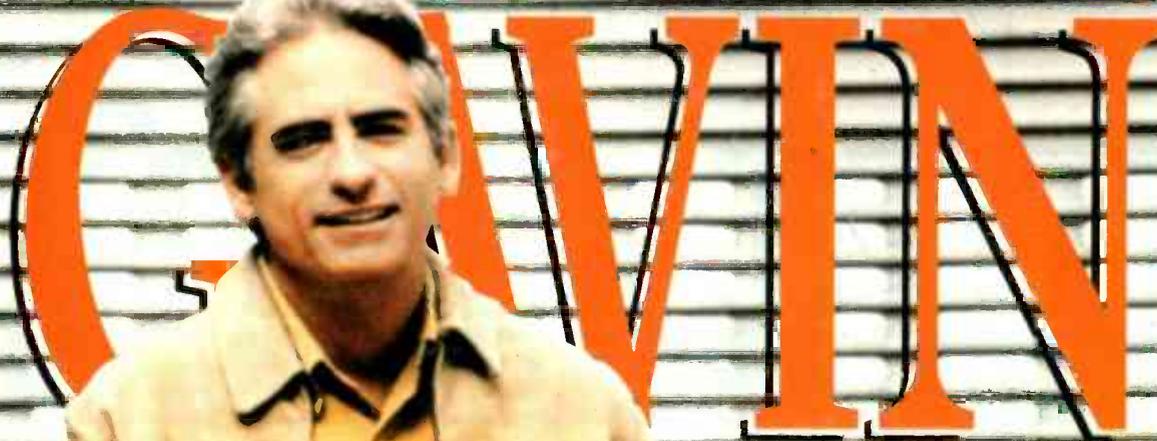


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ISSUE 2252

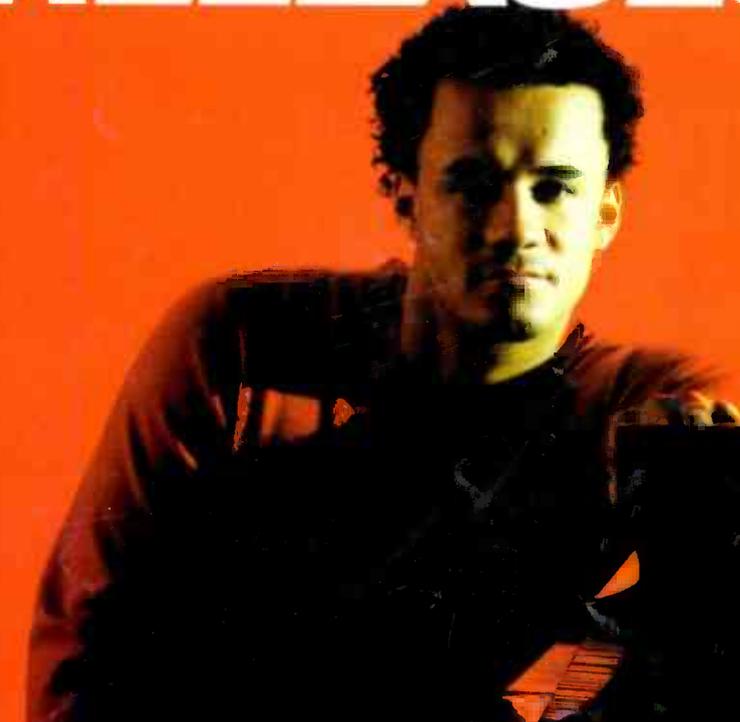
APRIL 23 1999



# GWINN

*David Benoit's  
Professional Dreamer:  
New Loops and  
L.A. Grooves*

**TWO HOT PIANO  
RELEASES IN MAY**



*Jacky Terrasson's  
What It Is: Adventures  
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# NEWSBRIEFS

PAGE 14

## Community Concerns

"Operation Cincinnati Cares," co-sponsored by mainstream A/C WRRM (Warm 98), Smooth Jazz sister 94.9 the Wave (WVAE), and a local TV outlet raised \$78,000 for the American Red Cross. It also filled seven semi-trailers with supplies for the victims of a recent tornado that devastated a nearby community.

PAGE 20

## The Direct Hook Up

Turn to this week's center pages and you'll find all the Jazz and Smooth Jazz connections you'll need to reach the power players in both radio and records. In addition, Jazz Editor Keith Zimmerman catches up with David Benoit and Jacky Terrasson, two distinct keyboardists about to impact the airwaves.

PAGE 44

## The Good Fight

Back in 1995, the Old 97's had just cut a hot indie album for the Bloodshot label when we decided, "What the hell, let's put some new faces on the GAVIN cover the week of SXSW. "Now, after spending the better part of the past year completing a second Elektra album, aptly titled *Fight Songs*, Texas' favorite prodigal sons are at it again.



# FIRSTPERSON

AS TOLD TO ELIOT TIEGEL

## Tom Scott

### On the Smoking Section

*Solo recording artist Tom Scott has appeared on A&M, Ode, Columbia, Elektra/Musician, Atlantic, Soundwings, GRP and now Windham Hill Jazz with the L.A. Express. Scott's new CD, Smokin' Section, is reaping Smooth Jazz airplay due to his customizing the title tune for radio.*

I hadn't recorded in 2 1/2 years when Windham Hill came to me because they wanted to make a foray into contemporary Jazz. I decided to go with them and in April of last year started work on my first album. I did a radio mix on the title tune, "Smokin' Section," which the company's research indicated some stations were resisting because it was too hard. Steve Vining, the company's president, asked me if I was willing to cut a few new tracks because he didn't think we could get a real solid footing on Smooth Jazz radio, which for instrumental music is my main outlet.

maverick because I'm trying to broaden the spectrum of Smooth Jazz by adding a little more R&B funk, but not trying to slam anybody over the head with it. If you listen to Smooth Jazz you get



I said, 'I have no problem with that. Point me in a direction.' He told me to come up with something that fits that format, but said to keep my own standards and not sacrifice myself. So we cut two tracks, a mellower remix of "Smokin' Section" in which the drums are not quite as prevalent, and a ballad, "I'll Still Be Lovin' You," with vocalist Phil Perry, which is intended for the Urban A/C market.

I had no problem doing the remix because the tune is intact, but what I don't like about the "NAC" concept is it's like a straightjacket. It's restrictive in style, tempo, and feel. You can't be too loud or raucous. I'm a bit of a

the sense you're listening to the same tune over and over. The saxes and guitars sound the same; they're like David Sanborn and Earl Klugh clones. I can't play like Kenny G. It's gonna be me no matter what. I could be wrong, but anything that stays as rigid as Smooth Jazz gets tiring.

I wish Smooth Jazz would widen its scope a little. Contemporary Jazz is music that draws from all kinds of pop music, but maintains Jazz elements like improvisation, advanced harmonies, and more developed rhythms. You don't hear the term fusion Jazz a lot...I think it has to do also with radio's restrictive nature.

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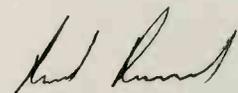
## Graduate School

As those of us who have spent any time in radio know, word spreads very rapidly throughout this industry. Which means that many (most?) of you already know that this issue of GAVIN is the last to feature a College format section.

The decision to phase out our College coverage was not an easy one, and was based on several key factors. It was evident that our new alliance with Mediabase for airplay chart data would have a profound effect on our reporting process. At the same time, we were determined to continue our track record for spotlighting independent artists, projects, and labels in an increasingly commercial "big five" world. The departure of College Editor Vinnie Esparza for greener pastures (see page 52), of course, only hastened our decision.

Since the inception of our College section, GAVIN has championed the cause of underground music and independent labels. It's a tradition of which we're proud, and one that we're certainly not about to abandon now. In fact, we're currently gearing up to provide an even greater focus on new, talented artists and the labels that have signed them. As they say, "watch this space!"

Understandably, there will be some people who say that "GAVIN has dropped out of College"...but we prefer to think in more positive terms. In fact, you might say that we've graduated from college and enrolled in graduate school.



Reed Bunzel, Editor-in-Chief

P.S. Congratulations, Vinnie! Right on, dude!

## Latest IBOC Deadline Is Dec. 15

Digital Radio Express (DRE), Lucent Digital Radio (LDR), and USA Digital Radio (USADR) have agreed to a Dec. 15 deadline to submit their lab and field test results for their various In-Band, On-Channel (IBOC) digital radio systems.

Prior to this new deadline announcement, the most newsworthy recent action on the IBOC front was the financial contribution and

commitment by nearly a dozen of radio's largest groups to the continued development of a workable IBOC system.

IBOC holds the prospect of airing CD-quality sound over both AM and FM without creating an entirely new set of over-the-air competitors. USADR has been working on IBOC for most of the decade now, while DRE and Lucent have arrived on the

scene (at least publicly) more recently.

Some of the earliest discussions about digital broadcasting took place at the start of the 1990s. And at that point, the projected debut for the new technology was put at mid-decade, 1995. Current projections put IBOC on the same timetable as satellite DAB, which is set to debut early in the next decade.

*"The demographic is spreading out and there's a lot more Smooth Jazz stations...[but] I get a little concerned that the format is becoming a little limiting. I'm concerned that the music is getting a little homogenous."*

DAVID BENOIT

—SEE PAGE 27

## XM Inks Car Radio Deal

XM Satellite Radio has entered into an agreement with Delphi Delco Electronics Systems, a division of Delphi Automotive Systems, to design, develop, and market special AM/FM/XM radio capable of receiving satellite radio service. XM, utilizing satellite-to-receiver broadcast technology, is a subscription service that aims to provide listeners with up to 100 channels of digital quality music, news, and entertainment sometime next year.

Indiana-based Delphi Delco produces more than five

million audio systems a year in the U.S. car market and is the number one supplier of car stereo equipment to GM.

"Delphi has been at the forefront of introducing audio technologies since it installed the first AM radio in the instrument panel of an automobile in 1936," said Jeffrey J. Owens, General Director of Engineering for the company. "We were in the lead with FM radio, putting it in vehicles in 1963. It's entirely appropriate to be out front now with XM radio during the next century."

## RealNetworks Set to Split, Expand Reach

RealNetworks is on a real tear. The company's stock has jumped more than \$100 per share in less than a week and is now set to split two-for-one early next month. The company just reported better-than-expected results for the first quarter, as well. Revenues were up 88 percent to \$23.5 million for the three months ending March 1999, while bottom-line losses were trimmed to \$700,000, compared with \$2.2 million for the comparable period last year.

Last week the company announced a deal with IBM to be the "front end" for the Madison Project music-downloading test in San Diego for the major labels. The same week, RealNetworks announced a \$75 million purchase of Xing Technologies, a leading software developer for MP3 audio.

As of mid-day Wednesday (4/21) Real's stock was trading at \$196 per share. Over the last 12 months, the stock has traded as high as \$263.75 and as low as \$15.25. As with so many other Internet stocks, RealNetworks' shares have

soared this year. Back in January, Real's shares began trading at \$37.56.

## McCain Bill Will Limit Y2K Suits

So what does Y2K have to do with radio? Maybe nothing...or maybe everything.

Senator John McCain (R-Ariz.), Chairman of the Committee on Commerce, Science, and Transportation, and Senator Ron Wyden (D-Ore), member of the Commerce Committee, have released the revised version of S.96, the Y2K Act. The bill encourages producers and consumers to resolve Y2K issues without litigation. The new version of the bill reflects a compromise reached since the Committee voted on the bill on March 3.

The bill calls for a 30-day notice for plaintiffs to sue defendants with a Y2K problem and places a \$250,000 cap on punitive damages.

So...if the lights go out at midnight on 1/1/00, will radio be prepared...or in the dark?

## Alt, Urban A/C P1s Like Music Best

P1 listeners of Alternative and Urban A/C stations rank their format the highest for "music I like best," according to a study released by Arbitron.

An average of 54 percent of all the diarykeepers reinterviewed during Arbitron's Fall ExitPoll said their P1 station played the music they liked best, the highest-ranked perception out of all the 28 questions Arbitron asked of Fall 1998 survey participants. Music is especially important to Alternative P1s, who placed music at the top of their perceptual ladder (67 percent), followed by P1s for Urban A/C (50 percent).

"While every format has a distinct musical identity, for Alternative listeners the music is the reason that they tune in," commented Bill Rose, Vice President, Marketing, Radio Station Services for Arbitron.

# GRABBAG

BY LAURA SWEZEY

■ **IRS TAKES A LICKIN'...**: KMXS "Mix 103.1"-Anchorage morning team Hal Abrams and Selina Smith broadcast from the local Post Office on tax day. With them was a Goofy punching bag clad in shirt and tie with an IRS button. The duo encouraged folks mailing their returns to either punch or kiss the Goofy IRS auditor, based on whether they owed or paid. According to Hal, Goofy only got two smooches but was punched 17 times.

■ **...AND MORE LICKIN'...**: Those oh-so-sensitive folks at WMMS "The Buzzard"-Cleveland decided to ease taxpayers' pain on April 15 by broadcasting live from a drive-thru tent at the Crazy Horse Cabaret (the only totally nude club in the area) from 6 to 10 a.m. According to promo king Mark "Munch" Bishop, a few hundred men drove thru to have the nude Crazy Horse women lick the, uh, stamps, for their income tax returns. If the guys that showed up were in a bad mood that tax morning enroute to the nearby Post Office, "at least they left with a smile on their face," sez Munch.

■ **SYNC 'N STINK:** Eeeewwww! Proving once again that people will do just about anything for 'N Sync tickets, KFMB "Star 100.7"-San Diego hosted "N Stink for 'N Sync Tickets" on April 14. Two teenagers, Emily and Kirsten, ages 13 and 14, took to the station's dumpster for 24 hours in order to score tickets to the show the following night at Cox Arena plus backstage passes. Local restaurants provided "safe" trash (no glass or sharp objects) in the form of leftover food. The girls lined the inside of the dumpster with posters of the 'N Sync boys to distract them from the rotting fish and vegetables surrounding their encampment. But it all paid off; the girls went to the show, met the guys, and Emily even proposed on-air the next day to 'N Sync's J.C. She promised to invite the Star 100.7 crew to the wedding.



■ **THANKS A MILLION...**: WWZZ/WWVZ "Z104"-Washington, D.C. has just forked over the mother of all cash prizes. On April 16, Tara Spencer won \$1,006,008 when she correctly guessed the mystery date in the Birthday Game contest. She had planned to state the date of her wedding anniversary, which falls in the same month, but luckily blurted out her birthdate (August 2, 1962), on the air instead. It turns out Tara, 36, is a mother of two who had recently taken a second job to pay for her child's college tuition. Needless to say, she promptly quit after winning the big bucks. Z104 is running the promo another four weeks.

## Sommer Sr. VP at Refuge/MCA

Tim Sommer has been appointed Senior Vice President of Refuge/MCA Records. He assumes key A&R responsibilities for the label, signing and developing artists and their recordings.



In making the announcement, MCA Records President Jay Boberg said, "Besides being one of the best A&R guys I've known, Tim brings tremendous enthusiasm to the company. He simply loves music, and that kind of spirit is inspi-

rational to everyone around him. I cannot wait to experience the music Tim brings to Refuge and MCA."

A former columnist for *Trouser Press*, Sommer worked as a bassist during the '80s before serving as a senior producer for MTV News in 1989.

He also ran VH1's news department and became an on-air host. Additionally, he hosted MTV's first alternative rock show, *Post-Modern MTV*; in 1992, he joined Atlantic Records' A&R staff.

## Bridenthal to Set Up Dreamworks Publicity

Bryn Bridenthal has been commissioned to establish the publicity department at DreamWorks Records, the company's principal executive Mo Ostin announced. Bridenthal will serve as head of publicity, overseeing media efforts for DreamWorks' pop, Country, Urban, and international divisions.

Bridenthal founded the Geffen Records media and artist relations department in 1987, and headed it through 1998. She also personally handled publicity for Guns N' Roses and supervised or managed campaigns for

numerous artists, including Nirvana, White Zombie, George Michael, Enya, and Joni Mitchell. She headed up publicity for Elektra/Asylum Records for nearly eight years, beginning in 1977, leaving there to launch Bridenthal Public Relations in 1984. She spearheaded the media and artist relations department at Capitol Records until 1987.

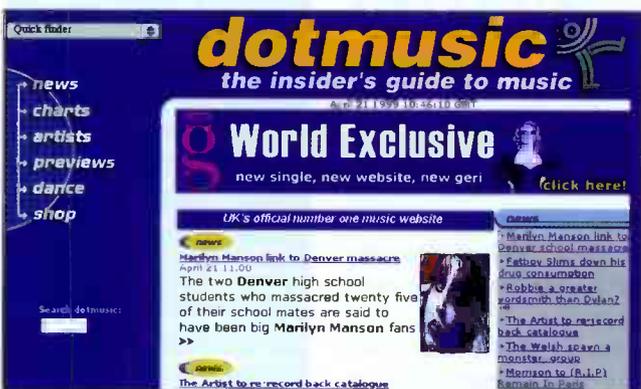
She began her industry career as an overnight air personality at KMPX/FM-San Francisco. In 1973, she founded the promotion/publicity department at *Rolling Stone*.

## Dotmusic.com Adds "Spice" to Email

Internet music software innovator Global Music One (GMO) announced that with an online exclusive preview of "Look at Me," the debut single from former

Digital Audio Postcard™, containing a 30-second song excerpt in a self-contained player for quick downloading, to tens of thousands of people in Halliwell's core Internet fan group.

"This may be the breakthrough the record industry has been waiting for," added dotmusic Editor in Chief Steve Redmond. "Everyone has focused on the fact that the Internet is uncontrolled and uncontrollable and has seen it as a threat. The Digital Audio Postcard™ is about positively embracing the anarchy of the Internet for promotional purposes."



Music Week magazine's dotmusic.com has selected GMO's Digital Audio Postcard™ to provide fans Spice Girl Geri Halliwell. Prior to the official release date of her single, EMI Records plans to email the

### WEBSITE OF THE WEEK

www.wbgo.org

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www.onradio.com

## G-FILES

### PARTNERS IN FLIGHT

The Blackbird Recording Company has entered a long-term agreement with the Atlantic Group, ensuring Blackbird releases a two-tiered promotion/marketing structure. Every Blackbird artist will benefit from a full promotional push from the label,



and will additionally be able to "graduate" to the Atlantic roster once a success story begins to build. Blackbird/Atlantic

releases will be distributed by WEA in the U.S. and Warner Music International worldwide. The inaugural Blackbird act for the agreement is Germany's Bell, Book and Candle, to be followed closely by Boston-based angrysalad.

Meanwhile, at Atlantic Records, Gloria Gabriel is promoted to Director of A&R/Special Projects; she has been Manager of A&R Production since 1995.

### LEACH, ROBERTS UPPED BY TVT AFFILIS

Bryan Leach is handed VP A&R stripes at Blunt Recordings/TVT; he is based in New York. In his new post, Leach will sign and develop new talent for the label as well as head Blunt's A&R department (currently on the boards: Bounty Killer, La Tonya, and Mic Geronimo). Leach's recent signings include Cincinnati-based Ram-Z and 6430. Both are currently in the studio, with debuts slated for later this year.

"Bryan has proven himself to be an excellent A&R executive and leader," said TVT prez Steve Gottlieb. "He has an exceptional ear for talent and embodies the street credibility that will allow Blunt to continue attracting great artists."

At Wax Trax Records/TVT, Sean Roberts is upped to Director of A&R. "Sean is a highly-talented A&R executive. His ongoing work with Sevendust, one of TVT's greatest developing artist success stories, should be applauded. I am pleased to congratulate him on this well-deserved promotion," said Gottlieb.

### TWO MORE ADDS FOR MCCLUSKY

Jeff McClusky & Associates this week announces the hiring of Sean Lynch and Rob Buswell as Director, Rhythm Crossover and Director of Radio Events, respectively.

Lynch joins JMA after serving as VP Promotion at Priority, EMI, and Interscope Records and programming radio stations in Seattle, Portland, and Sacramento. Buswell comes to JMA following several years with Jacor Broadcasting in Denver; he is also an experienced concert promoter.

Said company head Jeff McClusky, "Both Sean Lynch and Rob Buswell are welcome additions to the JMA team. Their expertise and dedication mesh perfectly with JMA's vision for expansion."

## Mariah Carey to "Help Big"



Mariah Carey has been named a national spokesperson for Nickelodeon's *The Big Help*, the network's campaign to empower kids to volunteer in their communities. Carey will encourage kids nationwide to connect with their communities by participating in a variety of Big Help volunteer activities.

# WW1 Launches Rhythmic Oldies Format

BY TONY SANDERS

Westwood One wants to take "Jammin'" nationwide. The network has jumped into the middle of the Rhythmic Oldies surge and developed a 24-hour syndicated format targeting 35-54 year-olds with hits from artists like Prince, Aretha Franklin, Marvin Gaye, KC & the Sunshine Band, and the Temptations.

Chancellor Media's "Jammin' Oldies" stations have been in the vanguard of the new format. That group now has seven major-market FMs spinning R&B and disco hits; its most recent convert is former-Top 40 WZJM/FM (Jammin' 92.3)-Cleveland, which flipped on Monday (4/19). Other groups have jumped into the mix, too. Clear Channel has a couple of stations in the format: KTJM/FM-Houston and WFJO/FM-Tampa.

WW1 President/CEO Joel Hollander said he used proprietary research, along with monitoring of "the most successful stations," to create a national format that "will thrive in markets of all sizes."

Vallie Richards Consulting President Dan Vallie told GAVIN, "There's no doubt in my mind that there's really something to this format. It's been debuting strong and has good demo appeal." He cautioned about making long-range predictions, though, because the format is still in its early stages: "You have to look at what's happening at the moment. You can't really say where it will end up," he explained. "This whole thing could be like classic rock, which debuted strong and had a great run for about ten years. Then again, you have to look at what happened with '70s hits, which debuted strong but didn't last."

"The Jammin' Oldies stations really have a cross-racial appeal, pulling from a broad range of potential listeners," says Thom Moon of Duncan's American Radio. Moon also points out that Chancellor's "Jam-

min'" stations have fine-tuned their playlists to suit local-market tastes: "In L.A., Mega [KCMG] has an Hispanic flavor, while in Chicago WUBT/FM is going for more of a general mix," he said.

## Combs' Arrest Raises Bad Boy Questions

The arrest of Sean "Puffy" Combs has caused some people in the record indus-



try to question the future of Bad Boy Entertainment, an integral part of BMG Entertainment, according to the *Wall Street Journal*.

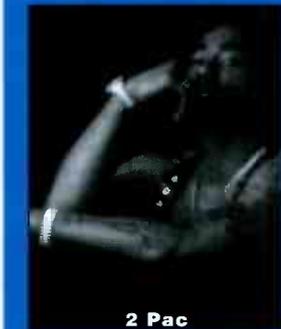
Combs was charged with second-degree assault and criminal mischief for allegedly attacking Steven Stoute, an executive at Seagram Company's Interscope Records. Combs did not enter a plea and was released on \$15,000 bail pending a June 24 hearing. Combs allegedly blamed Stoute for delivering a video to MTV that featured Combs being crucified. Although he originally agreed to appear in the video, the 29 year-old producer/rapper reportedly changed his mind after consulting his pastor (see story, page 42).

Earlier this week BMG had not decided what to do about the allegations. Combs is Chief Executive of Bad Boy, which is half-owned by BMG's Arista

Records and is one of BMG's main investments in the Rap business. Arista four years ago invested more than \$10 million to help launch Combs' company.

## L.A. Times: Police Suspect Knight in Slaying

The *Los Angeles Times* reported Tuesday that Rap mogul Marion "Suge"



Knight is a key suspect in a murder-for-hire plot in the slaying of Notorious B.I.G. (Christopher Wallace) in 1997 in L.A. The *Times* reports that L.A.P.D. sources believe Knight, who was behind bars at the time, arranged Wallace's death in retaliation for the Las Vegas "ambush" of Tupac Shakur. Knight was slightly wounded during that attack, which Knight thinks was set up by Wallace's label, Bad Boy Entertainment, according to the *Times*.

# BACKSTAGE

BY JAAN UHELZKI

## LIGHTS, CAMERA...ACTION!



Melissa Etheridge

Just because **Melissa Etheridge** has abandoned her dream of playing **Janis Joplin** in the biopic *Piece of My Heart*, co-written by her longtime companion **Julie Cypher**, that doesn't mean she's abandoned appearing in front of the camera. Etheridge has signed on to host a one-hour pilot for the **Lifetime Channel** tentatively called *How Could It Happen*, based on real-life stories from women whose lives were changed by a twist of fate...like getting ousted from their film projects.

## BEST FOOT FORWARD

After throwing the outstanding tribute concert for **Linda McCartney**, who died of breast cancer a year ago last April, **Chrissie Hynde**'s moment of triumph was nearly marred when the **Pretenders** frontwoman almost got herself arrested for theft. At the Sunday morning breakfast following the Saturday show at London's **Royal Albert Hall**, Hynde, an animal's rights activist, went ballistic when she arrived at the exclusive Home House Club to find a hollowed-out elephant leg being used as an umbrella stand. "This is part of a dead animal," Hynde bellowed. "I'm going to bury it in Portman Square." Without further ado, she emptied out the umbrellas and headed for the door with the abhorrent object. Security guards seized her and summoned the club's managers. After a 20-minute tense stand off, the matter was mediated by **PETA's Dan Mathews**, a

friend of the **McCartneys** who had flown over for the concert. **Mathews**, who was the picture of sang-froid, convinced the club that they could get a big tax write-off if they donated the elephant leg to **PETA** to be used in their educational displays. It was either that or risk a riot with the glitterati—including **Sinead O'Connor**, **Tom Jones**, the entire **McCartney** family, and **George Michael**—who witnessed the whole exchange.

## HEADBANGER'S HOLIDAY

Last month, San Francisco **Mayor Willie Brown** honored Bay Area residents **Metallica** with their very own "Metallica Day." **BACKSTAGE** wants to know how we're supposed to celebrate the occasion, and apparently we weren't the only ones: "Does that mean we get free parking?" queried vocalist **James Hetfield**. "Or even better, can we get all our parking tickets fixed?" asked guitarist **Kirk Hammett**. The hoopla came because the metallurgists recently collaborated with the **San Francisco Symphony** for a two night stand at the **Berkeley Community Theater**, with 104 classically trained musicians as well as wild-man composer, **Michael Kamen**, who scored all the *Die Hard* and *Lethal Weapon* flicks. It looks like the fruits of this eccentric pairing will end up on record shelves sometime next year—but not before the thinking man's metal band launch an abbreviated world tour (only 3 months which, in *Metallica World*, is just the blink of an eye) and then return home to begin writing songs for the next album. In case you're keeping track, they haven't written a word (with the exception of two new songs for the symphony) since the fall of '95.

# 268

## FRIENDS OF RADIO

# Jeff Lorber

**Studio owner, producer, artist, and songwriter**

Wave, KCRW, and KLSX

**Current projects you're involved in:** Co-writing and producing Dave Koz and Chris Camozzi, plus some touring this spring and summer

**The last CD you went out of your way to listen to and why?**

The re-issue of Pat Martino's *Joyous Lake*. It's amazing. Great playing and production.

**Hometown:** Philadelphia

**Who is an artist you'd like to work with someday and why?**

Seal or Sade, 'cause their names both begin with "S."

**What radio stations did you grow up listening to?**

WIBG, W DAS

**What stations do you listen to now?** The Beat, Power, the

Actually, I admire both of them [and their



music] a lot!

**Your most memorable recording session to-date and why:**

There are so many, but Art Porter's "Straight to the Point" performance was a standout.

**Your proudest career achievement to-date:**

Staying in the business as long as I have.

by Annette M. Lai

## Skip Spence Dies

Skip Spence, original drummer of the Jefferson Airplane and founder of the folk-influenced **Moby Grape**, died of lung cancer at age 52. Spence, who fought a long battle with schizophrenia and alcoholism, had recently suffered numerous ailments such as pneumonia and congestive heart failure. He had been on a ventilator since entering a Santa Cruz hospital April 5.

Spence's influential folk/psychedelic 1969 solo album *Oar* is currently set for reissue, and in several weeks *More Oar*, a tribute to Spence featuring Robert Plant, Beck, Tom Waits, and members of R.E.M. will be released.

## GAVIN IS ONLINE!

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## 24 "Target Hours" Key ARB Success



BY JHAN JOHN HIBER

It's that time of the year. Yes, the critical spring Arbitron survey of over 260 markets is underway. Billions of dollars and thousands of careers ride on the next few weeks (through June 23rd).

Many a PD is considering making some sort of pact with the devil if he'll only guarantee a few extra share points. Well, no need to bargain with Bezelbub. Instead, allow me to suggest you focus on 24 key "target hours" that can make a significant impact on your Arbitron numbers. There are two key ingredients in the "target hours" equation...key days and key hours...so let's zero in on these powerful aids to your ratings.

### TWO KEY DAYS

Not all days are created equal, at least not in the Arbitron results. If you run the Programmers Package from Arbitron, break out Report O, the specific day-by-day analysis, and you'll see what I mean.

Among the zillion stations my consultancy has dealt with, we've seen a distinct pattern. Successful stations show a much higher level of cume entries on Thursdays and Fridays than other days. Typically, a Report O analysis will show the following tallies of how much a station's cume writes down an entry to your station on any given day in the diary week...

- THURSDAY: 70 PERCENT**
- FRIDAY: 60 PERCENT**
- SATURDAY: 30 PERCENT**
- SUNDAY: 30 PERCENT**
- MONDAY: 50 PERCENT**
- TUESDAY: 50 PERCENT**
- WEDNESDAY: 50 PERCENT**

If your station's Thursday/Friday profile is at or close to the percent-

ages shown, congratulations. If not, at least you have some targets to shoot for. The bottom line is that there are 24 crucial days in any Arbitron sweep (Thursdays and Fridays x 12), days during which diary entries peak.

I'm often asked if actual listening also varies as much as diary entries. The answer is no. It is my belief that the diary variations reflect the

from this key hour. Do an hour-by-hour analysis and see what pops up for your specific station, but usually 7-8 a.m. sees the highest cume (and hopefully share) for your station. Some "soft" music-intensive formats may be a mid-day hour as tops (given at-work listening), so be sure to see what the facts are in your case. The point is to see which hour is the bullseye in your program-

**"If there's some music you want to make sure gets superb exposure, the 24 primetime hours are vital. Musical imaging is so important! Given that, with the cume/recycling implications of your primetime hours, where better to make your musical statements?"**

early-in-the-diarykeeping week process enthusiasm the respondents show on Thursdays and Fridays.

