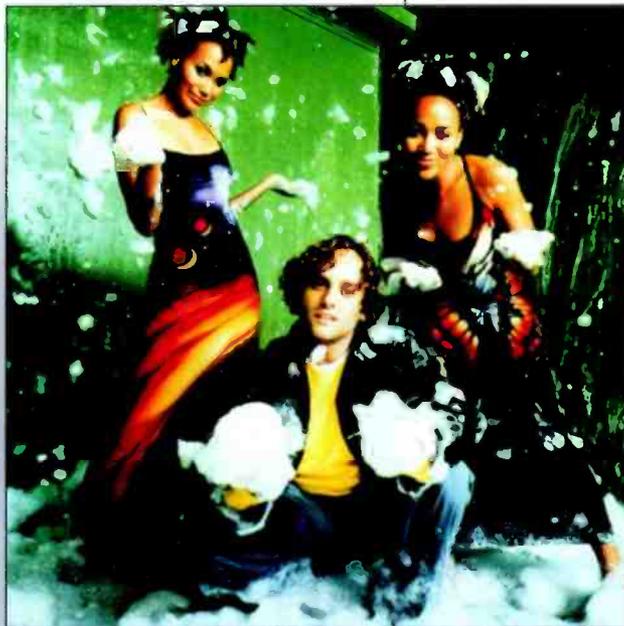
WHO'S NEXT?

It's a perpetual process. In order to feed the star-making machinery of Top 40 radio, labels unleash hundreds of new artists into the fray each year. A lot of them do OK—most crank out a hit single or two before the next wave of new artists are sent to re-prime the pumps. There are no hard and fast rules that state who will rise above the rest. As part of an ongoing GAVIN series spotlighting emerging artists, we've selected the following nine acts who, without any scientific basis whatsoever, we simply feel possess the necessary abilities, inherent marketability, and requisite label enthusiasm to propel them to the forefront of Top 40 radio's latest invasionary force. Thanks for listening.

—KEVIN CARTER

1000 Clowns (Elektra)

For Kevi Kev, it's all about happy endings...and there's a direct correlation between his optimistic viewpoint and the throwback innocence of lyrics that could have been channeled directly from Pleasantville. Listening to the words in 1000 Clowns' debut single, "I Know I'm Not the Greatest Rapper," one is struck immediately by the



sweetness: old-fashioned terms like "Hold my hand," and "Be my world" float by in a sea of self-deprecation.

"It's a love song," Kevi says. "The greatest thing in the world is a first kiss. I was just thinking about when you meet someone and you imagine that moment."

"When we were making the video, I kept telling the director I wanted it to look like a movie from the '40s or '50s, where there's a happy ending, because no one seems to have happy endings anymore." The reasoning behind the single is as old as time itself: "I had a crush on this girl, and I thought that the song would help her

to like me," Kevi explains, admitting he's pretty much the character he sings about. "Every rapper is like, 'I'm the toughest, I got the most money, I got the most girls, I got the biggest gun...' and I'm thinking, 'I'm not any of those things—can't I still be OK, even if I'm not the best at something?'"

Kevi describes the accidental concept of the album as "a day in the life of Kevi." When asked to elaborate, he laughs and says, "You know—wake up, go to 7-11, get a coffee...flavored, of course. My whole life revolves

around 7-Eleven." The rest of the stream-of-consciousness tracks reflect ordinary stuff that happens in his life. "I don't know if you heard my 'Kitty Kat' song, but I had this kitty cat that ran away, and it broke my heart because I loved that little guy so much, so I wrote a song

about how much I missed him," he says. This from the same man who wrote "Everybody Smells So Different" based on...well, what his friends smelled like... "All the songs on the album (*Freelance Bubblehead*) have that similar energy and fun element," he says.

Kevi's band, 1000 Clowns (based on a 1960s movie title), is basically his looseknit collection of friends. "I just wanted to have a band and invite my friends in the neighborhood to be in it," he says. The current line-up includes sisters Anita and Michelle, who live three blocks away. Kevi describes the rigorous screening

process: "I walked down to their house and asked them to be in the band and they said 'OK.'" At press time, 1000 Clowns have played a total of five live gigs, all at L.A.'s Viper Room.

"This record has all of the fun of old school, but with the modern beats," he says. "So many people are doing such heavy-handed stuff these days, and a lot of it is really good, but that's just not my personality. It wouldn't come off as sincere if I tried to do something like that."

In the immediate future, 1000 Clowns is preparing to take the act on the road with the obligatory radio promo tour and possibly a side trip to Europe later this month. So, whatever happened to the infamous Kitty Kat of song and story? "He came home a couple of weeks after I wrote the song," grins Kevi, always a sucker for that happy ending. —KC

Christina Aguilera (RCA)

Glancing at a young artist's resume in these ironic times, it seems almost too easy to dismiss an entry entitled "The New Mickey Mouse Club" as somehow frivolous; not a first or even seventh choice to seriously boost one's budding career. Not so fast. In the company of Britney Spears, *Felicity* actress Keri Russell and both Justin and JC from 'N Sync, you have to stop and wonder what sort of cosmic forces are at work here. Now, get a bigger piece of paper and add the name Christina Aguilera, another "Mouse" vet who made her initial impact felt last year when she sang "Reflection" for Disney's *Mulan* soundtrack.

Eighteen year-old Aguilera nailed the *Mulan* gig when she got a call early last year from her A&R guy. "He asked me if I could hit the high E note above middle C, and I said, 'What?,'" Aguilera recalls. "I went over to the

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piano, tried it, and it worked. He had me Fed Ex a tape of me doing it to Disney," who had apparently been shopping for an artist to tackle the vocal gymnastics required. "Twenty-



four hours later, I'm in L.A. auditioning for [producer] Matthew Wilder and got the job. It was difficult, because I actually had to take my first real vocal lesson the week I recorded it," she says. "That same week, I got signed to RCA Records. It was really wild."

That RCA debut, to be released in June, does make a bit of a departure from those squeaky-clean Disney days. The debut single, "Genie in a Bottle," which impacts Top 40 radio in early May, features some clever and mature wordplay from songwriters David Frank and Steve Kipner ("The Hardest Thing" by 98°): "You gotta rub me the right way..." (get it?...genie...rub...?). "I thought the whole idea was very cute," she says.

Another track, "So Emotional," is a little more on the R&B tip. "R&B is a big part of me," she says. "When I was 7 or 8 I used to take B.B. King guitar tracks and just riff over them. I was really into Billie Holiday and gospel, and I think those influences really show in 'So Emotional,'" she says.

Additionally, the album does have its other big gun—the requisite Dianne Warren ballad, "I Turn to You." The album hits in June. Meanwhile, like other new artists who recently boarded the promo train, Aguilera's life is sometimes not entirely her own these days. "It's crazy, but fun," she says. "When I recorded the album I was living in a hotel in L.A., and I recently moved into my first apartment in New York. Right now I'm bouncing back and forth across the country like a ping pong ball."

That bouncing includes coast-to-coast concept meetings for another artistic milestone—her first music video. "I'm really enjoying that process," she says. "While I see myself as a singer, I also really enjoy

dancing, which I did on *The Mickey Mouse Club*. Right now I'm working with my choreographer, and, as far as being in front of the camera, I am like, a total ham...I love the attention, so

I'm really looking forward to getting started."

In between promotional appearances, Aguilera stays in touch with her parents in Pennsylvania, is finishing high school by mail, and trying to stay in touch with old friends like

Spears. "Oh my God, did you see Britney on the cover of *Rolling Stone*? That's awesome! I'm so proud of her," she says. "We don't see each other as much as we'd like to because of our schedules."

When Aguilera is asked what she sees for herself five years down the road (when she'll be the ripe old age of 23), she laughs and says, "I hope that I've sold some records...My dream has always been to be a successful recording artist," she says, before opening the door a bit further: "I'd also like to look into acting, maybe movies or something...that would be fun." —KC

Tal Bachman (Columbia)

"When I was 18, I stopped listening to music," says Tal Bachman. "I went through my teen years totally intoxicated with bands like U2, the Cure, and other Brit Pop acts, and then I had this crisis where they stopped meaning what they had meant to me. I was a huge U2 fan, but it was like, *The Unforgettable Fire* and then...what?"

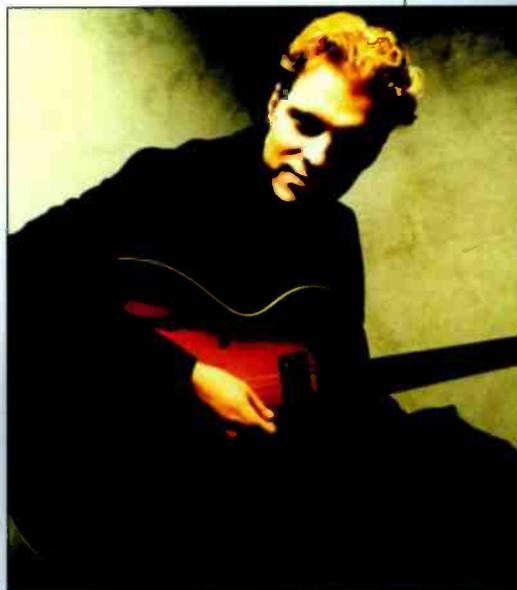
"These weird Irish guys, who obviously had never really known exactly what they were doing, which is what made them great, had taken this giant detour. I didn't know who they were anymore. They had altered their style, and something about the music became less compelling to me," he says. "I simply couldn't find anything that meant anything to me anymore."

Interesting observations from the progeny of a deeply musical heritage: Tal's father is Randy Bachman, character member of '70s mainstays The Guess Who and of course, Bachman-

Turner Overdrive, and the author of such hits as "These Eyes" and "Takin' Care of Business." Tal Bachman, who comes across as way too educated and well-adjusted for a career in music, subsequently, holed up at his mother's house in Utah, and enrolled in college.

Given his musical heritage, did Bachman ever feel a responsibility to go into the family business? "My dad, in subtle ways and then, ultimately, in not-so-subtle ways, was trying to pull me into music," he recalls. In a near-perfect 180 from what most parents would advise their children, the conversations between Bachmans Jr. and Sr. sounded something like this: "He would call me from Vancouver and say, 'Why are you wasting your time trying to get a degree? You should quit school and start a rock band,'" Tal says. "At the same time, my mom was desperately pulling me away from the world of popular music. She had obviously had a bad experience with it; my parents had divorced because of it."

While in college, Bachman immersed himself in several philosophy classes before ultimately experiencing a musical epiphany of sorts. "It was through that experience that I



finally realized I was a musician masquerading as an academic," he says. He eventually quit school, moved back to Vancouver, and wrote a bunch of songs that became the core for his Columbia debut.

While reeling off a few of his other musical influences, he mentions Beck and Radiohead as two of his current faves. "They're both consistently great," he says. Cycling a bit further back on the timeline, Bachman visibly perks up at the name Jeff Lynne: "He's a god that walks as man," he says simply, triggering an hour-long detour into ELO war stories.

"It's funny, because ['70s acts] like ABBA have soldiered on in popular consciousness, but ELO has largely been forgotten; they're actually an object of derision in some circles," he observes. When I suddenly realize we've strayed far from the subject at hand—namely him—and attempt to return to point A, Bachman laughs and says, "I'd rather talk about ELO some more."

So what was Dad's reaction to Tal's finished album? "You know, I haven't even asked him...isn't that weird? I never sought his approval as far as the songs go. While I did all my demos at his studio, he would play me some song ideas he had and I would play him mine, and we would toss stuff back and forth. Once in a while I'd ask him what he thought of a particular mix, but no more than I would you and you would of me."

Bachman analyzes the styles of both he and his father: "We do share a lot of common ground and musical interests; he's a total Beatles freak just like I am, but the way that it come out, I guess I'm a little more brazenly pop. But, having said that, even the BTO rock songs always had that pop sensibility; they had big hooks and big riffs," he says. "You

know my dad played on 'She's So High?' It's the only song on the album he played on." That's Randy playing a very uncharacteristic acoustic guitar in the second verse. "It's funny, because he hated that whole 'Unplugged' thing; he's very much a meat and potatoes rock guy."

Given Tal Bachman's collective musical experience, does he feel he's now developed a style of his own? "I consider it an amalgam of different styles," he says. "I just tried to figure out what it was that made me like

particular songs and dislike others. Or why did a particular part of a song work and another didn't? I've gotten to the point where the process is largely subconscious."

Meanwhile, Bachman is on the road, doing his requisite meet-and-greets and pressing the flesh. "So far it's been a lot of fun," he says. "I've made a few radio appearances, and played for the branch people and retail. "It's just me, a guitar and a piano. I play a few songs and tell a few stories...I actually play an obscure ELO song, 'Whisper in the Night,' off their first album," he grins. —KC

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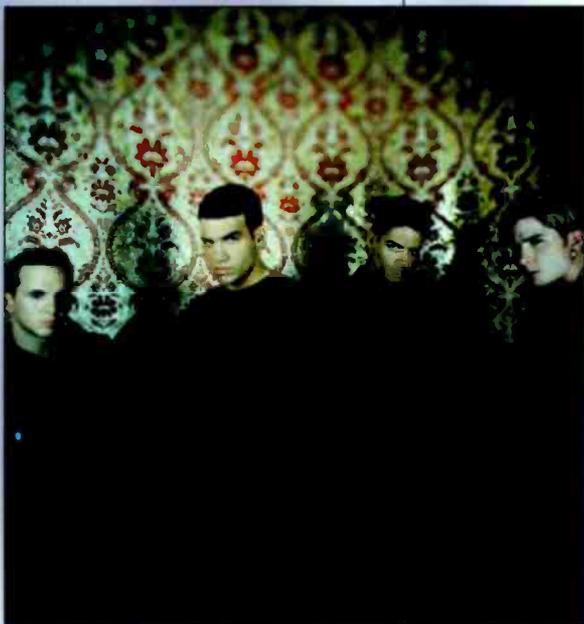
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C-Note (Epic)

Yet another breakout member of Louis Pearman's Orlando-based Trans Continental Records family—the force behind a few of those other boy bands: Backstreet Boys, 'N Sync, LFO, etc.—new Epic artist C-Note officially announced their arrival at February's GAVIN Seminar in New Orleans, where they impressed a room full of jaded industry types with a poised and memorable performance.

The bilingual C-Note (Andrew "Dru" Rogers, Raul Molina, David Perez, and Jose "Brody" Martinez) is already well into an initial Top 40 assault with the debut single, "Wait Till I Get Home," from the forthcoming debut album, *Different Kind of Love*.



I spent some time with Raul Molina, who, along with the rest of the guys, was knee-deep in an intensive coast-to-coast promo tour.

While watching a recent MTV special on "Boy Bands," I was struck by the incredibly thorough marketing and personal improvement process that Trans Con applies to its artists—everything from grooming, stylists, choreography lessons, even media training to help prepare the artists for the numerous interviews they'll be subjected to.

"This system is a dream for anybody who wants to do this for a living," says Molina. "They do everything they can to let you develop as an artist. Louis knew what he wanted; he knew how he wanted to set it up...like a new version of what Berry Gordy did at Motown," he says.

When I mentioned how I thought his media training already appears to

be paying off, Molina says, "Actually, most of that training was to prepare us to be on-camera; you know, stuff like not scraping your chair during an interview, maintaining eye contact, not putting your hand in front of your face, and not picking your nose," he laughs. "But when we're out here on the road talking to people, we're pretty much on our own," he says.

With the single taking off nicely, it's clear that Molina and the guys have already begun to absorb some valuable industry lingo to use in sentences: "We are so happy with how the record's doing...to come with 50-plus out of the box and add more and more each week...Looks like we're going to get KISS next week," he says, already sounding like a seasoned promo vet.

And, just like the other artists profiled here, their lives have begun to take on, well, lives of their own. "The

weird thing about it is, beginning with our signing with Trans Con, then a year later with Epic, was that everything seemed to happen in gradual stages," Molina says. "We kind of expected it, but nothing can prepare you to jump into promotion for a record. We get up at 4 a.m., hit two or three radio stations, with no real time to eat or sleep, then get to bed around 1 a.m. and start all over,"

he says. "No matter how many times people tell you about it, you really can't be prepared for it. Once the record came out, the pace really started to pick up," he says.

That promo tour will keep C-Note out on the road for the foreseeable future, doing radio shows and TV appearances, including *Ricki Lake*, *Jenny Jones*, and a well-timed *Rosie O'Donnell* shot on May 24, the day before their album drops.

When asked if they're managing to keep their heads on straight when all about them sometimes appears to be chaotic, Molina says, "Absolutely. I don't think you'll find four more level-headed guys. That goes all the way back to when we were all working two jobs and finding time to rehearse at our parents' houses three or four times a week. We know we're very blessed right now. There's no reason to be big-headed." —KC

Billy Crawford (V2/Push)

If anyone asks, Billy Crawford is a nice boy. Born and raised in the Philippines to a Filipino mother and an American father in the military, the 16-year old Crawford is quick to punctuate his answers with a crisp "Yes, sir."

"My life has definitely accelerated," says Crawford, who recently signed a deal with V2 Records. This frenetic pace is nothing new, however. Before he turned 13, Crawford acted in 11 movies, appeared in 24 commercials (he counted them) and various local soap operas.

"There was just something crazy inside of me that was dying to get out," Crawford says of his early aspirations. "I loved artists like Stevie Wonder and Michael Jackson when I was a kid. I wanted so much to be able to perform like him. I spent all of my time trying to imitate Michael's dance moves," he says. Moving briefly to Midland, Texas, Crawford won first prize in a Dallas talent show with his rendition of the Jackson 5's "I'll Be There." Crawford finally came face-to-face with his idol when he was selected as one of several backup dancers to perform with Jackson at the 1995 MTV Awards.

Moving with his family to New York, Crawford hooked up with producers Eve Nelson and Bernadette O'Reilly, who collaborated with Crawford on over 60 songs before entering the studio to cut his debut album. Crawford is quick to clarify (politely) that this process was no overnight sensation: "It took four years of hard work living in New York to land a record deal," he says. "The competition is fierce out there."

His first single, "Urgently in Love," had actually been floating around the label for a while. The final version now contains backing vocals from the legendary Nona Hendryx (of Labelle fame). "She was also shopping a deal at the time, and they asked her if she would add a vocal to the single," he says. "I was actually out of town at the time, and when I got back they said 'You gotta hear 'Urgently,' and I said 'Why? What happened to it?'—I thought somebody had died or something." When Crawford heard the finished product, he was blown away. "What a great homecoming gift that was for me."

As we speak, Crawford is playing the game, getting ready to embark on promo trips to Japan and Canada before considerably raising his boyish

profile with the Moms and Daughters of America when he kicks off a 25-city U.S. mall tour, which, before you scoff, turned out to be a promotional masterstroke for another 16-year old artist named Tiffany. "Right now I'm learning the call letters of all the radio stations and keeping up with who's



playing the record," he says.

Even at his relatively young age, Crawford is fortunate enough to be able to draw upon a lifetime of music industry experience. "I've definitely learned from other people's mistakes as well as my own," he says. "I was three years old when I started doing this, so I know how it works... but I still have a lot to learn."

Billy Crawford's debut V2 album will be released on June 15th, 1999.

—KC

Mulberry Lane (Refuge/MCA)

Not a bad industry intro—MCA's Mulberry Lane shows up to play a showcase slot at the 1999 GAVIN Seminar in New Orleans. While they're waiting to perform, the four sisters from Omaha, Nebraska (Jaymie, Rachel, Allie, and Heather), stand in the back of a room packed to the rafters with industry types to witness their debut single, "Harmless," test #1 in the A/C Jukebox Jury; an hour later, the song ties for #1 in the Top 40 Jury. No pressure. "It was amazing to be right there to see the process at work," says Heather.

"We've been singing together since we were little, either in the house or in the car, experimenting with different harmonies," she adds. What would have driven anyone else's parents

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4/17&18-AUSTIN, TX * 4/19-HOUSTON, TX * 4/21-NASHVILLE, TN * 5/5-PITTSBURGH, PA
5/7-COLUMBUS, OH * 5/8-TOLEDO, OH * 5/10-ROANOKE, VA * 5/12-CHARLOTTE, NC * 5/13-GREENVILLE, SC
5/14-ATLANTA, GA * 5/15-MEMPHIS, TN * 5/17-CHATTANOOGA, TN * 5/18-LOUISVILLE, KY
5/19-INDIANAPOLIS, IN * 5/21-DETROIT, MI * 5/22-TORONTO, ON * 5/24-CHICAGO, IL
5/25-MINNEAPOLIS, MN * 6/2-WASHINGTON, D.C. * 6/3-PHILADELPHIA, PA * 6/4-BOSTON, MA

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crazy, according to Allie, "was a positive experience for us. There was always a spontaneous outburst of song—it was a pretty noisy, but fun household growing up."

In May of 1998, the sisters released an independent CD entitled *Don't Cry 'Til You Get to the Car*. "It sold really well, and it led to us signing with Refuge/MCA," says Allie. An early version of "Harmless" was stripped onto subsequent copies of CD, then later pulled and re-cut for inclusion on



the girls' MCA debut, *Run Your Own Race*, due out next month. After observing the spike in Mulberry Lane's local record sales, hometown Top 40 KQKQ (Sweet 98) began playing "Harmless" several months ago. That was PD Wayne Coy and APD/MD J.J. Morgan sitting front row center for the girls' GAVIN performance.

They say there's nothing on earth quite like the harmonies created by siblings—you can't fake it when it's genetic. Heather: "At different points on stage we've experienced this strange sensation—We're all holding a note, and looking at each other, and, although we're all singing separate parts, you feel like you're singing with one voice—it's almost like an audio illusion," she says. "As sisters, we have this unspoken language. With a glance, we know exactly what the others are thinking on stage. For example, there's that 'We need to go to the chorus now' look."