This leads us to the second issue, the "should we shut down on the weekends?" query, given how diary entries and cuming drop. Actually, in terms of QHs, weekend middays are very high in TSL. I think diary-keeping suffers on the weekends because either diarykeepers forget to keep their booklets with them, or because they forget listening that doesn't fit their Monday-Friday weekday routine.

### PRIMETIME HOUR

If you know the target days, can you zero in even more specifically to maximize diarykeeper input? Yes, if you target your "primetime hour." At most stations that target is 7-8 a.m. on weekdays.

If a station has a notable morning show—it doesn't have to be Howard Stern, but any typical mix of entertainment and/or information—then you probably benefit

from this key hour. Do an hour-by-hour analysis and see what pops up for your specific station, but usually 7-8 a.m. sees the highest cume (and hopefully share) for your station.

Recycling is another key aspect of your target hour. If you analyze deeply enough you'll be able to see how much of your total week's cume tunes in 7-8 a.m. Successful stations with prominent morning shows can see 70-80 percent of their total week's audience recycle out of that morning hour (your mileage may vary). Once you've examined your situation you can plan accordingly, but the key is to make the most of the primetime hour's potential audience impact.

### ACTION ITEMS

In review, we can see that to really boost your marketing/programming ratings results, you must hone your efforts to a laser-like focus. The 24 primetime hours (7-8 a.m. on 12 Thursdays and Fridays, for example) can be critical to your success. This *doesn't* mean you can max these times and shut the station down the rest of the broadcast day.

As you're looking over your

Spring survey blueprint here are some suggested ways to put into action the key days/hour info that pertains to your station:

- **Run Report O to see what your day-by-day cuming pattern looks like (be sure to trend over at least three surveys, including last Spring's data).**
- **Examine the hour-by-hour listening info for your station, and the key competitor, again being sure to trend properly.**

Once you've done these computer runs create your 24 target hours, use the key day/hour focus to help you...

**Programming:** If you want to kick off or climax contests in a meaningful way, do so with the key days/hour equation in mind. Also, if there's some music you want to make sure gets superb exposure, the 24 primetime hours are vital. Musical imaging is so important! Given that, with the cume/recycling implications of your primetime hours, where better to make your musical statements? Also, promoting other key musical features (upcoming in other day-parts) could be most useful.

**Marketing:** Due to the recall nature of diarykeeping, being as top-of-mind as possible on Thursdays/Fridays is a must. Coordinate your outside media buys and your own on-the-street (and at-workplace) activities to take advantage of the more attentive Thursday/Friday diarykeeping. Don't forget the rest of the week, but weigh your marketing activities according to what Report O shows among your target audience.

There's a lot more to successful stations than the tips I've shared with you here. Will these 24 key hours by themselves help you win the book? No. Rest assured, though, that without maxing out your 24 "target hours" there's less chance of champagne in July.

If you ever want to talk about your Spring survey, or any other ratings/research topic, just call me for free advice at (831) 626-6070. Good luck between now and June 23rd. ●

## “Not Great, Not Even Good, But Fair Promotions”

BY PAIGE NIENABER

It's getting warm again. The birds are chirping, the salmon are spawning, the children are playing, the squirrels are doing whatever it is that squirrels do, and somewhere in middle America, a carny is rolling out of sleeping bag in a camper trailer and heading for the midway to begin another 18-hour shift on the Tilt-A-Whirl. Ah...the rites of spring!

With the coming of warm weather, fairs and festivals will begin their annual sojourn through the lives of our listeners. These events encapsulate so much of what Radio Promotions and Marketing is all about—high-traffic lifestyle gatherings that the entire community partakes in. Why then, are radio stations often absent from these mecca's of greasy cuisine and questionably constructed thrill rides? I was once stunned into silence by a promotion director who told me, “We weren't on the buy so we're not going to be out there this year,” referring to a county fair in his market. Let's see...300,000 people over five days. Nah, I wouldn't want to be there either.

I was tutored in the school of Promotions that dictated that, if even 50 people got together for something in our market, we needed to have a presence there. Thus my passion for fairs and festivals. How often can you set up a booth and put on your best face as half a million people stream by? And those are just the big mega-festivals—what about all the smaller ones?

In most markets, if you take a map and go out through the rings of suburbs, you'll find that almost all of them have some kind of community fest during the summer.

Forty Niner Days in Fridley, Minnesota is a worthwhile allocation of station resources in my opinion, as are 20,000 people enjoying a parade on a sunny Saturday afternoon, followed by a street dance and carnival in the evening. It's not just Norman Rockwellian, but a terrific opportunity to bring your radio station to your listeners in their hometown and make a significant impact—especially since your competitors will probably be at a car dealer-



shop remote or some similar promotion.

If you think about a radio station like a political campaign, then maybe you'll better understand what I'm talking about. Radio stations run for election *four times* a year; we need to be shaking more hands and kissing more babies than any state legislative candidate. And where are you going to find your voters? Hanging out at Forty Niner Days. This is probably the only time I'll ever say this, so pay attention: at least in this realm of promotions, politicians can teach us something.

Having a presence at fairs and festivals is so much more than just parking the station vehicle at the main gate and handing out stickers, which is, I'm afraid, a classic radio fallback position for these events. The key is to get people to stop and have an interaction with your station. That is, pause on their way to get a funnel cake and have eight seconds of quality time with whatever announcer is on-site doing the

hands/baby thing that afternoon. Few things look more pitiful than several thousand people walking past a radio booth where a couple of interns, sitting behind a table with a stack of bumperstickers, are the only semblance of human habitation. You need a *crowd* standing around. People are more likely to go where there is a mass of people clustered seven deep than to be the only one playing “spin the wheel” while everyone else hustles past.

Prize Wheels are an old standby,

so with probably a half dozen other stations spinning and winning at the festival, what can you do to stand out? Dunk tanks are fun and give a charitable twist to your presence. One station's engineer built a Name That Tune board with lights that turned on when a contestant hit their buzzer, simultaneously stopping the music. This was effective because it tied in to the music, it created a crowd, and people who weren't up on stage competing could play vicariously from their spot in the audience.

One given with fairs and festivals is that people come with money to spend. “People plan ahead for fairs. They cancel things just to attend, and they budget money to bring along and blow on food, games, and rides,” says Keith Memoly, the Promotion Director at Chancellor's 102 Jamz-Orlando. His station's “102 Jamz Night” brought 63,000 people to the Central Florida Fair for a concert the station hosted in the evening.

During the day, 102 Jamz created

action and activity at their booth location by sponsoring Identikid: fingerprinting and photographing the children of their listeners. It was a guaranteed crowd builder that also became a great hook for on-air announcers when promoting the fair. Additionally, student volunteers from a Youth Against Tobacco organization used the Jamz booth to register new members and give away pamphlets and t-shirts. Consequently, if you wandered by the 102 Jamz booth, you came away with the impression that the station was massively popular. They must be; just look at all the people crowded around their booth.

So many people carrying so much money also opens up the opportunity to merchandise your station wearables. At the Minnesota State Fair, we paid for much of our station's t-shirt budget by selling shirts, hats, can coolers, and just about anything else we could slap a logo on. In 1988, over the course of 12 days, the station sold over \$50,000 in product at the fair. But here, price is the key; don't go into this with the goal of making your sales goal for '99. Sell the shirts for \$5. It covers your cost, it gets another shirt out and onto someone's body, it pays for one third of another shirt, and most important, it undercuts the bozos down the dial that are selling their shirts for \$15 just 100 feet away.

Marketing is all about lifestyle, image, and reaching as many people as possible for the least investment. Few opportunities come along that meet these criteria more completely than fairs and festivals. If they're not yet a part of your summer plan, then you might just be missing out on a slice of Americana that can deliver thousands of warm bodies to your doorstep. ●

PAIGE NIENABER IS VP/FUN 'N GAMES FOR NEW WORLD COMMUNICATIONS AND C.P.R. WHEN HE'S NOT OPERATING THE MINI DOUGHNUT CONCESSION IN A TRAVELING CARNIVAL. YOU CAN REACH PAIGE VIA E-MAIL AT NWC PROMO@EARTHLINK.NET

# TOP 40 + RHYTHM

## Almost Off the Record

COMPILED BY KEVIN CARTER

"No disrespect to those guys at Hot 100, but my job now is to shut 'em down and run 'em out of town...bring on the noise."

—Dave Morales, who left CBS Rhythmic Hot 100-Dallas after only two weeks to become APD/MD of crosstown rival KHKS.

"People in hell want ice water too...ain't gonna happen."

—Carly Ferreri, PD of Hot 100, responding to Morales.

"It was one of those rare instances where I didn't care if the listeners liked it or not—this was for the jocks."

—WAPE-Jacksonville OM/PD Cat Thomas on the "Big Ape's" recent 40th anniversary on-air jock reunion.

"Guess they didn't follow-up too closely on my references."

—Kristie "McIntyre" Weimar, newly-named OM of CBS/Infinity Top 40/Oldies combo WXYV/WQSR-Baltimore.

"What are the TV stations' gonna shoot? Somebody handing out stamps and coffee...or us?"

—C.P.R.'s Paige Nienaber, who orchestrated a Tax Day stunt involving "Bill Clinton" frolicking with two strippers on a truck in front of the post office.

"In a far cry from my first prom, we gave away prizes to the couple who had the most kids."

—KQKQ-Omaha PD Wayne Coy, on the station's recent "Second Chance Prom."

## Lisa McKay

**WRVQ-Richmond**

Owner: Clear Channel

**Ratings:** Latest trends— #4 12+ (7.3), and #2 18-34.

**Line-Up:** Jeff Wicker in the Morning with Betty Bodine; Jason Paige does middays; I do afternoons; Paul Madison does nights. (He and Travis Dylan are the two greatest music directors). Late nights and overnights are Nick Nice and Kirby Carmichael.

**Influences:** Authors like Zig Ziglar and Dale Carnegie have shaped my outlook at work...I always look for win/win solutions and try to build on the positive in every situation. Plus:

- Mrs. Lusardi, my high school chemistry teacher, taught me to always know my audience, and that's one of the first things I evaluate in any situation.
- Alan Burns and Riese and Trout taught me the value of focus and the concept of sacrificing the weaker so the stronger elements get more rotation.
- Dan Vallie taught me how a shift in perspective often solves the problem. He also taught me how to

prioritize my day and to pick my battles.

- My GM, Linda Forem, taught me to stop and question situations before I make a snap decision.

**Presets:** WRVQ; NPR; Magic 99 (Soul Classics); WRXL (killer morning show and rock music); WMXB (our main competitor—this week they're 'Richmond's Modern Music'); WTVR (our sister A/C).

**Most memorable gig:**

I was working at a station in Buffalo Gap, Virginia (owned by a hot-tempered Cuban family). The station was in a trailer, in a cornfield with grazing cows, had a leaky tin roof and questionable plumbing. Here are the three worst scenarios: 1) Me under the trailer, freezing in diesel-soaked mud, wrapping the water pipes with insulation to make the plumbing work; 2) Catching rain-drops from the leaky roof in my hands before they hit the record spinning on the turntable; 3) My boss screaming at me while I was on the air. I finally said, 'Either you leave me alone so I can do this job, or I'm signing the station off and walking out of

here.' I actually had to pot down the station to get him to leave.

**Bad Job:** Sold Time-Life books over the phone...yes, that was me peddling *Kitchens and Bathrooms* during your dinner. When a telephone solicitor calls, put them out of their misery and just hang up—it's the only way we could end the call without a sale.

**Other interests:** I've always bought as much Clear Channel stock as I could afford, both in my 401k and on my own. With the stock market's growth in the last 8 months, I've exceeded all my original goals, and I'm on the verge of being financially set for life and having guaranteed monthly income without ever buying another share of stock.

I'm also involved in a new low cost spay/neuter clinic. One of my life-long goals is to see zero pet over-population in the U.S.

**Fave TV show:**

The original *Star Trek*. I live with the hope that technology will cure health problems, and that the concept of IDIC (infinite diversity, infinite com-



binations) will bring the planet together as Gene Rodenberry predicted.

**Non-trade subscriptions:** *Living, Smart Money, Worth, The Wall St. Journal, Investors Business Daily, Barrons, Value Line, Louis Rukeyser's Wall St. Weekly Newsletter, Michael Murphy's Technology Report*

**Pocket Philosophy:** I think it's a mistake to have one brand manager for two brands, and I think all PDs should do an airshift.

**What's next?** To make use of the technology that allows one voice work on many stations. I spend huge chunks of my day training my staff to do my job. My ultimate goal is to be obsolete. I can't even imagine running another station, so much of my heart and soul are wrapped up in the fabric of Q94.

by Kevin Carter

*Is It Hot In Here, Or What?*

Universal's 98° jammed into the spacious, yet humid control room of WLDI-

W. Palm recently. Left to right: MD Dave Vayda, 98° guys Jeff, Nick, Justin, and Drew, Universal's Dave Reynolds, and morning show member P.K.



*Everyone But The Kitchen Sync*

RCA's 'N Sync (Chris, Lance, Joey, J.C. and Justin) form a wall

of human flesh by chemically bonding with Z95.7-San Francisco PD Mark Adams (3rd from right), MD Lara (the only girl...duh) and RCA's Eric Baker (center).



# TOP 40

## MOST ADDED



- TEXAS (64)
- BRANDY (28)
- BACKSTREET BOYS (24)
- CITIZEN KING (18)
- \*\*OFFSPRING (17)
- \*\*ROBBIE WILLIAMS (17)

## TOP TIP



**BRANDY**  
 "Almost Doesn't Count"  
 (Atlantic)  
 Already Top 10 at Rhythm-Crossover...Mainstream's next.

## RADIO SAYS



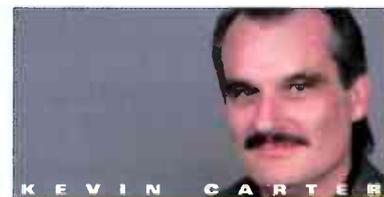
**RICKY MARTIN**  
 Livin' La Vida Loca  
 (C2/CRG)  
 "Ricky Martin's version of 'Ina Gadda Da Vida' is huge!"  
 —Cat Thomas, OM/PD, WAPE-Jacksonville

LW	TW	Artist - Title (Label)	Weeks	Reports	Adds	SPINS	TREND
1	1	SUGAR RAY - Every Morning (Lava/Atlantic)	17	157	0	7937	-45
2	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	32	156	0	7650	+209
3	3	TLC - No Scrubs (LaFace/Arista)	11	140	2	6716	+342
6	4	98° - The Hardest Thing (Universal)	9	146	2	5687	+453
4	5	LENNY KRAVITZ - Fly Away (Virgin)	26	138	0	5632	+94
9	6	EVERLAST - What's It Like (Tommy Boy)	16	131	1	5357	+309
8	7	GOOD DOLLS - Slide (Warner Bros.)	31	113	0	4824	-226
5	8	CHER - Believe (Warner Bros.)	23	118	0	4776	-730
19	9	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	4	147	14	4618	+1618
<i>This thing is a runaway freight train...</i>							
7	10	BRITNEY SPEARS - ...Baby One More Time (Jive)	28	113	0	4580	-495
12	11	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	17	116	1	4303	+313
10	12	MONICA - Angel Of Mine (Arista)	21	107	0	4130	-604
16	13	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	9	134	3	4081	+677
14	14	SHERYL CROW - Anything But Down (A&M/Interscope)	13	123	1	3838	+219
11	15	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	29	99	0	3821	-425
15	16	GARBAGE - Special (Almo/Interscope)	23	128	2	3704	+162
17	17	JEWEL - Down So Long (Atlantic)	7	134	1	3612	+243
20	18	'N SYNC - I Drive Myself Crazy (RCA)	6	121	4	3400	+415
18	19	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	8	111	5	3355	+16
36	20	BACKSTREET BOYS - I Want It That Way (Jive)	2	134	24	3225	+1980
<i>Massive airplay jump, early research looks huge.</i>							
13	21	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	11	87	0	2821	-959
22	22	B*WITCHED - C'est La Vie (Epic)	16	84	0	2356	-250
28	23	BLESSID UNION - Hey Leonardo (She Likes Me...) (Push/V2)	6	97	8	2351	+444
26	24	VENGABOYS - We Like To Party (Strictly Rhythm)	15	96	4	2343	+114
30	25	FATBOY SLIM - Praise You (Astralwerks/Virgin)	8	99	7	2171	+348
21	26	JOEY McINTYRE - Stay The Same (C2/CRG)	15	77	0	2149	-682
33	27	JORDAN KNIGHT - Give It To You (Interscope)	7	89	10	2054	+347
23	28	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	28	62	0	1875	-527
34	29	MULBERRY LANE - Harmless (Refuge/MCA)	9	86	4	1837	+263
27	30	EAGLE EYE CHERRY - Save Tonight (WORK)	39	60	0	1828	-272
25	31	BRANDY - Have You Ever? (Atlantic)	27	57	0	1774	-473
24	32	BACKSTREET BOYS - All I Have To Give (Jive)	21	55	0	1674	-722
31	33	WILL SMITH - Miami (Columbia/CRG)	27	50	0	1544	-233
32	34	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	16	52	0	1537	-214
—	35	ROBBIE WILLIAMS - Millennium (Capitol)	3	92	17	1529	N
29	36	BON JOVI - Real Life (Reprise/Island/Mercury)	8	60	0	1448	-390
—	37	FASTBALL - Out Of My Head (Hollywood)	10	80	11	1431	N
—	38	C-NOTE - Wait Till I Get Home (Epic)	7	59	4	1273	N
—	39	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	6	85	17	1204	N
—	40	SHAWN MULLINS - Shimmer (Columbia/CRG)	9	60	3	1204	N

Total Reports This Week 161 Last Week 159

## CHARTBOUND

Artist - Title (Label)	Reports	Adds	SPINS	TREND
BRANDY - "Almost Doesn't Count" (Atlantic)	68	28	907	+490
TEXAS - "In Our Lifetime" (Universal)	64	64	267	+254
CITIZEN KING - "Better Days" (Warner Brothers)	58	18	761	+458
FUEL - "Shimmer" (550 Music)	53	0	1043	+88
JANA - "Ooh Baby, Baby" (Curb)	57	8	816	+220



## RAVES

By Annette M. Lai

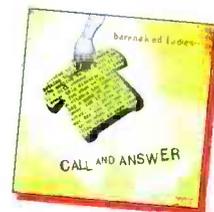
### BRITNEY SPEARS "Sometimes" (Jive)

This Louisiana-born teen has had a record-breaking and platinum-making couple of months thanks to her debut single "Baby One More Time," opening up for 'N Sync, and her recent *Rolling Stone* cover. As she readies for her own headlining concert tour, Spears brings a perfect follow-up—a sweet mid-tempo confession of insecurity to her love. Officially impacting Top 40 and Rhythm Crossover April 26 & 27, but early believers include the likes of WKTU, WFLZ, WSNX, B97, and more.



### BARENAKED LADIES "Call and Answer" (Reprise)

KBBT-Portland PD Michelle Engel is perhaps the most vocal and unabashed fan of Barenaked Ladies that we know. So, we asked for her opinion of the band's latest single and she was only too happy to reply: "Call and Answer" is a killer ballad from our *core* band that takes us into the summer. This song lets you see the soft side of the band that most of us



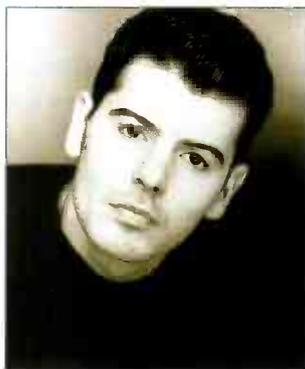
Continued on page 16

## ARTIST PROFILE

# JORDAN KNIGHT

LABEL: Interscope  
 PROMOTION: Brenda Romano  
 CURRENT SINGLE: "Give It To You"  
 HOMETOWN: Boston  
 MAJOR MUSICAL INFLUENCES: "The church choir, the Beatles, Queen, the Stylistics, Luther Vandross,

and Michael Jackson."  
 WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO? "WCOZ, Kiss 108, and WILD/AM in Boston."  
 THINGS THAT MAKE YOU HAPPY: "Getting something done that I've been putting off, being in nature—in the woods, by the ocean, etc."  
 THINGS THAT MAKE YOU SAD: "Seeing someone close to me sad or suffering."



YOUR FONDEST NEW KIDS MEMORY: "Driving through the desert at dawn for the first time on our tour bus and listening to our music on the radio."  
 MOST INTERESTING PERSON YOU WOULD LIKE TO KNOW AND WHY? "Author Wayne Dyer. I'd like to meet him because he looks at life in such a different way than most of us and I'd like to be able to pick his brain."  
 THREE ESSENTIALS YOU'D NEED

TO LIVE ON A DESERT ISLAND: "My book collection, my CD collection, and a really good cook."  
 FUTURE AMBITIONS: "For now, I just want to focus on making more and more good albums."  
 KNIGHT ON HIS MUSIC: "My album is something I really enjoyed making. I hope everyone can catch on to that and enjoy it for themselves. I'm not about wanting to be taken too seriously...so just have fun with it!"

**TOP 40 UP & COMING**

Rpts.	Adds	SPINS	TREND	
52	4	1116	+67	<b>JAY-Z</b> - Can I Get A ... (Roc-A-Fella/Def Jam)
47	2	1012	+63	<b>EYC</b> - This Thing Called Love (Red Ant)
43	5	861	+63	<b>TYRESE</b> - Sweet Lady (RCA)
40	2	799	+73	<b>BILLY CRAWFORD</b> - Urgently In Love (V2)
40	6	664	+131	<b>ORGY</b> - Blue Monday (Reprise)
39	2	820	+33	<b>MEJA</b> - All 'Bout The Money (C2/CRG)
34	9	531	+184	<b>EAGLE EYE CHERRY</b> - Falling In Love Again (WORK)
30	5	440	+98	<b>BUSTA RHYMES f/ JANET</b> - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)
27	1	503	+38	<b>FIVE</b> - Slam Dunk (Arista)
26	6	355	+226	<b>DIVINE</b> - One More Try (Red Ant)
24	1	379	+53	<b>THE CORRS</b> - So Young (143/Lava/Atlantic)
22	5	387	+50	<b>NATALIE MERCHANT</b> - Life Is Sweet (Elektra/EEG)
21	1	327	-28	<b>TYRIS</b> - Love Her Madly (Hammer & Lace/Polygram)
20	2	374	+34	<b>BIJOU PHILLIPS</b> - When I Hated Him (Don't Tell Me) (Almo/Interscope)
19	6	311	+107	<b>BILLIE</b> - She Wants You (Innocent/Virgin)
19	15	152	+72	* <b>TAL BACHMAN</b> - She's So High (Columbia/CRG)
18	8	322	+322	* <b>BRITNEY SPEARS</b> - Sometimes (Jive)
17	11	158	+33	* <b>MYA</b> - My First Night With You (Interscope)
17	12	101	+39	* <b>LIT</b> - My Own Worst Enemy (RCA)
16	2	260	+55	<b>NIK KERSHAW</b> - Somebody Loves You (Pyramid)
15	—	211	+30	<b>PAXTON</b> - Fatherless Sons (Nemperor)
14	—	320	+40	<b>JOHN MELLENCAMP</b> - I'm Not Running Anymore (Columbia/CRG)
13	10	99	+44	* <b>THE CRANBERRIES</b> - Promises (Island/Mercury)
13	8	98	+71	* <b>BILLY HART</b> - When You Say Goodbye (Diamond)
12	9	100	+42	* <b>112</b> - Anywhere (Bad Boy/Arista)

Drops: #35-Madonna, #37-Eminem, #38-NSync, #39-Mariah Carey, #40-Marvelous 3, Blondie, 1000 Clowns.

*Just Take The Pucking Picture!*



**Y100-Miami** threw a little show featuring **Bryan Adams** (center, chugging a Bud). Also pictured, from left, from the NHL's Florida Panthers, **Bill Lindsey** and **Pavel Bure**, **Y100 PD Rob Roberts**, and Interscope's **Chris Lopes**. Last Sunday, Adams sang "Oh Canada" at **Wayne Gretzky's** final NHL game.

**GAVIN ONLY**

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

**MOST ADDED**



- TEXAS (38)**
- BACKSTREET BOYS (23)**
- RICKY MARTIN (13)**
- BRANDY (12)**
- OFFSPRING (9)**

TW		SPINS	TREND
1	<b>SIXPENCE NONE THE RICHER</b> - Kiss Me (Squint/Columbia)	3120	+96
2	<b>SUGAR RAY</b> - Every Morning (Lava/Atlantic)	3091	+19
3	<u>98°</u> - The Hardest Thing (Universal)	2469	+191
4	<b>TLC</b> - No Scrubs (LaFace/Arista)	2435	+58
5	<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	2364	+119
6	<b>SHERYL CROW</b> - Anything But Down (A&M/Interscope)	2185	+108
7	<b>EVERLAST</b> - What's It Like (Tommy Boy)	2155	+191
8	<b>GARBAGE</b> - Special (Almo/Interscope)	2035	+126
9	<b>SA AGE GARDEN</b> - The Animal Song (Hollywood/Columbia)	2032	-35
10	<b>CHER</b> - Believe (Warner Bros.)	1996	-89
11	<u>SHANIA TWAIN</u> - That Don't Impress Me Much (Island/Mercury)	1956	+326
12	<u>JEWEL</u> - Down So Long (Atlantic)	1845	+147
13	<b>BRITNEY SPEARS</b> - ...Baby One More Time (Jive)	1781	-124
14	<b>MONICA</b> - Angel Of Mine (Arista)	1776	-33
15	<b>BAZ LUHRMANN</b> - Everybody's Free (To Wear Sunscreen) (Capitol)	1774	+278
16	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	1700	-46
17	<u>RICKY MARTIN</u> - Livin' La Vida Loca (C2/CRG)	1680	+706
18	<b>WHITNEY HOUSTON</b> - Heartbreak Hotel (Arista)	1540	+131
19	<u>N SYNC</u> - I Drive Myself Crazy (RCA)	1395	+203
20	<b>B*WITCHED</b> - C'est La Vie (Epic)	1384	-37
21	<b>MATCHBOX 20</b> - Back 2 Good (Lava/Atlantic)	1297	-36
22	<u>FATBOY SLIM</u> - Praise You (Astralwerks)	1262	+226
23	<b>VENGABOYS</b> - We Like To Party (Strictly Rhythm)	1243	+89
24	<u>BLESSID UNION</u> - Hey Leonardo (She Likes Me For Me) (Push/V2)	1201	+251
25	<b>COLLECTIVE SOUL</b> - Run (Atlantic/Hollywood)	1173	-35
26	<u>MULBERRY LANE</u> - Harmless (Refuge/MCA)	1170	+177
27	<b>BON JOVI</b> - Real Life (Reprise/Island/Mercury)	1134	+95
28	<b>JOEY MCINTYRE</b> - Stay The Same (C2/CRG)	1060	-47
29	<b>BACKSTREET BOYS</b> - I Want It That Way (Jive)	997	<b>N</b>
30	<b>ROBBIE WILLIAMS</b> - Millennium (Capitol)	914	<b>N</b>
31	<b>FASTBALL</b> - Out Of My Head (Hollywood)	869	+277
32	<b>BACKSTREET BOYS</b> - All I Have To Give (Jive)	807	-8
33	<u>SHAWN MULLINS</u> - Shimmer (Columbia/CRG)	769	+84
34	<b>EYC</b> - This Thing Called Love (Red Ant)	758	+108
35	<u>JORDAN KNIGHT</u> - Give It To You (Interscope)	743	+130
36	<b>MADONNA</b> - Nothing Really Matters (Maverick/Warner Bros.)	733	-34
37	<u>JANA</u> - Ooh Baby, Baby (Curb)	697	<b>N</b>
38	<b>SARAH McLACHLAN</b> - Angel (Warner Sunset/Reprise)	657	-33
39	<b>BLONDIE</b> - Maria (Beyond Music)	592	-22
40	<b>C-NOTE</b> - Wait Till I Get Home (Epic)	568	+133

# RHYTHM CROSSOVER

## MOST ADDED



**WHITNEY HOUSTON (16)**  
**R. KELLY (9)**  
**702 (7)**  
**SILKK & MYA (6)**  
**NAS (5)**

## TOP TIP



**WHITNEY HOUSTON**  
 "It's Not Right, But It's OK"  
 (Arista)  
 Whitney's huge—Most added this week, and the LP is flying off the shelves.

## RADIO SAYS

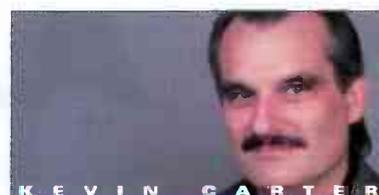


**702**  
 "Where My Girl's At"  
 (Motown)  
 "Top 10 phones on 'Where My Girl's At' by 702."  
 —**Jerry McKenna, PD,**  
**Hot 106 (WWKX)-Providence**

LW	TW	Weeks	Reports	Adds	SPINS	TREND
1	1	TLC	No Scrubs (LaFace/Arista)		3613	-44
3	2	TYRESE	Sweet Lady (RCA)		2349	-65
2	3	WHITNEY HOUSTON	Heartbreak Hotel (Arista)		2185	-291
4	4	BUSTA RHYMES feat. JANET	What's It Gonna Be (Flipmode/Violator/Elektra/EEG)		2141	+123
6	5	112	Anywhere (Bad Boy/Arista)		1985	+222
5	6	GINUWINE	What's So Different (550 Music)		1960	+10
7	7	LAURYN HILL	Ex-Factor (Columbia/CRG)		1421	-240
12	8	98 DEGREES	The Hardest Thing (Universal)		1389	+76
15	9	BRANDY	Almost Doesn't Count (Atlantic)		1372	+354
8	10	BLACKSTREET	featuring JANET JACKSON - Girlfriend/Boyfriend (Interscope)		1231	-286
9	11	MONICA	Angel Of Mine (Arista)		1221	-225
23	12	RICKY MARTIN	Livin' La Vida Loca (C2/CRG)		1220	+471
<i>Still undecided? Time to enroll in tractor trailer school.</i>						
11	13	JAY-Z	Can I Get A ... (Roc-A-Fella/Def Jam)		1199	-116
10	14	R. KELLY	When A Woman's Fed Up (Jive)		1180	-156
13	15	MYA	My First Night With You (Interscope)		1167	-60
16	16	JESSE POWELL	You (Silas/MCA)		938	-31
18	17	BRITNEY SPEARS	...Baby One More Time (Jive)		911	-36
14	18	CHER	Believe (Warner Bros.)		883	-171
17	19	FAITH EVANS	All Night Long (Bad Boy/Arista)		877	-76
25	20	N SYNC	I Drive Myself Crazy (RCA)		814	+98
19	21	KRAZIE BONE	Thug Mentality (Relativity)		798	-86
—	22	BACKSTREET BOYS	I Want It That Way (Jive)		797	N
37	23	702	Where My Girls At (Motown)		788	+265
21	24	RAPHAEL SAADIQ	Get Involved (Hollywood)		781	-73
22	25	VENGABOYS	We Like To Party (Strictly Rhythm)		712	-116
30	26	TOTAL	Sitting Home (Bad Boy/Arista)		650	+40
24	27	TRINA AND TAMARA	What'd You Come Here For? (Columbia/CRG)		637	-102
26	28	ERIC BENET AND FAITH EVANS	Georgy Porgy (Warner Bros.)		634	-76
36	29	SILKK THA SHOCKER & MYA	Somebody Like Me (Priority)		613	+89
20	30	MARIAH CAREY	I Still Believe (Columbia/CRG)		592	-285
29	31	2 PAC	Changes (Interscope)		575	-65
—	32	NAS	Hate Me Now feat. Puffy (Columbia/CRG)		564	N
<i>This one's been percolating in gmail for weeks.</i>						
31	33	JT MONEY	Who Dat? (Priority)		564	-24
27	34	DMX	Ruff Ryders Anthem (Def Jam/Mercury)		564	-102
28	35	BRANDY	Have You Ever? (Atlantic)		541	-114
34	36	KEITH SWEAT	I'm Not Ready (Elektra/EEG)		471	-69
—	37	TRICK DADDY	Nann (Warlock/Slip n Slide/Atlantic)		466	N
40	38	BLAQUE	808 (Track Masters/Columbia/CRG)		455	+12
32	39	WILL SMITH	Miami (Columbia/CRG)		447	-139
—	40	DRU HILL	How Deep Is Your Love (Island/Mercury)		412	N

Total Reports This Week 57 Last Week 59

CHARTBOUND	Reports	Adds	SPINS	TREND
WHITNEY HOUSTON - "It's Not Right, But It's OK" (Arista)	22	16	259	+109
SILK - "If You" (Elektra/EEG)	18	3	393	+32
MAXWELL - "Fortunate" (Rockland/Interscope/Columbia)	18	4	356	+8
TWDY - "Player's Holiday" (Thump)	13	1	354	+131
FOXY BROWN - "I Can't" (Def Jam/Mercury)	13	0	201	+78



## FOR THE RECORD

"Instant reaction to 'Makeda' by Les Nubians (Higher Octave/Virgin). It's refreshing to hear something on the station with a different texture, and the listeners have definitely responded." —**Joey Arbagey, PD, KMEL-San Francisco**



"This town is starving for stuff like 'Life Goes On' by Tupac, which is gonna have some legs." —**John Christian, PD, Jammin' 95.5-Portland**



"The Vengaboys is testing Top 5 with women 18-34 and showing no sign of burn at 60-plus spins a week." —**John Candelaria, OM/PD, KPRR-EI Paso**

"Nann' by Trick Daddy is blowing up the phones, as is 'A Perfect Man' by Nastyboy Klick... It's Hispanic, it's gigantic." —**Carly Ferreri, PD, Hot 100-Dallas**



"The reaction to C-Note, on-stage, on the air, and in the record stores has been overwhelming." —**Mark Feather, PD, KGGI-Riverside**

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## OUTTATHEMIX

**KID JAY, PROG. COORDINATOR/MIXER, Z90-SAN DIEGO**  
**TWDY "Players' Holiday" (Thump)**  
 "Hot! Definitely a West Coast record; we're feeling this one big time."  
**Raphael Saadiq with Q-Tip "Get Involved" (Hollywood)**  
 "Top 5 phones and power rotation. Still big in the mix."  
**DJ Quik "You'z a Gangxta" (Arista)**  
 "Another West Coast hot flava song! Broke outta the mix, and just went into regular rotation. Phones are starting to heat up."



Columbia recording artist Nas was honored at his recent album release party, with mega-guests like Mariah Carey, Wesley Snipes, Tommy Mottola, The Artist, Maxwell, Missy Elliott, Russell Simmons, and MC Hammer (right).

**DID NOT REPORT THIS WEEK:**  
 KDGS - Wichita  
 KKFR - Phoenix  
 KKSS - Albuquerque  
 WOCQ - Ocean City  
 KYLD - San Francisco  
 WJHM - Orlando  
 WOW/FM - Utica  
 Effective immediately, WDRQ-Detroit reports Mainstream Top 40.

**A/C UP&COMING**

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
40	8	410	+101	NIK KERSHAW - Somebody Loves You (Pyramid)
36	1	596	+63	ZACK THOMAS - Isn't It True (Clear)
36	8	412	+123	BRUCE HORNSBY - See The Same Way (RCA)
36	16	331	+142	* BIG TOE - Just Like A Movie (Bort)
35	2	626	+33	BOBBO STARON - Mary Sightings (Coast)
34	3	559	+48	WRENDITIONS - Tonight Is The Night (KEE)
34	8	428	+121	VONDA SHEPARD w/ EMILY SALIERS - Baby, Don't You Break... (Jacket)
33	3	460	+55	FICTION - Sometimes I Get The Feeling (High Time)
33	6	402	+77	KIRK MICHAEL HOWE - The Best Part Of My Life (La Familia)
30	14	298	+172	* LUCY LEE - Don't Stop Asking (Island/Mercury)
29	2	493	+129	DILLUSIONAL SELF - Now I've Figured Out (Corona)
28	4	302	+38	RITA VAN NEK - What Would Be When (Doctor's Magic)

Drops: #25-B. Raitt, #29-J. McIntyre, #33-Free Clinic, #34-Syryva, #35-J. Walsh, #37-Nanapeg, L. Ritter & S. Petito

**RAVES** *continued*

know for their laughs. This is a 'duh' record." Early believers include not only KBBT, but also WBMX-Boston, WTMX-Chicago, and WZNE-Rochester. Remixed by Tom Lord-Alge, the song is also featured on the soundtrack to the current hit flick *EDtv*. Impacting mainstream Top 40, Hot and Modern A/C.

**SARAH McLACHLAN**  
"I Will Remember You"  
(Netwerk/Arista)

McLachlan is another Canadian who's found her way into the hearts of American radio and music lovers. Her latest should actually be quite familiar, as many of you played "Remember" a while back, even though it was never promoted as a single. "I Will Remember You" found its early wave of popularity several years ago, thanks to the film *The Brothers McMullen*. Now, it's featured on McLachlan's upcoming live CD *Mirrorball*, set for release on June 15. Simple yet elegant, haunting but tender, it's one of her best. Impacting mainstream Top 40 and the A/C world.



**TEXAS**  
"In Our Lifetime" (Universal)

With an underlying Chinese melody, the first single from Texas' soon-to-be-released CD *The Hush*, is equal parts soothing and hypnotic. "Lifetime" nabs number one Most Added at mainstream Top 40 this week, meaning this UK group is going to have to update their Web site (right now, only six U.S. radio stations are listed as playing the song). If you're not on the bandwagon yet, consider yourself late.

**MISSY**  
"MISDEMEANOR"  
ELLIOTT  
"She's a Bitch"  
(The Gold Mind/EastWest/EEG)

The first single from multi-talented and influential rapper Missy "Misdemeanor" Elliott's sophomore album *Da Real World*, is sure to create controversy, given the song's title. But this award-winning singer/song-writer/producer is out to empower and put a positive spin on a word that usually bears a negative connotation. Available in "bitch" and "non-bitch" versions. Impacting Rhythm-Crossover.

**SHANICE**  
"Yesterday" (LaFace/Arista)

Number one Most Added at the Urban Landscape last week, Shanice brings us the second single from her self-titled album. Co-written by the singer, this lovely ballad, while a bittersweet goodbye, also has our heroine looking towards the future with optimism. Impacting Rhythm Crossover.

**THE MOFFATTS**  
"Until You Loved Me" (Capitol)

The north-of-the-border music invasion continues this week... Meet the Moffatts, four Vancouver-born brothers (three of whom are triplets) who are already a success in the UK.



*Continued on page 18*

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# HOT A/C

## MOST ADDED



**RICKY MARTIN (32)**  
**PHIL COLLINS (13)**  
**ROBBIE WILLIAMS (12)**  
**\*\*FASTBALL (10)**  
**\*\*SHANIA TWAIN (10)**

## TOP TIP



**ROBBIE WILLIAMS**  
 "Millennium" (Capitol)  
 British import Williams is making quite a splash at several formats...including this one! New at WPLJ-New York.

## RADIO SAYS



**TAL BACHMAN**  
 "She's So High"  
 (Columbia/CRG)

"We were early on this one... it's a huge song for us and is researching Top 10!"  
 —Randy James, Director of Mix Programming, Jacor and PD, KHMx-Houston



## RAVES continued

Now they hope to spread, to quote their official bio, "Moffattsmania" to American shores. Their first endeavor is bright and catchy, produced by Glen Ballard, and currently featured in the Drew Barrymore film *Never Been Kissed*. Impacting mainstream Top 40 and Hot A/C.

## TRAIN

"Meet Virginia" (Aware/Columbia)  
 "Listeners hang on every word of this cleverly written song" says die-hard Train fan Julie Stoeckel, APD/MD of Alice@97.3-San Francisco. Alice has been spinning the song for almost a year, and it continues to test Top 5 consistently. The group has developed a strong grass-roots following and fine-tuned their chops by opening up for headliners such as Barenaked Ladies, Blues Traveler, Better Than Ezra, and others. Get ready for the Train radio explosion. Impacting Modern and Hot A/C.



Previously reviewed in GAVIN: **Backstreet Boys** "I Want It That Way" (Jive) Reviewed April 9, 1999. Now impacting Hot and Mainstream A/C.

HOT A/C REPORTS ACCEPTED  
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LW	TW	Reports	Adds	SPINS	TREND
1	1	127	1	5201	+63
2	2	127	0	4860	-44
3	3	115	0	4427	-148
4	4	105	0	3837	-128
6	5	117	2	3630	+210
5	6	99	0	3510	-1353
9	7	117	3	3183	+217
7	8	100	1	3157	-7
11	9	94	6	2986	+239
13	10	103	3	2740	+1464
8	11	87	0	2695	-294
10	12	89	1	2584	-220
12	13	86	0	2404	-232
14	14	77	0	2242	-184
18	15	87	10	2061	+242
17	16	62	2	1998	+115
19	17	78	7	1989	+214
15	18	61	0	1829	-199
20	19	73	6	1709	+165
16	20	62	0	1671	-249
23	21	70	3	1479	+169
28	22	64	10	1335	+248
<i>Austin trio scores their third winner. Added at WJLK, WMBX, and more.</i>					
21	23	50	0	1313	-229
22	24	43	0	1273	-41
24	25	45	2	1267	-19
29	26	60	8	1212	+155
—	27	65	32	1210	N
<i>This is a hot one—Ricky Martin debuts at #27!</i>					
33	28	51	8	1083	+190
30	29	32	0	1032	-13
25	30	35	0	1002	-200
—	31	50	13	915	N
38	32	41	7	909	+168
26	33	36	0	873	-240
36	34	30	0	826	+2
31	35	33	0	804	-237
34	36	40	0	792	-98
40	37	43	6	754	+82
32	38	32	0	749	-163
27	39	33	0	738	-367
35	40	33	0	703	-131

Total Reports This Week 130 Last Week 130

CHARTBOUND									
Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND		
40	12	586	+315	21	3	351	+41		
36	5	594	+95	20	7	305	+135		
31	8	447	+124	16	—	410	+44		
27	7	502	+185	16	7	205	+87		
23	3	438	-12	Drops: #37-Sheryl Crow ("My"), #39-Martin's Dam.					

New to the format JET/FM-Erie, Pa. and a lucky contest winner recently hung backstage with Lava/Atlantic group matchbox 20. Shown (l-r): the winner, PD/p.m. driver Dino Robitaille's fiancée Alyson, matchbox 20, and Robitaille.



While Blondie was in Vegas to play the grand opening of the House of Blues, they stopped by Mix 94.1 (KMXB) to say "hello." Shown here (l-r) are: EBT's Liz Healy; PD Duncan Payton; the station's Jen Markhan and Nikki; Blondie's Debbie Harry and Clem Burke; Mix's Eric Roberts.

# the moffatts

**“until you loved me”**

the first single from  
**chapter I: a new beginning**



produced by glen ballard

also featured on the  
**never been kissed soundtrack!**

mixed by chris lord-alge

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# JAZZ + SMOOTH

## Commercial Jazz KZJZ Goes Head To Head With the Big Dogs

On the air since July of 1998, KZJZ battles the St. Louis market as a unique commercial Jazz station, 1380 on the AM dial. General Manager Maria Keener, who also pulls a midday air shift, couldn't pass up the chance of a lifetime to launch a bona fide, 24/7 Jazz station.

"It is groundbreaking, no doubt about it," says Keener. "The last time we had a full-time, 24-hour commercial Jazz station in St. Louis was in the late 1960s. We're one of three left in the country."

Formerly KKWK, the station was donated by Emmis Broadcasting to a minority-owned, Seventh Day Adventist group called New Horizon Church. After struggling with an unsuccessful talk format, Keener was brought in and made the proposal to flip to Jazz.

"For the first two weeks we ran

straight music until I lined up my airstaff," Keener says. We went live on July 27 then changed our call letters to KZJZ on September 18."

One person Keener hired was Pat Graney, former Music Director at neighboring FM public Jazz counterpart WSIE, which beams into St. Louis from nearby Edwardsville, Illinois. Like Graney, Maria once put in time at WSIE.

"After having roots in commercial radio, public radio was so different—big change. The whole aspect of being member-supported and owned by a state college was a different experience for me," she remembers.

Keener realizes she's a maverick broadcaster, positioning KZJZ head-to-head against a city of conglomerates, none of which are Smooth Jazz.

"Call me a weirdo, but I truly like AM radio better than FM," Maria admits. "AM radio is an underdog and is often underrated; people feel

that much of a difference."

Last December, *St. Louis Magazine* rated KZJZ as "Best New Station," and Keener feels the street buzz is ahead of schedule. "The listener reaction is what has amazed me the most. There's a much larger buzz on the station than I expected. In terms of drawing listeners, it's happening much faster than I anticipated. If Jazz is perceived as a weird music, then we've broken that barrier. People listen and learn."



KZJZ MD Pat Graney and GM Maria Keener

music can't be programmed successfully on AM radio. But Jazz can because that's where it originally started. As long as you have a high quality signal and proper equipment, you can make it sound really good. Listeners say they can't tell

Getting ratings information from Arbitron has been an uphill battle. KZJZ doesn't subscribe to Arbitron, and feels that the ratings company has under-represented true listenership during its first two ratings books. But, says Keener, convinc-

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dauidbenoit

*“Rejoyce”*

The new single  
produced by Rick Braun



from his forthcoming album,  
*Professional dreamer*

Produced by Rick Braun  
and David Benoit.

Impacting April 29th



THE VERVE MUSIC GROUP © 1999 A Universal Music Company

Management: Fitzgerald/Hartley

ing Arbitron and St. Louis advertisers of the station's importance is the ongoing mission.

"I'm willing to overcome it because I'm a renegade anyhow," says Keener. "Supposedly, we fell out of the ratings in the Fall of 1998. But during that time we had a call letter change. Arbitron insisted they had our current information. I can't explain what happened other than maybe a bad diary placement. People are discovering us every day and we've just started a cable ad campaign. Word of mouth is incredible. I see how many people show up at our promotional events.

"Our signal serves a population of 400,000 people. Obviously I won't

get that much cume. But if I get 50,000 listeners in afternoon drive I'll be OK, because in terms of TSL, our loyal group of listeners 25-54 will support our advertisers.

"I can also deliver a younger audience by encouraging listener participation. We're big into giveaways. We give away concert tickets and new CD releases (along with window stickers, pens, and t-shirts) on a weekly basis. People call in and name tunes to win."

On the revenue side, until the ratings picture sharpens in focus, the sales department concentrates on acquiring local small business clients.

"We're a small business too and a

lot of small businesses today don't have an opportunity to advertise on radio," says Keener. "The big dogs' rates are outrageous. I like to cater to small businesses. If I can get 200 small businesses, that's like getting two or three big businesses advertising. It's a lot more work, but that's OK. This station is a lot of work anyway."

Along with PD Dan Stuart, who broadcasts evenings from 6 to 9 p.m., and MD Pat Graney, who is on the air from 1 to 6 p.m. on weekends, the air staff is young and enthusiastic.

"I have a young staff for the most part," says Keener. "They're easy to mold. If you play great music, get in and get out, then you're just a tool to get from one song to another. I don't want too much talk. It's important for the

jock to be informative without going into a discography."

In addition to Stuart and Graney, the lineup includes James Earl mornings from 6 to 11 a.m., Keener is on the air from 11 a.m. to 2 p.m., Bob Armstrong handles afternoon drive from 2 to 6 p.m., Sean Smothers hosts 9 p.m. to midnight, and Jay McGee is on overnights.

Taking a more traditional stance is what works for KZJZ. Core heritage instrumentalists include Sonny Rollins, Dexter Gordon, Charlie Parker, Duke Ellington, Stan Kenton, Dizzy Gillespie, Stan Getz, Chet Baker, and Paul Desmond.

"We don't play anything that strays too far from the melody," Keener observes. We throw in three vocals per hour. We have our

mainstays like Ella, Sarah, and Carmen. As far as newcomers, Diana Krall is very popular and will be in town in May. On the male vocal side, John Pizzarelli is popular. We also like Kevin Mahogany and Giacomo Gates."

Rather than being track-intensive, KZJZ favors a wider, multi-track presentation of new music. "I like to mix it up," says Keener. "I don't want the station to become too predictable. We adjust our clocks. I keep the sound 'up' during morn-

ings. During mid-days I keep my shift very mainstream for office listening. Towards the evening hours we settle down with dinner Jazz."

KZJZ does live remotes from St. Louis' top Jazz venue, the Jazz Bistro, and often interviews headlining artists during their set breaks.

On weekdays at noon, *Maria's Menu* features one artist for the entire hour and guest players who have visited KZJZ studios include John Pizzarelli, Benny Golson, and Clark Terry.

While Maria's St. Louis radio contemporaries secretly root for her underdog status, Keener remains confident that KZJZ's cume will keep growing and her ad client base will blossom.

"I didn't expect this much reaction so fast. We're just working together, wearing a lot of hats and breaking ground. I can see a change day by day. KZJZ is a shock to this market and still is. But then again it shocks me that New York City doesn't have a commercial Jazz station."

1380 AM



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R&R NAC 7\*

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Promotion: Peer Pressure/Roger Lifeset 818-991-7668



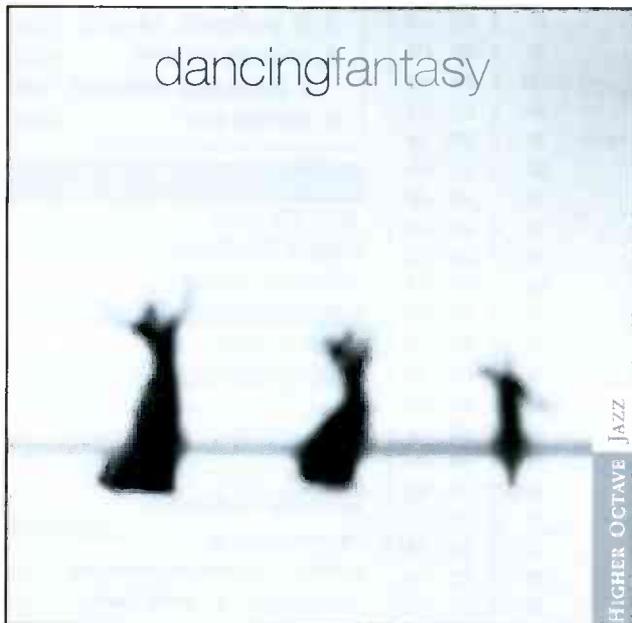
# CRAIG CHAQUICO

## "Four Corners"

Craig's fifth album for Higher Octave Music features tracks produced by William Aura (3rd Force), Rick Braun, Paul Brown, and Russ Freeman. Watch for Craig on tour with the Rippingtons this summer.

Street Date 6/29

Promotion: Peer Pressure/Roger Lifeset 818-991-7668



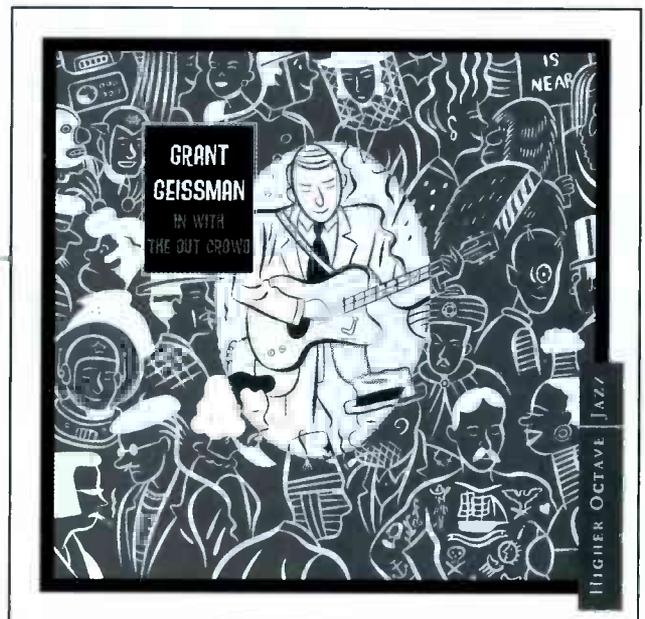
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# JAZZ

## MOST ADDED



**DOMINIQUE EADE (42)**  
The Long Way Home  
(RCA Victor)

Including: WFNX, WGBH, WUWH, WBGO, WGMC, WDUQ, WESM, WHRV, WSHA, WNCU, WKGC, WUWF, WUCF, WFIT, WUAL, WTUL, WWOZ, KABF, WUTC, WCPN

**AARON GOLDBERG (34)**  
Turning Point (J Curve)

Including: KZJZ, KIDS, KSUT, KKUP, KUVO, KTAD, KCLU, KCSM, KLCC, WNCU, WFSS, WKGC, WUWF, WONA, WUAL, WWOZ, KTSU, WCPN, WNOP, WSIE

**GINGER BAKER and the DJQ20 (26)**  
Coward of the County  
(Atlantic)

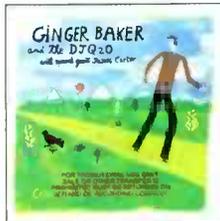
Including: WGBH, WUWH, WESM, WHRV, WUWH, WRQM, WKGC, WUWF, WUCF, WMOT, WUAL, WWOZ

**JASON MORAN (24)**  
Soundtrack To Human Motion  
(Blue Note)

Including: WFNX, WGBH, WBGO, WAER, WEEA, WTJU, WHRV, WHOV, WSHA, WRQM, WFSS, WUWF, WDNA

**AVISHAI COHEN (17)**  
Devotion (Stretch/Concord)  
Including: WUWH, WAER, WEEA, WTJU, WNCU, WFSS, WTUL, WWOZ, KEDM, KTSU, WCPN, WXTS, KUSO

## RECORD TO WATCH



**GINGER BAKER and the DJQ20**  
Coward of the County  
(Atlantic)

Former English rock drummer with Cream forms a new jazz band made up of players from the Denver area and guests like James Carter.

LW	TW	Repts.	Adds	Spins	Diff.
1	1	85	0	876	+16
3	2	88	0	864	+105
2	3	81	0	795	+28
8	4	86	3	786	+123
6	5	79	1	780	+56
7	6	80	2	709	+24
5	7	74	0	686	-50
4	8	77	0	671	-80
9	9	72	0	632	-15
23	10	83	3	607	+220
<i>Cassandra's latest recording goes Top Ten just three weeks after its release.</i>					
12	11	69	0	590	+25
16	12	69	0	575	+74
13	13	69	1	557	+18
11	14	64	0	549	-21
19	15	61	1	515	+78
20	16	76	2	494	+64
22	17	75	3	486	+95
24	18	76	4	485	+111
40	19	80	7	474	+214
<i>Hunter's new duo project already has enough airplay for Top Five status.</i>					
28	20	72	6	469	+125
14	21	59	0	462	-65
18	22	56	0	453	-23
25	23	66	4	444	+78
26	24	61	2	441	+82
30	25	63	2	420	+94
29	26	59	3	413	+84
36	27	68	3	397	+125
17	28	50	0	384	-106
31	29	67	3	373	+70
27	30	50	0	367	+16
35	31	62	5	356	+82
10	32	51	0	355	-267
21	33	42	0	349	-60
43	34	58	2	332	+93
44	35	64	4	326	+89
45	36	52	2	322	+90
41	37	56	2	320	+62
39	38	58	2	317	+50
15	39	41	0	316	-189
33	40	45	3	303	+16
46	41	58	6	299	+69
47	42	57	3	282	+59
—	43	61	8	265	N
—	44	44	3	249	N
—	45	50	9	231	N
—	46	52	9	227	N
49	47	38	2	224	+6
34	48	30	0	222	-64
32	49	30	0	213	-83
—	50	53	6	209	N



## REVIEW

### DOMINIQUE EADE

**The Long Way Home**  
(RCA Victor)

Northeast Jazz vocalist Dominique Eade has mined major credibility this week by being this week's GAVIN Jazz Most Added with over 40 out-of-the-boxers. It was also a treat to hear Eade open her brand new recording with a version of Elton John's "Come Down in Time," from the album that launched Elton's pop career and also made Bernie Taupin a major lyricist. For many of us "forty-somethings" recall "Come Down..." as a very influential standard from 1970. Dave Holland's metronome acoustic bass presence plays a very large role on *The Long Way Home*. Eade is part of a new generation of jazz singers (like Kendra Shank) who will rescue us from post-bop predictability.

## SPINCREASE

1. CASSANDRA WILSON +220
2. C. HUNTER/L. PARKER +214
3. McCOY TYNER +125
- B. MARSALIS QUARTET +125
5. MARK ELF +123

## CHARTBOUND

- IRENE REID (Savant)  
\*JASON MORAN (Blue Note)  
\*DOMINIQUE EADE (RCA Victor)  
\*AVISHAI COHEN (Stretch/Concord)  
\*AARON GOLDBERG (J Curve)  
\*DAVID LIEBMAN (Arkadia Jazz)  
Dropped: #37 Joe Augustine, #38 Dave Braham, #42 Joe Chambers, #48 Charlie Byrd, #50 George Freeman.

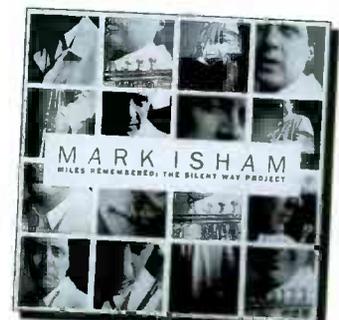
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Branford Marsalis  
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Jeff "Tain" Watts and Eric Revis  
In Stores Now

## The Different Faces of Columbia Jazz

Mark Isham  
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The Silent Way Project"  
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# JEFF GOLUB

of AVENUE BLUE

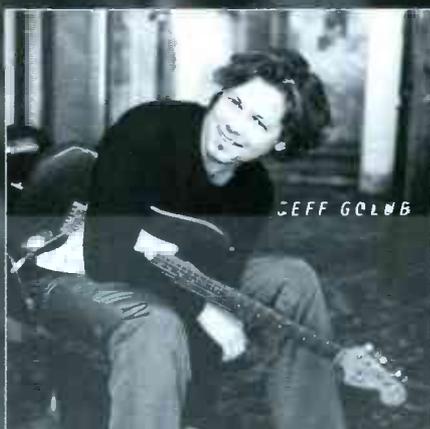
steps out with his most distinctive album to date

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# SMOOTH



## REVIEW

### DAVID BENOIT "Rejoyce" (GRP) SPECIAL EFX "Miami" (Shanachie)

Two traditional chart-topping Smooth acts return with brand new tunes. After guitarist Chieli Minucci recorded his boldest solo album *It's Gonna Be Good* on the now-defunct JVC label, he's returned under the banner of Special EFX. "Miami" is a rolling duet between Spanish acoustic guitar and soprano sax that should make a spirited run up the SJ&V chart. Meanwhile David Benoit has taken major liberties with his sound, hooking up with producer Rick Braun. On "Rejoyce" Rick played all of the loops and backing instrumentation, but let Benoit's trademark acoustic piano very much alone. Check out this week's GAVIN interview for the whole scoop.

## SPINCREASE

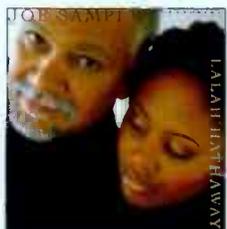
1. THE RIPPINGTONS +150
2. J. SAMPLE with L. HATHAWAY +101
3. GOTA +86
4. ROGER SMITH +78
5. 3RD FORCE +60

## CHARTBOUND

- GATO BARBIERI (Columbia/CRG)
  - SPECIAL EFX (Shanachie)
  - \*RICHARD SMITH (Heads Up)
  - DAVE STEWART/CANDY DULFER (Windham Hill)
  - SAPPHRON OBOIS (Domo)
  - KEN NAVARRO (Positive Music)
- Dropped: #48 Scott Wilkie, #50 Bobby Caldwell

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## MOST ADDED



### JOE SAMPLE with LALAH HATHAWAY (15) "Fever" (PRA/GRP)

Including: WHRL, WJFK, WFSJ, WGUF, WZJZ, WNWV, WYJZ, WVMV, WNIJ, WJPL, KCLC, KHH, KBZN, KMGQ, and KKJZ

### SPECIAL EFX (13) "Miami" (Shanachie)

Including: WHRL, WJFK, WGUF, WVAS, WUKY, WZJZ, WNWV, KPRS/fm, KUOR, KSRB, KRVR, and PAUL HUNTER

### KEN NAVARRO (10) "Dancing With Melissa" (Positive Music)

Including: WUKY, WJAB, WZJZ, WDNB, KCLC, KPRS/fm, KUNC, KRVR, PAUL

### HUNTER, and KOEX THE RIPPINGTONS (8) "Topaz"

(Windham Hill Jazz/Peak)  
Including: WBJB, WQCD, WJAB, WNIJ, KCLC, KCIY, KMGQ, and KOEX

### ROGER SMITH (4) "Off the Hook" (Miramar)

Including: WFSJ, WGUF, KCIY, PAUL HUNTER, and KWJZ

## RECORD TO WATCH



### SPECIAL EFX "Miami" (Shanachie)

Chieli Minucci reassembles Special EFX. Two edits feature either a sax or guitar solo, take your pick.