Time to conjure up a mental image of four sisters, luggage, and assorted beauty utensils, on the road. "It's quite the adventure," says Heather. What used to be four girls to a room, dorm-style, has now been somewhat altered. "We now ask for two connected rooms," she says. Allie chimes in: "We worked it out based on who

gets along with who the best—Jaymie and I room together because we talk a lot, and Rachel and Heather room together because they're quieter." Says Heather, "When we're finally falling sleep we can still hear them talking in the adjoining room, and when we wake up, we still hear talking."

"We thought we were close before, but this tour and being together all the time has made us so much closer, and, as a result, we really know what bugs each other...a lot," laughs Allie.

As a result of Mulberry Lane's extended promo tour, their social lives have taken a back seat in that big rental car known as life on the road. "Our social lives have pretty much been reduced to email. That's our weapon of choice," says Allie. "We can't date because we're so busy," says Heather. "Our personal lives are on pause for now because the focus is totally on the music. We've pretty much devoted our lives to it at this point, and it's been our dream since we were little. We're putting our whole heart and soul into it because it's what we love."

While the girls remain busy stoking the boilers of the star-making machinery, they never lose sight of the fact that, first and foremost, they're part of a close-knit family. "We always stay in touch with our folks while we're traveling," says Allie. "We tell them what's happening, but we don't always tell them everything, like the close calls we had while driving and stuff like that—we tell them the positive things," says Heather.

What's next: "We're possibly headed to Europe in June," says Heather. Meanwhile, Mulberry Lane is booked on numerous U.S. radio concerts (including a homecoming for KQKQ's "Sweetstock.") Like Gilligan's infamous "three-hour tour," what was conceived as a three-week promo tour is now entering week nine. "We call it our conference room tour, because we always end up performing in someone's conference room," says Allie, with a friendly reminder: "We always like it when they serve refreshments...especially pizza." —KC

Orgy (Elementree/Reprise)

With a name like Orgy, it's easy to associate all kinds of carnal images with the group. But bandmembers

insist their moniker is not to be taken that way. "You can believe whatever you want," says two-tone haired synth guitarist Amir Derakh with a



laugh, "but it's just a catchy phrase. People immediately are going to think of sex, but there's more to it than that, and I think that when people listen to our band they understand that it's more of a collage of sounds and styles. That's how we mean it. It's cool because it makes people remember the name and they get a snicker out of it."

Orgy's influences range from '80s bands—Duran Duran, the Cure, and Depeche Mode—to drum n' bass, jungle, and house music. All have a firm imprint on the band's sound, which Derakh describes as "dark, melodic, futuristic music." Their hard-driving synth-heavy grooves and memorable hooks coupled with Jay Gordon's Marilyn Manson-esque vocal delivery make them masters of gloom and doom pop.

Although the guys in Orgy have known each other for years or played together in bands around their Southern California home base, their success as a group has happened quickly. Derakh explains that the band had several offers from labels based on their first demo, but it was their friendship with fellow SoCal rockers Korn that landed them their deal. *Candyass*, their debut album, marks Orgy as the first band signed to Korn's Elementree Records, distributed through Warner Bros./Reprise.

Their association with Korn also secured them an opening spot on the band's recent *Family Values* tour, yielding them widespread exposure and sparking sales of *Candyass*, which has gone gold. Orgy's version of New Order's "Blue Monday" is currently working its way up GAVIN's Top 40 Up & Coming chart. The month of April sees the band hitting the road with Sugar Ray on the MTV Campus Invasion Tour, with a possible European tour beginning in June.

Derakh says despite *Candyass'*

intricate layering of electronic sounds, reproducing much of Orgy's sound live is not difficult. "We went into it knowing that we wanted to be a live

band from the beginning, so we don't play to any tapes. There's no sequencing, nothing like that," he says.

"It's all played live. That was part of our whole concept from the beginning was that we wanted to be an electronic band that could basically improvise if we wanted to live so we wouldn't be constrained to playing to some sort of tape every night."

Just as '80s-influenced as their sound is, the band's distinctive look—sharp clothes, nail polish, eye shadow, gunk in the hair—is somewhere between goth and an ultra-futuristic take on glam. "We're striving for more of a cleaner look than either of that, really," says Derakh.

"Something new and different. Duran Duran is probably more of where we would rather be. We definitely have those aspects in what we look like, but we're striving to be something more than that, which hopefully we will achieve at some point."

Whatever it is, the band's fashion sense does attract the female fans at their shows. "We usually have a bunch of screaming girls in the front row and a mosh pit in the back," says Derakh. And the band's name probably fuels that, too. —Laura Swezey

The Chris Perez Band (Hollywood Records)

"There's a lot of variety on the album," says Chris Perez. "We wanted to make it sound as different as we could from song to song, but I want people to know it's us...we need to come up with our own style, and I think we did pretty good for our first album."

Indeed, *Resurrection*, from the Corpus Christi-based band, is a Tex-

Mex-influenced album boasting a guitar-based musical menu of many styles, packed into seven English and nine Spanish-language tracks. On the first English single, the title track, it's damn near impossible to ignore that—along with strings and soaring pop harmonies—someone was seriously channeling Carlos Santana at various points. “As a musician, he’s my greatest inspiration,” admits Perez.

Resurrection is produced by Julian Raymond, who twirled the knobs for that other Texas band, Fastball. “I learned so much making this album,” Perez says. “I always knew there was a lot more to it than just writing a song on an acoustic guitar...Having to live it was a different story, and I thank Julian for giving me the space to do it my way. I couldn’t have done it without his support and guidance...he truly is the sixth member of



the group.”

And for all us closet Lone Justice fans, the album also features both Spanish and English versions of Maria McKee’s “Shelter.” “We were looking for a song with a certain tempo, and we couldn’t think of one, until Julian pulled out ‘Shelter’; we all wanted to hit each other on the head and say ‘Why didn’t you think of that?’” he laughs.

Now that the album is released for public consumption, Perez is ready to be accepted primarily as a working musician, yet he’s also prepared to be asked the requisite questions: As the widower of slain Tejano musical icon Selena, Perez is publicly emerging from several years in relative isolation, living in Corpus Christi, Texas, and throwing himself into his music.

When I ask him if one track, the plaintive “Best I Can,” was written about Selena, Perez hesitates. “I know where you’re coming from, but I wrote those words mainly because they stuck to the melody I already

had. I also wrote them with the intention of fixing them later. As long as that song is—that’s how long it took me to write it,” he says. “I just picked up a guitar and the words just came out,” describing the stream-of-consciousness process.

“I wasn’t prepared to leave myself exposed like that, but Julian and our vocalist John Garza told me I was crazy if I thought I was going to change anything on that song,” he says. “Sure, the lyrics related to me personally, but I wanted, in my mind, to take the focus off of me. I don’t know why I was trying to do that, and now that it’s done, I’m really proud if it,” he says. “It’s kind of hard knowing that people are going take it there, but I’m moving on with my life. I’m a happy guy right now. I’m as happy now as I was before everything happened.

“I’ve been as careful as I could to remind people that I was in Selena’s band because I was a musician first,” he says. “I realize that people are going to want to talk to me first, but one thing the movie (1997’s *Selena*) portrayed about me that was true is I don’t crave being in the limelight. It’s called the ‘Chris Perez Band,’ and not because of me,” he says. “I was out-voted on that by the guys in the group...We were throwing other names around like ‘Cinco Souls,’ which I was happy to stick with because it didn’t have my name in it.”

Like it or not, Perez realizes that his name is a marketing tool, “And I’m prepared for that,” he says. “I’m still the kind of guy who prefers to sit in a room and write songs, but I don’t write songs just for me. I wanted to be true to myself, and I think I was...what’s on this album is what I like to listen to.”

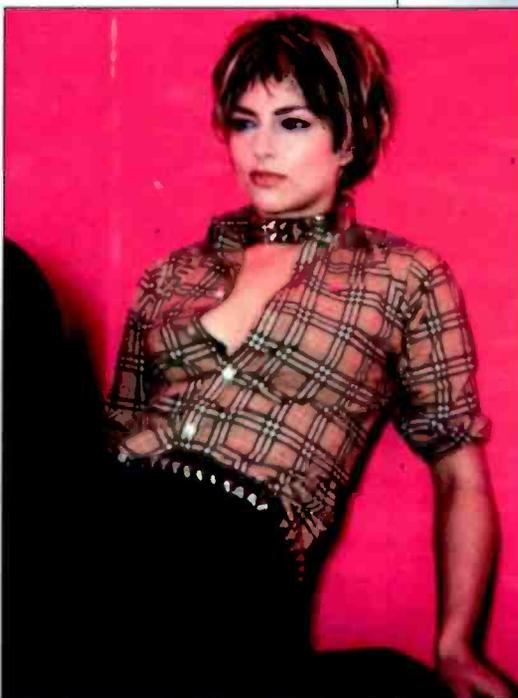
Now that *Resurrection* is public property, Perez resembles a nervous parent. “I’m feeling emotions I didn’t expect,” he says. “These songs belonged to me for so long; they were just in our inner circle of friends and family. In Corpus they’re already playing our first Spanish single, ‘Por Que Te Fuiste’—I heard it on the radio the other day and I had these mixed emotions—I was excited that they were playing it, but at the same time, it kinda felt like one of my children was getting up and leaving home...I can’t protect them any longer. I can only promote so much, then they have a life of their own...it’s time for them to fly.” —KC

Shooter (C2/Columbia)

Luciana Caporaso, frontwoman of British group Shooter, makes it clear that she doesn’t have any delusions of self-importance when it comes to her work. In describing her band’s music, she explains, “It’s fun, first of all, a little edgy, sharp, to the point, and humorous. I have to have a bit of humor in it. A lot of musicians are a bit serious, and I personally find that ever so boring if someone’s being too serious, because it’s only music. And it’s lovely to be able to express yourself through music, but it’s music, it’s not the be-all, end-all of life. So I have a bit of humor in it.”

Indeed, Shooter is carefree, good-time pop music. On their first album, *...And Your Point?*, on C2 Records, much of the instrumentation, especially guitars, pay homage to many of Caporaso’s heroes, from the chord progression nod to Keith Richards on “Friday Night” to the “Shaft”-like wah-wah funk of “Fool.”

Despite the uptempo musical background, much of the lyrical content deals with the frustrations of everyday



life, some of which are cut-to-the-chase direct, as Caporaso croons on the first single “Life’s a Bitch”: “While I got a magazine telling, selling me lies about how I could be the perfect 10/ My boyfriend left just the other day, he’s all messed up/Is he straight or is he gay?”

Caporaso (first name pronounced ‘Looch-i-anna’), is the group’s main songwriter, co-producer, and focal point. Despite the fact that it is a

group effort, 25 year-old Caporaso concedes that she really is Shooter. “One of the reasons we put it under a band name is because when we wrote the songs, we created them in a live format, and so really it’s like a natural extension, having a band, plus I wanted to put the rock and roll back into pop,” she says. “With so many singer/songwriters out there, I didn’t want to be just another solo artist.”

Caporaso sang in a string of soul bands around London beginning at age 15 and studied theater in school until she was 18. As a solo artist, she released three singles under the name Luciana on Chrysalis Records at age 19. The songs were written for BBC TV teen drama *Anna Lee*, on which Caporaso had a small role as a singer. When she found herself without a record deal as a result of corporate reshuffling, she spent the next few years performing live, playing funk and soul covers in various bands. “That really, really helped me to know how to work an audience and to work the stage, and vocal techniques onstage,” Caporaso says. “It taught me everything.”

A year and a half ago, she hooked up with guitarist David Thompson and keyboardist/programmer Patrick Kelly

to form Shooter. Caporaso felt relief to find collaborators who share her vision and musical influences. “I’d been working with various writers and producers trying to create this sound that I heard in my head, and I’ve got some equipment at home, but I can only go so far with it, and it took me ages to try and find this sound. Then I met up with them and I got on with them, and it literally just clicked. It was that simple. I’m really, really pleased to be working with them. They’re so fast.” The trio together produced *...And Your Point?*

On the horizon for Shooter are a possible support tour during the summer and playing some festivals. Caporaso also would like to continue acting as her schedule permits. “I’d love to do a film,” she says. “I love the edgy type of film. I’d like to play a French slut for some reason,” she giggles. “I’ve always wanted to play a French slut, don’t ask me why. But there you go. Once I’ve got it out of my system, I’ll be alright, I’ll move on.” —LS ●

MOST ADDED



- *702 (24)
- *FOXY BROWN (16)
- *TQ (13)
- NAS (9)
- RICKY MARTIN (8)

TOP TIP



NAS
 "Hate Me Now" (Columbia/CRG)
 Strong track on its own, and the addition of some guy named Puff Daddy definitely doesn't hurt.

RADIO SAYS



112
 "Anywhere" (Bad Boy/Arista)
 "Number one phones and showing Top 3 potential in callout."
 —Cat Collins, PD, KQKS-Denver

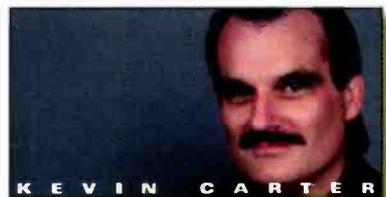
RHYTHM CROSSOVER

LW	TW	SPINS	TREND
1	1	3657	+101
3	2	2501	+55
2	3	2494	+4
6	4	1841	-5
4	5	1834	-50
10	6	1800	+336
<i>Biggest Spinincrease of the week and still getting stronger.</i>			
8	7	1593	+92
12	8	1564	+315
5	9	1559	-294
7	10	1548	-82
9	11	1478	-14
13	12	1215	-21
16	13	1173	+75
17	14	1102	+38
11	15	1047	-209
15	16	985	-145
19	17	970	+19
18	18	951	-1
21	19	901	+49
14	20	896	-326
24	21	835	+39
31	22	832	+188
25	23	823	+46
23	24	768	-55
28	25	712	-4
32	26	706	+125
30	27	706	+13
22	28	682	-153
27	29	665	-54
20	30	640	-270
29	31	608	-99
26	32	605	-158
38	33	576	+143
36	34	511	+43
37	35	500	+59
34	36	481	-86
35	37	475	-6
—	38	469	N
<i>Last week's Top Tip leaps right onto the chart this week.</i>			
—	39	465	N
39	40	461	+53

Total Reports This Week 56 Last Week 57

CHARTBOUND

Reports	Adds	SPINS	TREND
*702 - "Where My Girls At" (Motown)	26	24	188 +160
KEITH SWEAT - "I'm Not Ready" (Elektra/EEG)	22	2	426 +108
NAS - "Hate Me Now" (Columbia/CRG)	17	8	298 +133
*FOXY BROWN - "I Can't" (Def Jam/Mercury)	17	16	50 +50
TRICK DADDY - "Nann" (Warlock/Slip-N-Slide/Atl.)	16	4	406 +47



FOR THE RECORD

"Busta & Janet is gonna be huge. Top 5 phones and a great video."
 —Bob Lewis, PD, KISV-Bakersfield

"We are just as excited about the new Jennifer Lopez single, 'If You Had My Love' (Sony/550), as we are about Ricky Martin."
 —Erik Bradley, MD, B96-Chicago



"Ginuwine's 'What's So Different' and 'Keep It Real' are both hits for us. He's becoming the male sex symbol for R&B music right now."
 —Bruce St. James, PD, KKFR-Phoenix

"My First Night With You" by Mya is already showing Top 10 potential."
 —Cat Collins, PD, KQKS-Denver



"Hate Me Now" by Nas featuring Puff Daddy (Columbia) is pulling big phones, and "Who Dat" by JT Money (Priority) went straight to the clubs and got huge—tons of energy, big phone response."
 —Orlando, MD, WLLD-Tampa

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Sean "Hollywood" Hamilton, host of AMFM's syndicated Rhythm Countdown (left) hangs in the studio with recent guest Britney Spears.



92Q (WERQ)-Baltimore is overflowing with love for Bad Boy/Arista artist 112. That's Arista Crossover honcho Tom Maffei (standing, right) hanging with the band and assorted 92Q staffers.

A/C • HOT A/C

Divinely Divas

BY ANNETTE M. LAI

Like any good programmer, you've got your fingers on the pulse of pop culture, so you know the "must-watch" television event this week happens Tuesday evening, April 13. When the Beacon Theatre's lights go down in the Big Apple and the curtains rise at 9 p.m. (EDT/PDT), VHI's *Divas Live '99* will come to life.

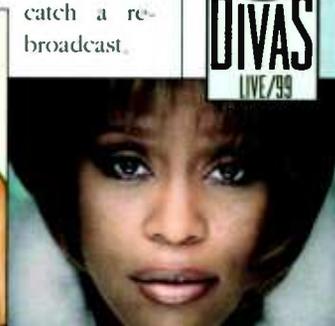
The show benefits VHI Save the Music, a foundation that supports music education in public schools and stars not only the one-two-three knockout punch of Whitney Houston, Cher, and Tina Turner—female superstar acts that A/C

radio embraces as core artists—but at presstime "baby diva" Brandy had just been added. Scheduled guest appearances include LeAnn Rimes, Mary J. Blige, and TLC, all of whom have had their music played by Adult Contemporary radio. Press releases say we can expect surprise guests, too.

Based on the success of last year's debut *Divas Live* broadcast starring Mariah Carey, Celine Dion, Aretha Franklin, Gloria Estefan, and Shania Twain, which became the highest-rated single broadcast in the cable channel's history, a week-long

"Divas Week" build-up began April 5. Special programming such as *Cher: Behind the Music*, *Tina Turner: Video Timeline*, *Pop-Up Video: Divas '99*, *Video Collection: Whitney Houston*, and more. Obviously, VHI is anticipating similar ratings results with Tuesday night's stellar concert.

So kick back, relax, and enjoy the show! Or if you can't watch it live, don't forget to run the VCR or catch a re-broadcast.



Second Quarter Music Preview

Who can you expect to hear from in the next few months? GAVIN spoke with the Hot, Modern, and mainstream music community to get a sneak peek of who you can expect music from during the next quarter of '99. As always, this information is subject to change.

ARISTA: Sarah McLachlan, Sky, Dido, Bachelor Girl

ATLANTIC: All-4-One, Sugar Ray, Edwin McCain, Collective Soul, Babel Fish, Pocketsize, Marie Wilson (Note: The last three will initially impact Hot-Modern A/C first.)

C2: Shooter (from the *Dawson's Creek* album), Ricky Martin, Meja, Joey McIntyre, Splender

CAPITOL: Robbie Williams, The Moffatts, Geri Halliwell, Kendall Payne

COLUMBIA: Neve, Bruce Springsteen, Train, Curtis Stigers, Wood, Harry Connick, Jr., *Dawson's Creek* (album), Sophie B. Hawkins, Eleanor McEvoy

CURB: Mainstream A/C: Tim McGraw, Mary Griffin; Hot A/C: Jana

ELEKTRA: Old 97's, Better than Ezra, Natalie Cole

EPIC: Hot A/C: D-Cru

550 MUSIC/WORK GROUP:

Eagle Eye Cherry, Jennifer Lopez, Glen Scott, Cree Summer,

Jamiroquai, Tatyana Ali, Men of Vision, Dangerman

GTSP: John Tesh

HOLLYWOOD: Phil Collins, Chris Perez Band, Fastball, Jennifer Paige, Joan Jones, Los Lobos

HYBRID: Mike Errico, Guster

INTERSCOPE: Smashmouth

ISLAND/MERCURY: Boyzone, the Cranberries, Lucy Lee

JIVE: Backstreet Boys, Britney Spears

MCA: New Radicals, K-Ci &

JoJo, Nadine Renee

RCA: Lit, Vertical Horizon, Jeremy Toback, Christina Aguilera, David Mead, House of Dreams

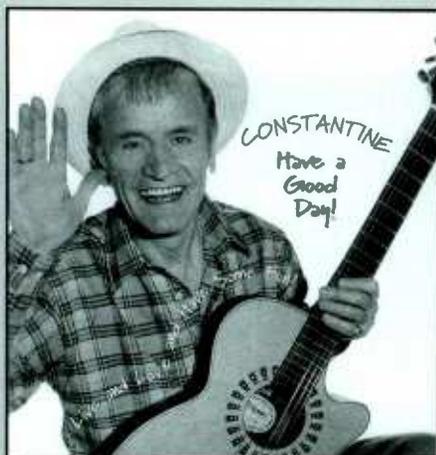
REPRISE: Muzzle, Barenaked Ladies, Alanis Morissette (Maverick/Reprise)

UNIVERSAL: 98°, Texas, Shades Apart, Spin Doctors, Oleander, Fleming & John

VIRGIN: Blur, David Sylvian, Billie, Lenny Kravitz, Manic Street Preachers, UB40, Maxi Priest, dc Talk, Gomez

WARNER BROS.: Citizen King, Owsley (Giant/Warner Bros.), R.E.M., Cher, Shelby Starner, the Pretenders

WINDHAM HILL: Jim Brickman, James Ingram (a new track from a *Best of James Ingram* CD)



Good Day America!!!

Singer-songwriter **CONSTANTINE** has a new CD single entitled "Have a Good Day! Live and Love and Have Some Fun!"

A great song with a strong hook and positive message in the vein of the hit

"Don't Worry Be Happy." Enjoy!!!

On your desk now!!

Add ★ date: April 12

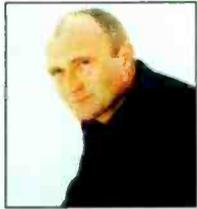
National Promo Contacts: Jack Satter (732) 254-2615 Paul Crowley/Music Marketing (704) 367-2511
For more info contact: Dino Alexiou at Domestic Music Co. (718) 447-3735





ANNETTE M. LAI

MOST ADDED



- PHIL COLLINS (95)**
- SARAH BRIGHTMAN (27)**
- DEBORAH FRANCO (14)**
- **BAZ LUHRMANN (12)**
- **THE CORRS (12)**
- **DIANA KRALL (12)**

TOP TIP

DEBORAH FRANCO
 "Open My Heart"
 (Boulder Entertainment)
 Newcomer Deborah Franco and her A/C-friendly ballad win 14 new believers including Gavin-onlys WGYL, WHIZ/AM, KCCR, and KKBN.