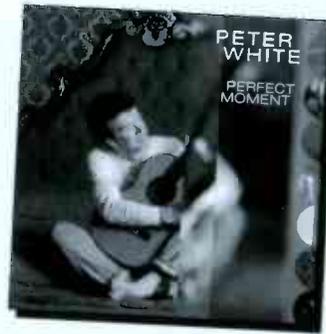
LW	TW	Repts.	Adds	Spins	Diff.	
1	1	BONEY JAMES - Body Language (Warner Bros.)	59	0	1041	-29
3	2	GOTA - Let's Get Started (Instinct)	54	0	917	+86
2	3	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	47	0	881	-1
4	4	RICK BRAUN - Full Stride (Atlantic)	53	0	821	+19
5	5	GEORGE BENSON - Standing Together (GRP)	41	0	777	-18
8	6	3RD FORCE - Force Field (Higher Octave)	58	0	749	+60
7	7	PETER WHITE - Perfect Moment (Columbia/CRG)	55	0	749	+48
6	8	KIM WATERS - Love's Melody (Shanachie)	36	2	670	-63
12	9	BRIAN BROMBERG - You Know That Feeling (Zebra)	41	0	622	+49
10	10	ERIC MARIENTHAL - Walk Tall (i.e. music)	48	0	603	-12
11	11	KIRK WHALUM - For You (Warner Bros.)	49	4	576	-1
9	12	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	36	0	564	-69
17	13	ROGER SMITH - Both Sides (Miramar)	49	4	523	+78
<i>Roger's "Off the Hook" has easy momentum to hit the Top Ten.</i>						
18	14	NELSON RANGELL - Always (Shanachie)	45	0	497	+58
15	15	JANGO - Dreamtown (Samson Music)	47	0	486	+1
14	16	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	33	0	468	-32
16	17	JIM BRICKMAN - Destiny (Windham Hill)	44	0	449	-19
13	18	LEE RITENOUR - This Is Love (i.e. music)	38	0	431	-101
19	19	MARC ANTOINE - Madrid (NYC/GRP)	38	2	412	-21
21	20	WALTER BEASLEY - For Your Pleasure (Shanachie)	36	1	383	-16
20	21	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Music Group)	32	2	381	-39
23	22	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	40	1	376	-2
22	23	NAJEE - Morning Tenderness (Verve Music Group)	34	0	371	-14
27	24	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	40	4	360	+23
<i>Tom Scott's revived L.A. Express brings more '70s funk to Smooth Jazz.</i>						
25	25	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	27	0	321	-30
26	26	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	27	0	296	-44
30	27	JEFF LORBER - Midnight (Zebra)	30	2	291	+24
24	28	PATTI AUSTIN - In and Out of Love (Concord/Vista)	26	0	285	-79
29	29	FOURPLAY - Four (Warner Bros.)	28	0	278	+3
40	30	NITE FLYTE - Ascension (Instinct)	32	0	264	+64
28	31	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	22	0	256	-48
37	32	GABRIELA ANDERS - Wanting (Warner Bros.)	21	3	251	+35
33	33	KENNY LATTIMORE - From the Soul of Man (Columbia/CRG)	24	2	251	+8
31	34	PHIL COLLINS - ...Hits (Atlantic)	19	0	244	-11
35	35	DAVID SANBORN - Inside (Elektra/EEG)	29	2	236	+10
44	36	ERIC ESSIX - Small Talk '99 (Zebra)	29	4	232	+57
36	37	ED CALLE - Sunset Harbor (Concord/Vista)	21	0	225	+6
34	38	MARIAH CAREY - "I Still Believe" (Columbia/CRG)	16	2	221	-7
32	39	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	18	0	219	-25
—	40	THE RIPPINGTONS featuring RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	31	8	210	N
39	41	SMOKE N' FUNCTION - Smokee (Mesa/Atlantic)	22	0	201	0
41	42	MARILYN SCOTT - Starting to Fall (Warner Bros.)	15	0	192	-8
—	43	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	37	15	182	N
42	44	LUTHER VANDROSS - I Know (Virgin)	18	4	181	-11
49	45	DIANA KRALL - "Why Should I Care" (Verve Music Group)	21	4	173	+27
38	46	GREGG KARUKAS - Blue Touch (i.e. music)	17	0	172	-36
43	47	DOTSERO - Jumpin' Thru Hoops (Ichiban)	13	0	164	-17
47	48	DANNY LERMAN - Danny's Island (Chartmaker)	14	0	161	+7
46	49	NICK COLIONNE - The Seduction (Chicago Lakeside Jazz)	15	0	144	-17
45	50	VANESSA WILLIAMS - "My Flame" (Island/Mercury)	15	0	142	-28



Gato Barbieri  
"Che Corazon"  
featuring "The Woman On The Lake"  
In Stores April 27

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Peter White  
"Perfect Moment"  
featuring "Autum Day" and  
"Midnight in Manhattan"



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# Daydream Believer David Benoit

By Keith and Kent Zimmerman

**Since David Benoit has his own profound stamp of melody and composition, it's always a giant step for him to delegate record production chores to someone else. But when Benoit chose to work with Rick Braun and his crew for his latest GRP release, entitled *Professional Dreamer*, an interesting give-and-take evolved. The first four tracks are a seamless blend of Benoit's familiar piano and today's Southern California Smooth Jazz studio sound. *Professional Dreamer's* full release is scheduled for late May, after which Benoit will hit the road. When the tour is concluded, he plans to produce a solo piano anthology project for Windham Hill and record the soundtrack for an upcoming Charlie Brown and Peanuts animated feature. Although his pace is non-stop, there's always time to daydream; we caught up with Benoit as he prepared for a concert tour of the Far East.**

**With *Professional Dreamer*, you worked with the Woodland Hills Smooth Jazz Mafia. Rick Braun produced six out of the ten new songs.**

I've been hearing about this Woodland Hills Mafia. Ordinarily I'm really hesitant to bring in outside producers, because I've had bad experiences with them taking my sound and squashing it a bit. But I liked Rick's work. What he does is intelligent and hip, it sounds good, and it's fun to listen to. I remember coming up to his Woodland Hills place and the first thing he played me I kind of liked, but I wasn't wild about it. Then we both tweaked it and tried some things. The end result was the opening cut called "Why Not!" That tune best represents the two of us taking our respective sounds and throwing them into the mix.

**It's a nice change hearing you play Hammond organ. I know you dabbled some with Tim Weisberg on his record, *Undercover*.**

If anyone dares listen to my first album that I made in 1977, I played a

lot of Hammond on that record. I got away from it for a while and I'm getting back into it again. I recently acquired a Hammond B-3 at my studio, and since it was there, I decided to experiment. It's another voice to play around with.

**Our preference for the first Smooth Jazz airplay track was "Rejoyce." It's a nice blend of the current Smooth Jazz sound and your own sound.**

That's the one. What I liked about the way Rick produced the record was, when I did my piano tracks, he told me he didn't feel as if he even had to be there. Most of the time Rick would tell me not to mess with the takes. I played the Steinway at my studio and we went for feel. The last thing I want is a producer in the studio to start nit-picking piano solos. I've had that happen before, and it's the worst thing. "Can you punch the downbeat on bar 32? You were a little late on that one phrase." Pretty soon a piano solo becomes a patchwork. While some people do it that way, I refuse to.

**How about the mixture of all the keyboard parts on that song, the Fender Rhodes and the Hammond?**

That's all Rick. He would do the tracks in Woodland Hills at his studio. While normally those are parts I would play, I wanted to give Rick a chance to be the producer. That was the fun behind this record; he painted this palette around me and I was able to come in and be the piano player or play the live B-3 stuff. On "Rejoyce," Rick contributed a little Hammond part, Fender Rhodes, and the drum parts. He would bring an ADAT down to my studio and my engineer and I would spend a few hours tweaking it, trying a few piano solos. Rick gave me that freedom.

**"Something You Said" sounds like something you'd hear driving down the Pacific Coast Highway.**

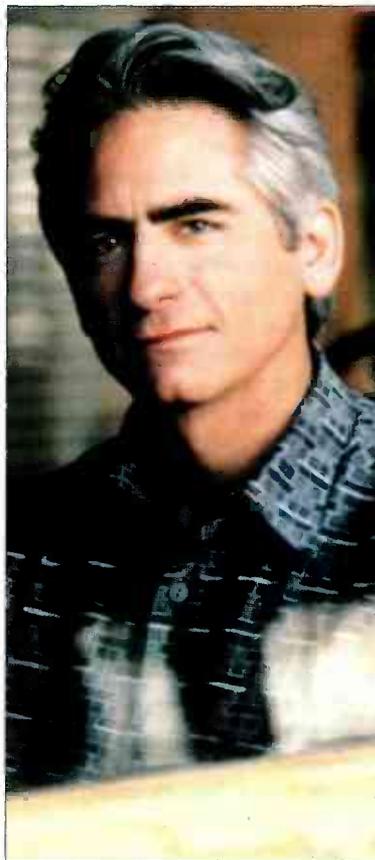
That song is closer to my more familiar Wave-oriented stuff like "Kei's Song" and "Rue de la Soleil." That song might have been the logical choice for me to produce myself, but it was cool to bring Rick in because it was a signature tune in terms of being a melodic ballad. His approach made it smooth. He brought in Marc Antoine to play the pretty guitar parts.

**What was the timeline for *Professional Dreamer*?**

Rick and I spoke in the fall, and rolled up our sleeves and recorded most of it in November. We added things and mixed it in December. The artwork and mastering was done in January.

**There were four tunes you did without Rick. "Dad's Room," the closing tune, is an intimate acoustic song recorded with orchestra.**

One of my friends told me, "You set a new record for only having one song with strings." After *American*



**Landscape** it was time to make a fresh statement. That tune I wrote about my dad was screaming out for strings, and I thought it wouldn't hurt adding them on the closing tune.

**"Golden Gate" reflects your Vince Guaraldi/Bill Evans side.**

Right. Both "Golden Gate" and "Gothic Jazz Dance" are personal signature pieces that may never get played on the radio, but are for the listener to enjoy.

**How do you view today's Smooth Jazz scene? You were there before it happened.**

The demographic is spreading out and there's a lot more Smooth Jazz stations, which is good. I get a little concerned that the format is becoming a little limiting. I'm concerned that the

music is getting a little homogenous. But that's the great thing about working with Rick. At least he's intelligent enough to do stuff that's hip and can get played on the air. Some of these other guys' stuff lacks imagination. Hopefully the Smooth Jazz thing will start to open up a little bit more again. Radio has gone through a lot of changes in the last 20 years. When I first started we had KKKGO, which played all kinds of Jazz. Then when the Wave started they played a lot of interesting and provocative stuff. With consultants like Broadcast Architecture, the good news is there's a lot more stations across the country. More people enjoy the format and I have more opportunities to tour. But alongside that, there's a bit of homogenization and people are releasing singles like it's Top 40 radio. I guess it's the yin and the yang.

***Professional Dreamer* seems a little more percussive than usual for you.**

There's more percussion sequences, there's not much saxophone, and I don't have a lot of frontline guest artists. Rick plays on one tune, but mostly the frontline is piano.

**There's no vocals either.**

I'm not in the vocal business. Some artists can get away with it, but most programmers in radio think of me as a piano player. We decided not to include full production pop vocals.

**"Miles After Dark" is a fine duet between you and Rick on trumpet.**

It's a New York loft, two o'clock in the morning, dry martini feel. We did a little play on words with the title. Rick came down to my studio about 10 o'clock one night. We were both tired, but there's a casual trumpet sound on "Miles After Dark" that's different from Rick's records. We also jammed on standards like "Polka Dots and Moonbeams," "Green Dolphin Street," and "Stella By Starlight." I wanted to stick one of them on the record, but the label was afraid, so those tunes are in the can.

**Where did the title *Professional Dreamer* come from?**

I'm a daydreamer; my dad always said I have my head in the clouds. But when I dream about something and can make it happen, then I figured I've become a professional at it. It's how things come about in my life. I'm a Professional Dreamer. ■

# Jacky Terrasson

## Flies Out of the Trio Nest

By Keith and Kent Zimmerman

**It's time to take the word "Trio" out of the Jacky Terrasson nomenclature. His fifth Blue Note release (counting last year's outstanding duet record with Cassandra Wilson), called *What It Is*, hits the stores and the airwaves in mid-May, and features Jacky playing with a whole stable of different players—many of whom he's never played with before—performing his material in larger ensembles.**

"I've been thinking about doing a record like this for three years," Terrasson told GAVIN after returning from a brief European tour. "I really took my time on this one; I didn't really feel prepared last year when I first wanted to do it. I wanted to work with more percussion, flute, and mess around with the Fender Rhodes. I was hearing music that was demanding those kinds of instruments."

Terrasson has recently pursued more melodious styles like Brazilian and pop, and *What It Is* reflects this; it's a potpourri of different styles and tempos, including intriguing remakes of a Pink Floyd hit and Ravel's "Bolero."

"The idea was to break out of the trio, but not abandon it," said Terrasson from his Brooklyn home. "Instead of people seeing *What It Is* as a change of direction, I'd rather people see it as just another door that I'm opening. In the long term I love playing trio, so I'm not giving that up at all."

Of the nine tunes, seven of them are originals, but the album also features a sexy remake of "Baby Plum."

"They're all pretty basic tunes, nothing really complicated. That wasn't the idea. I'm a sucker for nice melodies, so I wrote hummable things with more of a rhythmic thing going on."

One standout track is "Better World," a soaring Brazilian vocal piece (featuring Xiomara Laugarts) with Jacky slamming relentlessly on a Fender Rhodes, reminiscent of Chick Corea during his *Light as a Feather* sessions with Airto and Flora.

As a result, from now on Terrasson's live performance rider

will insist on including a sparkling Fender Rhodes piano alongside the usual Steinway grand. After playing Wurlitzer on the *Rendezvous* project and experimenting with Rhodes on drummer Cindy Blackman's *In the Now* sessions, Jacky is immersed with the touch of 1970s-styled electric pianos.

"I love the Fender Rhodes," he says. "It brings out other colors on the piano and you can hold the notes for a long time. These are real instruments with an actual keyboard touch—they're not synthesizers—you really get a feel for them. I can vary my attack and the sound is more of a direct response."

When Terrasson felt confident enough to shelve playing trio and begin work on *What It Is*, one of the first things he did was hand over his role as producer to percussionist Mino Cinelu.

"With the trio format, I was used to booking four days in the studio and just going in to play. For this type of record with more people involved, I really needed Mino's help. He helped me add a certain color to the record. For instance, I wouldn't have thought of using electric bass. He also called musicians I didn't know, like bassist Fernando Saunders, guitarist Adam Rodgers, and flute player Rick Cantalanza."

While the record's opening salvo, "Sam's Song," is relaxing and tuneful with peaceful flute and percussion, the very next track, "What's Wrong With You" is diametrically frantic and raw. Terrasson hammers at the piano in a fractured and urgent state and producer Cinelu's conga raises the fevered pitch. But it's the sheer hysteria of tenor saxophonist Michael Brecker that delivers the chaotic knockout punch.

"I knew Michael Brecker was going to kill it right away," Jacky recalls with a laugh. "Michael did it in two takes. The first was wild and crazy, which is exactly what I wanted. The second take was a little more together but a little too polished. I settled for the first take because of its raw energy."

Then Terrasson's French accent darkened. "It was the same day Kenny Kirkland was buried, and I thought, 'Oh God.' But Michael just changed out of his dark suit, put on some jeans, and he was ready to go."



Further shedding his trio image, Terrasson speaks enthusiastically about touring with a larger band. He's interested in trying new musicians, having just returned from Europe with his regular bassist Ugonna Okegwo, saxophonist Sam Newsome (who has a new disc out on Columbia), and drummer Scott Amandola. In support of *What It Is*, Jacky has his eye on a sextet if the economics can bear it, which would include 24 year-old harmonica player Gregoire Maret (who is a cornerstone to the sound of *What It Is*), a bassist who can play both acoustic and electric, a versatile Jacky on grand and Rhodes, a drummer, and a saxophone player.

Another factor that makes *What It Is* so unlike past Terrasson projects is the keyboardist's inclusion of two standards. One is a jazzed-up, albeit lumbering version of Pink Floyd's "Money." It was the song's basic riff that drew him to the song, Terrasson says.

"I used to hear 'Money' all the time because I have three older sisters who played it nonstop. I've always heard that bass line as an upright bass with a Jazz swing feel behind it. I didn't want to necessarily approach the tune from a shock angle, but instead for contrast. I also like the irony of the title because the '90s are so crazy when it comes to money."

To end the record with a version of Ravel's "Bolero" was not meant as a grand, serious gesture. Terrasson dabbled curiously with various arrangements throughout his stay in the studio.

"I had an idea of doing 'Bolero' in 7/4 time and we worked on it every day in the studio. It was the last song we finished on the record. Actually, at about five a.m. on the last day. I put it last on the record, but I wanted it to be lighthearted. I don't want people to take it too seriously. I hope they will catch the humor there."

In order to be forward-thinking (and because he is not content with simply trading solos around the bandstand), Terrasson looks to the classics to help freshen his own original musical visions.

"I like orchestral pieces. I see my music as progressing through movements, different passages. I try to think that way through my music, even when we improvise as a trio. I don't like to just play the head, take a solo then give it to the bass and trade eights with the drummer. My music can't be chopped up into solos. When we play, I want everybody to be right there all the time. The music has to move and we all have to move together, and that's how symphonies and concertos sound. That's how I hear live music. That's how I hear Jazz."

It is what it is...■

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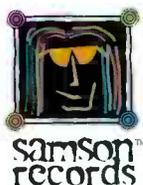
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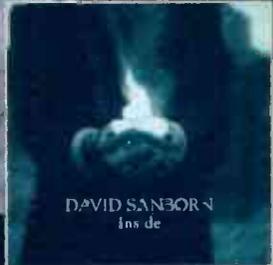
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from the new album inside

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On his new album **inside**, multiple Grammy-winner DAVID SANBORN is joined by producer Marcus Miller for the first time in five years, and plays with many special guests, including Eric Benét, Lalah Hathaway, Sting and Cassandra Wilson.

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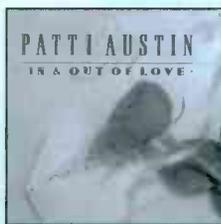
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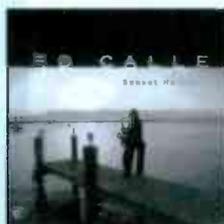
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*Bringin' it  
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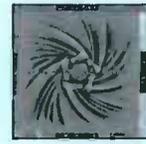
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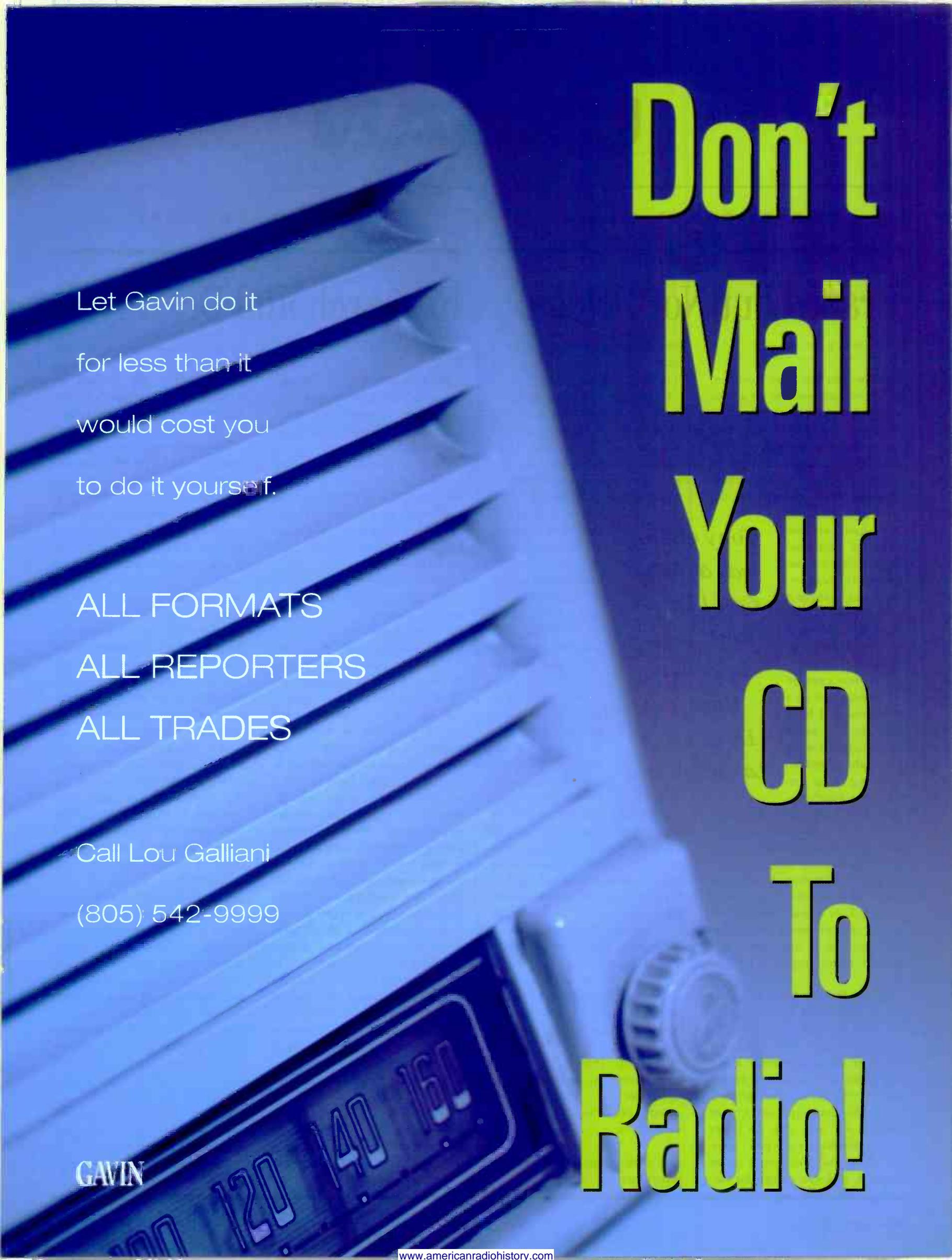
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DIRECTIONS IN MUSIC



## Erased but Not Deleted

BY RON CADET

While writing this week's column, which was supposed to be a look at Yahoo's merger with Broadcast.com, I received some devastating news. One of my long-time colleagues and valued friends passed away in a motorcycle accident. Many of you felt the same sense of shock and loss at the news of Universal Music's Tony Collins' untimely demise. Tony was, without a doubt, one of the most beautiful people I have ever known.

Tony was a person who could light up a room and still be a little shy. He never had a negative word to say about anyone. He was a "What Can I Do For You?" person in a "What Have You Done for Me Lately?" world. As a program and music director, I could always depend on Tony to protect my station's interests in terms of music releases and artist visits. But he did it in a way that got his artists the proper exposure at other stations in the market, and he was highly respected for that ability.

I first met Tony when I was the PD at XHRM/FM in San Diego. We were both just "coming up" in our respective industries. One morning we were talking about one of his projects; he just *had* to get it on the air, and I wasn't feelin' it. We hung up, and I went back to my busy day. As I was leaving the station at 9 p.m., there was Tony. He had driven down from LA, and was waiting for me.

*Tony Collins was a "What Can I Do For You?" person in a "What Have You Done for Me Lately?" world.*

We had never met in person, so I didn't recognize him. He said, "I'm Tony Collins."

I called my wife, told her I'd be even later, and we went across the street for a bite. He had some real heat on him for the "add," so I thought about it, and told him we'd give the record a run. It wasn't a very good record, but it began a relationship with a trusted ally and friend. Over the years, Tony helped me out a hundred times over with scoop after scoop, as I went from station to station and he went from label to label.

Our friendship grew beyond the boundaries of adds and drops. When my son was born with a rare condition, Tony got folks together and collected funds for a savings bond in my son's name. In the rush of life, I never got the chance to properly thank those who extended love out to my son, but it was one of the most touching moments in my life. That's the kind of man Tony was. If you knew him, you know what I'm talking about.

We talk a lot about technology, research, marketing, and sales in our "day to day," but we should never let these things diminish our view of what's really important. That is, the folks who accompany us on this journey of life.

Tony, keep "looking out" until we join you...

NEXT WEEK: YAHOO SCOOPS UP BROADCAST.COM

CREATIVERADIO.NET



## Research and Destroy

BY QUINCY MCCOY

I got a questionnaire in the mail last week, asking me to participate in a Bay Area radio research study. I didn't do the survey, but I will rate the questionnaire.

The only reason I opened the package was because it looked like a parking ticket I've been waiting for. I wasn't exactly feeling good when I opened it, and when I read what it was, it didn't make me feel any better.

The note inside was addressed to "Dear Radio Listener." That turned me off, because if you could get the outside name and address from some service correctly, why couldn't this research group take the time to address me personally inside? Bad start.

In the first paragraph they asked me to participate in the survey because my opinion "will help shape the kind of programming offered to the Bay Area radio audience." What a laugh. Even to a regular radio listener, I don't think that's a compelling enough reason to get them fired up about filling out a survey; it's certainly not for a jaded one like me.

The second paragraph explained that I was carefully selected and they would greatly appreciate my cooperation. Would I please listen to an assigned station for at least one hour, fill out the survey within the next week, and mail it back? This really bothered me. I didn't like being assigned a station—I've been picking my own stations for years, thank you! And if you want me to listen to a crummy station, at least pay me for it. Show me the money!

In the last paragraph they annoyed me further by asking me to answer the questions *honestly*—implying I wouldn't otherwise. Then they said that, if I sent the

survey back, they would make a donation to a charity that I'd never heard of. Hey, why not ask me what charities I support? Another missed opportunity to become personally involved with me.

The survey was broken out like this: First you had to fill in the date of the week you listened for one hour. Then you had to check off the daypart you listened to. They provide little boxes to check: early morning (5-9 a.m.), midday (9 a.m.-3 p.m.), late afternoon 3-7 p.m., night (7 p.m.-midnight), and overnight. There were four boxes (at home, in a car, at work, or other) to indicate where you spent your hour listening to your designated station. Then there were four questions that you answered by choosing a number between one and five (one represented "really disliked" and the number five represented "really liked"). Then you were asked to rate the music numerically, the morning show, and the station overall. The last question was just a little different. With the same numerical range, you were asked to agree or disagree whether the station played fewer commercials than other radio stations.

In a space about 2 inches wide and 1 inch in length, you were asked to give comments about the station's personalities, artists, music, etc. In that tiny space, Hemingway couldn't complete a sentence. Then they took up more space by asking my name and address. I thought you picked me specifically for this—you mailed me this thing and used my correct address to get it to me! Why do I have to give it to you again? I thought that was pretty goofy.

I found the survey cold, detached, and boring. Like most poor research, it didn't connect at all on an emotional level...I'm forced to give it a one for "really dislike."



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# URBAN

L A N D Z C A P E



## MOST ADDED



**WHITNEY HOUSTON (51)**  
"It's Not Right, But It's OK"  
(Arista)

WJTT, WWDW, WGCI, WTLZ, WDOZ, WUVA, WEUP, WKGN, WFLM, WDAS, WYLD, KRIZ, WJKS, WVAZ, KVJM, WKPO, WJMG, WNAA, KQXL, KVSP, WJUN, KJMM, KZWA, KRRQ, KBCE, WPHI, WIZF, WHRK, WILD, WZHT, WRNB, WMXD, WUSL, WBLX, WAMO, WBLB, WJMI, WDTJ, WYOK, WQOK, KPRS, KKDA, WPAL, WZAK, WFXE, WFXA, WWWZ, KYEA, KKB, WPEG, WCDX

**R. KELLY (43)**  
"Did You Ever Think"  
(Jive)

WTLZ, WDOZ, WEUP, WKGN, WJKS, WKND, KVJM, WKPO, WJMG, KVSP, WJUN, KJMM, KRRQ, KBCE, WPHI, WIZF, KJMS, WHRK, WILD, WZHT, WUSL, WRDU, WBLX, WQWI, WAMO, WJTT, WBLB, WJMI, WDTJ, WVEE, WYOK, WWDW, WQOK, KPRS, KKDA, WMMX, WPAL, WZAK, WFXE, WFXA, KYEA, KKB, WPEG

**THE TEMPTATIONS (25)**  
"How Could He Hurt You"  
(Motown)

WTLZ, WDOZ, WUVA, WKGN, WDLT, WFLM, WMCS, WDAS, WYLD, WWIN, WIMX, WVAZ, WKPO, WIZF, KJMS, WRNB, WMXD, WRDU, WYOK, WWDW, KMJD, KPRS, WZAK, WWWZ, WAAA

**CAM'RON (18)**  
"Let Me Know"  
(Entertainment/Epic)

WDHH, WKGN, WJKS, WJMG, WJUN, KZWA, KBCE, WPHI, WZHT, WUSL, WBLX, WAMO, WJTT, WDTJ, KPRS, WPAL, WWWZ, KYEA

**CHERELLE (17)**  
"Just Tell Me"  
(Platinum)

KVJM, WVAZ, WJKS, WKPO, KVSP, WJUN, KJMM, KZWA, KRRQ, KBCE, WJTT, WDTJ, WVEE, WFLM, WDLT, WKGN, WPAL

## BLACK A/C



**ERIC BENET & FAITH EVANS**

"Georgy Porgy" (Warner Bros.)