RADIO SAYS



NA LEO
 "Poetry Man" (NLP)
 "Females 25-54 love this remake and want to know who's singing it. Top 10 phones."
 —Ron Anthony, PD,
 WMXC-Mobile

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

LW	TW	Artist - Title (Label)	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	CHER - Believe (Warner Bros.)	14	138	1	3493	+57	60	37	31	10
3	2	MARIAH CAREY - I Still Believe (Columbia/CRG)	13	149	1	3358	+64	58	31	28	25
2	3	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	13	152	5	3291	-54	53	28	39	19
5	4	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	14	136	5	3180	+224	58	27	22	21
4	5	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	17	128	2	2849	-140	36	37	40	14
7	6	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	25	106	3	2477	-183	30	32	33	11
9	7	MONICA - Angel Of Mine (Arista)	19	119	2	2433	+52	31	28	30	23
6	8	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	14	111	0	2368	-367	22	40	31	14
10	9	BACKSTREET BOYS - All I Have To Give (Jive)	12	114	2	2318	-58	31	25	33	18
11	10	BONNIE RAITT - Lovers Will (Capitol)	12	110	0	2154	-42	34	19	24	22
8	11	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	15	103	0	1975	-446	17	25	38	17
14	12	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	8	79	2	1889	+168	30	22	21	6
12	13	ROD STEWART - Faith Of The Heart (Universal)	15	91	0	1857	-279	19	22	33	16
17	14	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	5	105	8	1851	+320	17	23	29	22
13	15	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	9	93	7	1828	+101	25	24	17	17
16	16	NA LEO - Poetry Man (NLP)	10	92	5	1617	+75	19	18	22	23
20	17	PRETENDERS - Loving You Is All I Know (Hollywood)	7	100	3	1548	+152	9	22	27	28
22	18	MULBERRY LANE - Harmless (Refuge/MCA)	5	86	8	1442	+292	10	19	28	18
30	19	JEWEL - Down So Long (Atlantic)	4	69	9	1307	+355	11	14	29	15
<i>Leaping 21 notches in just 2 weeks, Jewel's latest is an obvious gem.</i>											
19	20	R. KELLY & CELINE DION - I'm Your Angel (Jive)	24	66	0	1300	-146	8	19	30	9
18	21	JOEY McINTYRE - Stay The Same (C2/CRG)	12	78	2	1268	-184	10	10	27	25
15	22	JEWEL - Hands (Atlantic)	24	69	0	1255	-293	6	18	31	12
23	23	DAWSON - To Fly (Thinktank)	11	63	3	1242	+102	14	14	24	10
21	24	SHANIA TWAIN - From This Moment On (Island/Mercury)	31	60	0	1177	-135	9	13	25	12
26	25	CHICAGO - Show Me A Sign (Reprise)	7	68	2	1139	+63	8	14	25	15
27	26	SYRVA - Fade (Trazom)	12	51	2	1038	+7	12	13	17	8
28	27	NANAPEG - Trees (Total Envision)	11	49	1	1013	+9	11	15	15	7
35	28	FAITH HILL - Let Me Let Go (Warner Bros.)	6	70	6	984	+178	7	6	20	28
32	29	SHERYL CROW - Anything But Down (A&M/Interscope)	7	45	4	953	+73	15	7	20	2
34	30	SUGAR RAY - Every Morning (Lava/Atlantic)	6	37	6	946	+119	19	5	9	2
31	31	FREE CLINIC - Searching For Something (Free Clinic)	11	43	1	935	+42	12	11	17	3
—	32	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	1	95	95	918	N	2	3	21	33
<i>Debuting on the chart his first week out is Tarzan's newest friend.</i>											
33	33	JIM WALSH - Only You (Photon)	12	43	1	879	+6	12	9	12	8
25	34	PHIL COLLINS - True Colors (Atlantic)	28	45	0	839	-278	5	9	20	10
36	35	BLONDIE - Maria (Beyond Music)	5	41	8	827	+26	10	10	13	6
37	36	ATLANTA RHYTHM SECTION - When (Platinum)	5	54	2	815	+50	4	11	16	20
—	37	BOB CARLISLE - Lately (Dreamin' About Babies) (DMG)	3	54	11	738	N	1	5	25	22
39	38	STROUD PROJECT - If You Believe (OSVS)	8	37	2	730	+17	6	13	12	5
—	39	THE BUCKINGHAMS - No Turning Back (Nation)	6	41	0	679	N	4	8	17	11
—	40	STEVE SCULISI - You Don't Have To (Pacific City)	7	39	5	635	N	4	8	12	14

Total Reports This Week 171 Last Week 172

CHARTBOUND	Reports	Adds	SPINS	TREND
DAVID CASSIDY - "Sheltered In Your Arms" (Slamajama)	45	7	630	+111
RICK MONROE - "Can I Call You Home?" (Divorce)	42	9	538	+147
KATE PRUITT - "No Party Boys" (Wild River)	36	5	597	+74
*DEBORAH FRANCO - "Open My Heart" (Boulder Entertainment)	36	14	381	+189
LEE NESTOR - "Still With Me" (Move Around)	34	5	404	+88

SPINCREASE	Reports
PHIL COLLINS	+918
JEWEL	+355
SHANIA TWAIN	+320
MULBERRY LANE	+292
SARAH BRIGHTMAN	+260

The Buckingham's "No Turning Back"

from the album *Terra Firma*

GAVIN AC DEBUT-39*

WATD	WSFW	WBLG	WKXD	WRZI	KFYR	KMXL	WFOL
WEIM	WSNN	WDMG	WMVA	KTRM	KLKC	KOKO	WJER
WJDF	WSNU	WEVA	WOYS	KAYL	KL MJ	KRTI	WRJC
WK TJ	WVLT	WKHG	WQXQ	KEZU	KLWN	KWAT	WVHO

CONTACT: PAUL VAUGHAN (773) 736-9776

NATION

A/C UP & COMING

Rpts.	Adds	SPINS	TREND	
33	1	516	+36	BOBBO STARON - Mary Sightings_(Coast)
33	3	492	+78	ZACK THOMAS - Isn't It True (Clear)
33	2	554	+64	DAVE ROBYN - Uncle Joe (High Time)
33	12	332	+170	* DIANA KRALL - Why Should I Care?_(Verve Music Group)
32	7	378	+87	ARMSTED CHRISTIAN - Take Our Time (Siam)
31	4	474	+77	WRENDITIONS - Tonight.Is.The Night (KEF)
30	1	295	+5	CELINE DION & ANDREA BOCELLI - The Prayer_(550 Music)
30	2	359	+59	FICTION - Sometimes.J Get The Feeling (High Time)
29	2	347	+33	TINA ARENA - If I Was A River (Epic)
29	12	424	+123	* BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen)_(Capitol)
28	7	254	+42	* NIK KERSHAW - Somebody Loves You (Pyramid)
28	27	288	+260	* SARAH BRIGHTMAN - Deliver Me (Angel)
27	2	367	+35	LESLIE RITTER & SCOTT PETITO - Forgiveness_(Hudson Valley)
27	9	311	+130	* COLIN HAY - Don't Believe You Anymore (Farren Music America)
26	3	270	+40	* KIRK MICHAEL HOWE - The Best Part Of My Life (La Familia)

A/C Drops: #24-Rockapella, #29-Paul Anka & Celine Dion, #38-Elvis Costello with Burt Bacharach, #40-The Corrs.

Hot A/C Drops: #39-Goo Goo Dolls ("Iris"), Madonna

RAVES continued

More "Try" is on its way to again becoming a favorite slow dance number. Impacting mainstream Top 40. —LS

D-CRU
"Show Me the Way"
 (Epidrome/Epic)

When this previously-unknown band tied for #1 at the Top 40 Jukebox Jury during the recent GAVIN Seminar in New Orleans, a lot of programmers suddenly sat up and took notice. Turns out that Jury member and PD of WKSE-Buffalo Dave Universal had actually been playing the track for over eight months (he picked it up based on overheard Canadian radio airplay) and was enjoying research and request success. Toss it out there and see for yourself. Impacting Rhythm Crossover. —KC

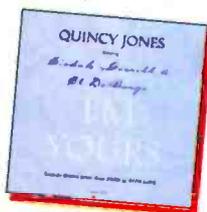
ANDREA MARTIN
"Share the Love"
 (Arista)

In this spirited release, Martin tells a disrespectful lover she's had it—and with a don't-mess-with-me attitude punctuated by searing guitar leads, you know Martin is serious. With her silky vocals, she conveys a fiery, heartfelt performance. Impacting Rhythm Crossover. —LS



QUINCY JONES feat. SIEDAH GARRETT & EL DEBARGE
"I'm Yours"
 (Qwest/Warner Bros.)

Where have these gifted voices been hiding? Garrett, most famous for her "I Just Can't Stop Loving You" duet with Michael Jackson, and DeBarge, best known as part of his family's group and his solo efforts, have both been absent from radio too long—and that's a crime. Now, thankfully, they're back, courtesy of Quincy Jones, who combines their voices gorgeously on the perfect vehicle: this multi-format ballad. Impacting mainstream A/C. —KC



CRANBERRIES
"Promises"
 (Island)

One of Ireland's finest puts their impassioned hard rocking stamp all over their new single. Dolores

Continued on page 30

A/C REPORTS ACCEPTED
 MONDAYS 8 A.M.-5 P.M. AND
 TUESDAYS 8 A.M.-2 P.M.
 GAVIN STATION REPORTING
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 FAX: (415) 495-2580

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GAVIN

HOT A/C



ANNETTE M. LAI

RAVES continued
O'Riordan and company are again in fine form on this dramatic song aptly highlighting O'Riordan's alluring voice. They prove again why one of music's most easily recognizable bands. Impacting Hot A/C. —LS



RICK SPRINGFIELD
"It's always something" (Polygram)

The former teen idol's heartfelt vocal delivery and snappy acoustic guitar accompaniment make this a strong release from the man who brought us "Jessie's Girl." A song about reflecting back on life, it's got a chorus that sticks with you and a punchy beat. Impacting Hot A/C. —LS



Previously Reviewed in GAVIN
Brandy "Almost Doesn't Count" (Atlantic)

Reviewed March 19, now impacting mainstream Top 40.

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

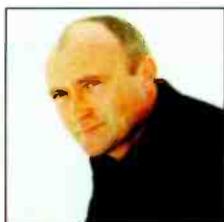
MOST ADDED

Baz Luhrmann

everybody's free
(to wear sunscreen)

- BAZ LUHRMANN (27)
- PHIL COLLINS (20)
- **SHANIA TWAIN (15)
- **RICKY MARTIN (15)
- ROBBIE WILLIAMS (12)

TOP TIP



PHIL COLLINS

"You'll Be In My Heart"
(Walt Disney/Hollywood)

Superstar Collins hooks up with Disney to create *Tarzan* movie music magic.

RADIO SAYS



LENNY KRAVITZ

"Fly Away"
(Virgin)

"Thanks to a new label edit, this uptempo and fun song is a perfect fit for the season."

—Russ Morley, PD, FM100
(WMC/FM)-Memphis

LW	TW	Reports	Adds	SPINS	TREND
1	1	122	0	5097	+122
3	2	127	2	4727	+98
2	3	117	0	4699	-14
4	4	107	0	3886	+11
5	5	103	0	3731	-62
6	6	101	1	3381	-273
8	7	114	5	3314	+313
7	8	103	4	3150	+108
11	9	101	3	2865	+106
10	10	96	1	2856	+9
12	11	88	1	2617	+199
9	12	85	0	2577	-322
15	13	110	11	2537	+535
13	14	78	0	2188	-171
19	15	96	27	2134	+504
<i>#1 Most Added and #2 in Spinincreases...this philosophy of life "tune" is connecting.</i>					
14	16	70	0	2103	-58
16	17	64	0	1699	-163
23	18	59	8	1693	+285
<i>Everlast jumps 5 notches into Top 20 territory. Added at WSSR-Tampa.</i>					
22	19	66	5	1631	+218
17	20	65	0	1557	-290
18	21	54	0	1465	-216
25	22	62	4	1427	+92
30	23	72	15	1420	+355
21	24	47	0	1303	-132
27	25	46	2	1254	+52
24	26	47	0	1249	-143
26	27	37	0	1191	-64
28	28	42	1	1183	+51
20	29	50	1	1158	-334
29	30	40	0	1019	-83
35	31	62	6	974	+163
37	32	53	7	929	+152
31	33	42	0	884	-85
38	34	49	8	882	+169
32	35	30	0	863	-98
40	36	43	5	783	+100
—	37	36	8	758	N
36	38	27	0	754	-31
34	39	33	0	686	-201
33	40	30	0	652	-296

Total Reports This Week 130 Last Week 129

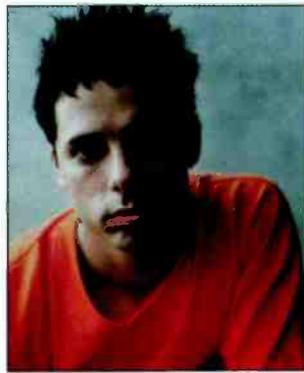
CHARTBOUND									
	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
MULBERRY LANE - "Harmless" (Refuge/MCA)	35	2	580	+72	*RICKY MARTIN - "Livin' La Vida Loca" (CZ/CRG)	20	15	257	+209
BLESSID UNION - "Hey Leonardo..." (Push/V2)	31	10	464	+192	*PHIL COLLINS - "You'll Be In..." (Walt Disney/Hollywood)	20	20	233	+233
TOMMY HENRIKSEN - "I See the Sun" (Capitol)	27	2	519	+44	JUDE - "Rick James" (Maverick)	16	1	286	+25
98 DEGREES - "The Hardest Thing" (Universal)	27	6	516	+116	*MY FRIEND STEVE - "Charmed" (Mammoth)	15	3	379	+64
FUEL - "Shimmer" (550 Music)	20	3	420	+55	*TAL BACHMAN - "She's So High" (Columbia/CRG)	15	3	244	+78

ARTISTPROFILE

TOMMY HENRIKSEN

LABEL: Capitol
PROMOTION CONTACT:
Nick Bedding (323) 871-5704
CURRENT SINGLE:
"I See the Sun"
HOMETOWN & BIRTHDATE: Port
Jefferson, Long Island, N.Y.;
February 21, 1969.

MAJOR MUSICAL INFLUENCES:
"Peter Gabriel, the Furs, Bruce
Springsteen, U2, and Trevor
Horn."
WHAT RADIO STATIONS DID YOU
GROW UP LISTENING TO?
"Any station that we could get
in the car!"
WHAT CD IS IN YOUR CD
PLAYER RIGHT NOW?
"Robbie Robertson."



THINGS THAT MAKE YOU HAPPY:
"Writing music and staying fit."
THINGS THAT MAKE YOU SAD:
"War, world hunger, and AIDS."
WHAT OR WHO INSPIRES YOUR
SONGWRITING? "Everyday life
and people."
THE ODDEST JOB YOU'VE EVER
HAD: "Being a gardener."
SOMETHING WE WOULD BE
SURPRISED TO KNOW ABOUT
YOU: "I don't take things too
seriously."

HOW YOU'D LIKE TO SPEND
NEW YEAR'S EVE, 1999? "Seeing
Peter Gabriel perform in
Europe!"
FUTURE AMBITIONS: "To make
music that gets better with
time."
HENRIKSEN ON HIS MUSIC: "I
hope my peers will respect my
music, but at the same time it
satisfies me, and hopefully the
public will also hear it. That's
all I could hope for."

DIRECTIONS IN MUSIC



Mad Dash to Create Broadband Portals

BY RON CADET

"What the heck is a broadband portal?" you may be asking. First of all, an Internet portal is a place where people "enter" the Internet. For instance, many people "enter" or "get online" by starting up America Online (AOL); their Internet portal is AOL. Other folks get on by using an Internet Service Provider (ISP) like Earthlink or Microsoft Network.

When people get online, they usually double click an icon on their computer desktop, and the first thing they see is the Web browser. Netscape realized that many people never bothered to reset their home page from the pre-installed Netscape home page. Netscape began to add news, stock quotes, and services to this page, and folks began looking at this page as their "start" page. Hence, the Netscape "Netcenter" portal was born.

Likewise, many folks find Web sites they are looking for by bringing up Yahoo! (at www.yahoo.com). Yahoo! realized this and began complementing their Web search service with email, a store, stock quotes and more, thus creating the Yahoo! portal. Yahoo!'s competitor Excite did the same. What we are witnessing with the growth of portals is nothing less than the formation of our future Internet networks.

A rash of acquisitions has taken place in the past few weeks that will have a lasting effect on the future media industry. The first was a major one: America Online

acquired Netscape to form a super portal. They also partnered with Sun Microcomputers in what represents the biggest threat Microsoft has faced since IBM. The next big deal was @Home (which is partly owned by TCI Cable and AT&T)

purchasing Excite. Excite is a Web search engine like Yahoo!. What makes this deal important is that @Home is the leader in rolling out "cable modems," that is, modems that increase the speed of Internet downloads by a factor of almost 300. In other

words, @Home will be broadcasting high quality video and full fidelity audio. This is what you call "broadband" Internet entertainment.

In response, Yahoo! announced that it would be acquiring broadcast.com, the Internet's leading Web site for audio and video content. They also announced that more mergers and partnerships are coming. In order to match the power of the AOL/Netscape/Sun alliance and the @Home/Excite/AT&T alliance, Yahoo! will need to add a hardware partner. Prediction: Don't be surprised if you see IBM getting in the mix.

NEXT WEEK: INSIDE THE @HOME BROADBAND PORTAL.

RON CADET OPERATES A NEW MEDIA DESIGN FIRM AT www.imstudios.com AND PROGRAMS AN INTERNET MUSIC STATION CALLED "JAMZ" AT www.imagineradio.com. REFERENCES TO THIS ARTICLE AND MORE CAN BE FOUND AT www.directionsinmusic.com.

What we are witnessing is nothing less than the formation of our future Internet networks.

CREATIVERADIO.NET



Playing the Blame Game

BY JERRY BOULDING

The spring sweeps have started, and if we haven't prepared, we've only ourselves to blame.

Creativity & Emotion

Emotion and passion are keys to success. You have to be emotional about what you do and transfer that emotion to your audience. Too many people are looking for someone or something to blame; they have become so unemotional about the music or the other aspects of their jobs that they're blind to everything else. Even though we're passionate about the jams we play, consistency is the key. Consistency means dayparting and every daypart should have its own agenda. How do we make sure the records we're rotating are the right ones? By testing and avoiding audience tune-outs.

Re-Current Clean-Up

In an effort to become more adult-oriented, many stations place way too many titles in recurrent categories, both vital ones and real losers. Here we have this category that's supposed to be one of our strengths, supposed to allow us to play something different next to it in order to insulate audiences from being challenged all the time musically—and we're playing dogs. What's even more dangerous is that, because the recurrent category is so thick, it becomes a kind of "dumping ground." The real danger in all this is that songs that really were hits aren't getting heard very often. What we have to do is go back to our research, sift out the jams that our listeners really got off on, and lose the rest of the stiffs. If you don't but your competition does, you're to blame.

Passing the Music Test

Back in the day, music testing tra-

ditionally looked at popularity and "burn." Most programmers submitted 300-400 songs and got back a list, which ranked them by popularity. Today music testing centers on songs that fit the sound of the radio station. The new thinking and methodology is to recognize a re-occurring problem. Most songs, even the ones that are carefully selected at a music test, often represent a terrible mix when assembled for a playlist.

Listeners want to hear their favorite artists and those new artists that sound like their favorite radio station. Programmers who understand this and test songs accordingly will continue to grow. Those who don't will find it harder to mask poor performance and to find other people to blame.

Freshness and Flava

The young-end audience is not the only one that is impatient for fresh jams. The adult audience also wants to hear new music, and when they don't find it on their favorite frequency, their fickle fingers will seek the fresh funk. In short, they will go somewhere else.

Finally, let's answer the burning question of trade reporters and "0 spins." I asked several national record executives, VPs, and Senior VPs whether they would rather have a record get played 25 times a week on a non-reporting station or 5 times a week on a reporting station with a 10-share? Most record executives I spoke with said, given that choice, they would rather have the 25 plays on a non-reporting station. Said one major label Senior VP, "I don't need one play a day on a bunch of stations."

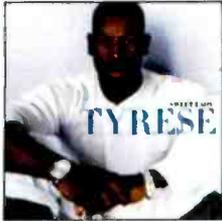
In the final analysis, it's not whether you win or lose, but how you place the blame. Word!

URBAN

L A N D Z C A P E



MOST ADDED



TYRESE (44)
"Lately" (RCA)

WEUP, WQHH, WFLM, WJMG, WJLD, KRRQ, KQXL, WSEG, KBCE, WJKS, WJMJ, KVMJ, KVSP, KJMM, WZHT, WROU, WPHI, WJMI, WNAA, WRSV, WFXE, WCDX, WUSL, WBLX, WJXX, WIMX, WIBB, WQOK, WAMO, WPEG, WWWZ, WDWI, WFXA, WKKV, WIZF, WKYS, KYEA, WWDW, KKDA, WJTT, WZZZ, WTLZ, WZAK, KPRS

NAS (39)

"Hate Me Now" feat. Puffy (Columbia/CRG)

WJKS, KBCE, KRIZ, WKPD, KRRQ, WJMG, WQHH, WJMJ, KVMJ, WJMN, WVEE, WPAL, WHRK, KVSP, KJMM, WZHT, WPHI, WJMI, WRSV, WFXE, KCEP, WUSL, WBLX, WEUP, WJXX, WIMX, WIBB, WQOK, WPEG, WFXA, WKKV, WIZF, WJFX, WWDW, KKBT, WGBZ, WJTT, WZAK, KPRS

TEVIN CAMPBELL (36)

"For Your Love" (Qwest)

WQHH, WMCS, WJMG, WKPD, KBCE, WJKS, WJMJ, KVMJ, WVEE, WVAZ, KVSP, KJMM, WROU, WPHI, WJMI, WUVA, WFXE, WCDX, WEUP, WJXX, WIMX, WIBB, WAMO, WPEG, WFXA, WKKV, WIZF, WKYS, KYEA, WWDW, KKDA, WJTT, WZZZ, WTLZ, WZAK, WJZD

702 (35)

"Where My Girl's At" (Motown)

WQHH, WJMG, WJLD, KRRQ, KBCE, WJKS, WJMJ, KVMJ, WDTJ, WVEE, KVSP, KJMM, WZHT, WROU, WPHI, WFXE, WUSL, WEUP, WJXX, WIMX, WIBB, WQOK, WPEG, WWWZ, WDWI, WKKV, WKYS, KYEA, WGBZ, KKDA, WJTT, WZZZ, WTLZ, KPRS, WJZD

DONELL JONES (35)

"Shorty" (Jive)

WKND, WQHH, WJMG, KRRQ, KRIZ, KBCE, WJKS, WJMJ, KVMJ, KVSP, KJMM, WJMI, WFXE, KCEP, WRNB, WBLX, WEUP, WJXX, WIBB, WQOK, WAMO, WPEG, WWWZ, WFXA, WKKV, WIZF, KYEA, WWDW, KKDA, WJTT, WZZZ, WTLZ, WZAK, KPRS, WJZD

BLACK A/C



ERIC BENET/FAITH EVANS
"Georgy Porgy" (Warner Bros.)

JESSE POWELL
"You" (Silas/MCA)

K-CI AND JOJO

"Life" (Rockland/Interscope)

WHITNEY HOUSTON
feat. **FAITH EVANS AND KELLY PRICE**
"Heartbreak Hotel" (Arista)

MAXWELL

"Fortunate" (Rockland/Interscope/Columbia)

WEST COAST

R. KELLY +31 "When A Woman's Fed Up" (Jive)

TYRESE +28 "Sweet Lady" (RCA)

MONICA +23 "Angel Of Mine" (Arista)

TOTAL +21 "Sitting Home" (Bad Boy/Arista)

JERMAINE DUPRI AND DA BRAT +17

"It's Nothing" (SoSoDef/Columbia)

MIDWEST

SHAE JONES +71 "Bad Boy" (Universal Records)

(Universal Records)

JESSE POWELL +67 "You" (MCA)

FOXY BROWN +57 "I Can't" (Def Jam)

TEVIN CAMPBELL +52 "For Your Love" (Qwest)

REDMAN +51 "Da Goodness" (Def Jam)

EAST COAST

MAXWELL +97 "Fortunate" (Rockland/Interscope/Columbia)

(Rockland/Interscope/Columbia)

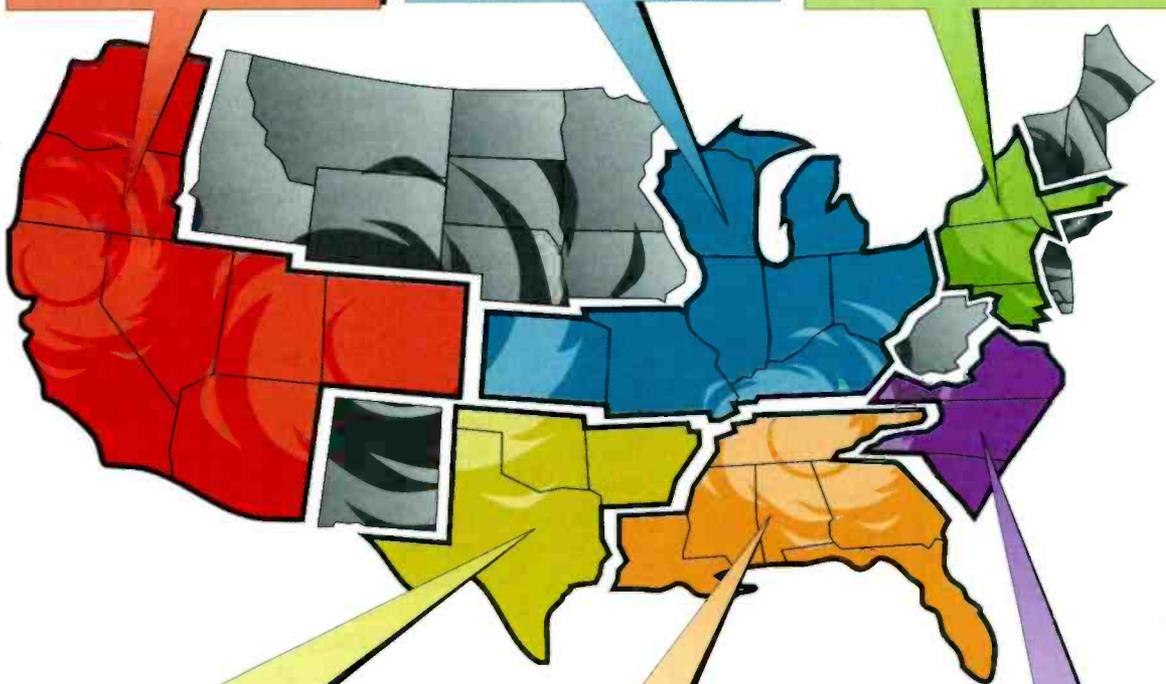
DEBORAH COX +95 "It's Over Now" (Arista)

DRU HILL +89 "You Are Everything" (Island)

BRANDY +84 "Almost Doesn't Count" (Atlantic)

BLACKSTREET feat. JANET JACKSON +72

"Girlfriend/Boyfriend" (Interscope)



SOUTHWEST

BRANDY +87 "Almost Doesn't Count" (Atlantic)

JAY Z +82 "Jigga What, Jigga Who" (Roc-A-Fella/Def Jam)

JT MONEY +79 "Who Dat" (Priority)

NAS featuring PUFF DADDY +70 "Hate Me Now" (Columbia/CRG)

DEBORAH COX +66 "It's Over Now" (Arista)

SOUTHEAST

BLACKSTREET feat. JANET JACKSON +125

"Girlfriend/Boyfriend" (Interscope)

112 +95 "Anywhere" (Bad Boy/Arista)

BLAQUE +89 "808" (Columbia)

JT MONEY +83 "Who Dat" (Priority)

MAXWELL +77 "Fortunate" (Rockland/Interscope/Columbia)

(Rockland/Interscope/Columbia)

CAROLINAS/VIRGINIA

MAXWELL +208 "Fortunate" (Rockland/Interscope/Columbia)

(Rockland/Interscope/Columbia)

SILK +133 "If You (Lovin' Me)" (Elektra/EEG)

TRINA & TAMARA +113 "Wha'd You Come Here For" (Columbia/CRG)

BRANDY +97 "Almost Doesn't Count" (Atlantic)

ERIC BENET AND FAITH EVANS +91

"Georgy Porgy" (Warner Bros.)

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FAX: (415) 495-2580

TOPTENSPINZ

1	ERIC BENET AND FAITH EVANS "Georgy Porgy"	2709	2842
2	THE ROOTS featuring ERYKAH BADU "You Got Me"	2707	2795
3	TLC "No Scrubs"	2780	3196
4	BUSTA RHYMES feat. JANET JACKSON "What's It Gonna Be"	2369	2583
5	K-CI AND JOJO "Life"	2413	2545
6	112 "Anywhere"	2106	2398
7	BLACKSTREET featuring JANET JACKSON "Girlfriend/Boyfriend"	2093	2333
8	GINUWINE "What's So Different"	2289	2505
9	FAITH EVANS "All Night Long"	2243	2709
10	SILK "If You (Lovin' Me)"	2068	2232

Red=Spinz last week
Black=Spinz this week

NUMBER ONE

ERIC BENET & FAITH EVANS
"Georgy Porgy"

RAP + HIP-HOP

Movie Review: Comic Griffin Shows Range In Master P's Foolish

BY JANINE COVENEY

I recently got a chance to preview the new Master P/Eddie Griffin film *Foolish*, due in theaters April 9. The film is a showcase for the virtuosic talents of comedian/actor Eddie Griffin, who has appeared in a number of films and stars with Malcolm Jamal Warner on UPN's *Malcolm & Eddie*.

In *Foolish*, Eddie gets to play every emotion in the book, from arrogance to fear, from despair to anger, from exhilaration to bitterness, from love to alienation. Along the way he dances, tells the comic stories he's best known for (some of them seriously skirting the limits of taste), and does dead-on impressions. With his Bugs Bunny physique, rapidfire delivery, and expressive eyes, Griffin is by far the best thing about *Foolish*, which turns into a cinematic tour de force that fans of Griffin's manic humor will eat up with a spoon. In fact, this film is his own version of *Purple Rain*, right down to a score composed by Wendy Melvoin & Lisa Coleman (formerly of The Revolution), albeit with a troubled comedian at the center of the story. At the same time, *Foolish* is a Master P movie, and it conforms to the hallmarks of that genre as well: Flashy cars, thug/Mafia politics, expensive accessories, buck-naked women, and female characters who all come from the same light-complexioned, long-haired gene pool.

The story follows Miles "Foolish" Waive, played by Griffin, and his hustler brother, Quincy "Fifty" Waive, understatedly played by Master P in all his gold-toothed, diamond-studded glory. While *Foolish* was raised by Grandma (Marla Gibbs), Fifty was raised by their streetwise and often-absent father. Now grown up, Foolish has become a popular but undisciplined, demon-ridden stand-up comic while Fifty has become a

strong-arm man for the local mob faction, led by a ruthless goombah (Andrew "Dice" Clay). While Fifty deals with the fatal consequences of a practical joke he played on his mob buddies, *Foolish* deals with a troubled love relationship and struggles to maintain success on his own terms, despite the Hollywood dream machinations of his harried agent, played by Bill Nunn (Radio Raheem of *Do the Right Thing*) and the limits imposed on him by the owner of the local club where *Foolish* is the star attraction.

When Fifty decides to get out of the strong-arming business, he counts on *Foolish* to headline a comedy concert he's promoting. But the brothers have a few unresolved conflicts, both past and present, which now raise their ugly heads and put a crimp in everybody's plans. Can *Foolish* overcome his tendencies toward self-destruction? Will Fifty elude the mobster hit men gunning for him? Will the audience ever recover from the unobstructed view of Griffin's honey ass, enticingly displayed in only black bicycle shorts? How these questions are resolved will have viewers expecting a few choruses of "We Are Family"—or at least "Baby I'm a Star."

Produced by Artisan Films in association with No Limit Films, *Foolish* also comes with a star-studded No Limit soundtrack featuring Master P, C-Murder, Silk the Shocker, Mystikal, Fiend, Kane & Abel, Snoop Dogg, Daz, Krupt, Mia X, and others, and includes classic jams "Aqua Boogie" by Parliament, "Jungle Boogie" by Kool & the Gang, and "Let's Get It On" by Marvin Gaye. The album has been available at retail since March 23. The film itself also features a track by Griffin with a new band, which he has signed to Warner Bros. with an album to come later this year.

Backstage At Soul Train '99

While awards were handed out on stage at the Shrine Auditorium in Los Angeles, the real fun at Soul Train was behind-the-scenes, where journalists, photographers, and radio stations hobnobbed and interviewed the artists and presenters...and GAVIN's Janine Coveney was there.



GAVIN editor Janire Coveney joins Urban KJLH-Los Angeles as they greet RCA recording artist Cherokee. From left are Coveney; Cliff Winston, KJLH PD/morning man; Cherokee; and Mark Keene, KJLH morning co-host.



At the mike in the press room, Luther Vandross sports a trim figure as well as his 1999 Quincy Jones Award for outstanding career achievement.

Actor/comedian Eddie Griffin takes the mic backstage. Griffin, who was a presenter, stated that his leather attire, complete with mystic-symbol bodyshirt, was a tribute to vampires and talked about his upcoming film *Foolish*, which co-stars Master P.

RAP

MOST ADDED



NAUGHTY BY NATURE (72)
POLYRHYTHM-ADDICTS (68)
DEFARI (64)
QNC (62)
CAM'RON (49)

MOST REQUESTED



RAHZEL
COMMON
MOBB DEEP
JT MONEY
TRICK DADDY

RADIO SAYS



DILATED PEOPLE
 "Rework The Angles"
 (ABB)

"The way a remix should be done!"

—Jeff Herrera,

CJUM-Winnipeg, Manitoba, Canada.

LW	TW		Spins	Diff.
2	1	COMMON - 1999 (Rawkus Entertainment)	1843	+146
1	2	MASTERMINDS - Bring It Back (Exodus)	1772	-68
3	3	RAHZEL - All I Know (MCA)	1747	+259
7	4	BUSTA RHYMES - Party Over Here/Everybody Rise (Elektra/EEG) <i>After two weeks on the chart, Busta might move the party to #1 next week.</i>	1585	+258
6	5	JT MONEY - Who Dat? (Priority)	1340	-47
13	6	BLACK STAR - Respiration Remix (Rawkus) <i>With yet another remix, Black Star is shooting for the top again!</i>	1339	+395
4	7	CHOCCLAIR - Flagrant (Figure IV)	1339	-114
5	8	NAS - Nas Is Like (Columbia/CRG)	1259	-166
8	9	THE ROOTS - You Got Me (MCA)	1209	-66
11	10	ALL NATURAL - It's O.K. (All Natural Recordings)	1132	+92
10	11	DEADLY SNAKES - Culebras De Muerte (Tommy Boy)	1114	+58
9	12	KARDINAL OFFISHALL - And What (Figure IV)	1021	-200
14	13	JANE BLAZE - Slow Down (Jive)	942	0
24	14	LOOT PACK - WhenImOnDaMic (Stones Throw Records)	937	+299
27	15	PRINCE PAUL - Handle Your Time (Tommy Boy)	907	+318
18	16	RUFF RYDERS - Ride Or Die (Interscope)	901	+145
22	17	MOBB DEEP - Quiet Storm (Loud)	851	+201
26	18	RUBBERROOM - Reconstruction/Sector Rush (3-2-1 Records)	661	+44
23	19	DILATED PEOPLES - Rework The Angles (ABB)	653	+10
12	20	INSPECTAH DECK - Rec Room (Loud)	652	-304
—	21	BAMBOO - From The Get Up (Roadrunner)	648	N
15	22	KOMBO - I Don't Stop (Infini-T Entertainment)	578	-325
—	23	DEMASTAS - Feel No Guilt (frr/London)	576	N
34	24	BUCKWILD - E.P. (Fat Beats)	560	+136
25	25	SKEME TEAM - Con Artists (3-2-1 Records)	500	-126
30	26	CROOKED LETTAZ - Fire Water (Penalty Recordings)	495	+10
31	27	JAY-Z - More Money, Cash, Hoes (Roc-A-Fella/Def Jam)	487	+16
16	28	TASH - Bermuda Triangle (Loud)	479	-419
32	29	BLACK MOON - Two Turntables & A Mic (Duck Down/Priority)	477	+41
19	30	EMINEM - My Name Is... (Aftermath/Interscope)	467	-280
17	31	PSYCHO & IRISCIENCE - On Deadly Ground (Blackberry)	440	-328
21	32	KRS ONE - 5 Boroughs (Jive)	435	-219
—	33	HIMALAYAZ - Playa Wayz (Red Ant)	417	N
—	34	BLACK EYED PEAS - Karma Remix (Interscope)	413	N
—	35	CAM'RON - Let Me Know (Entertainment/Epic)	388	N
36	36	FOREIGN LEGION - Overnight Success (ABB)	383	-36
—	37	CHILDREN OF DA GHETTO - Wild Side (Priority)	371	N
—	38	COUNT BASS D - Violatin' (Spongebath)	360	N
—	39	APHILLYATION - Dry Tears (Tommy Boy)	353	N
—	40	CHARLI BALTIMORE - Thorough Bitches/Everybody Wanna Know (Epic)	340	N

CHARTBOUND

- DEAD PREZ** - "Hip-Hop" (Loud)
- COOL BREEZE** - "Creatine" (Interscope)
- NAUGHTY BY NATURE** - "Live Or Die" (Tommy Boy)
- RAIDERMEN** - "Carnivore" (Raidermen)
- DEFARI** - "Lowlands Anthem" (Black Label/Tommy Boy)

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REVIEWS by Janine Coveney

DA GREAT DEITY DAH "Rapomatic"

(Royal Alchemist Productions)
 If you were at this year's GAVIN Seminar, you got to witness Dah's participatory energy. This Washington, D.C.-based MC combines a progressive, thoughtful production reminiscent of the dramatic, multilayered work of Rza, with philosophical lyrics and rhymes layered upon rhymes within one line. Dah's Royal Alchemist group incorporates a number of rappers, as well as several marketing projects that number T-shirts, comic books, a video game, and a publishing company. Call (202) 317-9789.

CHA CHA

"New Millennium (What Cha Wanna Do)" (Noontime/Epic)

Producer Shekspere gives a dramatic, Wu-influenced groove to this debut track by hip-hop's newest dangerous female. Referring to herself as "Cha Cha Tuscadero," this 5'4", 18 year-old from Detroit flexes her muscle and asserts her diamond-studded dominance over all she surveys—including radio playlists—declaring that she'll go from no rotation to every rotation. Listen to her spit out that life for her crew in Detroit is about "the vendettas, trendsetters, and Benz-getters/where big checkdar fellas pay the bills and just met us" and you might just agree.

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GAVIN



TRIPLE A

WDET Turns 50 While the Motor City Enjoys a Renaissance

BY KENT ZIMMERMAN

Like so many baby boomers, WDET-Detroit has just turned 50. Also like a lot of boomers, their musical mainstay is Triple A (with Jazz and other American genres thrown in to color the station's sound, Detroit style). In addition, 'DET Program Director Judy Adams is celebrating her milestone as well: "For me, it's been 25 years as a commercial radio refugee," she says.

Adams' story, in many ways, parallels that of WDET. She's stayed in Detroit most of her professional life, and boasts tenure at WWWW (when it was an automated easy listener owned by Texas pioneer broadcaster Gordon McLendon), Top 40 WXYZ (an ABC O&O), and rocker WRIF. Adams says that, at first, she dabbled mostly in traffic and continuity since, outside of CKLW's famed music director Rosalie Twombly (immortalized in Bob Seger's "Rosalie"), women in broadcasting were a relatively new

tional arts and information station until the late '60s when it became one of the 90 founding NPR stations, carrying *All Things Considered* and splitting its musical format between classical and jazz. In 1982, the station began broadcasting 24 hours a day.

Eventually WDET shed the classical lean that was prevalent in NPR radio at that time. Bud Spangler, a veteran jazz programmer from San Francisco, took the helm and helped veer the station more toward current music, reflecting the musical tastes of the listeners who lived in and around the city of Detroit. In addition to jazz programming, hip community access shows flourished. In 1971, *Gayly Speaking* became one of the first—if not the very first—openly gay broadcasts, and enjoyed a ten-year run. The station also ran *Indian to Indian*, and *Senior Citizens Broadcasting*, as well as programs for blacks and women.

Spangler left mid-decade and the staff—made up mostly of volunteers pulling once-a-week airshifts—was converted into a professional outfit. Even so, building audience with such a patchwork approach was difficult. The station was still in transition when Marvin Granger signed on as Station Manager in 1982. After checking out the marketplace, Granger decided that jazz should become the wall-to-wall WDET format, and cancelled all of the classical and community access shows. Two years after making these sweeping changes, Granger left the station, but before exiting for good, he groomed Adams (then music director) to become WDET's programmer and news director Caryn Mathes to step in as General Manager. Since that day in 1984, Adams and Mathes have been at the helm.

Adams and Mathes' first move was to open up the jazz, mixing it with—who knew at the time?—a primitive

laughs Adams. "That's pretty good stuff...and the show did well as far as fundraising and gaining ratings."

Mathes, Adams, and their team soon decided to add more consistency to the programming by infusing more fulltime hosts. Even though WDET was (and still is) an NPR news affiliate, the station has enjoyed consistency between its news and music coverage, since the target age for both seems to have remained parallel.

"My understanding of Triple A is that it targets listeners who developed their listening tastes during the late '60s and early '70s," says Adams. "We find that, especially in Detroit, these folks were exposed to jazz, fusion, and blues. Now Triple A has evolved into a rock format."

The Jazz that WDET still programs is designed to flow in and out of blues, folk, fusion, or Triple A songwriters. While the station does have a very popular Jazz show



Judy Adams in the a.m.



WDET GM Caryn Mathes (left) with PD Judy Adams.



Mayor Dennis Archer (left) with 'DET's center...

phenomena. "It was clear to me back then that there was no room for women on the air or in programming," she recalls, "Or if there was, it was rare."

After obtaining a degree in music, Adams began volunteering at WDET, mostly just to stay active in the medium, but by 1974, she was hired as a full time staffer.

WDET signed on in 1949 as an arm of the United Auto Workers. By 1952, the UAW turned the station over to Wayne State University for the astronomical price of one dollar. 'DET then launched as an educa-

About this time, WDET also began scratching the musical surfaces of bluegrass, avant-garde jazz, and folk. By the mid-'70s, the station was actually evolving into two stations: conservative classical programming was offset by more liberal music forms blocked with community access.

"Considering the times and being part of the university, I guess we were in a more tolerant environment," Adams says of the daring-at-the-time specialty shows. "Had we been in the business district, things may have been more difficult."

version of Triple A. Adams, it turned out, was no stranger to the concept of mixing genres—during the early '70s, she hosted a daily show on WDET called *Mophogenesis*, featuring a host of progressive songwriters (a March 1975 playlist reveals Bob Dylan, Joni Mitchell, Phoebe Snow, Genesis, Gil Scott-Heron, Randy Newman, B.B. King, Santana, Tracy Nelson, Robert Wyatt, Nico, Gene Clark, Bonnie Raitt, Leo Kottke, Leonard Cohen, Gong, and Aretha Franklin mixing up the 'DET airwaves).