**K-CI AND JOJO**

"Life" (Rockland/Interscope)

**MAXWELL**

"Fortunate"

(Rockland/Interscope/Columbia)

**JESSE POWELL**

"You" (Silas/MCA)

**DIVINE**

"One More Try" (Red Ant)

### WEST COAST

**ERIC BENET & FAITH EVANS +54**  
"Georgy Porgy" (Warner Bros.)

**QUINCY JONES +35** "I'm Yours"  
(Qwest/Warner Bros.)

**K-CI AND JOJO +29** "Life" (Rockland/Interscope)

**TLC +29** "No Scrubs" (LaFace/Arista)

**DAVE HOLLISTER +26** "My Favorite Girl"  
(DreamWorks)

### MIDWEST

**DRU HILL +94** "You Are Everything" (Island)

**WHITNEY HOUSTON +78** "It's Not Right  
But It's Okay" (Arista)

**THE TEMPTATIONS +76** "How Could He  
Hurt You" (Motown)

**BRANDY +63** "Almost Doesn't Count" (Atlantic)

**TYRESE +56** "Lately" (RCA)

### EAST COAST

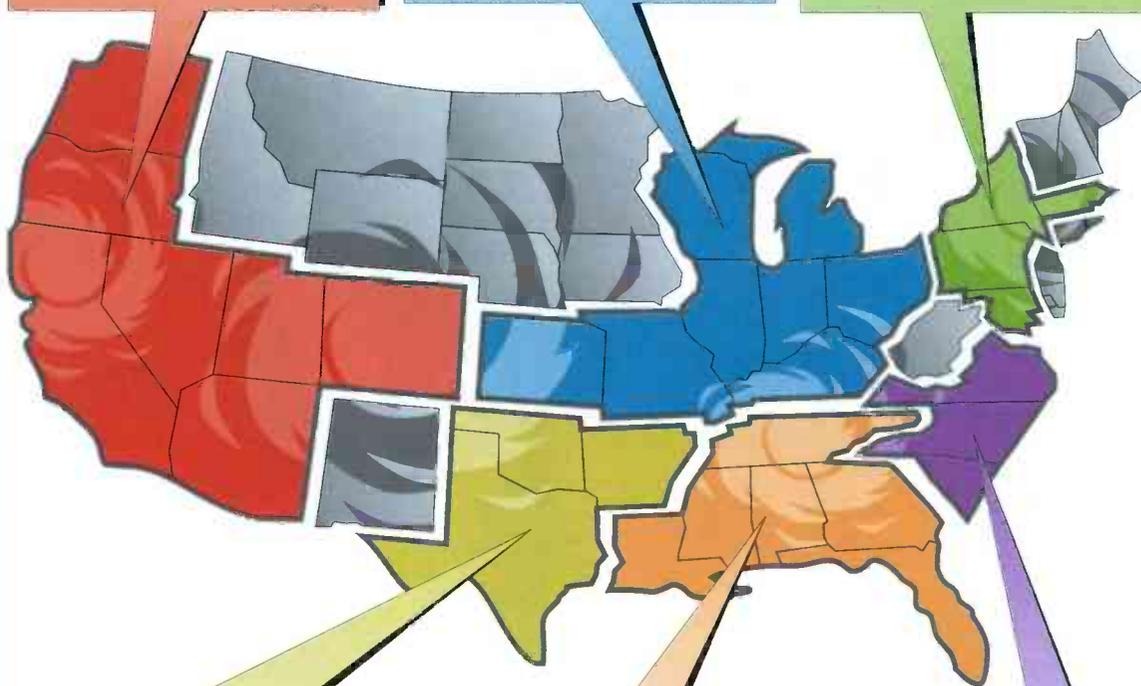
**NAS featuring PUFF DADDY +96**  
"Hate Me Now" (Columbia/CRG)

**TYRESE +90** "Lately" (RCA)

**WHITNEY HOUSTON +73** "It's Not Right  
But It's Okay" (Arista)

**R. KELLY +63** "Did You Ever Think" (Jive)

**112 +56** "Anywhere" (Bad Boy/Arista)



### SOUTHWEST

**WHITNEY HOUSTON +79** "It's Not Right  
But It's Okay" (Arista)

**TOTAL +61** "Sitting Home" (Bad Boy/Arista)

**MAXWELL +55** "Fortunate"  
(Rockland/Interscope/Columbia)

**CHANTE MOORE +54** "Chante's Got A Man"  
(Silas/MCA)

**BLAQUE +47** "808"  
(Trackmasters/Columbia/CRG)

### SOUTHEAST

**WHITNEY HOUSTON f/FAITH EVANS and  
KELLY PRICE +156** "Heartbreak Hotel" (Arista)

**MEN OF VIZION +141** "Break Me Off" (MJJ/Epic)

**CHANTE MOORE +137** "Chante's Got A Man"  
(Silas/MCA)

**SILKK THE SHOCKER feat. MYA +122**  
"Somebody Like Me" (No Limit/Priority)

**WHITNEY HOUSTON +108** "It's Not Right  
But It's Okay" (Arista)

### CAROLINAS/VIRGINIA

**SILKK THE SHOCKER feat. MYA +98**  
"Somebody Like Me" (No Limit/Priority)

**WHITNEY HOUSTON +91** "It's Not Right..." (Arista)

**DRU HILL +83** "You Are Everything" (Island)

**DAVE HOLLISTER +73** "My Favorite Girl"  
(DreamWorks)

**MAXWELL +66** "Fortunate"  
(Rockland/Interscope/Columbia)

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## TOPTENSPINZ

1	ERIC BENET & FAITH EVANS "Georgy Porgy"	3008	3117
2	112 "Anywhere"	2684	2926
3	K-CI AND JOJO "Life"	2751	2763
4	BUSTA RHYMES feat. JANET JACKSON "What's It Gonna Be"	2754	2829
5	TLC "No Scrubs"	2618	2696
6	BLACKSTREET feat. JANET JACKSON "Girlfriend/Boyfriend"	2485	2534
7	SILK "If You (Lovin' Me)"	2425	2489
8	MAXWELL "Fortunate"	2099	2382
9	TOTAL "Sitting Home"	1923	2065
10	DIVINE "One More Try"	1856	1982

### NUMBER ONE

**ERIC BENET & FAITH EVANS**  
"Georgy Porgy"

Red=Spinz last week  
Black=Spinz this week

The dynamic voice that brought you her chart-topping rendition of "I Will Survive" blossoms again in '99.

*Chantay*

# SAVAGE

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# RAP • HIP-HOP

## Crooked Lettaz: The Dirty South Gets Progressive

BY JANINE COVENEY

The Dirty South has long made itself known as the new ascendant in hip-hop, with groups coming out of Atlanta and New Orleans to lay claim to the Southern crown. Now Penalty Recordings has signed on Crooked Lettaz, a unique trio whose name pays tribute to their Mississippi origins. And more than just taking the "here's-how-we-livin'" theme and transplanting it to Jackson, Mississippi, which is part of what they do, Crooked Lettaz adds history, theory, spiritualism, unity, and hope to the mix.

"Mississippi, in my estimation, is the dirtiest part of the dirty South; you can't get any dirtier," says Kamakazi, one-third of the group that also comprises rhymer/producer David Banner and DJ Phinga Print. "We call it Little Africa. Just as Africa is the cradle of man for the world, for black people in this land, Mississippi is the birthplace of the music and the culture."

Kamakazi goes on to explain that, with a large number of former slaves and their descendants migrating north and midwest after the industrial revolution of the early 1900s, they took their African-rooted work songs, spirituals, and calls and developed them into the blues, gospel music, and jazz in the northern industrial centers like Chicago, New York, and St. Louis. "But Mississippi is totally, totally distinct," he continues. "We have the spirit of people long past in the music; you are going to hear the pain and the emotion and the happiness. Something about Mississippi gives me a warm feeling."

Crooked Lettaz's first album, *Grey Skies*, is a tour de force of unique beats, lyrics that pop in almost every rap style (including one passage with a guest rhymer who flows in his native Congolese and French dialects), and distinct voices: Banner comes across with a gruff bark while Kamakazi offers smooth twists and turns. The production, cobbled together mostly by renegade pro-

ducer Banner, goes beyond bounce, funk, booty, and club beats—strings swirl, Japanese kotos are struck plaintively, banjos and fiddles twang, guitars squeal. Taken altogether, Crooked Lettaz could be seen as an amalgam of Southern styles, from Outkast to Arrested Development to No Limit Soldiers.

"I think the music is very universal—you don't have to be from the South to like it," says Carolyn Williams, National Director of Marketing and Product Management at Penalty, about why the group was signed. "They are not hitting you over the head with booty music or that straight-up dirty South sound. If you didn't know they were from the South, you might have to guess where they're from."

The current single, "Firewater" featuring Noreaga backed with "Get Crunk," is a 12-inch-only release, serviced to College and non-comm radio stations, says Williams, who adds that the label is attempting to build a story for the group before taking them to commercial outlets. So far, press response to the album has been overwhelmingly positive. While "Firewater" has a familiar bounce beat, it has a unique message, says Kamakazi. "Firewater" is the merging of two forces you wouldn't normally see. You've got Noreaga, who is like East Coast law...Our collaboration is like the premiere one as far as the East Coast/Southern collaboration. Nore said this is the kind of track he'd been wanting to get on."

Kamakazi explains that the group came together out of the ruins of other rap posses; Banner had been a solo artist, while Kam was part of a crew called The Network. Then Banner and Kam were part of multi-regional group the Stowaways. Respecting not only each other's style and flow but the fact they were both from Mississippi, the idea for Crooked Lettaz was born. "We knew we needed to represent Mississippi and tap this thing with a united

front, so Banner came up with the name and the concept of Crooked Lettaz. We got with DJ Phinga Print, did our first song in December '95, and in mid-'96 we were in 'Unsigned Hype' in *The Source*."

The group was previously signed to Correct Records, but moved on to Penalty when their champion and publicist, Zenobia Simmons, moved over to that company.

According to Williams, the group

will embark on a promotional tour of Southern markets like Greensboro, New Orleans, and Birmingham on April 19, with a big release party for *Grey Skies* also scheduled in their Jackson hometown. In addition, Crooked Lettaz will do a full live set at the Eden Roc Hotel, Thursday May 6, at a Penalty event beginning at 11 p.m. during the upcoming Impact convention in Miami.

## Tough Puffy Arraigned For Exec Beatdown

By now you have heard the story: Hip-hop producer Puffy Combs turned himself in to New York police last Friday (April 16) after he reportedly attacked artist manager and Interscope A&R exec Steve Stoute the previous day.

Puff Daddy had made a cameo appearance in the Nas video for "Hate Me Now," in which Puffy is shown nailed to a cross and declaring, "I like this." After discussing this scene with his pastor, Puffy changed his mind about the wisdom of this depiction and asked Columbia and/



or Stoute to remove the scene. According to some sources, Puffy even made up his own edit of the video and furnished it to Columbia.

Despite his efforts, the original Nas clip, complete with the crucifixion scene, aired on MTV's *Total Request Live* show on Thursday afternoon. Sources say the Bad Boy Entertainment CEO went "ballistic" and immediately paid a visit to Stoute at the New York offices of Interscope. With two bodyguards in tow, Puffy reportedly attacked Stoute in his office with a cham-

pagne bottle, cell phone, and chair. According to the *New York Daily News*, Stoute was treated for cuts, bruises, and a possible broken arm. MTV has pulled the Nas video until further notice.

The next morning, Puffy turned himself in to the Midtown North Precinct, where he was charged with felony assault and criminal mischief charges and posted \$15,000 in bail. The charges carry a seven-year jail sentence if he is convicted.

Now the hip-hop world is wondering whether the pressure of stardom has led Puffy Combs to engineer his own downfall. In addition to his successful label venture, the producer/rapper recently unveiled his own line of clothing, Sean John, at Bloomingdale's in New York, and is also in the magazine business with the mag *Notorious*. He has continued to maintain his innocence in the 1991 CCNY tragedy, for which the New York Court of Claims found that he and Heavy D were 50 percent responsible. It remains to be seen how this incident will affect Combs' future endeavors.

# RAP

## MOST ADDED



**GANG STARR (86)**  
**HEAVY D (59)**  
**NATURAL ELEMENTS (52)**  
**DEVANTE (52)**  
**BUMPY KNUCKLES (28)**

## MOST REQUESTED



**MOBB DEEP**  
**RAHZEL**  
**COMMON**  
**NAS**  
**TRICK DADDY**

## RADIO SAYS



**NAS**  
 "Hate Me Now"  
 (Columbia/CRG)  
 "This track is HOT!  
 Nas' second single is  
 burning up my phones!"  
 —Michelle Ortiz,  
 KSFS-San Francisco, CA.

LW	TW		Spins	Diff.
2	1	<b>BUSTA RHYMES</b> - Party Over Here/Everybody Rise (Elektra/EEG)	1998	+29
4	2	<b>BLACK STAR</b> - Respiration Remix (Rawkus)	1867	+248
1	3	<b>RAHZEL</b> - All I Know (MCA)	1660	-321
6	4	<b>ALL NATURAL</b> - It's O.K. (All Natural Recordings)	1415	-35
7	5	<b>LOOT PACK</b> - WhenImOnDaMic (Stones Throw Records)	1386	+99
11	6	<b>PRINCE PAUL</b> - Handle Your Time (Tommy Boy)	1292	+213
3	7	<b>COMMON</b> - 1999 (Rawkus Entertainment)	1258	-504
8	8	<b>DEADLY SNAKES</b> - Culebras De Muerte (Tommy Boy)	1248	-22
10	9	<b>MOBB DEEP</b> - Quiet Storm (Loud)	1220	+55
5	10	<b>JT MONEY</b> - Who Dat? (Priority)	1149	-398
22	11	<b>NAUGHTY BY NATURE</b> - Live Or Die (Arista) <i>Two weeks on the chart and they are about to break the Top 10.</i>	1065	+449
12	12	<b>RUFF RYDERS</b> - Ride Or Die (Interscope)	1004	+58
19	13	<b>QNC</b> - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	913	+209
9	14	<b>MASTERMINDS</b> - Bring It Back (Exodus)	883	-374
18	15	<b>BAMBOO</b> - From The Get Up (Roadrunner)	880	+103
17	16	<b>DEMASTAS</b> - Feel No Guilt (frr/London)	878	+57
21	17	<b>COUNT BASS D</b> - Violatin' (Spongebath)	867	+201
14	18	<b>RUBBERROOM</b> - Reconstruction/Sector Rush (3-2-1 Records)	862	0
26	19	<b>DEFARI</b> - Lowlands Anthem (Black Label/Tommy Boy)	806	+255
13	20	<b>NAS</b> - Nas Is Like (Columbia/CRG)	672	-207
15	21	<b>THE ROOTS</b> - You Got Me (MCA)	637	-213
27	22	<b>CAM'RON</b> - Let Me Know (Entertainment/Epic)	636	+105
32	23	<b>APHILLYATION</b> - Dry Tears (Tommy Boy)	597	+129
28	24	<b>POLYRHYTHM-ADDICTS</b> - Motion 2000 (Nervous) <i>In motion and heading towards the top!</i>	580	+68
23	25	<b>CROOKED LETTAZ</b> - Fire Water (Penalty Recordings)	566	-13
16	26	<b>CHOCLAIR</b> - Flagrant (Figure IV)	559	-264
31	27	<b>DEAD PREZ</b> - Hip-Hop (Loud)	548	+72
24	28	<b>BUCKWILD</b> - E.P. (Fat Beats)	545	-25
—	29	<b>SAUCE MONEY</b> - Foundation '99/What's My Name (Independent)	541	<b>N</b>
33	30	<b>HIMALAYAZ</b> - Playa Wayz (Red Ant)	531	+69
35	31	<b>25 TO LIFE</b> - 25 To Life feat. Xzibit, Juvenile (Interscope)	516	+115
30	32	<b>BLACK MOON</b> - Two Turntables & A Mic (Duck Down/Priority)	503	+8
—	33	<b>JA</b> - Holla Holla (Def Jam/Mercury)	501	<b>N</b>
34	34	<b>CHILDREN OF DA GHETTO</b> - Wild Side (Priority)	491	+40
36	35	<b>JAY-Z</b> - More Money, Cash, Hoes (Roc-A-Fella/Def Jam)	432	+48
29	36	<b>DILATED PEOPLES</b> - Rework The Angels (ABB)	418	-87
—	37	<b>TRICK DADDY</b> - Nann (Warlock/Slip n Slide/Atlantic)	412	<b>N</b>
—	38	<b>NAS</b> - Hate Me Now feat. Puffy (Columbia/CRG)	382	<b>N</b>
—	39	<b>WHORIDAS</b> - Get Lifted/Godfathers feat. Xzibit (Blunt Recordings)	363	<b>N</b>
—	40	<b>NETWORK REPS</b> - Yeah (Nervous)	347	<b>N</b>

## CHARTBOUND

- CHARLIE BALTIMORE** - "Thorough Bitches" (Epic)
- GANG STARR** - "Full Clip" (NooTrybe/Virgin)
- RUFF RYDERS** - "Down Bottom" (Interscope)
- RAM SQUAD** - "Mission Impossible" (Universal/MCA)
- BUMPY KNUCKLES** - "A Part Of My Life" (Fat Beats)

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## REVIEWS

### MISSY "MISDEMEANOR" ELLIOTT

"She's a Bitch"

(Violator/EastWest)

Flipping a chewy, arrogant, syncopated rhyme over a commanding beat produced by partner in rhyme Timbaland, Missy flexes her considerable South-meets-North flow. With self-possessed style, Missy doles out verbal beatdowns to all perpetrators and doesn't mind if others throw out the b-word in reference to her.

### THE WHAT

"Turn It Up" (Voodoo Records)

Once upon a time in New York there was a fly three-man rap group with the name The Firm, and they had nothing to do with Nas, Foxy Brown, or AZ. But the music industry being what it is, the name was co-opted for the latter group two years later, and original The Firm members Jewels, Mr. Speed, and Darius Storm were set adrift to find a new path in hip-hop. Now the three have reunited as The What to produce this smooth retro-grooved track with veteran producer Hitman Howie Tee, in which all three talk freely about maxin' and relaxin' party-style on both coasts.

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# TRIPLE A

## Old 97's Rhett Miller: New Songs and No Glasses

BY KENT ZIMMERMAN

We first met the Old 97's back in 1995. They'd just cut a hot indie album, *Wreck Your Life* for the Bloodshot label when we decided, what the hell, let's put some new faces on the GAVIN cover the week of SXSW. The band had already played the 1996 GAVIN Seminar in Atlanta, after which industry response to *Wreck Your Life* really started heating up.

"That was the record we were touring on when we visited the GAVIN offices," remembers Old 97's Rhett Miller, calling from Los Angeles, his new homeland. "Then we did your big radio convention in Atlanta, where we met Waylon Jennings, then we started getting an industry buzz. We wound up that tour at SXSW, the same week we

were on the GAVIN cover. The showcase was incredibly sold out—all the record labels showed up. That's what started a bidding war and our major label period.

"I'm glad we did it that way. There was certainly a work ethic of setting goals and moving incrementally rather than too fast. Our whole strategy was to make ourselves undeniable to the record companies. We had a good story.

"The clincher of the whole SXSW experience was the labels seeing us sort of in front of a hometown crowd—lines around the block, fans

knowing every word to our songs—that *meant* something. There's something familial about our shows."



Angeles "for love." While Rhett's leaving Texas was a shocking blow, the band gradually adapted to the miles of separation.

"I read about Pavement, who had been living in separate cities, and they were still very much a band," says Miller. "As great friends as we are and always will be, our time together has turned professional. So when we're together in the same city, we work harder. We'll rehearse every day for eight hours."

"To an extent, what we do is a business, and I don't really know what to expect. Looking from both extremes, I'm scared of too much failure—obviously—as well as too much success. At this point, we've turned in the product, we've become the product, and we're along for the ride, knocking on wood four thousand times a day."

Another profound effect came from living and recording at Kingsway Studios in New Orleans, with its British Beatle monitor speakers (circa *Rubber Soul*), classic Quarter architecture, and other peculiarities, for a month. "It was one of the neatest things we've ever done as a band," says Miller. "I don't know if they want this publicized, but the place is definitely haunted." It's an intense building, and it was amazing."

Miller has also come to see his personal situation far more clearly. Gone are the twin Buddy Holly-styled, four-eyed frontguys often confused as brothers; only bassist Hammond wears glasses in the band these days. Miller has switched to contact lenses.

"I make up stories as to why I ditched them, but the truth is logical. With glasses I couldn't see anything onstage. Now I can see everything, and I feel closer to the audience. Plus, being able to see the set list and my fretboard is nice."



"Someday we'll know"

The follow-up to the number one AAA track  
"You Get What You Give"

From the gold album *Maybe you've been brainwashed too.*



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# TRIPLE A

Red entries highlight a stronger performance than on the combined A3

## MOST ADDED

### TODD THIBAUD (25)

"Little Mystery"  
(Doolittle)

Including: WMVY, WMWV, WERU, WNCS, WEBK, MUSIC CHOICE, WLPW, WYSD, WVOD, WNCW, KROK, WCBE, WAPS, WEBX, KLRQ, KMMS, KSUT, KRCL, KRXS, KTAO, KTHX, KPCC, KRSH, KFXJ, and KNBA

### THE PUSHSTARS (16)

"Any Little Town"  
(Capitol)

Including: WRNX, WBOS, WMVY, WERI, WMWV, WEBK, WYEP, WVOD, WRLL, KROK, KMMS, KUWR, KTAO, KBAC, KCRW, and KFXJ

### ROBERT CRAY BAND (13)

"24-7 Man"  
(Rykodisc)

Including: WYEP, WXPW, WNCW, WMNF, WMKY, WAPS, KTCZ, WXRT, KACD, KPIG, KINK, KLCC, and KNBA

### OLD 97's (12)

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

Including: WMNF, WCBE, WEBX, KSUT, KPCC, K-OTTER, KPIG, KRSH, KFXJ, KRVM,

## RECORD TO WATCH



### OLD 97's

Fight Songs (Elektra/EEG)

The result of a month holed up at Kingsway Studio in New Orleans, Old 97's rechannel their angst into melody. Track is "Murder (Or a Heart Attack)," with a third week debut at #47.

LW	TW	COMBINED
1	1	VAN MORRISON (Virgin)
2	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
3	3	WILCO (Reprise)
7	4	SHERYL CROW (A&M)
5	5	BETH ORTON (Arista)
4	6	COLLECTIVE SOUL (Atlantic/Hollywood)
6	7	JOHN MELLENCAMP (Columbia/CRG)
8	8	CRASH TEST DUMMIES (Arista)
9	9	XTC (TVT)
11	10	JOE HENRY (Mammoth)
10	11	JEWEL (Atlantic)
14	12	CESAR ROSAS (Rykodisc)
12	13	PAUL WESTERBERG (Capitol)
16	14	JONNY LANG (A&M)
17	15	BLACK CROWES (American)
15	16	ANI DIFRANCO (Righteous Babe)
18	17	LUCINDA WILLIAMS (Island/Mercury)
13	18	SHAWN MULLINS (SMG/Columbia)
20	19	MOD SQUAD (Elektra/EEG)
22	20	BRUCE HORNSBY (RCA)
19	21	SUGAR RAY (Lava/Atlantic)
26	22	MARTIN SEXTON (Atlantic)
23	23	R.E.M. (Warner Bros.)
N 24	24	ROBERT CRAY (Rykodisc)
46	25	TOM WAITS (Epitaph)
35	26	OWSLEY (Giant)
42	27	BEN FOLDS FIVE (550 Music)
21	28	SINEAD LOHAN (Interscope)
43	29	SNAKEFARM (RCA)
33	30	BLUR (Virgin)
30	31	CHRIS SMITHER (Hightone)
47	32	TAL BACHMAN (Columbia/CRG)
40	33	CASSANDRA WILSON (Blue Note)
38	34	INDIGENOUS (Pachyderm)
25	35	B.B.KING (MCA)
28	36	EVERLAST (Tommy Boy)
41	37	GOO GOO DOLLS (Warner Bros.)
29	38	FASTBALL (Hollywood)
31	39	EAGLE EYE CHERRY (WORK)
27	40	NATALIE MERCHANT (Elektra/EEG)
24	41	THE CRANBERRIES (Island/Mercury)
36	42	CITIZEN KING (Warner Bros.)
34	43	JONATHA BROOKE (Bad Oog)
39	44	JASON FALKNER (Elektra/EEG)
45	45	TOMMY CASTRO (Blind Pig)
32	46	PETER HIMMELMAN (6 Degrees/KOCH)
N 47	47	OLD 97'S (Elektra/EEG)
37	48	FATBOY SLIM (Astralwerks/Virgin)
48	49	GUS (Almo Sounds)
49	50	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)

LW	TW	COMMERCIAL
2	1	VAN MORRISON (Virgin)
1	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
3	3	SHERYL CROW (A&M)
6	4	WILCO (Reprise)
4	5	JOHN MELLENCAMP (Columbia/CRG)
5	6	COLLECTIVE SOUL (Atlantic/Hollywood)
11	7	BETH ORTON (Arista)
8	8	XTC (TVT)
7	9	JEWEL (Atlantic)
12	10	CRASH TEST DUMMIES (Arista)
10	11	JONNY LANG (A&M)
13	12	CESAR ROSAS (Rykodisc)
9	13	SHAWN MULLINS (SMG/Columbia)
16	14	R.E.M. (Warner Bros.)
18	15	JOE HENRY (Mammoth)
17	16	BLACK CROWES (American)
19	17	LUCINDA WILLIAMS (Island/Mercury)
15	18	SUGAR RAY (Lava/Atlantic)
21	19	MARTIN SEXTON (Atlantic)
14	20	SINEAD LOHAN (Interscope)
N 21	21	ROBERT CRAY (Rykodisc)
22	22	OWSLEY (Giant)
20	23	PAUL WESTERBERG (Capitol)
26	24	BRUCE HORNSBY (RCA)
25	25	MOD SQUAD (Elektra/EEG)
N 26	26	OLD 97'S (Elektra/EEG)
23	27	NATALIE MERCHANT (Elektra/EEG)
27	28	B.B.KING (MCA)
28	29	FASTBALL (Hollywood)
24	30	ANI DIFRANCO (Righteous Babe)
37	31	INDIGENOUS (Pachyderm)
32	32	TOM WAITS (Epitaph)
29	33	EVERLAST (Tommy Boy)
30	34	EAGLE EYE CHERRY (WORK)
38	35	TAL BACHMAN (Columbia/CRG)
31	36	BEN FOLDS FIVE (550 Music)
47	37	SNAKEFARM (RCA)
N 38	38	FISH TREE WATER BLUES (Bullseye/Rounder)
35	39	GUS (Almo Sounds)
N 40	40	MERCURY REV (V2)
N 41	41	GOO GOO DOLLS (Warner Bros.)
44	42	JASON FALKNER (Elektra/EEG)
N 43	43	SUSAN TEDESCHI (Tone Cool/Rounder)
39	44	SEAL (Warner Bros.)
46	45	JONATHA BROOKE (Bad Dog)
N 46	46	CHRIS SMITHER (Hightone)
50	47	BLUR (Virgin)
N 48	48	THE OTHER ONES (Grateful Dead)
41	49	TOMMY CASTRO (Blind Pig)
42	50	GOMEZ (Virgin)

LW	TW	NON-COM
1	1	BETH ORTON (Arista)
2	2	VAN MORRISON (Virgin)
3	3	WILCO (Reprise)
4	4	JOE HENRY (Mammoth)
6	5	CHRIS SMITHER (Hightone)
5	6	PAUL WESTERBERG (Capitol)
7	7	CRASH TEST DUMMIES (Arista)
8	8	CASSANDRA WILSON (Blue Note)
9	9	TOM WAITS (Epitaph)
17	10	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
10	11	ANI DIFRANCO (Righteous Babe)
12	12	XTC (TVT)
13	13	KELLY WILLIS (Rykodisc)
24	14	BLUR (Virgin)
18	15	LUCY KAPLANSKY (Red House)
16	16	JONATHA BROOKE (Bad Dog)
11	17	CESAR ROSAS (Rykodisc)
15	18	BEN FOLDS FIVE (550 Music)
38	19	ROBERT CRAY (Rykodisc)
23	20	PETER HIMMELMAN (6 Degrees/KOCH)
14	21	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
20	22	COREY HARRIS (Alligator)
30	23	HANKDOGS (Hannibal)
26	24	THE IGUANAS (Koch)
46	25	WILD MAGNOLIAS (Metro Blue/Capitol)
21	26	COLLECTIVE SOUL (Atlantic/Hollywood)
39	27	THE DAMNATIONS (Sire)
25	28	JASON FALKNER (Elektra/EEG)
33	29	CITIZEN KING (Warner Bros.)
32	30	BECK (DGC)
29	31	MOD SQUAD (Elektra/EEG)
27	32	THE BONESHAKERS (Point Blank/Virgin)
31	33	CHERYL WHEELER (Philo/Rounder)
22	34	THE CRANBERRIES (Island/Mercury)
28	35	SNAKEFARM (RCA)
N 36	36	OLD 97'S (Elektra/EEG)
42	37	JULIAN LENNON (Fuel 2000)
35	38	TOMMY CASTRO (Blind Pig)
19	39	THE CHIEFTANS (RCA)
36	40	OWSLEY (Giant)
49	41	BLACK CROWES (American)
34	42	ROSIE FLORES (Rounder)
48	43	DAVID SYLVIAN (Virgin)
45	44	MARTIN SEXTON (Atlantic)
44	45	GOO GOO DOLLS (Warner Bros.)
—	46	R.E.M. (Warner Bros.)
N 47	47	POI DOG PONDERING (A3)
47	48	INDIGENOUS (Pachyderm)
37	49	FATBOY SLIM (Astralwerks/Virgin)
40	50	BROOKS WILLIAMS (Signature Sounds)

greens  
from  
the  
garden

the ground-  
breaking,  
genre-  
busting new  
release from

corey harris



getting their greens  
this week:

KGSR WMMM KRSH

featuring  
"Wild West"

Alligator

"corey harris  
is the most soulful,  
talented young bluesman  
in America"

— Natalie Merchant

"I love his music"