"Aretha Franklin and Gong!"

each evening, when WDET broadcasts its Triple A programming ("a big chunk of our format," says Adams), jazz is also incorporated into—as opposed to segregated from—the station's sound.

"That means you've got to have hosts who know their music," says Adams, "and ours are award winning music people. I believe if you play the right things, jazz can certainly work—like a Jack McDuff song coming out of something by Dr. John. We base our transitions on the sound of the music, not the genre that someone assigns or who's charting what.

The station's music has got to be based on sound."

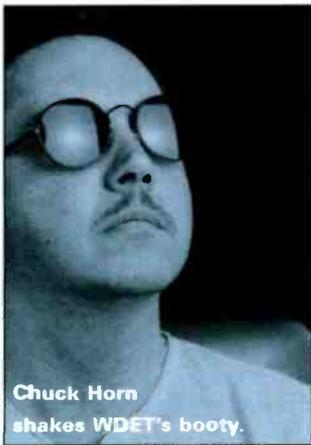
According to Adams, Detroit is a city that has been given a bum rap, especially during the '70s and '80s. Detroit is now experiencing a renaissance of sorts and, according to Adams, the city feels it. New construction and forward movement abounds, creating a powerful and intense place to live. Detroiters usually have their BS detectors set to ten, adds



WDET MD Martin Mandyke.

Adams, so they like their radio and music pure and simple. In the 1950s, Detroit was a leading jazz center that turned out players like Kenny Burrell, Tommy Flanagan, and Yusef Lateef. Miles Davis spent a lot of time in Detroit during the late '60s, and of course, there was Berry Gordy's Motown as well as blues greats like John Lee Hooker. Detroit, according to Adams, remains to this day a great radio and music town.

Detroit doesn't have the cultural support networks you might find in cities like Boston or San Francisco—it's got fewer venues and allocates less money to the arts—which means WDET plays an even more important role in connecting the city's various art communities. As a result, over the years, WDET has strengthened its community standing and accumulated an ever-growing audience. During the 1970s, 'DET's total cume was in the range of 80,000. Now the station attracts nearly



Chuck Horn shakes WDET's booty.

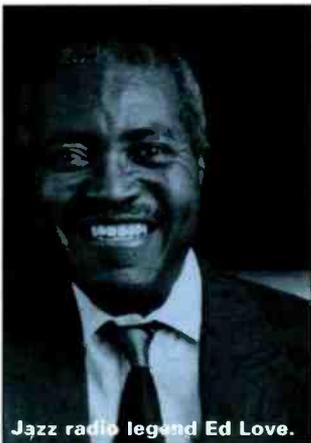
209,000 with a 2.8 market share, 35-44. Next to KCRW and WXPB, WDET is one of the top major market Triple A outlets in the country, broadcasting at 101.9, their "commercial" position smack dab in the middle of the dial. Over the years, buyers have tried to acquire the fre-

quency, but 'DET stubbornly holds to its central position.

Fundraising for WDET has changed over the years almost as much as the programming. Back in the '70s, Wayne State was a major contributor to the budget's bottom line, but now the university's support amounts to less than 3% of WDET's \$2 million annual budget. But, says Adams, this budgetary independence makes the college an excellent licensee

because, "they don't dabble in our programming." Instead of extensive university and government funding, the station relies on its listeners for 60 percent of the budget total, and so far fundraising has grown steadily alongside audience share. "We break an awful lot of rules with our programming," Adams concedes, "but we've also used a lot of broadcast theory to come up with our schedule, and it's working."

With a zero ad budget, WDET instead relies on what Adams refers to as "event underwriting," basically sponsorship packages tied in to various event and concert promoters around town in exchange for tickets, logo space on advertising, and trade outs with several of the city's alternative publications. In addition to a bi-monthly program guide, WDET keeps a high print profile and associates itself with a dozen yearly music and lifestyle festivals. Even the Mayor of Detroit regularly fundraises on the air.



Jazz radio legend Ed Love.

"When there are polls in the arts and alternative papers, WDET wins every time for Best Station," Adams boasts. "We're very well respected."

In addition to the urban audience in Detroit, WDET has a lot of listeners and contributors from across the Canadian border in Windsor,

Ontario, not three miles from the Detroit River. Because of this, Canadian music is also a vibrant music source for the station.

Over its 50-year history, WDET has attracted its share of well-known air talents—including a few members of the current staff. Ed Love, WDET's "big time" jazz host, had 25-30 years in Detroit radio before joining the station in 1983. Frantic Ernie Durham did an R&B show while in his 70s. Dave Dixon of WABX put in six years during the 1980s, and former White Panther John Sinclair held down a blues show. Adams met and hired GAVIN Award winner Ann DeLisi at a health club long before she became a radio professional; in fact, DeLisi was just 18-years old. Smooth Jazz KSSJ programmer and GAVIN Award

winner Steve Williams also worked at WDET.

Currently, Adams hosts mornings. Martin Bandyke, who was voted the best air talent in Detroit in 1992, takes over at noon. Ed Love's nightly jazz shows draw five shares. Robert Jones has a popular Saturday morning show called *Blues From the Lowlands*, and Matta Watroba hosts 'DET's popular *Folks Like Us* program. At 22 years, Larry McDaniel has one of the longest-running bluegrass show in America. Assistant MD Chuck Horn celebrates Friday nights with electronica, acid jazz, and funky grooves.

"WDET's been a cool, hip place to be," says Adams. "The longevity factor of our hosts and the consistency of the music have paid off for us."

A Fistful o' Singles

TOM PETTY & THE HEARTBREAKERS

"Room at the Top" (Warner Bros.)

This is allegedly the "video" track off of Tom Petty's Echo album, though the clip supposedly hasn't been shot quite yet.



Starting out a little like the Stones' "Angie," "Room at the Top" is a balladish alternative track that kicks into the edge meter at the 1:34 mark. Since the album isn't due for another week, it's nice to have a dual dimensional choice.

MIKE NESS

"Don't Think Twice" (Time Bomb)

My favorite single of the week, Mike Ness takes his place as an elder in the punk world. But, lo



and behold, he can't resist reaching into the Dylan bag and finding Bob's greatest kiss-off song (tied, I guess, with "Positively Fourth Street"). Special thanks to Howard Leon for reaching into the pile and rescuing this baby. Love it!

TOM WAITS

"Hold On" (Epitaph)

Longtime fans who feel that Tom Waits' music has occupied outside territory long enough will be chuffed with this one. Here's some-

thing that stands proudly alongside the best—and most melodic—portions of Rain Dogs. It's not as if Waits has abandoned his talent for ballads. After all, some of his best still occupy the choice spots of his live show that, after lying dormant these past few years, is seemingly back on the road. Welcome back, Tom, Triple A's Most Added this week at that.

OLD 97'S

"Murder (Or a Heart Attack)" (Elektra/EEG)

In the words of Rhett 97, the band "experimented with (God forbid) restraint." Still



charged and cranked up, the 97's wear their brand of restraint rather well. While I've always heard and appreciated their melodic side, according to the band, underneath the bounce and joy here is anger, discontent, and regret.

NIK KERSHAW

"Somebody Loves You" (Pyramid)

I've been secretly cranking this one for about a month, and I honestly have to say I can find no fault. It's well produced and builds beautifully, adding a glow of rock-tinged production to all the rootsy stuff out there now.

S N A K E F A R M



ST JAMES

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While I'm generally terrified of snakes, this is one that I truly enjoy."

—Kent Zimmerman, Gavin

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TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED

TOM WAITS (28)

"Hold On" (Epitaph)

Including: WMVY, WMWV, WERU, WEBK, WKZE, WFUV, WYEP, WXPB, WRNR, WFHB, WNKU, KFAN, KGSR, WCBE, WDET, WMMM, WEBX, KSUT, KUWR, KRCL, KTAO, KBAC, KTHX, KPCC, K-OTTER, KPIG, KRHS, and KNBA

TOM PETTY (25)

"Room at the Top" (Warner Bros.)

Including: WRNX, WMVY, WNCS, WYEP, WRNR, WFPK, KKZN, KGSR, WTTT, WMMM, KTCZ, KBCO, KSPN, KFLX, KBAC, KTHX, KACD, KPCC, K-OTTER, KFOG, KPIG, KRSH, CIDR, KINK, and KMTT

BEN FOLDS FIVE (19)

"Army" (550 Music)

Including: WMWV, WNCS, WKZE, MUSIC CHOICE, WBZC, WFUV, WLPW, WYEP, WV00, KFAN, KACV, KMMS, KSPN, and KTAO.

FISH TREE WATER BLUES (15)

Ratdog (Bullseye/Rounder)

Including: WRNX, WMVY, WERI, WMWV, WNCS, WEBK, WFUV, WY50, and WCBE.

BRUCE HORNSBY (14)

"See the Same Way" (RCA)

Including: WRNX, WMVY, WMWV, MUSIC CHOICE, WLPW, WYEP, WXPB, and WRLT

RECORD TO WATCH



BEN FOLDS FIVE

"Army" (550 Music)

Never one to fold, BFF recruits the Squirrel Nut Zipper horns to brass up the first single off The Unauthorized Biography of Reinhold Messner.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	VAN MORRISON (Virgin)	2	1	VAN MORRISON (Virgin)	1	1	BETH ORTON (Arista)
5	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	6	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	3	2	VAN MORRISON (Virgin)
4	3	COLLECTIVE SOUL (Atlantic/Hollywood)	1	3	SHERYL CROW (A&M)	2	3	WILCO (Reprise)
2	4	WILCO (Reprise)	4	4	JOHN MELLENCAMP (Columbia/CRG)	6	4	PAUL WESTERBERG (Capitol)
3	5	SHERYL CROW (A&M)	3	5	COLLECTIVE SOUL (Atlantic/Hollywood)	4	5	JOE HENRY (Mammoth)
6	6	JOHN MELLENCAMP (Columbia/CRG)	5	6	WILCO (Reprise)	7	6	CHRIS SMITHER (Hightone)
9	7	BETH ORTON (Arista)	7	7	SHAWN MULLINS (SMG/Columbia)	15	7	KELLY WILLIS (Rykodisc)
7	8	CRASH TEST DUMMIES (Arista)	8	8	XTC (TVT)	5	8	ANI DIFRANCO (Righteous Babe)
15	9	CESAR ROSAS (Rykodisc)	17	9	CESAR ROSAS (Rykodisc)	9	9	CRASH TEST DUMMIES (Arista)
11	10	XTC (TVT)	9	10	JEWEL (Atlantic)	10	10	CESAR ROSAS (Rykodisc)
10	11	SHAWN MULLINS (SMG/Columbia)	11	11	CRASH TEST DUMMIES (Arista)	12	11	XTC (TVT)
13	12	PAUL WESTERBERG (Capitol)	13	12	JONNY LANG (A&M)	21	12	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
8	13	JEWEL (Atlantic)	19	13	BETH ORTON (Arista)	14	13	JONATHA BROOKE (Bad Dog)
18	14	JOE HENRY (Mammoth)	10	14	SUGAR RAY (Lava/Atlantic)	17	14	HANKDOGS (Hannibal)
12	15	SUGAR RAY (Lava/Atlantic)	12	15	SINEAD LOHAN (Interscope)	13	15	CHERYL WHEELER (Philo/Rounder)
14	16	ANI DIFRANCO (Righteous Babe)	15	16	BLACK CROWES (American)	11	16	JULIAN LENNON (Fuel 2000)
16	17	BLACK CROWES (American)	16	17	PAUL WESTERBERG (Capitol)	41	17	THE DAMNATIONS (Sire)
20	18	LUCINDA WILLIAMS (Island/Mercury)	20	18	LUCINDA WILLIAMS (Island/Mercury)	8	18	PETER HIMMELMAN (6 Degrees/KOCH)
21	19	JONNY LANG (A&M)	23	19	JOE HENRY (Mammoth)	16	19	THE CHIEFTANS (RCA)
19	20	SINEAD LOHAN (Interscope)	14	20	R.E.M. (Warner Bros.)	20	20	CASSANDRA WILSON (Blue Note)
24	21	MOD SQUAD (Elektra/EEG)	22	21	NATALIE MERCHANT (Elektra/EEG)	23	21	LUCY KAPLANSKY (Red House)
17	22	R.E.M. (Warner Bros.)	18	22	ANI DIFRANCO (Righteous Babe)	29	22	MOD SQUAD (Elektra/EEG)
27	23	BRUCE HORNSBY (RCA)	25	23	MARTIN SEXTON (Atlantic)	19	23	COLLECTIVE SOUL (Atlantic/Hollywood)
23	24	GOO GOO DOLLS (Warner Bros.)	29	24	MOD SQUAD (Elektra/EEG)	22	24	GOO GOO DOLLS (Warner Bros.)
28	25	NATALIE MERCHANT (Elektra/EEG)	24	25	BRUCE HORNSBY (RCA)	34	25	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
22	26	PETER HIMMELMAN (6 Degrees/KOCH)	32	26	EAGLE EYE CHERRY (WORK)	26	26	JASON FALKNER (Elektra/EEG)
29	27	EAGLE EYE CHERRY (WORK)	27	27	ROLLING STONES (Virgin)	18	27	THE IGUANAS (Koch)
36	28	MARTIN SEXTON (Atlantic)	30	28	B.B.KING (MCA)	30	28	SNAKEFARM (RCA)
26	29	JULIAN LENNON (Fuel 2000)	21	29	SEMISONIC (MCA)	27	29	COREY HARRIS (Alligator)
25	30	SEMISONIC (MCA)	34	30	GUS (Almo Sounds)	32	30	CITIZEN KING (Warner Bros.)
46	31	THE CRANBERRIES (Island/Mercury)	28	31	NEW RADICALS (MCA)	28	31	TOMMY CASTRO (Blind Pig)
35	32	B.B.KING (MCA)	31	32	GOO GOO DOLLS (Warner Bros.)	47	32	SHERYL CROW (A&M)
34	33	CITIZEN KING (Warner Bros.)	39	33	GOMEZ (Virgin)	35	33	MARTIN SEXTON (Atlantic)
37	34	EVERLAST (Tommy Boy)	37	34	FASTBALL (Hollywood)	40	34	ROSIE FLORES (Rounder)
31	35	JONATHA BROOKE (Bad Dog)	33	35	PETER HIMMELMAN (6 Degrees/KOCH)	44	35	FATBOY SLIM (Astralwerks/Virgin)
33	36	NEW RADICALS (MCA)	46	36	DAVE MATTHEWS BAND (RCA)	50	36	BLUR (Virgin)
41	37	DAVID WILCOX (Vanguard)	42	37	DAVID WILCOX (Vanguard)	36	37	BLACK CROWES (American)
39	38	GUS (Almo Sounds)	47	38	EVERLAST (Tommy Boy)	25	38	LUCINDA WILLIAMS (Island/Mercury)
40	39	FASTBALL (Hollywood)	40	39	SEAL (Warner Bros.)	39	39	BRUCE HORNSBY (RCA)
N 40	40	INDIGENOUS (Pachyderm)	36	40	JULIAN LENNON (Fuel 2000)	48	40	INDIGENOUS (Pachyderm)
38	41	ROLLING STONES (Virgin)	N 41	41	INDIGENOUS (Pachyderm)	N 41	41	CAKE (Capricorn)
30	42	CHRIS ISAAK (Reprise)	26	42	BLONDIE (Beyond Music)	N 42	42	R.E.M. (Warner Bros.)
N 43	43	FATBOY SLIM (Astralwerks/Virgin)	50	43	TAL BACHMAN (Columbia/CRG)	33	43	BROOKS WILLIAMS (Signature Sounds)
N 44	44	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	35	44	DUKE DANIELS (E Pluribus Unum)	24	44	LYNN MILES (Philo/Rounder)
43	45	TOMMY CASTRO (Blind Pig)	N 45	45	THE CRANBERRIES (Island/Mercury)	49	45	DAVID WILCOX (Vanguard)
N 46	46	KELLY WILLIS (Rykodisc)	45	46	MATCHBOX 20 (Lava/Atlantic)	N 46	46	THE CRANBERRIES (Island/Mercury)
50	47	GOMEZ (Virgin)	38	47	ALANIS MORISSETTE (Maverick)	N 47	47	WILD MAGNOLIAS (Metro Blue/Capitol)
48	48	CHRIS SMITHER (Hightone)	N 48	48	SUSAN TEDESCHI (Tone Cool/Rounder)	38	48	GUS (Almo Sounds)
N 49	49	BLUR (Virgin)	N 49	49	TOMMY CASTRO (Blind Pig)	N 49	49	EVERLAST (Tommy Boy)
N 50	50	TAL BACHMAN (Columbia/CRG)	N 50	50	BAZ LUHRMANN (Capitol)	37	50	ADRIAN BELEW (Thirsty Ear)

ARTIST PROFILE

BETH ORTON

ALBUM: *Central Reservation*

LABEL: Arista

CONTACT: Tom Gates (212) 830-2274

ON FEELING THE MUSIC: "I want the album to be really

summery and fresh. The song Doctor John played piano on, 'Sweetest Decline,' is quite a breeze, like lying in a hammock with a bottle of whiskey, but alone. I used to sing in the bath—whole mini-operas. And I've always written, since I was young. Poems, metaphors, little

synopses of emotions. I love to write and play, it's my saviour, it's what I live for. The hardest thing has been being honest enough to change the *you's* into *I's*. I'm singing about me, so why don't I just say it? All Right!"
ON A FLIGHT HOME: "I woke in the middle of the night and everyone around me was asleep. I love that feeling. I

thought, Teehee! I switched to the classical station and opened the window shade. I saw one shooting star and then another and then loads of them. It was the comet Tempel-Tuttle passing near the Earth; the sky was doing ballet in time to the music. I thought, what a shame everyone's missing it. Then I thought, maybe it was meant for me."



A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CHDR	KACD	KACV	KBAC	KBCD	KBVR	KCRW	KEPC	KFAN	KFLX	KEFG	KFXI	KGSR	KINK	KKZN	KLRD	KMMS	KMITT	KMBA	KOTR	KPCC	KPIG	KRCL	KRUK	KRSH	KRWV	KRKS	KSPN	KSUT	KTAO	KTCZ
1	VAN MORRISON (Virgin)	1135	+130	16	24	21	23	25	24		13	10	31	21	25	23	23	13	17	23	10	14	7	16	4	27	18	20	21	11	12	25	30	
2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	895	+111	36	35	36	13	24	24		6	15	8	24	23	11	10	26	14	17	13	6	6	8		32	15	21	11		13	39		
3	COLLECTIVE SOUL (Atlantic/Hollywood)	863	+30	34	25	35	10	25	22		6				23	22	17	11	35	17	9	7	7			26	17	15	21	11	10	15		
4	WILCO (Reprise)	860	-31	9		24	16	1	24	6	13	15		13	23	23	5	13	3	17	11	9	16	7	6	6	33	9	14	10	5	8	15	
5	SHERYL CROW (A&M)	844	-1	19	28	25	11	12	22		15	18	22	11	22	11	8	15	17	24	14	5				16	23	15	26	13		36		
6	JOHN MELLENCAMP (Columbia/CRG)	804	+32	34	24	9	23	21			15	29	22	12	24	18	26		17	21	8	7	10			32	17	15	26	12		36		
7	BETH ORTON (Arista)	750	+117		17	23	8	7	11	22	13			9	24	7			8	10	11	12	7		3	12	9	10	8	9	9			
8	CRASH TEST DUMMIES (Arista)	659	+15		13	15	16	11			12	15		14	13	13	9	11	9		10	10	4	3		32	12	20		11	5	8		
9	CESAR ROSAS (Rykodisc)	650	+139		18	10	14				13	15	16		9	12	3	5	8	8	7	9	7	14	2	12	19		14	8	12	26	7	
10	XTC (TVT)	649	+67		37	19		13	14				7	8	25	22	7	7	3	9	12	9	9	7		11	11	7		7	7	8		
11	SHAWN MULLINS (SMG/Columbia)	618	+19	30	15	14	15	10			15	4	22	24	21	21	26		24	6	5	3			34	6	15	19	11	12	17			
12	PAUL WESTERBERG (Capitol)	606	+37		40	5	12				13			11	12	5			10		10	14	5		3	16		14	6	7	7	7		
13	JEWEL (Atlantic)	593	-43	19	36	10	11	10			8			7	12		6	3		24		5				28	14	15	26	14		14		
14	JOE HENRY (Mammoth)	539	+65			12			10	11	10	8	11	8	13	7			7	7	8	8	7		3	24	7	7	4	8	8			
15	SUGAR RAY (Lava/Arista)	512	-62		13	11	25	14			11						5	8		15			7			33	4		21	10		14		
16	ANI DI FRANCO (Righteous Babe)	496	-73								11			10					14	9		6	9	5	8	5	26		15	4	12	10		
17	BLACK CROWES (American)	484	-17	10	15	4	5	10			12	10	17	13	14		11	13	9	9		4	7				15	9	7	6	14			
18	LUCINDA WILLIAMS (Island/Mercury)	481	+21	10	12	11	15	11			6	10	31	10	9	21	6	10		10		9	9		15	22	11	15	5	12	7	13		
19	JONNY LANG (A&M)	471	+18		12	14	7	12			15	30	8	15	5		9				11		4		13	23	16	5	7	15	36			
20	SINEAD LOHAN (Interscope)	468	+1		40	19	12							6	23	18					11	10				22	8		14		11	6		
21	MOD SQUAD (Elektra/EEG)	426	+44		15	24	16	14	14	4	11	10			10	12	7	6				10		5		22	7	21	7	7	15			
22	R.E.M. (Warner Bros.)	410	-71	35		6					10	10		21							24		14	5			18	15	7	7	7			
23	BRUCE HORNSBY (RCA)	394	+22					8			7	5	17						13		8	8		5		32	15	14	15	7	20	13		
24	GOD GOD DOLLS (Warner Bros.)	392	-1	25	10	40					6		14	10			4	28	8		13					25	4	10	5		2			
25	NATALIE MERCHANT (Elektra/EEG)	359	+6	9	20	9	9				15			12		14						9					6	20	5	4		3		
26	PETER HIMMELMAN (6 Degrees/KOCH)	354	-49								13										8	10	14	7		10	15	5	5	7	7			
27	EAGLE EYE CHERRY (WORK)	347	+3		11	5								11	12		12		9	9			5			11	16	15	19		9			
28	MARTIN SEXTON (Atlantic)	324	+40			7					9	10		12	14	9	14				12		4	5	4	11	4	10		9	8	16		
29	JULIAN LENNON (Fuel 2000)	322	-53		9						11					13	3	14	9		7		5			12	12	15	5	6	11	14		
30	SEMISONIC (MCA)	318	-63	19	17	6		23								9			9	7	10		5			32		5			9			
31	THE CRANBERRIES (Island/Mercury)	306	+73		38								9	9	9	9		7	9				5				10	7	6					
32	B.B. KING (MCA)	298	+13		11	6					7	5		7	10	13	4	5			8	9		3			10	15	19	15	4	16	10	
33	CITIZEN KING (Warner Bros.)	293	+7		38						11												5			32	12	6		6				
34	EVERLAST (Tommy Boy)	291	+11	26	20		24	11			12												5			26		15		7				
35	JONATHAN BROOKE (Bad Dog)	291	-15		6									8	9						9	9	7		3			5	8					
36	NEW RADICALS (MCA)	281	-14		11		12							22		5	28			6	9		5			24	4	14	5	16	3			
37	DAVID WILCOX (Vanguard)	279	+18	16	14						16			9	7							7	5	10	2	24	8	10		6	8	6	13	
38	GUS (Almo Sounds)	279	+8		20						6	10					8		13	8		8	4	7		16	9		8	6	7			
39	FASTBALL (Hollywood)	272	+7	15	3	16							6			5	6				11	8				33	14		19		6	10		
40	INDIGENOUS (Pachyderm)	271	NEW								8	30			24							3	9				6	20	17	10	9	11	8	
41	ROLLING STONES (Virgin)	270	-6	34		10							27	6								7					22	12		7				
42	CHRIS ISAAK (Reprise)	268	-49	10	11			11			9	5	16	9			5	8			24		8	5	9		28	3	20	5				
43	FATBOY SLIM (Astrahwerks/Virgin)	266	NEW		39	10					6				10										2	24			5					
44	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	266	+41								9	15				13						8		7	4						12	6		
45	TOMMY CASTRO (Blind Pig)	266	+19								6	15	12	6									8	7	10	3		8		14	7	7	12	
46	KELLY WILLIS (Rykodisc)	260	NEW							12	10	15				21						4			5					8	7			
47	GOMEZ (Virgin)	255	+28			7		12							9	6				16		8	7	3					8					
48	CHRIS SMITHER (Hightone)	253	+24								10											10	4		15					12				
49	BLUR (Virgin)	251	NEW	16	9				20							13						7						7	12	6		14		
50	TAL BACHMAN (Columbia/CRG)	250	NEW	17		8									13			4				9		3			11	5		14	8		15	