— Dave Matthews

"he's got everything  
it takes to go  
to the top" — B.B. King



RADIO CALLS

773-973-7736

Tim Kolleth x23

Craig Bonnell x24

# A3 BOOMER GRID

EDITORS:  
KENT/KEITH  
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CHOR	KACD	KACY	KBAC	KBCO	KBBR	KCRW	KEPC	KFAN	KELY	KFOG	KFKJ	KGSR	KINK	KKCN	KLBO	KMMS	KMTT	KNBA	KOTR	KPCC	KPIG	KRCL	KROK	KRSH	KRWI	KRYS	KSPN	KSUT	KTAD	KTCZ
1	VAN MORRISON (Virgin)	1224	+98	35	26	37	20	25	23		13	10	31	28	24	22	24	26	13	17	35	9	14	7	10	4	26	17	20	21	10	12	28	29
2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1021	+63	42	22	34	12	16	30		8	25	8	29	23	22	25	36	4	17	10	7	14	7	15	31	29	14	14	7	31	17		
3	WILCO (Reprise)	911	+33	11	16	37	9	5	23	4	13	15		11	22	23	8	12	5	17	11	9	16	7	7	3	32	12	7	14	9	5	8	12
4	SHERYL CROW (A&M)	865	+109	18	23	24	9	2	28		15	18	25	22	24	24	11			17	25		14	5		32	22	15	21	10			37	
5	BETH ORTON (Arista)	842	+68		16	24	12	7	14	16	13	10	6		12	23	10		3	9	22	10	14	7	3	2	27	11	10	9	9	9	6	14
6	COLLECTIVE SOUL (Atlantic/Hollywood)	786	-60	35	26	38	12	24	25						23	21	11	28			7		7	5		33	20	21				8	14	
7	JOHN MELLENCAMP (Columbia/CRG)	717	-40	35	27		10	24	22			15	29	24	11	22	24	27			23	8		5	10		32	12	15	21	10		10	33
8	CRASH TEST DUMMIES (Arista)	660	+3		16		7	14	13		11	15		12	12	25	24	12	9		8	9	4	3			34	10	20		11	5	7	
9	XTC (TVT)	655	+22		16	37	14		11	10	6		7	10	23	13	7	11	5	8	11	8	7	7		2	24	16	7	21	9	6	7	
10	JOE HENRY (Mammoth)	615	+27				12		7	8	9	10	8	11	10	12	10				9	9	9	7		3	24	8	10	14	10	4	7	7
11	JEWEL (Atlantic)	606	+8	18	16		9	24	21					12	12						24			5			27	20	15	26	10	6	7	
12	CESAR ROSAS (Rykodisc)	540	-1		16		10	17			12	15	16						7	9	11	6	9	7	18		11	8		14	7	8	26	7
13	PAUL WESTERBERG (Capitol)	530	-21			42					13	5		12	12	4				10		9	14	5		2	14		14	5	7	7	7	
14	JONNY LANG (A&M)	483	+27				6	6	23			15	30	7	15	7					9		4		12		25	20		5	9		13	33
15	BLACK CROWES (American)	464	+18		13		4	12	10		8	10	17	12	13			26	14	10	11		4	7					15		7	6	16	
16	ANI DI FRANCO (Righteous Babe)	442	-15								10			5				15	9		8	9	5	11	5	26		15			12	9		
17	LUCINDA WILLIAMS (Island/Mercury)	423	-21	8	15		15	12				10	31	4	12	14	11	12		9		9	9	10			16	15	5	7	7	13		
18	SHAWN MULLINS (SMG/Columbia)	419	-123	36	15			14	10			10	4	21			35	10			24	7		5			32	3	15	10	6	7	32	
19	MOD SQUAD (Elektra/EEG)	403	-26		18	22	15	15	14		12	10			14	14	6	8				9					27	7		11		7	15	
20	BRUCE HORNSBY (RCA)	393	+18				3						17						4		9	6		5			26	8	15	9	11	19	14	
21	SUGAR RAY (Lava/Atlantic)	375	-56		11	26	4	26	12							7	5		15					7		33	3	5	5	6	2			
22	MARTIN SEXTON (Atlantic)	363	+39				11				8	10			12	13	12	12			12		4	5		26	7	10	7	9	8	16		
23	R.E.M. (Warner Bros.)	359	+7	26							8	15		24	10		9				12		12	5			7	15	5	10				
24	ROBERT CRAY (Rykodisc)	355	NEW				7	12			10			9	7	11	22		4	9	9		3		8	17	6	10	14		4	17		
25	TOM WAITS (Epitaph)	350	+87				2			16	10			7	10							10	12	3	11	5		9			7	8		
26	OWSLEY (Giant)	348	+58			10	10	12						8					4	15		9	7	7			11	8	7	12	7	9		
27	BEN FOLDS FIVE (550 Music)	340	+64			20	10		4					10					4	8		8	4	7			11	9		7	7			
28	SINEAD LOHAN (Interscope)	340	-54			25	17	13						4	25		11				12			5			24	12	14	6			8	
29	SNAKEFARM (RCA)	330	+64				11				5											7	4	3	3	2	22	8				5		
30	BLUR (Virgin)	323	+23		18	21				12	6					8						9	3	3					7	14	11		15	
31	CHRIS SMITHER (Hightone)	322	+19								12	5										9	4	15					10		12	51		
32	TAL BACHMAN (Columbia/CRG)	313	+50	18			14	9			5				13			5				9	5			22	9		21	6			14	
33	CASSANDRA WILSON (Blue Note)	313	+35							12	10					5					13			3	3						10	7		
34	INDIGENOUS (Pachyderm)	311	+31				7	4			8	30			9	21			5	8			6		3		5	20	19	9	9	12	7	
35	B.B. KING (MCA)	311	-17		10		8	13						5	8	13	6	9			11	9		4			11	15	26	9	4	14	11	
36	EVERLAST (Tommy Boy)	310	0		22	21		24	11		9								4					5			24		15		9	8		
37	GOO GOO DOLLS (Warner Bros.)	308	+31	15	11	37							14	11			3									20		10	5			5		
38	FASTBALL (Hollywood)	302	-5		25			25					6				8	8				4	9			33	16		19		7	14		
39	EAGLE EYE CHERRY (WORK)	298	-5		11		5								12		8		12	9							12	13	15	9		10		
40	NATALIE MERCHANT (Elektra/EEG)	295	-19	9	22		8	10			15											10							15	5			2	
41	THE CRANBERRIES (Island/Mercury)	290	-42			38					6		9		10				7					5				16	7					
42	CITIZEN KING (Warner Bros.)	272	-13			39					12								8					5		34			14	7		7		
43	JONATHAN BROOKE (Bad Dog)	266	-32									5			9	5	10					9	9	7	5	2					8			
44	JASON FALKNER (Elektra/EEG)	256	-23				3				9								7	8			7	9	5									
45	TOMMY CASTRO (Blind Pig)	254	-11			4					11	15	12	6					4				8	7	4	2			21	7	5	14		
46	PETER HIMMELMAN (6 Degrees/KOCH)	254	-49								13											9	12	5			12		20			6		
47	OLD 97'S (Elektra/EEG)	247	NEW			17	6	12			5					15		11			4		4			4				6	6	7		
48	FATBOY SLIM (Astralwerks/Virgin)	246	-36			38	8				7																			6				
49	GUS (Almo Sounds)	244	-18				19			20		10															27						9	
50	STEVE EARLE AND THE OEL McCOURY BAND (E-Squared)	243	-18								8	15													8	5					12	6		

## REVIEWS

### TOM PETTY & THE HEARTBREAKERS

Echo (Warner Bros.)

# A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTHX	KUWR	WAPS	WBOS	WRZC	WCBE	WDET	WOOD	WEEK	WEEK	WERU	WFFB	WFTK	WFUV	WKZE	WMKY	WMMM	WMYI	WMAV	WNCB	WNCV	WNCU	WNNN	WRBT	WRMR	WRNX	WVOD	WXPV	WVCD	WXPY	WART	WKRQ	WYEP	
VAN MORRISON (Virgin)	14	2	9	24		9	16																											
TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	12	2		3				16	22	30			4		12																			
WILCO (Reprise)	14	2	1	2	8	9	11	18	22	30	10	6	12	7	6	7	16	10	17	14	16	15	28	27	21	26	13		19	21	20	8	7	5
SHERYL CROW (A&M)	12	1	4	12				41						4			21	11	29	13				25	20	21	23	30		8	17	28	5	
BETH ORTON (Arista)	12	2			12	9	15		16	30	10	9	12	8	12			7	17	10	16	15	28	11	7	6	17		15	20	10	10	9	10
COLLECTIVE SOUL (Atlantic/Hollywood)	14		8	33	8			41	16					8			25	12		16			26	18		26		30	25		22	13		9
JOHN MELLENCAMP (Columbia/CRG)	9			6				10									27	8		11			17	20	21		25			22	12		13	
CRASH TEST DUMMIES (Arista)	14	2					11	8	17	20	7		12	5	16		19	10	17	17			15	18	18	6				13		11	5	5
XTC (TVT)	14				13		15	14	30	9		12	5	6			13	9	17	12	4	3	20	18	19	14			26	8	23	8	7	5
JOE HENRY (Mammoth)	10	2	5		10	9	15		14	20	9	6	12	10	12	6	9	5	17	10	16	15	16	11	15	13	18			6	7		5	
JEWEL (Atlantic)	12			3	10			25									24	11		13			13		24	21	28		15	10	14	5	9	
CESAR ROSAS (Rykodisc)	12	2				3	14		15	20	4		12	4	12	6	8	6	14	12	16	6		6		22			5	3	8	7	12	
PAUL WESTERBERG (Capitol)	12	2				6	14		9	30	4	6	12	5	12			10	9	13	8	15	24	11	10	25		5		9		7	5	
JONNY LANG (A&M)	12	1	6		4			16									15	10	14	12			16	15	14	14				12	13	5	5	
BLACK CROWES (American)	10							23	8	20			12				7	7					13		8	23			10	10	13	5	6	
AN DI FRANCO (Righteous Babe)	8		4		12	9	5		9	30	7	14	12	5	16			7	7	13	16		28	3			15	6		7	6	8	8	
LUCINDA WILLIAMS (Island/Mercury)	12						9							5			14	7	26	12			17	11						10		11		
SHAWN MULLINS (SMG/Columbia)	9		3		9			9									15	13					14		10				13	8	6			
MOD SQUAD (Elektra/EEG)	12				12			8		10							10	13				3	8		27						9	5	4	
BRUCE HORNSBY (RCA)	10	2		5		9		9					4		16		8	11	7	12			6		11	23			5	3	16	3	22	
SUGAR RAY (Lava/Atlantic)	10			31	9																		20	6		16		63	26	6			5	
MARTIN SEXTON (Atlantic)	14							22						10	16		15	8						20	26				20		15	9	8	
R.E.M. (Warner Bros.)	9	2												9			17		13				16	11	6	13		3	6	10	26			
ROBERT CRAY (Rykodisc)	8	1	1			4		13	30	5	13	4					7	7	11	7	16		6	11	12									
TOM WAITS (Epitaph)	10	1			4	9	8	14	30	9	23	8	7	6			8	11	6	11	8	3		11						8			4	
OWSLEY (Giant)	7	1		2				16	20	3	6						6	6	10				17		12	11		13	15	12	4	3		
BEN FOLDS FIVE (550 Music)	1	1	10		7			17	22	10				5	6				8	7		3	16		12	12		23	12			5		
SINEAD LOHAN (Interscope)	10			2	7												16	13		17			16	5	15	24				4	13		4	
SLAKEFARM (RCA)	5	1				3	9	16	20	4	3	8	5				9		12	8			16	12	8	8	13			6			7	
BLUR (Virgin)	1	9				3	4		30			7	4										18	7				23	5	14	9	8	4	
CHRIS SMITHER (Highline)	9	2				9	15		15		6	15	4	7	6	7			7	7	16	15							6				8	4
TAL BACHMAN (Columbia/CRG)	1	9			8			6	10		3		4				9	6					29		6				7		10	5		
CASSANDRA WILSON (Blue Note)	5	2				9	13		17	20	6	18	12	7	12	7	8	5	12		4	6							5		9	4	5	
INDIGENOUS (Pachyderm)	10	1		5	13					5																	12		11	14	5			
B.B. KING (MCA)	12	1	7											5			8	13	10					5	10				5		14		4	
EVERLAST (Tommy Boy)								8	14														12					31	28		13			
GOD GOO DOLLS (Warner Bros.)					10			25															29						33		9	15	6	
FASTBALL (Hollywood)	10		5		8												17						7			18	27	24		4				
EAGLE EYE CHERRY (WORK)			6		12			4						4					8	12			15		10	24		9	5	4	13			
NATALIE MERCHANT (Elektra/EEG)	14				8			3						5					12	12	13		9		11	16	47		5		7			
THE CRANBERRIES (Island/Mercury)		1	6		3			25	9														24	10		12		22	7	9	10	6		
CITIZEN KING (Warner Bros.)					7			16	14														21					22					6	
JONATHAN BROOKE (Bad Dog)	7	2	6			3	14		8		6	3	8	5	12			5	8	6	8	6		9	6						8	6		
JASON FALKNER (Elektra/EEG)	8	1	12		8			6	22	30			8						7	8			12					13		7		14	5	
TOMMY CASTRO (Blind Pig)	10							6	20	4	3							5	8	13	4	3												
PETER HIMMELMAN (6 Degrees/KOCH)	8		9		10	6	8		10	6	9			7	16					7											5	9	10	
OLD 97'S (Elektra/EEG)	7							20	30									5	5		16								8	11		3	4	
FATBOY SLIM (Astralwerks/Virgin)	9							9				3	4										18	18				1	24	5	7		5	
GUS (Almo Sounds)	7		2		11		7		15	5			4	4												17			7		7		8	
STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	2					9	9		9	20	6	6	12	7	16	6													7					

(Chris Trapper) who is writing some amazing songs.

## TODD THIBAUD "Little Mystery" (Doolittle)

Most Added with 25 out-of-the-boxers, proving there's still enough music people out there to make a dent on our collectively battered psyches. It's always nice to see David songs like these lurking amid the Goliaths now inhabiting the airwaves. Our faiths are once again restored. Pronounced in Austin like this: "TEE-bo."

## ROBERT CRAY BAND Take Your Shoes Off (Rykodisc)

As it stands, Robert Cray is still one of the few capable of ushering in the blues idiom that's kicking and screaming into the new millennium. This time around, Cray found comfort working with Steve Jordan,

the same Letterman drummer who kept Keith Richards' *Expensive Wine* ensemble loose.

As one of the elite headliners on the blues circuit (or any circuit, for that matter), Cray is still balancing the blues and soul equation (à la Al Green and O.V. Wright) with pleasing results. It's all lovingly recorded and performed, utilizing the Memphis Horns on some of the very best tracks, including the opening "Love Gone to Waste" and the A3 on-fire "24-7 Man."

## SHELBY STARNER "Don't Let Them" (Warner Bros.)

Whoa! This is such

# ALTERNATIVE

## Graduating from College Radio: Ben Lee Makes Commercial Waves

BY KATIE ZARLING

Ben Lee first became involved with music at age 9, when he started playing piano at the urgent request of a Russian grandmother. At age 14 while playing with his band Noise Addict (at a library book sale, of all places!), Ben Lee was approached by Stephen Pavlovic from Sydney's Fellaheen Records: Would the band like to support Fugazi? Would they!

Soon, Noise Addict was opening for the likes of Pavement and Sonic Youth, singing songs about wanting to be Evan Dando, and catching the eyes and ears of the music industry. Thurston Moore put their demo on his Ecstatic Peace! label, and Grand Royal released their EP *Young & Jaded*.

Seemingly overnight, Australian singer-songwriter Ben Lee became

indie rock's new darling. After going solo he recorded his first album, *Grandpaw Wood*, (Grand Royal) on which Liz Phair and



Rebecca Gates (of the Spinanes) helped out on some of the vocals. Produced by Brad Wood, the album received prolonged attention from College radio, holding top spots for

weeks. At this point, Lee was being heralded as "the most important songwriter of all time." He was 16 years old.

*Something to Remember Me By*, again produced by Brad Wood, followed. This folksy, 18-track acoustic collection performed equally well at College radio and left Lee's now huge fan base aching for more.

Enter *Breathing Tornados*, his latest release. Produced by Ed Buller (Suede, Spiritualized, Pulp), the album moves away from Lee's rustic earlier sound without losing its sentiment, all the while fully embracing a true pop sensibility not heard since the '80s.

Going for adds April 26 the single "Nothing Much Happens" has already received two early adds at

Y107 in LA and WOXY in Ohio. "This time I filled out that vision. This feels like the first record of the rest of my life," says the 20 year-old Lee.

How does Lee feel about his newfound commercial success? "I want to make music that means a lot to a lot of people. The greater the risk, the harder I work on my personal stuff," he says. "I think the whole idea of indie status is nonsense. You'd have to be a fool to deny that.

"It seems to me that I work harder than most of the people I know twice my age," Lee says. "I don't believe that things happen by accident or that you ever get more than you're due. Mostly, though, I just feel grateful."

**"What's My Age Again?"**

**Add Date: 4/26**

**Early adds include:**

<b>KROQ</b>	<b>WXRK</b>
<b>Live 105</b>	<b>Q101</b>
<b>WHFS</b>	<b>KEDJ</b>
<b>KXTE</b>	<b>91X</b>
<b>KNDD</b>	<b>KNRK</b>

**#1 Phones Live 105**

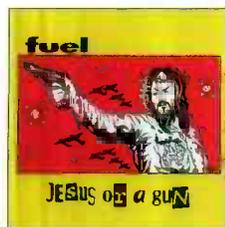
**Top 5 phones after just one week at KROQ, WXRK, KCXX & KEDJ**

**from the album *Enema of the State*, in stores June 1st**

produced by Jerry Finn [www.blink182.com](http://www.blink182.com) **M·C·A**  
[www.mcarecords.com](http://www.mcarecords.com) ©1999 MCA Records, Inc. **AMERICA**

# ALTERNATIVE

## MOST ADDED



### FUEL (13)

Jesus Or A Gun  
(550 Music)

Including: KHLR, KACV, WKRL, KKND, KROX, KMBY, KTCL, WGBO, WJSE, WEJE, KDGE, WMRQ, KWOD

### HOLE (9)

Awful  
(DGC)

Including: KPXX, WXEG, WENZ, WPGU, WBRU, WIXO, WPBZ, KDGE, WMRQ

### PEARL JAM (8)

Last Kiss  
(Epic)

Including: CIMX, WPGU, WBRU, KLYY, WEND, WEJE, KQXR, WLSZ

### TAXI RIDE (8)

Get Set  
(Sire)

Including: MUSI, KACV, KFTE, WOSC, WPBZ, WEND, WEJE, XTRA

### BEN FOLDS FIVE (7)

Army  
(550 Music)

Including: KFTE, WENZ, WVDX, WOSC, KKDM, WXRT, WHFS

## RADIO SAYS



### BEN LEE

Nothing Much Happens  
(Capitol)

"An awesome song. This reminds me so much of 'Love My Way' by the P Furs. Four Time Winner on The Edge Cockfight."  
—Alan Smith, KDGE-Dallas

LW	TW		Spins	Diff.
1	1	LIT - My Own Worst Enemy (RCA)	2504	+41
2	2	FATBOY SLIM - Praise You (Astralwerks)	2305	-127
3	3	CREED - One (Wind-up)	2003	-39
6	4	NO DOUBT - New (Trauma/Interscope)	1838	-27
4	5	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1833	-203
5	6	COLLECTIVE SOUL - Heavy (Atlantic)	1802	-76
7	7	CITIZEN KING - Better Days (Warner Bros.)	1749	+52
9	8	THE CRANBERRIES - Promises (Island/Mercury)	1580	-14
8	9	ORGY - Blue Monday (Reprise)	1561	-131
10	10	GOO GOO DOLLS - Dizzy (Warner Bros.)	1502	-61
13	11	EVERLAST - Ends (Tommy Boy)	1353	+124
15	12	KORN - Freak On A Leash (Immortal/Epic)	1195	+29
12	13	SILVERCHAIR - Anthem for the Year 2000 (Epic)	1189	-58
26	14	SUGAR RAY - Falls Apart (Geffen)	1063	+376
14	15	CAKE - Sheep Go To Heaven (Capricorn)	1062	-163
18	16	DANGERMAN - Let's Make A Deal (?)	1043	-5
17	17	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	893	-222
24	18	HOLE - Awful (DGC)	886	+155
11	19	SUGAR RAY - Every Morning (Lava/Atlantic)	850	-456
21	20	ROB ZOMBIE - Living Dead Girl (Geffen)	820	+30
25	21	LOW FIDELITY ALL STARS - Battle Flag (Independent)	819	+102
16	22	EVERLAST - What's It Like (Tommy Boy)	804	-324
19	23	DAVE MATTHEWS BAND - Crush (RCA)	784	-124
32	24	BEN FOLDS FIVE - Army (550 Music)	772	+187
<i>Ben Folds Five's "Army" stampedes its way to a spankin' #24...</i>				
29	25	PAPA VEGAS - Bombshell (RCA)	730	+124
<i>Papa Vega's "Bombshell" makes a deafening blast at #25...</i>				
30	26	BETH ORTON - Stolen Car (Arista)	720	+116
20	27	TIN STAR - Head (V2)	609	-268
33	28	GODSMACK - Whatever (Republic/Universal)	601	+46
31	29	JUDE - Rick James (Maverick)	591	-1
36	30	FOUNTAINS OF WAYNE - Denise (Atlantic)	560	+78
28	31	THE FLYS - She's So Huge (Trauma/Delicious Vinyl)	560	-51
22	32	MARVELOUS 3 - Freak Of the Week (HiFi/EEG)	556	-233
27	33	KID ROCK - Bawitdaba (Lava/Atlantic)	553	-69
34	34	MY FRIEND STEVE - Charmed (Mammoth)	544	+27
23	35	THE LIVING END - Prisoner of Society (Reprise)	531	-207
38	36	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	528	+90
37	37	OLEANDER - Why I'm Here (Republic/Universal)	511	+32
—	38	GARBAGE - When I Grow Up (Almo/Interscope)	475	N
39	39	BUCKCHERRY - Lit Up (DreamWorks)	460	+38
35	40	BLUR - Tender (Virgin)	449	-61
44	41	SEBADOH - Flame (Sub Pop)	415	+30
—	42	MIKE NESS - Don't Think Twice (Independent)	376	N
50	43	SPLENDER - Yeah, Whatever (C2/CRG)	369	+29
40	44	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	368	-47
47	45	SPONGE - Live Here Without You (Beyond Music)	338	-26
—	46	PLACEBO - Every You Every Me (Virgin)	337	N
41	47	BEASTIE BOYS - Remote Control (Grand Royal/Capitol)	331	-81
—	48	ECONOLINE CRUSH - All That You Are (X3) (Restless)	329	N
43	49	EVE 6 - Leech (RCA)	315	-92
—	50	LENNY KRAVITZ - Fly Away (Virgin)	313	-8



## ON THE RECORD

Tickets go on-sale this Sunday for Woodstock '99. You gotta love any show that has both Rage Against the Machine and Jewel on the same bill. Seems like a lovely excuse to check in on the big Alt station from tiny Woodstock, New York—WDST, which is now celebrating its 19th birthday. I talked to PD Jimmy Buff to find out what's on his musical platter some thirty years after *the* Woodstock.

### MIKE NESS

#### Don't Think Twice

(Time Bomb Recordings)

Buff says, "This seems like a natural since Bob Dylan lived around here for so many years—I think my dogs still run on his property!"



### BETH ORTON

#### "Stolen Car" (Arista)

"This one is continuing to do great for us. People really love it!"

### GUS GUS

#### Lady Shave (WB)

"What an interesting mix of Icelandic people in this band. We really like this one," says PD Jimmy Buffett. I mean Buff.



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## PICTUREPARADE

Sure he won the Gavin Award for MD of the Year. But is that any reason for Mike Peer to get his picture in the magazine every week? I don't think so, but my Chief Editor says I have to keep putting him in here. So here goes. WXRK-New York's Mike Peer, with Lou Barlow and Sebadoh, with a couple of other industry geeks in there too for good measure.



You know what Gavin needs? More chick photos. So this week, let's put the spotlight on KPNT-St. Louis Afternoon goddess Traci Wilde, who also doubles and triples as The Point's APD and MD. Here's Traci with Tony Rombol and Sully Erna of Godsmack and Universal's Jodi Ryan.



*New Adds This Week:*

**91X  
WEND  
WPBZ  
KFTE  
WXZZ  
WEJE  
WOSC**

Already On:

<b>99X</b>	<b>WFNX</b>	<b>KZNZ</b>	<b>KKND</b>	<b>WHMP</b>	<b>WLIR</b>
<b>KENZ</b>	<b>KHLR</b>	<b>WSFM</b>	<b>KWOD</b>	<b>KROX</b>	<b>WPLA</b>
<b>WKRL</b>	<b>WQBK</b>	<b>KQRX</b>	<b>WARQ</b>	<b>WGBD</b>	<b>WMRQ</b>
<b>WBTZ</b>	<b>WEQX</b>	<b>KDRE</b>	<b>KRAD</b>	<b>WIXO</b>	<b>KRZQ</b>
<b>KAEP</b>	<b>WDST</b>	<b>WRAX</b>	<b>WXSX</b>	<b>KCXX</b>	<b>WGMR</b>
				<b>WRRV</b>	<b>WJSE</b>

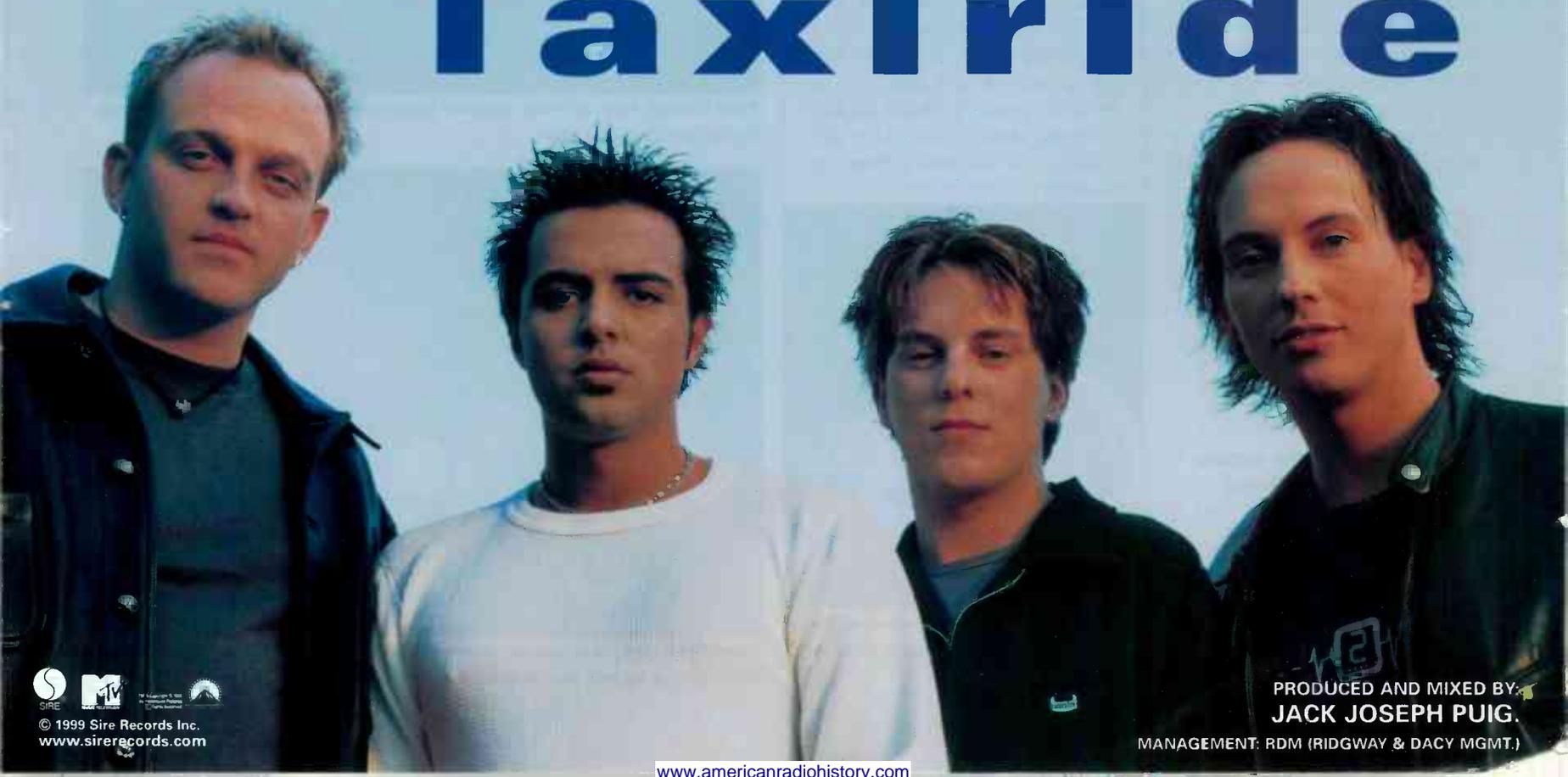
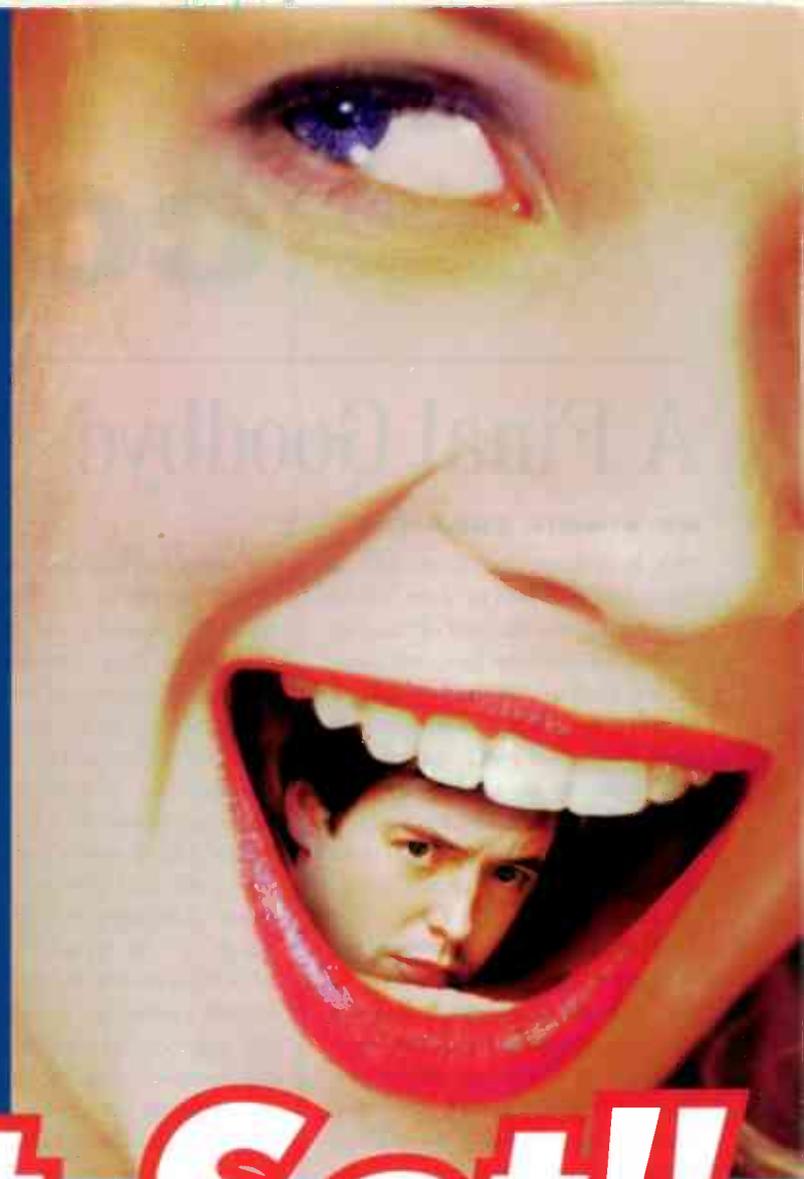
MUSIC FROM THE MOTION PICTURE

**election**

**"Get Set"**

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**Taxi ride**



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# COLLEGE

## A Final Goodbye

BY VINNIE ESPARZA

This is perhaps the most difficult piece I've ever had to write. While I have mastered the skill of banging stories out over the past two years as the College co- and Associate Editor, it becomes a little more difficult to churn a piece out when it relates directly to yourself.

As many of you now know, I am leaving my position here at GAVIN to work for the San Francisco based Six Degrees label. It is a move that is necessary in my life at this point, in order to get to the next level. I take with me many great (and not so great) memories of my stay here at GAVIN. First, I would like to give thanks to the GAVIN staff, who have been so supportive of the College department through good times and bad. A special tip of the hat go to the Zimmermen, who—whether they like it or not—are living legends. It was indeed a pleasure to have worked for and with them. Mr. Matt Brown also gets a shout-out. My former partner in crime ensured my stay here was never boring. Respect to him and his future endeavors. Love to all of the wonderful label folks that supported the section and were (and are) friends above anything else. You know who you are.

Finally, a major shout goes to those College stations that are keep-

ing under-represented music and voices on the air. At a time when most commercial radio stations are catering to their advertisers rather than their listeners, in turn creating mediocre and bland programming, College radio—and now, the Internet—are becoming the only beacons of hope for unknown artists and independent voices. I urge MDs and PDs to keep their music challenging and to judge the music by the music, rather than what label it's on. Remember, many acts on majors are as broke as you are; just because they record for a big company does not mean they are snacking on lobster tails. Keep College radio dangerous!

One of the most interesting lessons I have learned during my time at GAVIN is that there are two kinds of people in this industry: those who are truly passionate about music and don't mind eating Ramen for a few years in order to make things happen for the music they love, and those whom I refer to as "busters," who are more concerned with the glitter and glam that the industry brings. Say "hi" to Puff Daddy for me as you get jiggy wit it, busters! (If I ever refer to music as "product," please kill me.)

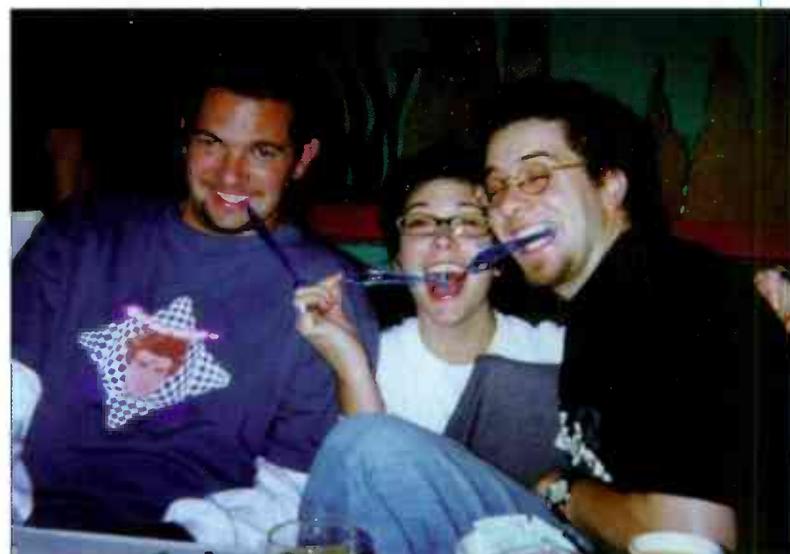
Thanks again to those who gave a damn. You will most certainly be missed.



Classic. The infamous College Crew (a.k.a the Flaming Margarita Brothers, Heckle & Jeckle, Bean & Dip) at the freebie Cornershop show.



Tony Kiewel, then at Alias, proudly poses next to his F\*\*ker Mobile. Note the fly KXLU sweat shirt.



Would you like more cheese with your photo? Warner's Julie Muncy sandwiched by two cornballs.

## As I Was Cleaning Out My Desk...

I came across these fine pictures from "back in the day." Enjoy.



Elektra's Mike DePippa impresses the ladies with his fine choice of refreshing beer.

# COLLEGE

## MOST ADDED



### ATARI TEENAGE RIOT (36)

60 Second Wipeout  
(Digital Hardcore)

Including: CTR, KCPR, KCSU, KDVS, KGLT, KJHK, KLSU, KTCU, KTXI, KUGS, KVRX, KWVA, WBNY, WCDB, WDBM, WDCR, WGL, WFDU, WHRW, WICB, WJCU, WMNF, WMSE, WNHU, WPRK, WRAS, WSMU, WUMS, WUSC, WUTK, WXCI, WZBC, WVUM, WRSU, WRVU, WUSB.

### ADD N TO X (33)

Avant Hard (Mute)

Including: CTR, KBOO, KCMU, KCOU, KCPR, KCSB, KGLT, KJHK, KLSU, KTCU, KTXI, KUCI, KUGS, KVRX, WBNY, WCBN, WDCR, WGL, WFDU, WHRW, WJCU, WMSE, WNHU, WPRK, WRAS, WRFL, WRSU, WUDD, WUSC, WVKR, WVUM, WZBC, WUCB.

### KMFDM (30)

Adios (TVT)

Including: KBOO, KCOU, KCSU, KFSR, KGLT, KGRG, KLSU, KSJS, KTCU, KTXI, KUGS, KWVA, WBNY, WCDB, WDBM, WDCR, WGL, WFDU, WICB, WJCU, WMNF, WMSE, WRAS, WRVU, WTSR, WUSB, WUTK, WVUM.

### PLAID (28)

The Peel Sessions  
(Warp/Interscope)

Including: KCOU, KCSB, KFSR, KGLT, KJHK, KLSU, KTCU, KTXI, KUGS, KVRX, KWVA, WBNY, WCBN, WCDB, WDBM, WGL, WHRW, WICB, WJCU, WMNF, WNHU.

## RADIO SAYS



### THE BACKSLIDERS

Southern Lines (Mammoth)

Now, lookee here, critters! The Backsliders return with an album full of moonshine fire that is sure to please fans of this style of down home twang. Includes CD-Rom action as well!

LW	TW		Rpts.	Adds
2	1	<b>OLIVIA TREMOR CONTROL</b> - Black Foliage Vol. 1 (Flydaddy) <i>Finally! OTC proves there is justice in this world.</i>	43	0
30	2	<b>TOM WAITS</b> - Mule Variations (Epitaph) <i>Tom Waits. The man. Need I say more?</i>	36	1
3	3	<b>BETH ORTON</b> - Central Reservations (Arista)	38	0
4	4	<b>BLUR</b> - 13 (Virgin)	32	0
1	5	<b>SLEATER-KINNEY</b> - The Hot Rock (Kill Rock Stars)	32	0
16	6	<b>MOGWAI</b> - Come On Die Young (Matador)	34	0
8	7	<b>THE RENTALS</b> - Seven More Minutes (Maverick)	26	0
5	8	<b>WILCO</b> - Summer Teeth (Reprise)	29	0
7	9	<b>LOW</b> - Secert Name (Kranky)	30	0
14	10	<b>TRANS AM</b> - Future World (Thrill Jockey)	32	0
13	11	<b>FRANK BLACK AND THE CATHOLICS</b> - Pistolero (Spin Art)	23	0
20	12	<b>ELF POWER</b> - A Dream in Sound (Arena Rock)	31	1
15	13	<b>OLD 97'S</b> - Fight Songs (Elektra/EEG)	25	0
6	14	<b>BEULAH</b> - When Your Heartstrings Break (Sugar Free)	30	0
10	15	<b>LOOPER</b> - Up A Tree (Sub Pop)	30	1
11	16	<b>BEN LEE</b> - Breathing Tornados (Grand Royal)	22	0
21	17	<b>LADYBUG TRANSISTOR</b> - Albemarle Sound (Merge)	25	0
<b>N</b>	18	<b>UNDERWORLD</b> - Beaucoup Fish (V2)	32	3
22	19	<b>MAKE-UP</b> - I Want Some (K)	23	0
17	20	<b>DROPKICK MURPHYS</b> - The Gang's All Here (Hellcat)	21	0
26	21	<b>THE GO-BETWEENS</b> - '78-'79: The Lost Album (Jetset)	27	1
9	22	<b>SEBADOH</b> - The Sebadoh (Sub Pop/Sire)	23	0
12	23	<b>BUILT TO SPILL</b> - Keep It Like A Secret (Warner Bros.)	22	0
23	24	<b>BUCK-O-NINE</b> - Libido (TVT)	18	0
47	25	<b>EUPHONIE</b> - The Calendar of Unlucky Days (Jade Tree)	23	1
18	26	<b>THE ROOTS</b> - Things Fall Apart (MCA)	16	0
24	27	<b>SPY</b> - Music to Mauzner By (Lava/Atlantic)	15	0
25	28	<b>7% SOLUTION</b> - Gabriel's Waltz (X-Ray)	15	0
27	29	<b>DJ KRUSH AND TOSHINORI KONDO</b> - Ki-Oku (Instinct)	19	0
<b>N</b>	30	<b>THE DELGADOS</b> - Peloton (Beggars Banquet)	21	2
39	31	<b>DIDO</b> - The Highbury Fields EP (Arista)	14	0
29	32	<b>OF MONTREAL</b> - The Gay Parade (Bar/None)	17	0
41	33	<b>APHEX TWIN</b> - Windowlicker EP (Warp)	16	2
50	34	<b>FOUNTAINS OF WAYNE</b> - Utopia Parkway (Atlantic)	17	1
<b>N</b>	35	<b>RAINER MARIA</b> - Look Now Look Again (Polyvinyl) (Polyvinyl)	20	3
43	36	<b>WOLFIE</b> - Where's Wolfie? (Parasol)	15	0
28	37	<b>KREIDLER</b> - Appearance and the Park (Mute)	15	0
35	38	<b>PRINCE PAUL</b> - A Prince Among Thieves (Tommy Boy)	19	0
44	39	<b>JIM O'ROURKE</b> - Eureka (Drag City)	15	0
31	40	<b>THE CONTROLS</b> - One Hundred (Sm:)e	14	0
<b>N</b>	41	<b>OWSLEY</b> - Owsley (Giant)	13	1
32	42	<b>STEVE REICH/VARIOUS ARTISTS</b> - Reich Remixed (Nonesuch)	13	0
45	43	<b>SUPER FURRY ANIMALS</b> - Radiator (Flydaddy)	18	0
38	44	<b>BADMARSH &amp; SHRI</b> - Dancing Drums (Tommy Boy/Outcaste)	17	0
33	45	<b>BURNING AIRLINES</b> - Mission Control! (DeSoto)	15	0
<b>N</b>	46	<b>REGIA</b> - The Art of Navigation (Spin Art)	15	0
19	47	<b>XTC</b> - Apple Venus Volume 1 (TVT)	16	0
34	48	<b>KID SILVER</b> - Dead City Sunbeams (Jetset)	14	0
<b>N</b>	49	<b>BECK</b> - Cold Brians (DGC)	17	2
<b>N</b>	50	<b>JAD FAIR AND JASON WILLET</b> - Enjoyable Songs (Alternative Tentacles)	12	1

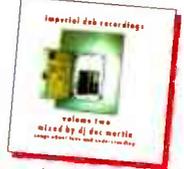


## REVIEWS

### VARIOUS ARTISTS/DJ DOC MARTIN

#### Imperial Dub Recordings Vol. 2 (Imperial Dub Recordings)

World famous DJ Doc Martin has brought together a fine batch of deep and moody house music. Subtitled "Songs About Love and Understanding," this collection once again reaffirms Imperial Dub as a leading West Coast dance label. Artists freaked include Dubtribe Sound System, Spiral Jones, and Hesohi. Contact [andrew@imperial-dub.com](mailto:andrew@imperial-dub.com) for more info.



### HEALAMONSTER

#### Underwater Hunter (Pazzo Productions)

Fans of dark, sparse beats take note. This release features eerie noises that click and gurgle, laced with spoken word and fat beats, making this record essential for tripped out headphone adventures and certainly for late night radio programming. Adventurous college stations will eat it up. Contact Pazzo at 1072 Folsom, S.F., CA 94103.



### MUMBLIN' JIM

#### The Rainbow Connection (Mod Lang)

Produced by Dan the Automator (Dr. Octagon), this is a beautiful soulful record that lies somewhere between the amazing pop bands of the late 60's and gritty BBQ Sunday soul. Well worth seeking out. Contact [mod\\_lang@sirius.com](mailto:mod_lang@sirius.com)



*the insects*  
"return to the foreign legion"

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**MOST ADDED**



**GODSMACK (20)**

Keep Away  
(Republic/Universal/UMG)  
Including: KDOT, KZZK, KRQR, KLFX, WUPP, WTFX, WBYS, KZQZ, WDXA, WYBN, KDEZ, WZNF, WGBF, WRIF, WZZQ, WJJO, WKPE, KISZ, WKZQ, WRXF

**FUEL (16)**

Jesus Or A Gun  
(550 Music)  
Including: WZZQ, WHMH, KTUX, KATS, WKPE, WZNF, KLFX, WGBF, WWDC, WZBH, KHOP, WMFS, KDOT, KFMW, WUPP, WBYS

**DDT (9)**

Walkabout  
(TMC/Elektra/EEG)  
Including: KRQR, WRUF, KXXR, WRXF, KILQ, KLAQ, WKPE, WZNF

**SHADES APART (8)**

Valentine  
(Universal/UMG)  
Including: KDEZ, KLBJ, WCPR, WRUF, WTFX, WBOP, KRQR, WZZQ

**FEAR FACTORY (8)**

Cars  
(Roadrunner)  
Including: WMFS, WJHN, KZBK, WMZK, KKED, KXXR, WRIF, WBYS

**RADIO SAYS**



**FEAR FACTORY**  
"Cars"  
(Roadrunner)

"We added it early, and the response has been overwhelming!"

—KVHS Concord, California PD  
Screamin' Freeman.

# ACTIVE

2W	TW		Sales	Diff.
1	1	COLLECTIVE SOUL - Heavy (Atlantic)	2223	+2223
2	2	CREED - One (Wind-up)	2127	+2127
4	3	SAMMY HAGAR - Mas Tequila (MCA)	1994	+1994
3	4	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1820	+1820
7	5	OLEANDER - Why I'm Here (Republic/Universal)	1621	+1621
5	6	ROB ZOMBIE - Living Dead Girl (Geffen)	1566	+1566
9	7	BUCKCHERRY - Lit Up (DreamWorks)	1539	+1539
6	8	EVERLAST - What's It Like (Tommy Boy)	1331	+1331
11	9	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1135	+1135
10	10	GODSMACK - Whatever (Republic/Universal)	1132	+1132
15	11	LOUDMOUTH - Fly (Hollywood)	1087	+1087
13	12	GOO GOO DOLLS - Dizzy (Warner Bros.)	1085	+1085
16	13	KORN - Freak On A Leash (Immortal/Epic)	1072	+1072
<i>Number one most requested again this week.</i>				
14	14	SILVERCHAIR - Anthem For The Year 2000 (Epic)	1033	+1033
17	15	SECOND COMING - Vintage Eyes (Capitol)	1000	+1000
12	16	BLACK CROWES - Only A Fool (Columbia/CRG)	983	+983
22	17	LIT - My Own Worst Enemy (RCA)	966	+966
8	18	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	955	+955
20	19	ORGY - Blue Monday (Reprise)	883	+883
23	20	ECONOLINE CRUSH - All That You Are (X3) (Restless)	827	+827
25	21	STAINED - Just Go (Elektra/EEG)	809	+809
37	22	EVERLAST - Ends (Tommy Boy)	796	+796
<i>Everlast "Ends" up with another surefire hit</i>				
24	23	MONSTER MAGNET - Temple Of Your Dreams (A&M)	785	+785
21	24	MARVELOUS 3 - Freak Of The Week (HiFi/EEG)	706	+706
28	25	KID ROCK - Bawitdaba (Lava/Atlantic)	665	+665
26	26	HONKY TOAST - Shakin' And A Bakin' (550 Music)	653	+653
18	27	BARE JR. - You Blew Me Off (Immortal/Epic)	562	+562
36	28	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	560	+560
30	29	BAD COMPANY - Hey Hey (EastWest/EEG)	544	+544
31	30	PUSHMONKEY - Caught My Mind (Arista)	528	+528
27	31	ROB ZOMBIE - Dragula (Geffen)	522	+522
35	32	FINGER ELEVEN - Above (Wind-up)	495	+495
19	33	CANDLEBOX - Happy Pills (Maverick)	481	+481
38	34	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	471	+471
19	35	JONNY LANG - Wander This World (A&M)	441	+441
32	36	VIRGOS MERLOT - Gain (Atlantic)	430	+430
N	37	SOULMOTOR - Guardian Angel (CMC International)	395	N
40	38	LENNY KRAVITZ - Fly Away (Virgin)	377	+377
34	39	METALLICA - Turn The Page (Elektra Entertainment Grp.)	376	+376
N	40	POUND - Upside Down (Island)	364	N

**CHARTBOUND**

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

**REVIEWS**

**SPLENDER**  
"Halfway Down The Sky"  
(C2/CRG)

Fronted by singer/songwriter Waymon Boone, this New York quartet delivers an excellent debut packed full of catchy tunes and stuck-in-your-head melodies. Folks, this record has more hooks than a fishing special on TNN!! Produced by the one and only Todd Rundgren, "Halfway..." was mostly recorded live in Rundgren's Utopia Studios in Bearsville N.Y., and mixed by Mike Shipley (Goo Goo Dolls, Aerosmith, Dave Matthews Band). Definite multi-format crossover potential too for this record. Choice cuts include "Special", "I Think God Can Explain", and the first single "Yeah, Whatever". Call C2's Michele Block at (212) 833-7106 for more details.



**ADDS FOR APRIL 26 & 27**

Splender "Yeah, Whatever" (C2/CRG), Eddie Money "Don't Say No Tonight" (CMC International), Jesse Camp "See You Around" (Hollywood), Collective Soul "No More, No Less" (Atlantic/AG), Papa Vegas "Bombshell" (RCA)

**ADDS FOR MAY 3 & 4**

Fear Factory "Cars" (Roadrunner), Enuff Z'Nuff "Freak" (Spitfire), Bare Jr. "Nothin' Better To Do" (Immortal/Epic)

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

ACTIVE ROCK REPORTS ACCEPTED  
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# ICED EARTH

"Melancholy"

Burning Up Active Rock:  
Adding May 3rd & 4th!

Contact:  
Bryan Farrish Radio Promotion  
(800) 647.1315  
bryan@radio-media.com





# AMERICANA

## Kentucky, Texas, and Points West

BY JESSIE SCOTT

Kudos to **Paul Hitchcock** from **WMKY** in Morehead, Ken. After doing a feature on **Heather Myles** last fall, he entered it into the Kentucky AP News Awards: Feature-Human Interest Story category. It picked up Second Place, Class One, AP Excellence in Journalism—against the big dogs of Kentucky radio, I might add...At new GAVIN Americana reporter **WRVG**-Lexington, **Laura Shine's** music call times are now Tuesdays & Wednesdays 2-3 p.m. ET, as she

takes the midday shift. Sad to say **Dog Boy**, a.k.a. **Jerry Gerard**, has been called back to Florida to be with family, so that leaves afternoon drive open. If you're interested, send T&R to **WRVG** at 700 Lemons Mill Road, Georgetown, KY 40324...This Saturday marks the third anniversary of the *Crossroads* specialty show on **KNBT**-New Braunfels, Tex. It started the Americana ball rolling for them back in '95. Congrats **Mattson** and gang!...**KCTI**-Gonzales, Tex. and

**Budweiser** are presenting the first ever **TEX-FEST** concert on April 24. The hot line-up includes: **Mark David Manders**, **Charlie Robison**, **Reckless Kelly**, and **Chris Wall**. Talk to **Jeremy Halliburton** for more info at (830) 672-3631...**Holly Hinton** from **Starbucks** is releasing an Alternative Country CD entitled *Songs for the Road*. She is an avid Alternative Country fan and is likely to do another release. You can contact her at (206) 447-1575 x8480. Or mail product to: PO Box 34067,

## Americana Activities

**Trish Hennessey**, an early believer in Alternative Country (you may remember her from **MOO 102**-Nashville in 1995), has resurfaced at **WCHE** in Westchester, Pa. Her one-hour show is called *Music Town* and needs service: 803 E. Lancaster Avenue, Downingtown, PA 19335. Phone calls to (610) 873-1624.

The *Interstate Radio Network* is a syndicated overnight show featured on 20 radio stations across the U.S. It is hosted by **Marcia Cambell** (America's Truckin' Sweetheart) and **Jerry Minshall**. Marcia is partial to Bluegrass and Alternative Country, and is open to having artists stop by the Nashville studios. The only catch is, you have to call (888) 352-6476 between midnight and 7 a.m. CT to set it up in advance.

**Quintin Porter** (formerly of **WEBX**) has started a syndicated radio show called the *Cheese Monkey Revue*—picture **Dr. Demento** meeting *World Cafe!* Quintin is a hoot! Give him call at (217) 586-5293, or email him at qporter@soltec.com.

Triple A station **KBAC** in Santa Fe, N. Mex. has taken the wraps off a new Americana show called the *Sunday Morning Sampler*, playing the likes of **Uncle Tupelo**, early **Tom Waits**, and **Johnny Cash**. Host **Luther Watts** comments, "My goal is to create a real awareness of Americana. It is my favorite kind of music and has a steady, strong and growing audience." Reach him at (505) 989-3338. Mail to: 2021 Pinon St., Santa Fe, NM 87505.

**Crystal Ann Lea** is excited to report her involvement with **KCSN** in Los Angeles, as Americana Music Director. The man spearheading the campaign is **Rene Engel**, GM and host/producer of *Citybilly*, the long-running Americana show. Call (818) 980-9566. Product to 18111 Nordhoff St., Northridge, CA 91330-8132.

## In Memorium

Charles Sawtelle's life and music were celebrated in a memorial ceremony at the Boulder Theater on April 11; Sawtelle passed away on March 20, after a lengthy battle with leukemia. Pete Roland, Pete Wernick, and Nick Forster eulogized him. Also participating were Harry Tuft and the rest of the folks from the Denver Folklore Center, including Charles' ex-wife Sumi Seacat. A jam session followed with Hot Rize, David Grisman, Sam Bush, and Tim O'Brien joining in. A somber O'Brien said, "We're lucky that we all knew him. We have to be brave and go on without him, and plant his seeds of influence wherever we go."

We'd like to send our condolences to Flaco Jimenez and his family following the tragic and untimely death of daughter Rosalinda Esquivel in an automobile accident in San Antonio on April 5. We are praying for comfort for you all.

We also mourn the passing of Boxcar Willie, who left us April 12.

## It's About the Music

Didya see **Mandy Barnett** on *Letterman*? Were he and **Paul Shaffer** reverential, or what? Was she sweet? You bet! She did an in-store at **Tower Records** in Nashville this week with a 7-piece band. Wowie Zowie!

Hey, put this one on your calendar! *Rockabilly: The Music That Rocked Country*—featuring **Elvis**, **Johnny**, **Carl** and **Jerry Lee**—will air May 19 on **TNN's Century of Country** series.

**Charlie Daniels' Volunteer Jam '99** dates have started! Southern boogie is making the rounds again, this time with the aid of the **Marshall Tucker Band**, **Molly Hatchet**, plus unannounced guests. "It's just fun, good-time music," says Charlie. Amazing to think he's been fronting the band since 1971...Charlie honey, don't stop 'til you get enough!

**Bloodshot Records** has gotten its hands on a series of transcriptions from the 1930s through the early '60s. Some of the greatest names in country music are featured: **Rex Allen**, **Spade Cooley**, **Ernest Tubb**, **Sons of the Pioneers**, and **Hank Thompson**. The recordings are being released by their subsidiary label called

**Bloodshot Revival**. Wanna know more? Call **Hogan** or **Stacey** at (773)248-8709.

### Impact Dates

(As always, subject to change)

**April 27**  
**Laurie Lewis & Her Bluegrass Pals**  
*Laurie Lewis & Her Bluegrass Pals*  
(Rounder)

**Backsliders**  
*Southern Lines*  
(Mammoth)  
**Great Divide**  
*Revolutions*  
(Atlantic)  
**Tara Nevins**  
*Mule to Ride*  
(Sugar Hill)  
**Nitty Gritty Dirt Band**  
*Bang Bang Bang*  
(Dreamworks)

**May 5**  
**Shaver**  
*Electric Shaver*  
(New West)  
**Dwight Yoakam**  
*Last Chance for a Thousand Years*  
(Reprise)

# AMERICANA®

## MOST ADDED



**DARRELL SCOTT (23)**  
**THE RANKINS (22)**  
**MANDY BARNETT (19)**  
**DALE ANN BRADLEY (19)**  
**DALE HAWKINS (12)**

## HOT PICKS



**MANDY BARNETT**  
**KINKY FRIEDMAN**  
**MONTE WARDEN**  
**DAVID ALLAN COE**  
**IAN TYSON**

## RADIO SAYS



**DEL MCCOURY**  
 The Family  
 (Ceili)

"Del is not only one of the most respected artists in the business, but with all of the projects he is part of, he just may be the hardest working man in Americana".

— Robert Wooldridge,  
 KFAL-Fulton, Missouri

LW	TW		Repts.	Adds	Spins	Trend
1	1	<b>KELLY WILLIS</b> - What I Deserve (Rykodisc)	87	1	1300	+60
2	2	<b>STEVE EARLE AND THE DEL MCCOURY BAND</b> - The Mountain (E-Squared)	89	1	1175	+11
3	3	<b>TRIO</b> - Trio II (Asylum)	82	2	1152	+50
4	4	<b>ROSIE FLORES</b> - Dance Hall Dreams (Rounder)	85	3	985	+29
6	5	<b>MONTE WARDEN</b> - A Stranger To Me Now (Asylum)	63	5	826	+122
5	6	<b>RICKY SKAGGS</b> - Ancient Tones (Skaggs Family Records)	65	1	796	-52
7	7	<b>CHERYL WHEELER</b> - Sylvia Hotel (Philo)	60	1	662	-27
8	8	<b>THE DEL MCCOURY BAND</b> - The Family (Ceili)	66	2	639	+21
11	9	<b>CHRIS WEBSTER</b> - Drive (Compass)	58	3	626	+45
9	10	<b>FLACO JIMENEZ</b> - Said And Done (Barb Wire/Virgin)	57	2	609	-7
25	11	<b>MANDY BARNETT</b> - I've Got A Right To Cry (Sire) <i>A well deserved meteoric jump for Barnett's magnificent album.</i>	65	19	577	+230
10	12	<b>JONI HARMS</b> - Cowgirl Dreams (Warner Western)	40	0	573	-15
12	13	<b>JEFF WHITE</b> - The Broken Road (Rounder)	57	1	566	+22
13	14	<b>DAMNATIONS TX</b> - Half Mad Mood (Sire)	62	2	545	+28
24	15	<b>KINKY FRIEDMAN</b> - Pearls In The Snow (Kinkajou)	62	7	525	+164
22	16	<b>DAVID ALLAN COE</b> - Recommended For Airplay (Lucky Dog)	47	6	482	+112
15	17	<b>JIMMY LaFAVE</b> - Trail (Rounder)	44	0	449	-4
17	18	<b>SARA EVANS</b> - No Place That Far (RCA)	29	1	433	+13
14	19	<b>ALLISON MOORER</b> - Alabama Song (MCA)	35	1	406	-62
26	20	<b>TERRY ALLEN</b> - Salvation (Sugar Hill) <i>Terry Allen continues his climb toward salvation. Drink deep!</i>	53	3	393	+55
29	21	<b>IAN TYSON</b> - Lost Herd (Vanguard)	52	4	391	+67
21	22	<b>ROBERT EARL KEEN</b> - Walking Oistance (Arista)	27	0	387	+10
16	23	<b>REAL: THE TOM T. HALL PROJECT</b> - Various Artists (Sire)	42	1	378	-48
23	24	<b>ROB ICKES</b> - Slide City (Rounder)	40	0	357	-13
28	25	<b>RIVER BLUFF CLAN</b> - 2 Quarts Low (Fat Chance)	41	4	354	+27
18	26	<b>J.D. CROWE &amp; THE NEW SOUTH</b> - Come On Down To My World (Rounder)	43	0	354	-45
38	27	<b>JUNE CARTER CASH</b> - Press On (Risk/Small Hairy Dog)	55	6	353	+64
19	28	<b>BOTTLE ROCKETS</b> - Left Overs (Oolittle)	35	1	347	-49
39	29	<b>STEPHEN BRUTON</b> - nothing but the truth (New West)	45	7	341	+66
34	30	<b>STACEY EARLE</b> - Simple Gearle (Gearle Records)	39	2	337	+37
30	31	<b>ASYLUM STREET SPANKERS</b> - Hot Lunch (Cold Spring)	46	3	332	+20
20	32	<b>OLD DOGS</b> - Old Oogs (Atlantic)	32	0	321	-56
33	33	<b>POWELL, O'BRIEN, HERRMANN</b> - Songs From The Mountain (Howdy Skies)	49	2	314	+14
40	34	<b>CHRIS SMITHER</b> - Drive You Home Again (Hightone)	46	3	304	+38
—	35	<b>LUCY KAPLANSKY</b> - Ten Year Night (Red House)	42	5	301	<b>N</b>
32	36	<b>CHARLIE ROBISON</b> - Life Of The Party (Lucky Dog)	24	0	298	-7
31	37	<b>GROOVE GRASS BOYZ</b> - Groovegrass 101 (Reprise)	34	2	294	-13
27	38	<b>OOUG SAHM</b> - SOQ 98 (Watermelon)	25	0	276	-53
36	39	<b>BILL MORRISSEY</b> - Songs Of Mississippi John Hurt (Philo/Rounder)	43	0	264	-33
—	40	<b>WACO BROTHERS</b> - Waco World (Bloodshot)	37	1	250	+1

## CHARTBOUND

<b>OLD JOE CLARKS</b> (Checked Past)	<b>DALE ANN BRADLEY</b> (Pinecastle)
<b>THE GOURDS</b> (Allegra)	<b>COREY HARRIS</b> (Alligator)
<b>PINETOPS</b> (Soundproof/Monolith)	<b>TOMMY ALVERSON</b> (TOK)
<b>TONI PRICE</b> (Sire)	<b>IAN MATTHEWS</b> (Tangible)
<b>ERICA WHEELER</b> (Signature)	
<b>BILLER &amp; WAKEFIELD</b> (Hightone)	



## GREAT DIVIDE Revolutions (Atlantic)

The Great Divide is a satisfied band, as *Revolutions* captures the sound they've been trying to nail down in the studio for six years. It's a fresh approach that defies categorization. You'll find an interesting voice in Mike McClure, solid songwriting, and an airy feel to the production. "San Isabella," "Dragon's Heart" and "Nowhere Woman" are great starting points. The Great Divide is pursuing the music of their heart; it should do yours some good, too.