"Rock Me Right"

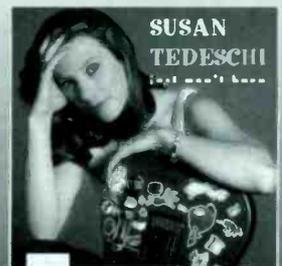
ADD DATE: APRIL 12 & 13

the new single from

Susan Tedeschi

"Susan Tedeschi is
1999's Hottest New Act"

—Timothy White, Billboard



From the Tone-Cool Records CD
Susan Tedeschi - Just Won't Burn
produced by Tom

A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTRX	KUWR	WAPS	WBOS	WBZC	WCBE	WDET	WOOD	WEBK	WEBX	WERU	WFBB	WFPK	WFLV	WKZE	WMMY	WMMM	WMMY	WMMY	WNCB	WNCW	WNCU	WNRN	WRLT	WRNR	WRNK	WUCD	WVPR	WVCD	WVFN	WVBT	WVRY	WYEP	
VAN MORRISON (Virgin)	14	2	8	15		9	16			36	8	15	12	8	16	7	14	13	28	15	16	15	8	29	20	26	12			18	18	19	8	11
TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	10	1	6	16				38	18				8		6		30	9	16	15		3	29	20	11	17			6	33	15	6	9	
COLLECTIVE SOUL (Atlantic/Hollywood)	14		8	25	11			60	21				4				26	9	17								34	25		15	23		5	
WILCO (Reprise)	14	2	4	7	8	9	13	27	20	36	10		12	7	6	6	13	10	18	13	16	15	28	16	15	25	12			16	22	16	10	
SHERYL CROW (A&M)	10	1	4	31				30						4	16		14	10	28	15			18	20	8	23	29		7	18	24	8	10	
JOHN MELLENCAMP (Columbia/CRG)	10			28				31					4				23	8	13				17	20	25		28		19	22		9		
BETH ORTON (Arista)	9	2	7		12	9	15		14	36	10	11	12	8	12	5	8	9	17	13	16	15	28	13	7	13			12	8	8	13		
CRASH TEST DUMMIES (Arista)	12	2		9			11	28	21	20	7		12	5	12		15	12	18	12			18	18				8	6	9	5	5		
CESAR ROSAS (Rykodisc)	14		3		3	14		114	20	4	4	12	4	12	7	7	1	10	8	16	6			6		12		6	6	9	9	5		
XTC (TVT)	14	1	5	14	12		15	14	36	9		12	5	6			17	7	16	14	4	3	20	17	19	13			27	10	22	12	7	5
SHAWN MULLINS (SMG/Columbia)	10		8	21	4			11						16			16	11	7	9			30			10	16		5	12	9	9	9	
PAUL WESTERBERG (Capitol)	12	2	12	7		6	14		13	36	4	11	12	5	12		9	7	9	12	8	15	28	11	11	6	16		19	6	7		8	12
JEWEL (Atlantic)	14			13	8			34	7								23	10	11				16		23	17	21		4	6	14		5	
JOE HENRY (Mammoth)	10	2	4		8	9	15		13	20	9	6	12	7	6	7	9	8	13	11	16	15	16	11	7	13	13		6	9	5	5		
SUGAR RAY (Lava/Anti)	14			25	8												25						24	18			17	54	24		11	8	6	
ANI DI FRANCO (Righteous Babe)	10	2	5		10	9	6		9	36	7	6	12	5	16		15	7	11	14	16	15	28	7			16		7	8	8	8		
BLACK CROWES (Arista)	12							38	9	20		12					8	8					17		8	23			8	13	10	6		
LUCINDA WILLIAMS (Island/Mercury)	12		9				9						5				15	10	19	12			18	7				4	8		10			
JOHNNY LANG (A&M)	10		7	8				2						12			17	8	11				13	7	8	11			10	13	5	4		
SINEAD LOHAN (Interscope)	14			25	10					10							16	12	10	16			18	6	18	24	17		4	3	16		22	
MOD SQUAD (Elektra/EEG)	12		6	6	12			11		10							7	9								28			6	6	6	5		
R.E.M. (Warner Bros.)	8		7	20							6			9									24	8				3	22	14	20		8	
BRUCE HORNSBY (RCA)	9					9			11				12		16									7		13	23		4	3	6			
GOD GOO DOLLS (Warner Bros.)				14	9			10															25					33		8	19			
NATALIE MERCHANT (Elektra/EEG)	12		3	7	9								5					12	14	11			11		10	23	42		8	9	5			
PETER HIMMELMAN (6 Degrees/KOCH)	8	1	6		8	6	8		8	20	6	7	4	7	16					6	12			20	9	17			5	6	9	3		
EAGLE EYE CHERRY (WORK)		1	6	14	11				7								8	14						28		9	16		11	4	3	17		
MARTIN SEXTON (Atlantic)	12			6	9				15				10	16			9	9						7	21				18	16	11	4		
JULIAN LENNON (Fuel 2000)		2	9	15	9		8						12	5	12							15		11		9			8	4	4			
SEMISONIC (MCA)	9		4	7	12			30									24	6					19			12		16	4	16	6	4		
THE CRANBERRIES (Island/Mercury)		1	7					37	12														18	11			12		21	10	13	9	5	4
B.B. KING (MCA)	12	1	5	4					9	20				5	16			8		11								4	15					
CITIZEN KING (Warner Bros.)		1			9			30	14														28					22					5	
EVERLAST (Tommy Boy)					5			9	20														3				30	22		2				
JONATHAN BROOKE (Bad Dog)	9	2	4			3	14		7		6	5	8	5	12	6		4	8	8	8	15	12		8	6		14	8	6	4			
NEW RADICALS (MCA)			2	7					10									10		14				10				32	9	6	9			
DAVID WILCOX (Vanguard)	8										3				16									10	14			8	15			6		
GUS (Almo Sounds)	8		6		13		7		13				4	4				6	6	10			6		6	24		8			5			
FASTBALL (Hollywood)	10	1	5	6	7												6						9			22	20	19	3					
INDIGENOUS (Pachyderm)	9	1		2	11																			10		12			14		2	5		
ROLLING STONES (Virgin)	10			24											12		7	8		5					15	11	13		4			6		
CHRIS ISAAK (Reprise)			4	8		9								5									16						23	10		15		
FATBOY SLIM (Astralwerks/Virgin)	9			6				38			5		8										18	19					8			3		
STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)		2				9	12			20	6	7	12	7	12	7				19		16	15	10										
TOMMY CASTRO (Blind Pig)	10							6	7	20	4	5				7		6	8	8	4	3												
KELLY WILLIS (Rykodisc)		2				6	10				8	14	12			7													16					
GOMEZ (Virgin)	9			5		5					6			5			8	5	12		8		20	11	10	8	8		6	3	18	14	4	
CHRIS SMITHER (Hightone)	7	2				9	15		13		6	15	4	7	6	6													7			3	5	
BLUR (Virgin)	2	8				3	4			36			4										12	7				24	7	3	9	8	8	
TAL BACHMAN (Columbia/CRG)	1	8	15	9				12	7				4										30					7		7	3			

REVIEWS

TOM WAITS

Mule Variations

(Epitaph)

Mule Variations has the ebb and flow of 1985's *Rain Dogs*—and the volume as well, 18 songs here versus *RIDs* 19. "Hold On," "Picture in a Frame," or "Georgia Lee" share the broken piano sentimentality of "Downtown Train," while "Get Behind the Mule" recalls the grit of "Gun Street Girl" or "Clap Hands," when Waits embraced black and white Jamusch-ed images of New Orleans' French Quarter. Ever the eccentric and unique talent, Waits is still very much the lone wolf, and finding the right gems on *Mule Variations* is like



berry picking; there's fresh, fresh fruit nestled among the brambles.



ERIC BIBB

Spirit and the Blues (Earthbeat)

Before making the obvious Keb' Mo' comparison, notice that this album was cut in 1994. Bibb is an expatriated New Yorker, now relocated in Scandinavia. With an ocean between he and his homeland, Bibb interprets the blues by drawing on the Civil Rights Movement and Negro Spirituals

ALTERNATIVE

The Verdict Is In: Length Does Matter!

BY RICHARD SANDS

Once upon a time, the industry standard for how many times you played a record before testing was between 100 and 150 spins. As a result, the amount of time a record company would "chase a hit" only lasted a few months. But times change. There's more stuff competing for listeners' attention, and there have been several tremendously successful records that took over 18 months to become hits. Time to check in with some industry titans to find out just how long to stick with a record—and how long before you put the song in call-out.

"We have changed the amount of spins before calling a record out," admits Mike Summers, PD of KXRR-Salt Lake City. "We used to use the industry standard of 100 to 125 spins at X-96, but per the suggestion of our research company, we have increased that to 175 to 200 spins." Summers' philosophy does allow for some leeway, however: "If other stations in the market are adding to the exposure, and I feel the record is getting heard elsewhere, I might make it less."

PD John Moschitta from WXDX-Pittsburgh also has moved beyond the 100 threshold. "Here at The X, I wait until at least 150 spins," he says, adding that, "even then, I know some records will be more reactive than others." Since all records are not created equal, Moschitta believes, "You get a feeling for the research, and you have to realize when a song really is not familiar enough to get a good reading from call-out."

"We put a song in call-out after 100 spins, but really don't expect to see much the first week," observes Leslie Fram of WNNX-Atlanta. "Some songs do respond immediately because of an obvious hook." Citing an example, Fram says "Pretty Fly for a White Guy!" was a

song that was pretty familiar right away at 99X, and there have been other songs that became familiar to our audience in a quicker fashion because we highlighted them with a bio-intro."

One programmer who isn't at all comfortable with call-out research for current records is Shellie Hart of KEDJ-Phoenix. "I have mixed feel-



ings about callout. Too often, it's used as an excuse to add or drop a record—but callout is a tool and nothing more." Hart likes to use call-out in conjunction with other tools they use at The Edge, "like sales, club play, requests, and growing patterns across the country."

Hart has an additional cautionary note on call-out: "I'll vote for passion about song hooks over the phone line anyway. That's what a music director is for, my team of MD Chris 'Curly' Patyk and Robin Nash can tell me if a song is a 'hit.'"

HOW LONG IS TOO LONG?

Once you put a record into call-out, how long do you stick with it? It's a tricky programming issue, says the panel. "Records tell us when they should go," explains Erick Anderson of WNVE (The Nerve)-Rochester. "It is definitely a market-by-market, station-by-station decision. But it is really a pretty simple formula; when the listeners want it, you play it more, and when they don't like it, you let it go. Don't make this too complicated."

99X's Fram says that even without

good initial call-out, she will stick with a record. "If we are feeling something in sales and on the phones, we will give slow call-out songs up to 300 spins." She admonishes, "If you believed in it in the first place, then you have to stick with your gut."

Hart at the Edge has a similar bias: "That's what your gut is for. Callout is ideal for library and reccurrents, but it shouldn't always necessarily be the deciding factor on whether or not a record is a hit."

"We wait as long as we can," says Salt Lake's Summers. "Some records just take forever to finally kick in." Asked to cite an example, Summers volunteers, "Orgy took a long time. It was a very slow climb, so you have to hang in longer—but I've noticed that the records that have that kind of slow build, inevitably do better for the station overall."

That's all good, but the conflict arises with those records that have incredible staying power, that are working in call-out, and are still racking up sales. That is often precisely the time that the local or national record rep hits you up for an add on a second or third track. What then? "I

just don't listen to them," cracks Rochester's Anderson. "I'm clear about who my client is, and that is the listener, not the labels."

Moschitta says "Rob Zombie 'Dragula' is *still* in power—it's selling unbelievably, it researches, and it still is getting requests, so we are sticking with it!" But, he continues, "yes, we have added a second single, but it is in a light rotation. We love to work in concert with the labels, but if a song is working, we can't just take it off the air."

And how long is too long? Summers worries about the records he once owned getting "burned to a crisp" because of extra spins the song is getting at competing Modern A/Cs and Top 40s. "I can no longer play the Verve's 'Bittersweet Symphony' or Eve 6's 'Inside Out.' You can't underestimate just how tired your audience is of a song, so call-out in these cases is particularly important." What do you play if your reccurrents are toasty? "We go back further now, looking for gold. An example would be 'Alive' by Pearl Jam or 'Interstate Love Song' by Stone Temple Pilots."

NEXT WEEK, PART 2: THE RECORD INDUSTRY WEIGHS IN ON 'HOW LONG.'

A View From the Other Side

A couple of weeks back, we checked in with former LIVE 105-San Francisco Music Director Steve Masters. This week, your update on Roland West, ex-APD and one-time MD at LIVE 105. For the past nine months, he has seen the world from the other side, most recently as the Northern California record rep for Island/Def Jam Records. Now with a more "rounded view," Roland wants his former brethren in the radio world to know his take on the ticklish subject of "more spins": "As a former programmer, I know this is a touchy area. I don't want to tell any radio guy how to do their job, but as a promotion person, I do want to spread the stories on a record, which often has to do with higher spins at another radio station and the consequent reaction that station was seeing due to those increased spins—like more requests and a corresponding spike in record sales. That's my job, to spread the story and ask for a shot."

ALTERNATIVE

MOST ADDED



BEN FOLDS FIVE (29)

Army (550 Music)
Including: WBER, CFNY, KACV, KHLR, KLZR, WHTG, WEDX, WYKT, WOST, KMYZ, WXEG, WIXD, WFNX, WLIR, WBTZ, WGBD, WOBK, WPLA, WKDC, WPGU, KWDD, WEND, WPBZ, WHMP, WEJE, WPLY, WJSE, KMRJ, WJVF

SUGAR RAY (25)

Falls Apart (Geffen)
Including: KNSX, KACV, KHLR, KLZR, WEDG, WNNX, WHTG, WEDX, WKRL, KFTG, WOST, KPNT, WWDX, WBCN, WFNX, KTEG, KRDX, WPGU, KQXR, KKDM, WJSE, WKQX, KRZD, WYDX, KKND

HOLE (18)

Awful (DGC)
Including: KACV, KLZR, KSPI, WYKT, KMBY, WKRL, KFTG, KMYZ, WWDX, KLYY, KTEG, WOBK, WHMP, WEJE, WMAD, WPLY, WKQX, KKND

TAXI RIDE (14)

Get Set (Sire)
Including: KENZ, KHLR, WNNX, WEDX, WKRL, WOST, WFNX, WLIR, WBTZ, WGBD, WOBK, WPLA, KWDD, WJSE

THISWAY (12)

She Takes (Atlantic)
Including: KHLR, WOST, WGRD, KPNT, WIXD, WLIR, WGBD, KWDD, WHMP, WPLY, KKDM, WJSE

RADIO SAYS



FREESTYLERS

Here We Go (Mammoth)

"I really like this one. It has a nice little vibe!"

—Scott Jameson

PD X-103-Indianapolis

LW	TW		Spins	Diff.
2	1	LIT - My Own Worst Enemy (RCA) <i>Lit's "My Own Worst Enemy" beats up the Fatboy for the number one spot!</i>	2382	+205
1	2	FATBOY SLIM - Praise You (Astralwerks)	2278	+50
3	3	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	2215	+115
4	4	CREED - One (Wind-up)	2129	+45
5	5	COLLECTIVE SOUL - Heavy (Atlantic)	1870	-159
7	6	ORGY - Blue Monday (Reprise)	1806	-27
9	7	NO DOUBT - New (Trauma/Interscope)	1737	+43
6	8	SUGAR RAY - Every Morning (Lava/Atlantic)	1692	-248
8	9	EVERLAST - What's It Like (Tommy Boy)	1666	-118
12	10	CITIZEN KING - Better Days (A3) <i>Citizen King is seeing "Better Days" at #10...</i>	1562	+138
13	11	GOO GOO DOLLS - Dizzy (Warner Bros.)	1473	+121
11	12	THE CRANBERRIES - Promises (Island/Mercury)	1446	+21
15	13	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	1227	-40
17	14	CAKE - Sheep Go To Heaven (Capricorn)	1200	+7
18	15	SILVERCHAIR - Anthem for the Year 2000 (Epic)	1146	+103
10	16	TIN STAR - Head (V2)	1110	-326
19	17	KORN - Freak On A Leash (Immortal/Epic)	1021	+40
16	18	DAVE MATTHEWS BAND - Crush (RCA)	1017	-210
22	19	EVERLAST - Ends (Tommy Boy)	983	+184
14	20	MARVELOUS 3 - Freak Of the Week (HiFi/EEG)	959	-370
21	21	DANGERMAN - Let's Make A Deal (?)	906	+57
20	22	THE LIVING END - Prisoner of Society (Reprise)	831	-35
23	23	ROB ZOMBIE - Living Dead Girl (Geffen)	797	+4
28	24	THE FLYS - She's So Huge (Trauma/Delicious Vinyl)	608	+9
29	25	JUDE - Rick James (Maverick)	595	+14
25	26	EVE 6 - Leech (RCA)	564	-152
24	27	HOLE - Malibu (DGC)	558	-166
39	28	LOW FIDELITY ALL STARS - Battle Flag (Independent)	533	+61
31	29	SEBADOH - Flame (Sub Pop)	528	-41
36	30	KID ROCK - Bawitdaba (Lava/Atlantic)	522	+29
26	31	HARVEY DANGER - Save It For Later (Slash/London)	514	-127
47	32	BETH ORTON - Stolen Car (Arista)	507	+135
37	33	BLUR - Tender (Virgin)	501	+26
41	34	GODSMACK - Whatever (Republic/Universal)	478	+61
—	35	PAPA VEGAS - Bombshell (RCA)	472	N
32	36	EMINEM - My Name Is... (Interscope)	470	-65
30	37	BEASTIE BOYS - Remote Control (Grand Royal/Capitol)	454	-123
35	38	CAKE - Never There (Capricorn)	422	-82
34	39	LENNY KRAVITZ - Fly Away (Virgin)	417	-91
—	40	OLEANDER - Why I'm Here (Republic/Universal)	415	N
43	41	MY FRIEND STEVE - Charmed (Mammoth)	411	+11
—	42	FOUNTAINS OF WAYNE - Denise (Atlantic)	406	N
—	43	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	403	N
50	44	BUCKCHERRY - Lit Up (DreamWorks)	393	+82
—	45	HOLE - Awful (DGC)	387	N
33	46	CARDIGANS - My Favourite Game (Island/Mercury)	387	-145
38	47	GARBAGE - Special (Almo/Interscope)	370	-103
44	48	LIMP BIZKIT - Faith (Flip/Interscope)	369	-21
48	49	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	367	+32
42	50	Three Colors Red - Beautiful Day (Independent)	356	-45



ON THE RECORD

The south hasn't been a great place for Alternative radio this past week. We've seen several defections to other formats, but one station that continues to go strong is the always musically adventurous **99X-Atlanta**. Time to check in with their talented MD **Sean Demery** for his latest faves:

TAXIRIDE

Get Set (Sire)

Sean tells me "I'm a sucker for a melody with just a hint of sitar." Listeners also like melody. Hmmm. As Sean says, "It could be a formula to look out for!"

JIMMY EAT WORLD

Lucky Denver Mint (Capitol)

Demery asks, "What the hell is the matter with everybody? Am I the only one who gets his soul ripped out by the nerve endings when I hear this?" Stay calm, Big Boy.

BLINK 182

Family Reunion (MCA)

"Crack I need more crack!" Sean adds, "I want to play this one at your wedding!"



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PICTUREPARADE

WXDX-Pittsburgh is one of the highest rated stations in the format. Time to give props to PD John Moschitta and MD Lenny Diana. Here they are with V2 artist Tin Star. Wanna know why I really ran the photo? I like Matt Pollack.



In New York, WXRK is on fire. Dave Matthews stopped by recently to play an acoustic set before a live audience. He's joined here by K-ROCK's Will Pendarvis, New Dad Steve Kingston, Mike Peer, and RCA's Jimmy Faye and Ron Poore.



COLLEGE

Future Primitive Sound: Taking the Underground to New Levels

BY VINNIE ESPARZA

I've heard that San Francisco has more DJs per capita than anywhere else in the U.S.—not hard to believe, considering the enormous number of talented electronic musicians and turntable wizards that call the foggy city home (including DJ Shadow, Meat Beat Manifesto, Skratch Piklz, Peanut Butter Wolf, etc...). But one of the brightest beacons for this music in the region is a humble and down-to-Earth character by the name of Mark Herlihy. Though not a household name just yet, his organization, Future Primitive Sound, is largely responsible for advancing underground hip-hop and electronic music culture in the Bay Area.

By booking acts such as DJ Shadow, DJ Spooky, Cut Chemist, and the like long before they were major players in the industry, Herlihy has proven that he has the vision and integrity needed to become a leader in underground B-Boy culture. In the process, FPS has become the standard by which all other production companies are measured.

"I started doing Future Primitive Parties, along with my-then partner

Mark Wasserman, in '95," says Herlihy. "The intention was to bridge my two influences—that of the European, mix-style DJ and the turntable improvisation of the state-side hip-hop DJs.

"I decided to name my company Future Primitive Sound because of my view of what DJ music is. The DJ is the epitome of post-modern music. It's a cut-and-paste art form. Future is in reference to the progression of

**FUTURE
PRIMITIVE
SOUND**

hip-hop music specifically. When the hip-hop forefathers started it all—long before the gansta style set the definition of what hip-hop should be—it was about doing something as uniquely as possible. It was about being innovative. *Primitive* is in reference of bringing it from the roots onward, as hip-hop has its roots in jazz, blues, and rock."

Those who do not live in the Bay Area can now experience Future Primitive Sound through its newly formed record label. Herlihy's first release, simply titled *Future Primitive Sound Session Vol. 1*, captured Cut Chemist and Shortkut in a live and simply amazing turntable

session; *Volume 2* featured another live taping, this time of DJs Z-Trip vs. Radar. FPS' latest release is its first studio recording, Presage's *Outer Perimeter*. The beats are much darker than the previous live party albums, but *Outer Perimeter* again features amazing production that will continue to solidify Future Primitive's position in underground music.

When asked about the future of Future Primitive, Herlihy says, "I hope that we're opening heads for accepting music for what it is. There are no rules at Future Primitive. I'm hoping to open some of the close minded hip-hoppers, and opening the rest

of the electronic music fans to what the roots of hip-hop are all about.

"I'm fully behind furthering the turntablist movement, although I don't like the term 'turntablism'—I don't like definitions. I feel that when you define an art form, you give it perimeters. Therefore, you create a life span for it and open it up for death. If you want something to progress, you shouldn't start categorizing it."



FPS' latest release Presage's *Outer Perimeter*

FOR MORE INFORMATION ON FUTURE PRIMITIVE SOUND, CONTACT (415) 905-8868 OR EMAIL info@futureprimitivesound.com. THEIR WEB SITE IS www.futureprimitivesound.com.

A GREAT DAY IN SAN FRANCISCO

Mark Herlihy in the white shirt surrounded by stellar talent. Including: (front, l-r) Rasta Q-Tip, DJ Shadow, Numark, (l-r, in rear) Cool Chris, Z-Trip, and Cut Chemist.



Photo: Marke Wasserman, Plinko.com

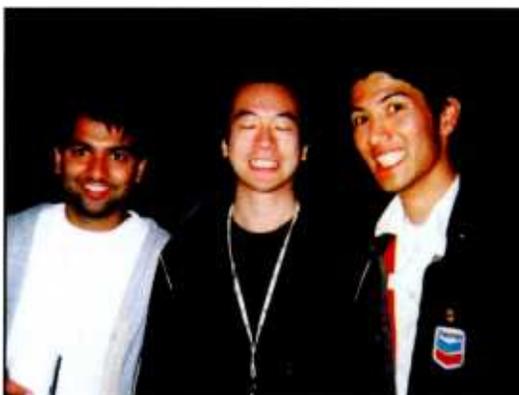
Burgoyne to S.P.E.C.T.R.E.

Mark Burgoyne, formerly of Om Records, has joined S.P.E.C.T.R.E. Promotion. Burgoyne promoted such landmark albums as *Deep Concentration* to college, and the smash Blueboy track "Remember Me," to commercial radio, managing to take the track where no indie record had been before.

"S.P.E.C.T.R.E. presents a great opportunity to work with outstanding artists as well as becoming part of a very successful and leading edge promotions company," says Burgoyne.

"We are absolutely thrilled to add Mark to our promotion team, we feel that his experience with both college and commercial radio promotion will be a huge asset to our company and believe that Mark will be a key element to the continued growth of S.P.E.C.T.R.E. and all its related enterprises," stated S.P.E.C.T.R.E.'s Dave Sanford.

Clean Teeth at SXSW!



At the Spin Party (l-r): KTXT's Amit, V2's Lawrence "perfectly fine" Lui, and WTUL's Anthony.

COLLEGE

MOST ADDED



THE LILYS (38)

The 3 Way (Sire)

Including: CTR, KBOO, KCOU, KCSB, KFSR, KGLT, KLSU, KTCU, KTXI, KUCI, KWVA, KZSC, WBNY, WCBN, WDBM, WDCR, WEGE, WFDU, WHRV, WICB, WJCU, WMSV, WNHU, WPRK, WRSU, WRUV, WSMU, WTSR, WUMS, WUSB, WUSC, WUTK, WVFS, WVKR, WVUM, WVVU, WXCI.

SUPER FURRY ANIMALS (37)

Radiator (Flydaddy)

Including: KBOO, KCOU, KCSB, KFSR, KGLT, KLSU, KTCU, KTXI, KUCI, KWBU, KWVA, KZSC, WBNY, WCBN, WDBM, WEGE, WFDU, WHRV, WJCU, WMSV, WNHU, WPRK, WQFS, WRAS, WRSU, WRUV, WSMU, WTSR, WUDG, WUSB, WUSC, WUTK, WVFS, WVKR, WVUM, WVVU, WZBC.

EUPHONE (32)

The Calendar of Unlucky Days

(Jade Tree)

Including: CTR, KBOO, KCOU, KCSB, KFSR, KGLT, KLSU, KTCU, KUCI, KUSF, KVRX, KWVA, WCBN, WDBM, WHRV, WICB, WJCU, WQFS, WRAS, WRUV, WSMU, WUMS, WUSB, WUSC, WUTK, WVFS, WVKR, WVUM.

TICKLAH (25)

Polydemic (Razorfish)

Including: KBOO, KCMU, KCOU, KCSU, KGLT, KTXI, KUCI, KWBU, KWVA, WCBN, WDBM, WEGE, WICB, WPRK, WQFS, WRUV, WRVU, WSMU, WUMS, WUSB.

RADIO SAYS



TELEVISION

The Blow-Up (Roir)

Amazing! Some of their best work. Recorded live in 1978 and selected by Tom Verlaine. Thank God for Roir. One of the most important labels of our time.

LW	TW		Rpts.	Adds
2	1	SLEATER-KINNEY - The Hot Rock (Kill Rock Stars)	44	0
9	2	OLIVIA TREMOR CONTROL - Black Foliage Vol. 1 (Flydaddy) <i>One of the most innovative and unique records of the year. This needs to be #1!</i>	44	0
4	3	BETH ORTON - Central Reservations (Arista)	39	1
3	4	SEBADOH - The Sebadoh (Sub Pop/Sire)	38	0
1	5	BUILT TO SPILL - Keep It Like A Secret (Warner Bros.)	40	0
10	6	THE ROOTS - Things Fall Apart (MCA)	31	1
15	7	BEULAH - When Your Heartstrings Break (Sugar Free)	36	0
25	8	BLUR - 13 (Virgin) <i>Blur manages to remain a college favorite after all these years.</i>	31	0
7	9	THE RENTALS - Seven More Minutes (Maverick)	30	0
6	10	XTC - Apple Venus Volume 1 (TVT)	30	0
5	11	BEN LEE - Breathing Tornados (Grand Royal)	30	0
11	12	LOW - Secert Name (Kranky)	28	0
12	13	WILCO - Summer Teeth (Reprise)	28	1
13	14	LOOPER - Up A Tree (Sub Pop)	35	0
N	15	TRANS AM - Future World (Thrill Jockey)	26	1
17	16	FRANK BLACK AND THE CATHOLICS - Pistolero (Spin Art)	22	1
23	17	DROPKICK MURPHYS - The Gang's All Here (Hellcat)	22	0
20	18	OF MONTREAL - The Gay Parade (Bar/None)	23	0
14	19	STEVE REICH/VARIOUS ARTISTS - Reich Remixed (Nonesuch)	21	1
35	20	OLD 97'S - Fight Songs (Elektra/EEG)	24	1
45	21	ELF POWER - A Dream in Sound (Arena Rock)	25	1
16	22	SPY - Music to Mauzner By (Lava/Atlantic)	16	0
19	23	BURNING AIRLINES - Mission Control! (DeSoto)	22	0
30	24	KREIDLER - Appearance and the Park (Mute)	21	0
46	25	BUCK-O-NINE - Libido (TVT)	18	0
31	26	7% SOLUTION - Gabriel's Waltz (X-Ray)	16	0
24	27	THE CONTROLS - One Hundred (Sm:)e	20	0
29	28	SILVER SCOOTER - Orleans Parish (Peek-A-Boo)	19	0
8	29	KID SILVER - Dead City Sunbeams (Jetset)	20	0
18	30	JIMMY EAT WORLD - Clarity (Capitol)	18	0
42	31	SQUARE PUSHER - Budakhan Mindphone (Nothing/Interscope)	18	0
36	32	MAKE-UP - I Want Some (K)	16	2
N	33	LADYBUG TRANSISTOR - Albarle Sound (Merge)	23	0
N	34	SAM PREKOP - Sam Prekop (Thrill Jockey)	18	1
N	35	BADMARSH & SHRI - Dancing Drums (Tommy Boy/Outcaste)	18	1
N	36	ADEN - Black Cow (TeenBeat)	13	0
N	37	LATIN PLAYBOYS - Dose (Atlantic)	18	1
49	38	PRINCE PAUL - A Prince Among Thieves (Tommy Boy)	15	0
28	39	JIM O'ROURKE - Eureka (Drag City)	12	0
N	40	DJ KRUSH AND TOSHINORI KONDO - Ki-Oku (Instinct)	15	0
48	41	CITIZEN KING - Mobile Estates (Warner Bros.)	11	0
33	42	JOHN McENTIRE - Reach the Rock Soundtrack (Hefty)	11	0
27	43	ROB SWIFT - The Ablast (Asphodel)	13	1
N	44	KLEENEX GIRL WONDER - Ponyoak (March)	13	1
32	45	SPARKLEHORSE - Good Morning Spider (Capitol)	12	0
N	46	THE GO-BETWEENS - '78-'79: The Lost Album (Jetset)	19	1
N	47	QUINTRON - These Hands Of Mine (Skin Graft)	11	0
39	48	THEE MICHELLE GUN ELEPHANT - Gear Blues (Triad)	12	0
N	49	MOGWAI - Come On Die Young (Matador)	25	15
44	50	ARLING AND CAMERON - All In (Emperor Norton)	17	0



REVIEWS

VARIOUS ARTISTS

SLC Punk (Hollywood)

SLC stands for Salt Lake City. Yep, just about the last place you'd associate punk rock with. None the less, this soundtrack to the soon-to-be released James Merendino film is a great collection of mostly classic punk from the '70 and '80's, including The Exploited, Fear, The Stooges, The Adolescents, and the Dead Kennedys. The Suicide Machines offer "I Never Promised You A Rose Garden" which is unavailable anywhere else. This fits nicely next to your Decline of Western Civilization CD.



HARMONIUM

Waiting For Transmission

(Self-Released)

One of Nashville's best kept secrets, Harmonium is a must for fans of dreamy, spacey rock a' la Spiritualized, Pink Floyd, Spaceman 3, and David Bowie. While I have never witnessed the band live, it is very easy to understand why many have called it a "spiritual" experience. Big beats, swirling guitars, bugged-out sounds all produce a dreamlike effect upon the listener, leaving you to wonder why these guys aren't a household name. Highly Recommended. Contact (615) 264-0012.



COLLEGE REPORTS ACCEPTED

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GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

ARTIST PROFILE

KOOL DJ RIZE

LATEST RELEASE: Beneath The Underdog
LABEL: Malvado
CONTACT: (510) 288-5948
HISTORY: Has been involved with the underground DJ scene

since 1983. Has worked with KZSU and has been creating beats since 1990. *Beneath The Underdog* is his first solo release. So far, it is on vinyl only. The EP has been receiving mad props from many people.
ON THE RECORD: "All eight songs on the record bring a

different vibe. It gives a full range from east coast/battle rhyme beats, to live soul/jazz beats that incorporate live interments, giving it a warmer sound."
ON HIP-HOP TODAY: "It's healthy, cause it's still around. The commercial aspect is going to burn a lot of people out. I think it also stereotypes a lot of folks, when realistically, hip-

hop has a very broad range."
FUTURE PROJECTS: "I'm putting something together with some local MCs. I'm also working with Chuck Prophet on some tripped out instrumental stuff."



MOST ADDED



TOM PETTY AND THE HEARTBREAKERS (20)
Room At The Top (Warner Bros.)

Including: KZZK, KLBJ, KOMP, KZRK, WPHD, WPUP, WBOP, KPOL, KATS, KSDY, WRUF, KDEZ, KPPT, WGBF, WTDS, KLAQ, KEYJ, KZOZ, WHMH, WZZQ

POUND (11)

Upside Down (Island)

Including: WPUP, KATS, KLFX, KXXR, WJJO, KUPD, WRXL, KRZR, WGBF, WMFS, WWBN

SOULMOTOR (9)

Guardian Angel (CMC International)

Including: KKED, KILD, WLZR, KLBJ, WGBF, KLFX, WIHN, WCCC, KDEZ

EVERLAST (8)

Ends (Tommy Boy)

Including: KSJD, KUFD, KLFX, KZZK, KZRK, WCCC, WYYX, KLBJ

INDIGENOUS (5)

Things We Do (Pachyderm)

Including: WHMH, KOMP, KZZK, WPHD, KSDY

RADIO SAYS



SAMMY HAGAR
"Mas Tequila" (MCA)

"The biggest phone response ever in our entire history...Mas Sammy in the Mid-West !!!

—KZZK-Quincy, Illinois PD
Paul Ericson

ACTIVE

LW	TW		Spins	Diff.
1	1	COLLECTIVE SOUL - Heavy (Atlantic)	2365	-55
2	2	CREED - One (Wind-up)	2294	-79
3	3	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	2098	-27
4	4	SAMMY HAGAR - Mas Tequila (MCA)	1977	+24
6	5	ROB ZOMBIE - Living Dead Girl (Geffen)	1510	-12
5	6	EVERLAST - What's It Like (Tommy Boy)	1490	-43
7	7	OLEANDER - Why I'm Here (Republic/Universal)	1469	+44
9	8	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	1345	+5
12	9	BUCKCHERRY - Lit Up (DreamWorks)	1254	+195
8	10	GODSMACK - Whatever (Republic/Universal)	1253	-159
10	11	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1221	-40
11	12	BLACK CROWES - Only A Fool (Columbia/CRG)	1149	+43
13	13	GOO GOO DOLLS - Dizzy (Warner Bros.)	1127	+68
16	14	SILVERCHAIR - Anthem For The Year 2000 (Epic)	1008	+61
19	15	LOUDMOUTH - Fly (Hollywood)	973	+88
17	16	KORN - Freak On A Leash (Immortal/Epic)	939	+12
20	17	SECOND COMING - Vintage Eyes (Capitol)	918	+49
14	18	BARE JR. - You Blew Me Off (Immortal/Epic)	893	-129
15	19	CANDLEBOX - Happy Pills (Maverick)	833	-184
18	20	ORGY - Blue Monday (Reprise)	829	-93
21	21	MARVELOUS 3 - Freak Of The Week (HiFi/EEG)	797	-63
22	22	LIT - My Own Worst Enemy (RCA) <i>A catchy, cool tune - also lit-ing up the phones</i>	767	+59
23	23	ECONOLINE CRUSH - All That You Are (X3) (Restless)	764	+76
26	24	MONSTER MAGNET - Temple Of Your Dreams (A&M)	665	+95
28	25	STAINED - Just Go (Elektra/EEG)	664	+105
27	26	HONKY TOAST - Shakin' And A Bakin' (550 Music)	645	+78
25	27	ROB ZOMBIE - Dragula (Geffen)	583	-39
30	28	KID ROCK - Bawitdaba (Lava/Atlantic)	543	+36
24	29	HOLE - Malibu (DGC)	522	-122
34	30	BAD COMPANY - Hey Hey (EastWest/EEG) <i>The Kid is alright....single number two cracks the top 30</i>	512	+46
37	31	PUSHMONKEY - Caught My Mind (Arista)	504	+58
35	32	VIRGOS MERLOT - Gain (Atlantic)	494	+34
33	33	FEAR FACTORY - Descent (Roadrunner)	483	+9
29	34	METALLICA - Turn The Page (Elektra Entertainment Grp.)	481	-63
38	35	FINGER ELEVEN - Above (Wind-up)	478	+37
36	36	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	477	+18
39	37	EVERLAST - Ends (Tommy Boy)	474	+54
41	38	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	451	+60
40	39	JONNY LANG - Wander This World (A&M)	451	+57
42	40	LENNY KRAVITZ - Fly Away (Virgin)	412	+32

CHARTBOUND

MOON DOG MANE - "I Believe" (Eureka)	BIG SUGAR - "Better Get Used To It" (Capricorn)
FUEL - "Jesus Or A Gun" (550 Music)	LOCAL H - "All-Right (Oh Yeah)" (Island)
SPONGE - "Live Here Without You" (Beyond Music)	GRINSPORN - "PostEnebriatedAnxiety" (Universal/MCA)
TRAIN - "Meet Virginia" (Aware/Columbia)	JEFF BECK - "What Mama Said" (Epic)
SOULMOTOR - "Guardian Angel" (CMC International)	GEORGE THOROGOOD - "I Don't Trust Nobody" (CMC International)
THE FLYS - "She's So Huge" (Trauma)	SPRUNG MONKEY - "Naked" (Surfdog/Hollywood)

REVIEWS

BUCKCHERRY

"Lit Up"

(DreamWorks)



This seemingly unstoppable track is blowing doors both in the Active and Alternative formats, and quickly moving up the charts since its release weeks ago. These guys are all lit up again—on the phone, in the top ten. Not bad, considering how somewhat "unhip" good ol', straight ahead rock & roll seems to be these days (uh...hmm). In fact, the whole G damn album kicks ass, as does their live show, as many of you witnessed at Jimmy's Club in New Orleans during the recent GAVIN Convention. Practically setting up tent in "most added" land since its debut, "Lit Up" cracks the top ten this week, with new adds at KBPI, WRXL, KRZR, and WBOP. For more cherry bustin' info, buzz DreamWorks' Laura Curtin at (212) 588-6660.