## DALE HAWKINS Wildcat Tamer (Mystic Music)

Wear hillbilly shoes for toe-tapping to the first new Dale Hawkins album in 30 years. Blending Louisiana swamp boogie with Country and R&B elevated him to rock & roll pioneer status as the first white success story at Chess Records, and now he's back with more of the same. Favs are the slammin' "Wildcat Tamer," bluesy "Goin' Down the Road," and the sweet country of "Summer Time Down South."



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 MONDAYS AND TUESDAYS  
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## ARTISTPROFILE

# DAVID GRISMAN

CURRENT PROJECT: *Bluegrass Mandolin Extravaganza* (Acoustic Disc)  
 PEOPLE KNOW YOU AS THE MASTER OF THE MANDOLIN  
 WHEN DID YOU START PLAYING

AND HOW DID YOU START?  
 I took up the mandolin around 1961. I got real interested in traditional folk and bluegrass music, largely through a man named Ralph Rinzler, who was a great mandolinist and folklorist. He was a neighbor of mine in Passaic, New Jersey. I was about 15. He was a great influence.



Ralph was the first person I had ever heard play the mandolin. I had an immediate emotional response to it. I went to New York, down to the Bowery where they had pawnshops, and got me a \$19 mandolin. I've been working at it ever since.  
 DO YOU STILL HAVE THAT MANDOLIN?  
 No, I don't have that one. It wasn't a very good one. The

second one I did a lot of work on, and the top caved in. I don't have that one either. I don't even have the third or fourth ones!  
 HOW MANY MANDOLINS DO YOU HAVE?  
 I've got a lot of them! I can't even count them all.  
 DAVID GRISMAN AS INTERVIEWED BY SHANNON MCCOMBS (EXCERPTED FROM A FORTHCOMING THIS WEEK IN AMERICANA PROGRAM)



# COUNTRY

## One Magazine, Two J's, and Three Years!

BY JAMIE MATTESON



I can hardly believe it's been three years since I came to Nashville, a California fish out of water, wondering how I would live without my beloved Starbucks, Nordstrom and chopped salad from La Scala Presto. But the time has flown, and Nashville—more importantly this music community—has truly become my home.

There have been so many memory-making occasions during these years, some suitable for print, but many not! My first memory is of Diane Richey and Carl Wilson gra-

ciously faxing me a slew of apartment choices even before my arrival in Music City. After I arrived, I remember attending every single event I was invited to, hoping to meet as many people as possible...and not wanting to offend anyone, either. I ran around like a maniac that first year. I also clearly remember sorting through research data on those first few Friday chart nights with my Associate Chart Editor Jeff House, watching the clock strike midnight while we were still calculating chart numbers. I'm sure we both had our own private thoughts about what we'd gotten ourselves into. Since then, I've been fortunate (and proud) to watch Jeff blossom into a top notch Chart Editor, whose limitless technical knowledge not only

astounds me, but has more than once saved my butt!

I've watched new labels open their doors with hopes of launching Country's next superstar. A few have achieved that dream, but for many, those dreams (and jobs) were short-lived. I've sadly witnessed a tumultuous roller coaster ride for many talented people who've been caught in the merciless effects of consolidation and the new industry reality of answering to Wall Street.

Fortunately, there have also been many success stories upon which I can fondly reflect. I've enjoyed chronicling the rising star of Dave Steele, a talented programmer (and friend), who went from a young buck in Manhattan, Kan., to Lincoln, Neb., and South Bend,

Incl.; just weeks ago, Dave accepted a new challenge at Citadel's WKJN-Baton Rouge, La. I remember my first "Nashville lunch" with Royce Risser and Chad Schultz, who at the time were the GAVIN Promotion Managers for MCA and Mercury Nashville, respectively. They have both since been promoted and are now well-respected regionals. Although I don't see them nearly enough, I am very happy to have had that time working so closely with them.

As for our Nashville staff, the past three years has seen our team of two grow to five. In April of 1997, Paula Erickson came on board as Director of Sales and Marketing. It's in large part due to her dedicated efforts and creative ideas that our Country editorial space (and revenues!) has grown dramatically for both our weekly magazine and popular Friday Fax. Last October, we were thrilled to nab WYZM-Madison, Wis. MD Dave Ogden, whose hands-on radio experience is a valuable tool that we utilize daily. Most recently we've welcomed radio and promotion veteran Jessie Scott as our Americana Editor. Her passion and enthusiasm for music is outweighed only by her team spirit.

As we move further into 1999 and beyond, not only is the industry changing at lightening speed, but so are the tools with which GAVIN researches radio. GAVIN's partnership with Premiere Radio Networks, which allows us to publish chart data using Mediabase's monitored airplay, takes effect June 11. This is indeed an exciting time for all of us.

Don't get me wrong, I still pitch fits about our lack of some of my "favorite" L.A. food and shopping establishments, but we *have* come a long way. Rumor has it there are going to be three Starbucks in Nashville in the near future. This tall-decaf-skinny girl can hardly wait!

### Three Years in the House

**In the Spring of 1996, my now-wife Lyndie and I moved to Nashville from Tampa, where I had worked at WQYK. My hope was to somehow utilize my radio knowledge in a position in the music industry. As fate would have it, I was quickly given a golden opportunity, working for GAVIN as Associate Chart Editor.**

**It's been exciting to watch as our staff has grown to five, and as our weekly magazine has transitioned from black and white to a beautiful four-color publication. Our Country section has expanded to three full pages (and growing) and the Friday Fax has evolved into a weekly must-read.**

**For me, there have been many highlights during the past three years. I was very proud when my WQYK mentor, Tom Rivers, was elevated from OM to VP/GM of the station. There are very few like him in the world, and I feel fortunate to have spent time under his guidance.**

**Southern Star MD Lance Houston is someone I consider a "rising star," and dealing with him each week has been a real pleasure. Lance, like Tom, is**

**proof that someone with true passion and a strong work ethic can advance rapidly and still maintain a level head. I clearly remember the day WYZM-Madison, Wis. PD Dave Ogden talked about returning to school; little did we both know that within several months, he would relocate to Nashville and be GAVIN's Associate Country Chart Editor.**

**I loved taking weekly reports from WGTR-Myrtle Beach, S.C. PD Chris Palmer (now the Northeast regional for Lyric Street); I was bummed when he left the station. Lucky for me, his replacement, Holli Heart, makes me laugh even harder. It's been a blast discussing "The Bucs" with KSKS-Fresno, Calif. MD Steve Montgomery: Hey buddy, we're Atlanta bound in 2000 and repeating in Tampa in 2001!**

**The no-nonsense approach to playlist reporting by WAMZ-Louisville PD Coyote Calhoun and WRKZ-Hershey, Penn. MD Dandalion have made me a better typist—I often wonder what the world record for typing in a Country playlist stands at!**

—JEFF HOUSE, COUNTRY CHART EDITOR

# COUNTRY

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



## MOST ADDED



- MARK CHESNUTT (50)
- JO DEE MESSINA (38)
- KENNY CHESNEY (29)
- DOUG STONE (26)
- BROOKS & DUNN (26)

## MOST SPINCREASE



- GEORGE STRAIT +548
- ANDY GRIGGS +402
- STEVE WARINER +396
- JOE DIFFIE +373
- TIM MCGRAW +352

## HOTPHONES



**KEEY-Minneapolis, Minn.**  
**Five Most Wanted**  
**Muss, 7 - Midnight**

1. STEVE WARINER - Two Teardrops (Capitol)
2. JESSICA ANDREWS - I Will Be There For You (DreamWorks)
3. JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)
4. SHEDAISY - Little Goodbyes (Lyric Street)
5. LILA MCCANN - With You (Asylum)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	MARK WILLS - Wish You Were Here (Mercury)	16	196	0	7037	-66
<i>Mark's poignant ballad spends another week in the top spot!</i>							
2	2	ALAN JACKSON - Gone Crazy (Arista)	13	196	0	6885	+111
3	3	SAWYER BROWN - Drive Me Wild (Curb)	19	194	0	6756	+91
5	4	COLLIN RAYE - Anyone Else (Epic)	14	196	0	6645	+198
7	5	TIM MCGRAW - Please Remember Me (Curb)	7	197	0	6492	+352
6	6	TY HERNDON - Hands Of A Working Man (Epic)	17	194	0	6368	+102
9	7	STEVE WARINER - Two Teardrops (Capitol Nashville)	9	196	0	6133	+396
8	8	TERRI CLARK - Everytime I Cry (Mercury)	13	197	0	6072	+102
10	9	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	17	190	0	5888	+402
12	10	AARON TIPPIN - I'm Leaving (Lyric Street)	13	191	1	5511	+198
11	11	PATTY LOVELESS - Can't Get Enough (Epic)	16	181	2	5112	-224
14	12	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	10	192	1	5056	+262
15	13	LILA MCCANN - With You (Asylum)	14	194	1	4884	+211
4	14	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	17	161	0	4807	-1717
16	15	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	7	180	2	4691	+256
17	16	MARTINA MCBRIDE - Whatever You Say (RCA)	8	192	3	4666	+263
18	17	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	9	191	1	4513	+185
19	18	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	10	192	2	4447	+200
21	19	GEORGE STRAIT - Write This Down (MCA)	4	195	6	4443	+548
<i>Conversions this week at WNOE, WTNT, KRST, KJUG, WAXX, WGTY, WKCQ, and WRKZ.</i>							
23	20	REBA MCENTIRE - One Honest Heart (MCA)	7	185	3	4034	+255
22	21	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	12	182	1	4004	+139
24	22	CLAY WALKER - She's Always Right (Giant)	10	181	0	3779	+209
26	23	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	6	186	5	3732	+285
27	24	JOE DIFFIE - A Night To Remember (Epic)	8	181	12	3448	+373
25	25	NEAL MCCOY - I Was (Atlantic)	12	163	0	3371	-128
32	26	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	3	176	17	3196	+517
28	27	SHEDAISY - Little Goodbyes (Lyric Street)	10	173	5	3153	+141
29	28	CHELY WRIGHT - Single White Female (MCA)	6	177	5	3060	+148
31	29	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	13	171	10	2936	+216
33	30	SHANE MINOR - Slave To The Habit (Mercury)	6	163	13	2572	+389
36	31	DEANA CARTER - Angels Working Overtime (Capitol)	5	149	20	2250	+311
34	32	DIAMOND RIO - I Know How The River Feels (Arista)	5	146	10	2236	+255
35	33	BRAD PAISLEY - Who Needs Pictures (Arista)	9	143	2	2061	+111
37	34	THE WILKINSONS - Boy Oh Boy (Giant)	6	126	8	2050	+204
39	35	LONESTAR - Amazed (BNA)	5	133	25	1934	+419
40	36	SARA EVANS - Fool, I'm A Woman (RCA)	4	115	15	1614	+309
38	37	MICHAEL PETERSON - Something 'Bout A Sunday (Reprise)	7	108	2	1610	+58
50	38	MARK CHESNUTT - This Heartache Never Sleeps (MCA)	2	100	50	1332	+643
41	39	TRAVIS TRITT - Start The Car (Warner Bros.)	3	89	6	1250	+158
46	40	MARY CHAPIN CARPENTER - Almost Home (Columbia/CRG)	3	84	20	1109	+296
45	41	BILLY RAY CYRUS - Give My Heart To You (Mercury)	2	89	22	1077	+235
42	42	TRINI TRIGGS - Horse To Mexico (MCG/Curb)	9	64	2	1033	-30
43	43	LINDA DAVIS - From The Inside Out (DreamWorks)	5	75	5	936	+14
—	44	DOUG STONE - Make Up In Love (Atlantic)	2	74	26	921	N
47	45	JODY JENKINS - Every Single Thing (Zone7)	7	54	2	833	+54
—	46	CHALEE TENNISON - Someone Else's Turn To Cry... (Asylum)	3	67	11	785	N
—	47	KENNY ROGERS - The Greatest (Dreamcatcher)	1	50	21	678	N
—	48	RAMBLER - Dreamin' (Pacific)	2	52	11	628	N
44	49	T. GRAHAM BROWN - Happy Ever After (Platinum)	9	39	0	627	-260
—	50	JO DEE MESSINA - Lesson In Leavin' (Curb)	1	38	38	511	N

Reports	Adds	SPINS	Weeks	
41	16	485	1	* RICOCHET - Seven Bridges Road (Columbia/CRG)
40	24	468	1	* DAVID BALL - Watching My Baby Not Coming Back (Warner Bros.)
35	29	456	1	* KENNY CHESNEY - You Had Me From Hello (BNA)

## UP&COMING

## REGION X REGION

### West Coast (40)

#### MOST ADDED:

1. BILLY RAY CYRUS (8)
2. MARK CHESNUTT (7)
3. TRISHA YEARWOOD (7)

#### SPINCREASE:

1. GEORGE STRAIT +169
2. STEVE WARINER +88
3. REBA MCENTIRE +71

### Southwest (34)

#### MOST ADDED:

1. MARK CHESNUTT (12)
2. LONESTAR (6)
3. JO DEE MESSINA (6)

#### SPINCREASE:

1. REBA MCENTIRE +90
2. ANDY GRIGGS +84
3. TY HERNDON +75

### Midwest (57)

#### MOST ADDED:

1. MARK CHESNUTT (17)
2. DOUG STONE (11)
3. JO DEE MESSINA (11)

#### SPINCREASE:

1. STEVE WARINER +132
2. ANDY GRIGGS +117
3. GEORGE STRAIT +115

### Northeast (31)

#### MOST ADDED:

1. MARK CHESNUTT (7)
2. JO DEE MESSINA (7)
3. DAVID BALL (7)

#### SPINCREASE:

1. JOE DIFFIE +118
2. GEORGE STRAIT +111
3. JOHN M. MONTGOMERY +97

### Southeast (35)

#### MOST ADDED:

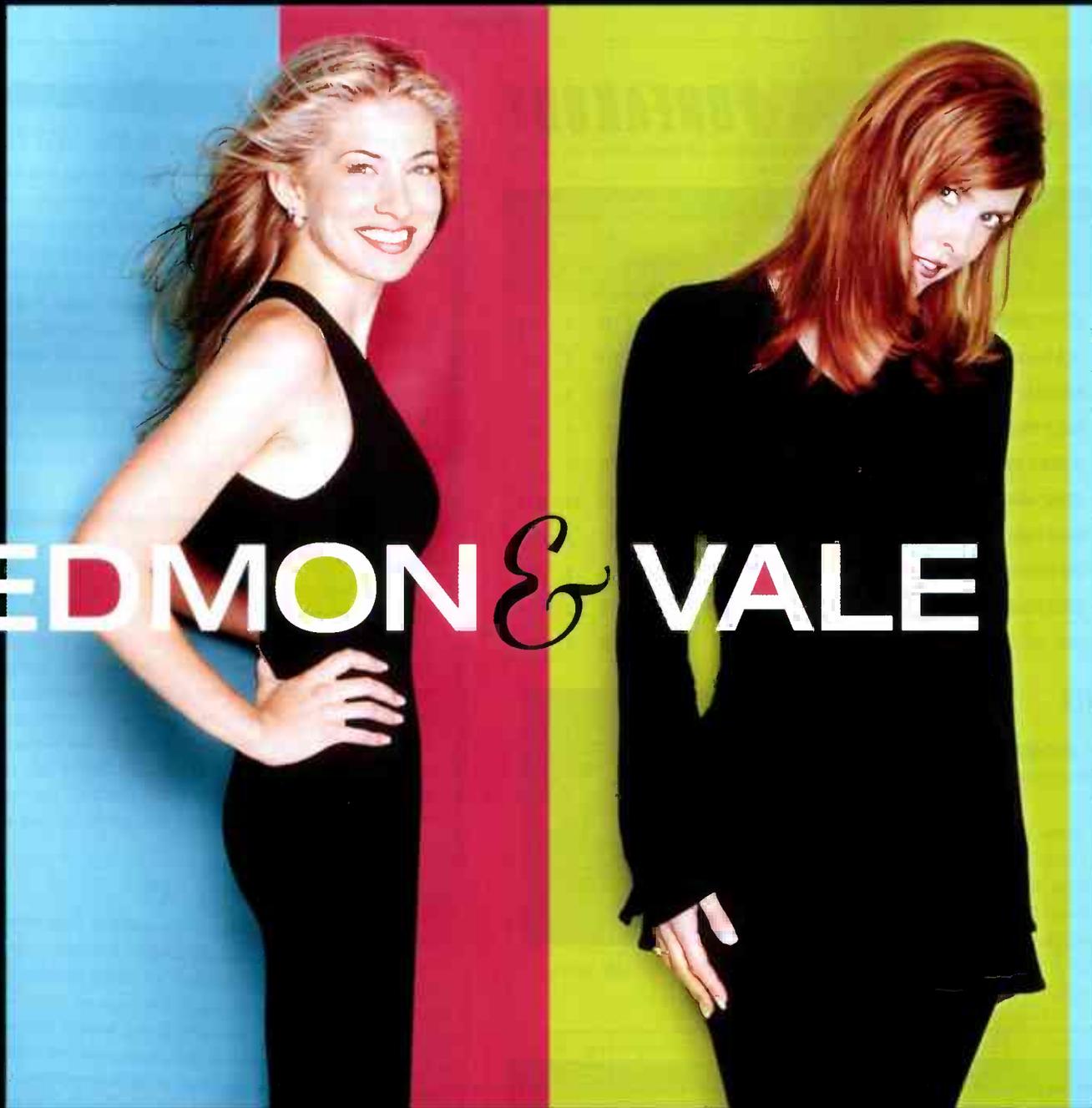
1. ALABAMA (9)
2. JO DEE MESSINA (8)
3. MARK CHESNUTT (7)

#### SPINCREASE:

1. GEORGE STRAIT +115
2. JOE DIFFIE +95
3. ANDY GRIGGS +56

got a comment?

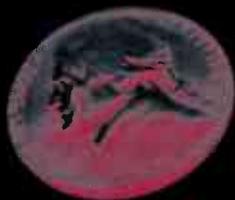
e-mail  
Jamie Matteson  
gavingirl@earthlink.net  
or  
Jeff House  
jeff@mail.gavin.com



# REDMON & VALE

*if i had a nickel*

*[one thin dime]*



From the forthcoming DreamWorks album **REDMON & VALE**

## Airplay May 3

[www.redmonvale.com](http://www.redmonvale.com)

*w e b e l i e v e !*



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# COUNTRY BREAKOUT

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

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	ANDY GRIGGS - You Won't Ever Be Lonely (RCA) <i>Heavy players include WTNT 47X, WICT 61X, WYZM 48X, KOYN 51X, KVOX 47X, WWZD 46X, WUSZ 42X, KZAM 50X, and WBWN 36X.</i>	17	190	0	5888
3	2	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	10	192	1	5056
4	3	LILA McCANN - With You (Asylum)	14	194	1	4884
5	4	SHEDAISY - Little Goodbyes (Lyric Street)	10	173	5	3153
6	5	CHELY WRIGHT - Single White Female (MCA)	6	177	5	3060
7	6	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	13	171	10	2936
8	7	SHANE MINOR - Slave To The Habit (Mercury)	6	163	13	2572
9	8	BRAD PAISLEY - Who Need Pictures (Arista)	9	143	2	2061
10	9	THE WILKINSONS - Boy Oh Boy (Giant)	6	126	8	2050
11	10	SARA EVANS - Fool, I'm A Woman (RCA)	4	115	15	1614
12	12	TRINI TRIGGS - Horse To Mexico (MCG/Curb)	9	64	2	1033

## TOP TIP

### ANDY GRIGGS

"You Won't Ever Be Lonely"  
(RCA)

Andy's debut single breaks the Top Ten on this week's GAVIN Country chart. As this week's second highest Spincrease song, all signs point full speed ahead for this one! Big spin bumps this week include: KAYD 30-46X, KNCI 25-40X, WFMS 25-37X, KLTQ 25-47X, and KXKZ 25-42X. Andy is currently opening selected dates for Alan Jackson.



## PROFILE

# Tom Scott

**Station/Market:**  
WOW-Omaha, Neb.

**Position:**  
Music Director/Midday  
Ranchhand

**How long:** 5 years

**What do you like most about your job?**  
The friends I've made.

**Least?**  
The gene pool of country music being diluted by over-cloning.

**The Early Years:**  
BORN IN:  
Birmingham, Ala.  
GREW UP IN:  
Birmingham, Ala.

**First radio job:**  
WERC AM/FM-  
Birmingham (1974)

**Title:** Spotmaster  
head cleaner.

**What radio stations did you grow up listening to you?**  
WERC/AM

**What is your favorite song of all time?**  
Anything by Steely  
Dan

**What is your favorite song out right now?**  
SHEDAISY "Little  
Goodbyes"

**What album in your collection are you**

**most ashamed of?**  
Raffi *Baby Beluga*

**DIDYAKNOW?**  
My family tree has been traced back to the 7th Century.

**If I worked for a record label, I would:**  
Quit & get back into radio.

**Motto to live and work by:**  
NO BRAIN DAMAGE!



by Jeff House

## THE HOTLINE

### JIM ASKER, PD, WMJC-LONG ISLAND, NEW YORK

"I am amazed by **Lonestar's** 'Amazed.' We've just started playing it and it's already burning up our phone lines. We're not a huge phone request station, so I really pay attention when they ring....**Mary Chapin Carpenter's** 'Almost Home' is a Northeast smash. It has real meat to it. I'm afraid it may be too good for the rest of the country. It's great to have her back....**Kenny Rogers'** 'The Greatest' is a song I probably wouldn't have jumped on, but after several spins on our request show, we're seeing big phones from both men and women. We play what our listeners want....**Sammy Kershaw and Lorrie Morgan's** 'Maybe Not Tonight' is one of the great vocal performances of this year. It's a shame more programmers don't get this one....I am encouraged by the new music I'm hearing. It looks like we may be crawling our way out of the gutter!"

### J.J. GERARD, MD, WYGY-CINCINNATI, OHIO

"Please Remember Me' from **Tim McGraw** is an incredible song. It's our #1 most requested song; our listeners just can't seem to hear it enough. Personally, it's my favorite song on our playlist....**ShEDAISY's** 'Little Goodbyes' is a solid song. It has been showing up in our top five phones for several weeks. Plus, the single is selling like crazy in Cincinnati!...**Angels Working Overtime'** is another smash from **Deana Carter**. What a cool song! Our listeners are warming up to it as the snow begins to melt...**George Strait's** 'Write This Down' is the perfect song for the Spring Book. Arbitron can't do anything about us frontselling this hit. Thank you George for giving our Spring Book a little help!"

### CHUCK REEVES, KBUL-RENO, NEV.

"Like the rest of the country, we're getting huge response on **Montgomery Gentry's** 'Hillbilly Shoes.' It's just plain awesome! We're seeing lots of male requests and it's filling the gap for southern Country. The entire project lives up to all the hype as well...**'Whatever You Say'** from **Martina McBride** is pulling in our female listeners. They're going nuts for this one. Martina really showcases her incredible vocals by delivering a performance comparable to 'A Broken Wing'...The upcoming album project from **Sons of the Desert** is going to break these guys this year. We're already way early on the cut 'Albuquerque.' It's Tom Pettyish, yet very listenable. I'm a big supporter of these guys and want them to bust wide open. **Drew Womack** has a very recognizable voice and the group's harmonies are tight."

## RANDOMRADIO

### Breaking Down the Numbers

BY BRIAN WRIGHT, PRESIDENT,  
AUDIENCE DEVELOPMENT GROUP

Your station's listening universe is actually even much smaller than the total number of persons that are diary keepers. Here's how it breaks down: Let's say you are in a market of 300,000 people. Arbitron will require a total of about 800 usable diaries to tabulate the listening habits of the entire population. Of those diaries, your station will get mentions in about 150 to 200 of them (give or take a few) for the entire 12 week survey period. When you break this down to a weekly figure, the numbers are even smaller—somewhere around 10 to 12 diary keepers! From 300,000 people to just 12!

In order to show up well in Arbitron, we must have a significant impact on those 10 to 12 weekly diary holders. Here is an actual case study from client station WWJO in St. Cloud, Minn.

After doing an Arbitron diary review, it was discovered that just one diary, with substantial listening levels, was credited to a primary competitor. After the proper credit for that diary was given to WWJO, they went from a 11.7 to a 13.4 (women 25-54) and it changed their rank from 2nd to 1st in that category! Their primary format competitor went from a 13.3 to an 11.6 in that same category! In other demos, WWJO went from a 7.5 to a 9.0 (women 18-34) and from a 10.3 to an 11.6 (persons 18-34). All from just one diary.

**25\*-11\* Gavin-Americana**

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**-BILLBOARD**

**"Few people would dispute...one of Nashville's finest voices." - USA TODAY**

**"Awesome...a hit record!"**

**-DR. BRUCE NELSON/KFTX**

**"Truly amazing" -TOM MARTINEZ/WUSZ**

**"I love this record!" -RANDY PINKSTON/WDMS**

**"By this time next year, Barnett almost certainly will be a country star...creating another chapter in women's popular song"**

**-NEW YORK NEWSDAY**

**MANDY BARNETT**  
**i've got a right to cry**

*Produced by Owen Bradley*

*From the album i've got a right to cry*



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# gmailBOXSET

After initially accepting the PD post at **Emmis Rhythm Crossover Power 106-LA**, **VH1 VP/Music Programming Mike Tierney** has elected to remain with the video channel in an expanded role. The search begins anew for Emmis Exec. VP/Programming **Rick Cummings**.

Despite posting the highest numbers in the station's history (6.0 12-plus), **Chancellor** converts Top 40 **WZJM (Jammin 92.3)**-Cleveland to its latest Jammin' Oldies franchise. PD **Big Dave Eubanks** remains aboard. "I've got a job to do," he tells **gmail**. "I'm gonna make this station a smoker."

**John Christian**, PD of **Paul Allen's** new Rhythmic Jammin' 95.5 (soon-to-be **KXJM**)-Portland inks **Alexa** for middays from **WPYO (The Party)**-Orlando; **Mario Devoe** (ex-**Mega 100-L.A.**, a week at **Hot 100-Dallas**) joins for p.m. drive. **Christian** dips into his former digs, **KWIN**-Stockton, for night jock **Louie Cruz** and late

nighter **Pretty Boy Dontay**. Overnights is **Marc Mac** from **KBMB**-Sacramento. Christian still needs mornings.

After less than two weeks with new **CBS Rhythmic Hot 100 (KRBV)**-Dallas, **Dave Morales** crosses the street to replace **John Reynolds** as APD/MD of **Chancellor** Top 40 **KHKS**. Morales' previous experience includes **Power 106-LA**, **KKPN** and **KHYS**-Houston, and the former **Wild 107.7**-San Francisco.

Meanwhile, **Hot 100 PD Carmy Ferreri** is looking for mornings, middays, and afternoons. "I'm filling middays, and the show sucks," he laughs.

**Kristie "McIntyre" Weimar** is named OM of **CBS/Infinity** Top 40/Oldies combo **WXYV (B102.7)/WQSR**-Baltimore and will also do middays on **WXYV**. "Guess they didn't follow-up too closely on my references," laughs Weimar, who spent the past five

years doing middays at **WPLJ**-New York. Before that, she was APD/MD/middays at **WERQ (92Q)**-Baltimore.

**Back Bay Broadcasters**, owners of Rhythmic Top 40 **WWKX (Hot 106)**-Providence, buys Smooth Jazz **WKCD**-Mystic, Conn. and flips it to Modern A/C as **Channel 107.7**. Hot 106 PD **Jerry McKenna** and MD **Paul Nelson** will program Channel 107.7, which will be commercial-free and jockless for the next 30 days. At Hot 106, mix show host **DJ Buck** is upped to afternoons.

Promotions at **KRBE**-Houston: MD **Jay Michaels** adds APD stripes, while current APD/p.m. driver **Scott Sparks** is upped to "Internet PD."

Local rumors swirling around Nashburg have **Brian Krysz** returning to **WQZQ (The Party)**, possibly as OM.

**KGGI**-Riverside needs a high-energy personality who can handle nights and is also a production wizard. Send your stuff, yesterday, to **Mark Feather**, **KGGI**, 2001 Iowa Ave., #200, Riverside, CA 92507 EOE.

**ADULTS ONLY: Leslie Lois** transfers from **WKTI**-Milwaukee as MD of sister A/C **KMXZ**-Tucson... **KKIQ**-Pleasanton, Calif. has its first fulltime opening in 12 years as APD/MD **Julie Deppish** segues to **KOIT**-San Francisco. Packages to PD **Jim Hampton**, **KKIQ**, 7901 Stoneridge Drive, #525, Pleasanton, CA 94588

**CONDOLENCES** to two close friends: To **Hollywood Records** VP/Promotion **Scot Finck** on the death of his father, **Gary**, April 13. Condolences also to **Capstar**-Raleigh Dir./Programming **Brian Burns** on the death of his mother, **Barbara** (4/12), after a long illness.

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Buffet: 7:30 P.M.

Roast: 8:30 P.M.

Tickets: \$500.

**ROASTERS:**

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Elvis Duran, WHTZ  
John Fullam, Chancellor Media  
Andrea Ganis, Atlantic  
Greg Thompson, Elektra  
Charlie Walk, Columbia  
**PLUS SURPRISE GUESTS**

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# SIX TOP MORNING PERSONALITIES AGREE ON JUST ONE THING... The Shipper Report

"Mark has been our #1 writer at 'PLJ for the past nine years, and there's only one reason for that; he's the best there is."



Scott Shannon  
& Todd Pettengill

WPLJ-FM/New York

"It's the first thing I read in the morning. I won't start my show without it. We love the way it's written."



Rick Dees

KIIS-FM/Los Angeles

"Shipper... plays a big role in the success of the MJ and BJ morning show. He gets the stories weeks ahead of the competition, which translates into big ratings!"



B.J. Harris  
of MJ and BJ  
WFLZ/Tampa

"Mark is right on the money. He always beats the competition and his stuff generates listener calls and comments."



Jack Diamond

WRQX-FM/Washington D.C.

"I first heard about Monica Lewinsky and a dress and the President of the United States from Mark Shipper... I was able to talk about it before anybody else. It's the only show prep that I use. I love it."



Dave Rickards  
of Dave, Shelly and Chainsaw  
KGB/San Diego

"Mark Shipper is phenomenal! We use his stuff every day. It's always fresh, always topical, and perfectly written for radio."



Jimmy Baron

99X/Atlanta

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