ADDS FOR APRIL 12 & 13

Swimmer "Dirty Word" (Maverick), Screamin' Cheetah Wheelies "One Big Drop Of Water" (Capricorn)

ADDS FOR APRIL 19 & 20

Eve 6 "Open Road Song" (RCA), Susan Tedeschi "Rock Me Right" (Tone Cool/Rounder/Mercury), Godsmack "Keep Away" (Republic/Universal/UMG), Lenny Kravitz "Live" (Virgin)

ATTENTION METAL SPECIALTY SHOWS!
Fax playlist to Mike at (415) 495-2580
GAVIN

ACTIVE ROCK REPORTS ACCEPTED
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GAVIN STATION REPORTING
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THE GAVIN 2ND QUARTER ACTIVE ROCK SPECIAL WILL BE ON YOUR DESK MAY 7TH

TO BOOK AD SPACE CALL ERIC SHADE @ 805-785-0956

(ART DEADLINE IS 5/3) CALL ASAP FOR BEST POSITION

COUNTRY

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.
GAVIN STATION REPORTING PH: (615) 255-5010
GAVIN FAX: (615) 255-5020



MOST ADDED



GEORGE STRAIT (112)
DIXIE CHICKS (84)
TRAVIS TRITT (39)
MARY C. CARPENTER (28)
LONESTAR (27)
CHALEE TENNISON (27)

MOST SPINCREASE



SHANIA TWAIN +664
TIM MCGRAW +445
MARTINA MCBRIDE +417
LILA MCCANN +403
MORGAN & KERSHAW +380

HOT PHONES



KCKI-Tulsa, Okla.
Hot 8 at 8
James Kelly,
7 -Midnight

- TIM MCGRAW - Please Remember Me (Curb)
- SHANIA TWAIN - Man I Feel Like A Woman (Mercury)
- LONESTAR - Amazed (BNA)
- CLAY WALKER - She's Always Right (Giant)
- MARTINA MCBRIDE - Whatever You Say (RCA)
- REBA MCBRIDE - One Honest Heart (MCA)
- GEORGE STRAIT - Write This Down (MCA)
- JESSICA ANDREWS - I Will Be There For You (DreamWorks)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	15	197	0	7164	-102
<i>Lee Ann keeps the hungry pack at bay with another week in the top spot.</i>							
4	2	MARK WILLS - Wish You Were Here (Mercury)	14	197	0	6952	+91
2	3	CHAD BROCK - Ordinary Life (Warner Bros.)	22	193	0	6740	-370
6	4	ALAN JACKSON - Gone Crazy (Arista)	11	196	0	6577	+156
5	5	SAWYER BROWN - Drive Me Wild (Curb)	17	195	2	6557	+80
7	6	COLLIN RAYE - Anyone Else (Epic)	12	196	2	6236	+203
9	7	TY HERNDON - Hands Of A Working Man (Epic)	15	195	1	6078	+239
8	8	FAITH HILL - Love Ain't Like That (Warner Bros.)	14	187	1	5835	-58
11	9	TERRI CLARK - Everytime I Cry (Mercury)	11	197	0	5611	+189
14	10	TIM MCGRAW - Please Remember Me (Curb)	5	197	1	5554	+445
15	11	STEVE WARINER - Two Teardrops (Capitol Nashville)	7	196	1	5392	+316
12	12	PATTY LOVELESS - Can't Get Enough (Epic)	14	190	1	5269	+81
13	13	AARON TIPPIN - I'm Leaving (Lyric Street)	11	192	1	5263	+89
3	14	BROOKS & DUNN - I Can't Get Over You (Arista)	14	162	0	5114	-1782
16	15	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	15	189	5	4949	+367
18	16	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	8	189	3	4402	+358
21	17	LILA MCCANN - With You (Asylum)	12	188	4	4202	+403
23	18	MARTINA MCBRIDE - Whatever You Say (RCA)	6	187	5	4004	+417
26	19	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	5	174	9	3932	+664
<i>Conversions at KGNU, KYGO, KRST, WFMB, WEZL, KNFM, WGTR, WOW, and WPOC.</i>							
22	20	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	7	188	4	3931	+300
24	21	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	8	187	2	3914	+380
25	22	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	10	174	2	3611	+106
29	23	REBA MCBRIDE - One Honest Heart (MCA)	5	180	6	3426	+331
28	24	CLAY WALKER - She's Always Right (Giant)	8	175	4	3370	+141
27	25	NEAL MCCOY - I Was (Atlantic)	10	170	5	3292	+44
31	26	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	4	176	17	2982	+484
44	27	GEORGE STRAIT - Write This Down (MCA)	2	168	112	2857	+1915
30	28	SHEDAISY - Little Goodbyes (Lyric Street)	8	164	9	2778	+233
32	29	JOE DIFFIE - A Night To Remember (Epic)	6	162	7	2730	+260
19	30	CLINT BLACK - You Don't Need Me Now (RCA)	12	118	1	2668	-1280
33	31	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	11	155	3	2551	+135
35	32	CHELY WRIGHT - Single White Female (MCA)	4	158	18	2493	+523
17	33	VINCE GILL - Don't Come Crying To Me (MCA)	13	92	0	2113	-2073
38	34	SHANE MINOR - Slave To The Habit (Mercury)	4	135	14	1815	+329
20	35	GEORGE STRAIT - Meanwhile (MCA)	14	84	0	1811	-2090
37	36	BRAD PAISLEY - Who Needs Pictures (Arista)	7	132	9	1787	+120
40	37	DIAMOND RIO - I Know How The River Feels (Arista)	3	125	21	1717	+388
—	38	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	1	113	84	1631	N
41	39	THE WILKINSONS - Boy Oh Boy (Giant)	4	107	15	1565	+294
43	40	DEANA CARTER - Angels Working Overtime (Capitol)	3	108	23	1552	+519
36	41	SONS OF THE DESERT - What About You (Epic)	9	88	1	1458	-275
39	42	MICHAEL PETERSON - Something 'Bout A Sunday (Reprise)	5	99	7	1406	+64
34	43	THE WARREN BROTHERS - Better Man (BNA)	12	86	0	1289	-985
42	44	JULIE REEVES - It's About Time (Virgin)	6	88	4	1232	-20
48	45	LONESTAR - Amazed (BNA)	3	83	27	1074	+396
45	46	TRINI TRIGGS - Horse To Mexico (MCG/Curb)	7	66	7	996	+140
49	47	SARA EVANS - Fool, I'm A Woman (RCA)	2	78	25	969	+294
46	48	T. GRAHAM BROWN - Happy Ever After (Platinum)	7	60	6	847	+74
—	49	TRAVIS TRITT - Start The Car (Warner Bros.)	1	60	39	750	N
47	50	SOUTH SIXTY FIVE - No Easy Goodbye (Atlantic)	7	55	3	745	+5

UP & COMING

Reports	Adds	SPINS	Weeks	
60	10	742	3	LINDA DAVIS - From The Inside Out (DreamWorks)
50	4	700	5	JODY JENKINS - Every Single Thing (Zone7)
58	12	699	2	LARI WHITE - John Wayne Walking Away (Lyric Street)
44	28	548	1	* MARY CHAPIN CARPENTER - Almost Home (Columbia/CRG)
35	27	403	1	* CHALEE TENNISON - Someone Else's Turn To Cry... (Asylum)

REGION X REGION

West Coast (40)

MOST ADDED:

- GEORGE STRAIT (23)
- DIXIE CHICKS (14)
- DIAMOND RIO (8)

SPINCREASE:

- MARTINA MCBRIDE +141
- SHANIA TWAIN +119
- REBA MCBRIDE +96

Southwest (34)

MOST ADDED:

- GEORGE STRAIT (19)
- DIXIE CHICKS (19)
- LONESTAR (8)

SPINCREASE:

- TIM MCGRAW +125
- SHANIA TWAIN +124
- STEVE WARINER +121

Midwest (57)

MOST ADDED:

- GEORGE STRAIT (35)
- DIXIE CHICKS (24)
- TRAVIS TRITT (15)

SPINCREASE:

- SHANIA TWAIN +227
- MONTGOMERY GENTRY +153
- TIM MCGRAW +152

Northeast (31)

MOST ADDED:

- GEORGE STRAIT (15)
- DIXIE CHICKS (14)
- DEANA CARTER (8)

SPINCREASE:

- MORGAN & KERSHAW +127
- SHANIA TWAIN +114
- MONTGOMERY GENTRY +109

Southeast (35)

MOST ADDED:

- GEORGE STRAIT (20)
- DIXIE CHICKS (14)
- MARY C. CARPENTER (8)

SPINCREASE:

- MORGAN & KERSHAW +86
- LILA MCCANN +82
- SHANIA TWAIN +80

COUNTRYBREAKOUT

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

LW	TW	Arist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	CHAD BROCK - Ordinary Life (Warner Bros.)	22	193	0	6740
2	2	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	15	189	5	4949
3	3	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	8	189	3	4402
4	4	LILA McCANN - With You (Asylum)	12	188	4	4202
5	5	SHEDAISY - Little Goodbyes (Lyric Street)	8	164	9	2778
6	6	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	11	155	3	2551
8	7	CHELY WRIGHT - Single White Female (MCA) <i>Big spins this week at KIKF 40X, WAMZ 28X, KEWB 30X, WUSZ 31X KZSN 32X, WICT 31X and WUSZ 31X. Hot phones include WFMB, WQBE, KSUX, WGLR, KALF, WTRS and KSUX.</i>	4	158	18	2493
11	8	SHANE MINOR - Slave To The Habit (Mercury)	4	135	14	1815
10	9	BRAD PAISLEY - Who Need Pictures (Arista)	7	132	9	1787
12	10	THE WILKINSONS - Boy Oh Boy (Giant)	4	107	15	1565
9	11	SONS OF THE DESERT - What About You (Epic)	9	88	1	1458
7	12	THE WARREN BROTHERS - Better Man (BNA)	12	86	0	1289

TOP TIP

CHELY WRIGHT

"Single White Female" (MCA)

Fresh from the successful "Crown Royal Tour," fans can continue to see Chely live as she hooks up with Diamond Rio for some upcoming tour dates. WFMB MD John Spaulding tells GAVIN, "SWF seeks NOS (Number One Song). It's springtime, so naturally a young man's fancy would turn to Chely Wright. We've been on the song for 4 weeks and we're seeing big phones and passion for it."



PROFILE

Chad Schultz



Label/Company: Mercury Nashville

Position: Director Southwest Promotion

How long? 2 1/2 years

What do you like most about your job?

The fantastic people, artists, and music at Mercury and making new friends in radio and other areas of the business.

Least? Being on hold.

The Early Years:

BORN IN: Atlanta, Ga.
GREW UP IN: Georgia and southern Alabama

Before working for a record label, I worked at: InSight Management

Title: Director of Marketing and Promotions

What radio stations did you grow up listening to? WKSJ and WABB-Mobile, Ala.

What is your favorite song of all-time? "Peaceful Easy Feeling" by the Eagles and "Changes in Attitude" by Jimmy Buffett

What is your favorite song out right now? I have too many to list.

What album in your collection are you most ashamed of?

Quiet Riot's *Metal Health*

DIDYAKNOW? I lived and worked at the Grand Canyon for six months and I have a twin sister.

If I worked for a radio station, I would: want it to be at the beach.

Motto to live and work by: Treat people the way you want to be treated. Follow through, and do the best you can.

by Jeff House

THE HOT LINE

BILL BLACK, PD, WKSJ-MOBILE, ALA.

"We're getting a lot of phones, especially from females, for Lorrie Morgan & Sammy Kershaw's 'Maybe Not Tonight'. It's a unique sounding duet with fantastic delivery by both artists...The male requests are huge for Montgomery Gentry's 'Hillbilly Shoes'. It's really nice to see some 34-year-old men calling our request line for this song...Mark Wills has delivered another powerful ballad with 'Wish You Were Here'. He's beginning to get a reputation for great ballads."

TERRY HUNT, PD, KAGG-BRYAN, TEX.

"Mark Wills' 'Wish You Were Here' is a thought provoking song—not your run-of-the-mill springtime fun song—but one you need to really hear to understand. Our listeners ask for it as the 'Heaven' song...With a little help from Rodney Crowell, Tim McGraw's 'Please Remember Me' is another great song. It's generating far more phones than any other song we are currently playing and garnering tons of E-mail requests on our website...Sammy Kershaw & Lorrie Morgan have a big hit with 'Maybe Not Tonight'. The listeners know it's either Sammy or Lorie, but they don't always know that other voice. The song reflects two distinct voices that seem to blend together well...Tonight The Heartache's 'On Me' from the Dixie Chicks is a great honky tonk Country song. Another versatile song from a great trio of ladies. The Chicks have played several shows in our market recently, and our audience has been begging to hear this song. They are the complete package."

GARY MURDOCK, PD, WXFL-FLORENCE, ALA.

"Montgomery Gentry's 'Hillbilly Shoes' got the phones lighting up as soon as it hit our 'politically correct' world...The walking bass guitar in the Dixie Chicks' 'Tonight The Heartache's on Me' is reminiscent of Country from the '60s and '70s. Natalie Maines' voice cuts to the Country core, the same way Paulette Carlson did for Highway 101...Shania Twain's 'Man I Feel Like A Woman' is at the other end of the Country spectrum and shows why the format has gained such broad appeal. It stirred our phones immediately!...It seems our biggest records right now are all uptempo kickers!"

RANDOMRADIO

On the Tube

BY WQYK-TAMPA, FLA. PROMOTIONS DIRECTOR MIKE CULOTTA

Relationships are the key to getting positive TV coverage for your station. The better the relationship, the better the chance of getting your call letters or jocks mentioned when a T.V. crew covers a station event, instead of just the traditional "a local radio station" mention. If you are on-air talent, develop relationships with TV talent. If you are a Promotions/Marketing or Program Director, develop relationships with your television counterparts.

Try to hit people who don't necessarily listen to Country with TV; offer to do a 3-5 minute entertainment feature piece for the local TV station and ask for it to be placed in the news (5:30 early edition as it segues to the 6 pm news). Use talent from your radio station and Country artists—artists are more likely to do a piece with you that appears in a better time slot with better ratings than the traditional late night video show. The station also benefits because it exposes your air staff and your station, not only those who are going in search of Country formatted material, but to viewers who may never see or hear you

at any other time.

Take advantage of station interviews with artists by inviting the TV and newspaper reporters to join you for the interview. After your interview, they too can have an opportunity to ask questions and most of all it keeps artists happy with tight, compact one stop shopping and builds the relationship with your media partners.

When awards shows and Country specials are on TV, run a joint contest with the station to drive your listeners to watch the show. During the show, have them run a contest like "Watch, Listen and Win" to drive the viewer back to your radio station the next day.

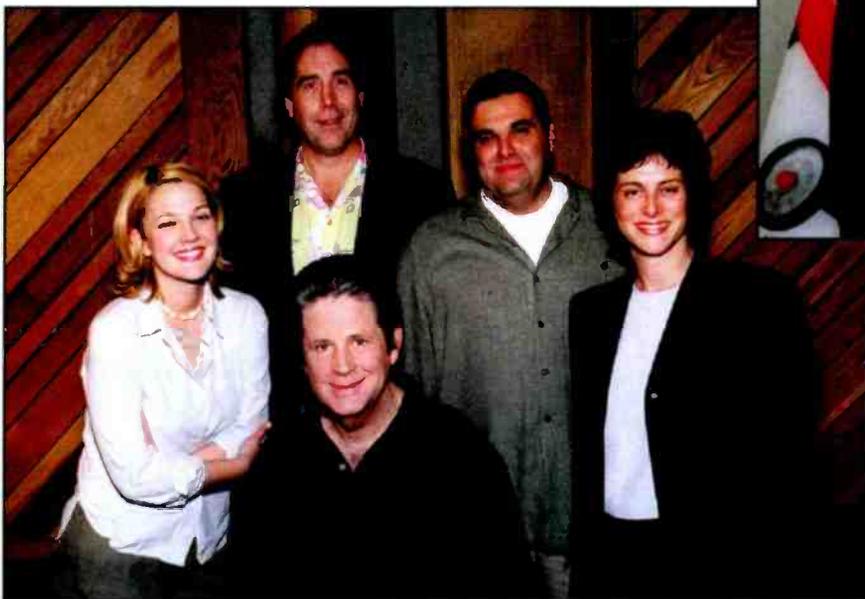
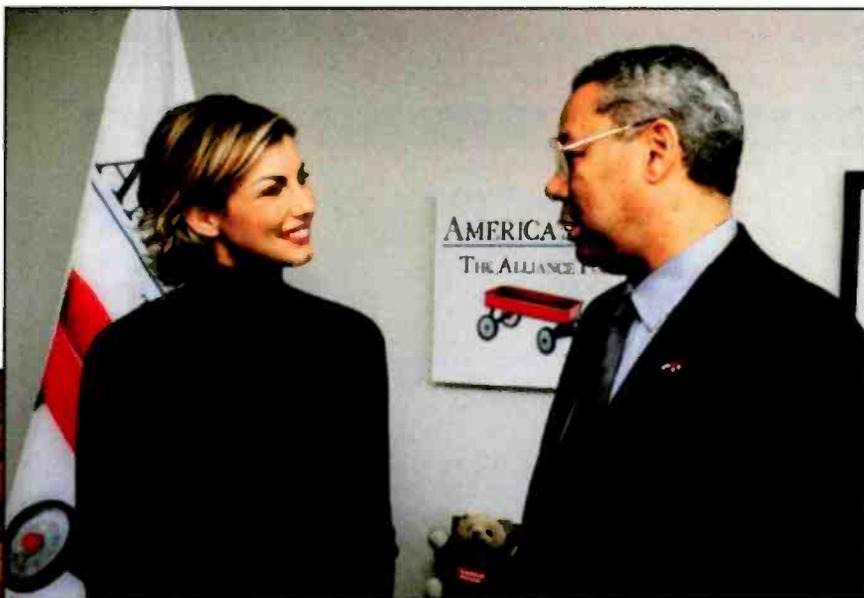
Find out which charities your local TV stations support. When they are actively campaigning for support, supplement it with support from your radio station. It goes a long way to help develop relationships. Don't try to force TV into supporting your charity. Start with supporting theirs and they'll support yours at a later date.

When your News Director goes on vacation, bring in a local TV anchor to do the morning news. Every time that person is on the air, the TV station is getting plugs back to their newscasts.

PARTINGSHOTS

MEETING OF THE MINDS

Country songstress Faith Hill flew to Washington, D.C. recently to meet with Gen. Colin Powell. The pair discussed the partnering of Hill's Family Literacy Project with Powell's America's Promise Alliance for Youth. On Hill's upcoming tour, fans are asked to bring new or slightly used children's books to the show, where they will be collected and distributed by America's Promise to local schools.



DON'T WORRY, DREW'S HAPPY

Actress/producer Drew Barrymore recently met legendary Beach Boy Brian Wilson. The pair were brought together to hear final playback on a special version of BB classic "Don't Worry Baby," which is featured in Barrymore's latest film, *Never Been Kissed*. Also pictured (back, l-r): Ken Caillat, Highway One Media Entertainment; Leo Rossi, Highway One; Liz Heller, Capitol Records.

gmailBOXSET

KHKS-Dallas APD/MD **John Reynolds** is named PD of **CBS/Infinity** Top 40 **WNKS (Kiss 95.1)**-Charlotte, replacing **Brian Bridgman**, now PD of **WIOQ**-Philly.

Former **WLNF**-Biloxi VP/Programming **Scott Sands** is named PD of Modern A/C **Star 100.7 (KFMB/FM)**-San Diego, reporting to GM (and Sands' former consultant) **Tracy Johnson**.

Trevor Carey, National Director of Promotion for **Relativity Records**, returns to radio after a four-year hiatus, as PD of **Silverado Broadcasting's** Rhythmic Top 40/Hot A/C combo **KWIN/KJOY (Star 99)**-Stockton. He replaces **John Christian**, now PD of new Portland Rhythmic outlet **Jammin' 95.5 (KXL/FM)**, which needs an entire staff. **KXL/FM**, 0234 S.W. Bancroft, Portland, OR 97201.

Another Carey contemporary, **Pete Manriquez**, exits **Crowbar Records** and heads to Dallas as

MD of the new **CBS/Infinity** Rhythmic outlet **Hot 100 (KRBBV)**-Dallas, reporting to PD **Carmy Ferreri**.

Kevin "Kozman" Koske, APD/MD of **CBS/Infinity** Hot A/C **KMXB (Mix 94.1)**-Las Vegas, has accepted a similar position with **Chancellor** Modern A/C and/or Top 40 **KALC (Alice @ 106)**-Denver.

After nearly 48 years as Top 40, **WJET**-Erie flips to Modern A/C as "102.3 **The Point**." PD **Dino Robataille** and most of the staff remain aboard. Over the past year or so, Jet had seen its once double-digit market dominance cut nearly in half by competitor (and current market leader) **WRTS (Star 104)**.

SUITS: Chancellor San Francisco ups **KYLD (Wild 94.9)** GSM **Joe Cunningham** to GM of that property, while **KMEL** GSM **Dan Haight** is upped to Station Manager, both reporting to Sr.

VP/GM **Dick Kelley**...**CBS/Infinity** Rochester VP/GM **Bob Morgan** has left the building, rejoining his former **ARS** boss, **Steve Dodge**, at **American Tower Systems**.

LABEL NEWS: Former **Trauma Records** exec. **Craig Lambert** is named Sr. VP/Promotion at **MCA Records**, replacing **Nancy Levin**, who exited last week...Promo vet (and noted cereal collector) **Michael Becker** exits **550/WORK** to reunite with former labelmates **Burt Baumgartner** and **Justin Fontaine** at **Capitol Records** in a national capacity.

PEOPLE: KIIS/FM-Los Angeles midday personality **Billy Burke** exits after three years. No replacement has been named...**WPRO/FM**-Providence morning personality **Mike Butts** exits, replaced by 25-year station vet **Giovanni**, who moves up from middays, teaming with Former **WNCI**-Columbus **Morning Zoo** member **Kim Zandy**. PD **Tony Bristol** needs middays: **PRO-FM**, 1502 Wampanoag Trail, Providence, RI 02915 EOE...**New**

South Radio Top 40 **Y101 (WYOY)**-Jackson, Miss. ups four-year vet **Nathan West** from P/T to nights and Asst. MD...**KJMK**-Joplin, Mo. MD **Joyce Thompson** is named PD of sister Country **KIXQ** (as "Cody Carlson"). Label vet **Shannon Becker** replaces Thompson.

SWINGERS: Mainstream A/C **KOST**-Los Angeles welcomes **Kari Steele** to weekends from **KRTR**-Honolulu...Top 40 **KDND (The End)**-Sacramento inks **Doug Lazy** for swing from nights at crosstown **KSFM**.

BABY POOP: Congrats to **KKFR**-Phoenix APD **Charlie Huero** and wife **Sandra** on the birth of their first child, **Mia Angelica**, born Friday, April 2, weighing in at 8 lbs, 12 oz. Mother and baby are doing fine, although Dad appears a bit frazzled.

CONDOLENCES to the family of **Power-106**-LA morning talent **Big Boy**, on the loss of his mother, **Ida Mae Alexander**, March 31. She is survived by seven children and four grandchildren.

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