

# GAVIN



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## FACES



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# NEWSBRIEFS

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## When Will It All End?

"...Do Modern Rock once,  
but leave before it makes you hard.  
Do A/C once,  
but leave before it makes you soft..."  
— Clarke Ingram and Scott Fybush

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## Do You Have What It Takes?

"There has to be commitment between programming and promotions. You have to promote your [station] CD both on the air and in the stores. Sales departments have to be involved. It's really a total station project." —Krista Koehler



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## A Smoother Life

"Life was easy and I was making a lot of money, but I was getting worn out playing other people's music. My own music was doing a lot more for my heart and soul, and I was loving it for all the right reasons. There's a joy that you can't buy. All of my emotions, good and bad, have been elevated as a result of my solo career."  
—Jeff Golub



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## FIRSTPERSON

AS TOLD TO ELIOT TIEGEL

## Orrin Keepnews

**Preserving, Giving New Life To Ellington's Musical Legacy**

Orrin Keepnews has made a mark during his 45 years in the industry as a highly visible producer by working with some of the biggest innovators in Jazz including Thelonious Monk, Bill Evans, Julian and Nat Adderley, Wes Montgomery, McCoy Tyner, and Sonny Rollins. A co-founder of Riverside Records and owner of Landmark, he's also worked at Fantasy on original recordings and reissues. His reissue skills have also been utilized by Decca, RCA, Columbia, and Savoy. His newest project, which he calls "my proudest effort to date," is RCA's 24-CD box-set, The Duke Ellington Centennial Edition: The Complete RCA Victor Recordings 1927-1973.

Duke Ellington's genius has been widely appreciated by people who are musically sensitive and intelligent enough to grasp the fact that he was the composer of extremely successful popular music. He was a major artist, a recognized composer for most of his life and a highly successful bandleader in a period when bandleaders were an important part of our pop culture. He was a pretty well appreciated genius. The only notable example of Ellington not being appreciated in this country is the fact that he had to be dead—and 100 years old—before he could finally get a Pulitzer.

The full span of Ellington's career is represented in this box set, which was done gradually over a period of time. His very early years through the two-year period of 1940 to 1942, which is probably the pinnacle of the band—the so-called Blanton-Webster Band—and the other activities of units of that band as well as his final recordings are represented. The beauty of

Ellington is that everything he did is worth reconsidering and paying attention to. Johnny Hodges, with the exception of one attempt to go off with his own band, spent from 1928 until his death in 1970 as a featured member of the band. He probably was the greatest individual soloist associated with Ellington, who himself died in 1974.

With this project we're both preserving and giving new life to Ellington's legacy. We're preserving it by showing how dynamic and still living it is. We're including a handful of previously unissued things, some of them rather dramatic, startling and remarkable. These include Lena Horne singing with Billy Strayhorn during Duke's first sacred concert; an Ellington solo piano piece as the encore to a concert with the Boston Pops; and an early take of "St. Louis Blues."

Forty-five years ago, I started doing Ellington reissues for RCA Victor, and I'm still working with him. It's a nice circular thing.

## Good Parenting

The move this week by the U.S. Senate to authorize federal hearings into allegedly violent music lyrics (see story, this page) is but one offshoot of the Littleton tragedy and subsequent copycat shootings.

Some individuals in the radio and record industries have criticized the congressional fervor behind this legislation as over-zealous and potentially harmful to our First Amendment rights. But it also points to the fact that we share in a collective responsibility to the young people of this country, one that we can't shirk as the influence of our product continues to grow.

As parents, we generally refrain from using language around our children that we'd rather not be part of their vocabulary. We use our brains and better judgment to impart good morals and behavior. We try to instill in our kids the values we believe will enhance their adult lives in a positive way.

Why, then, do we go into instant denial when a finger is pointed at our business practices. Queue the cry: "Music is art, and art requires freedom of expression." No argument there. But the next time we put a "questionable" record or shock jock on the air, or place a product with "explicit" lyrics on the shelf, let's think of ourselves as parents rather than art dealers.

The judgment we use in raising our own kids is just as critical as the profit we might earn by selling product to someone else's.



Reed Bunzel, Editor-in-Chief

## Radio, Web Biz Poised for Summer Heat Up

BY TONY SANDERS

If you're in the radio or music business, you can kick back and relax as the summer season starts, because all signs point to growth, growth, and more growth. We're talking about more growth in radio ad revenues, more growth in music sales—both online and in stores—and more growth in the share prices of the

publicly-traded entertainment stocks.

So far this year, ad revenues have racked up significant gains over last year and there are no signs on the horizon of that growth letting up. A quick survey by GAVIN of share prices for radio stocks show that, generally, these companies are trading now at just about where they started off at the

beginning of the year. Music industry stocks, such as Seagram's, Sony, and Time Warner, on the other hand, are showing significant gains so far for the year-to-date.

And then there are the Internet-related companies, such as RealNetworks, which have been the subject

of some Wall Street-style moaning and groaning because of recent sharp dropoffs in share prices. A longer-term view (of just about five months) shows plenty of profits here: RealNetworks shares started the year at about \$50, and are now up nearly \$18, to just around \$68 per share.

## Fritts to Fry at Bayliss Roast

Edward O. Fritts, President and CEO of the National Association of Broadcasters, is set to be roasted by the John Bayliss Broadcast Foundation on October 21 at New York's Pierre Hotel.

The Bayliss Foundation event will recognize Eddie Fritts' commitment to public service. In addition to heading up the NAB for 17 years, he has served on the boards of the Ad Council, the National Commission Against Drunk Driving, the Centers for Disease Control's Business Responds to AIDS program, and the U.S. Chamber of Commerce.

Past Bayliss roastees include FCC commissioner James Quello, CBS radio correspondent Charles Osgood, talk show host Larry King, and media analyst Paul Kagan, in addition to radio industry executives Scott Ginsburg, Randy Michaels, Norman Wain, and Robert Sillerman.

## Universal, BMG Team With AT&T, Matshushita

Universal Music Group and BMG Entertainment this week inked a deal that teams them with AT&T and Matshushita to bring new digital technology to Electronic Media Distribution, the UMG-BMG joint venture announced earlier this month (see GAVIN, May 7). That deal also linked the two mega-labels with e-commerce specialist GefMusic.com (see story, page 5), and UMG also struck a deal with InterTrust Technologies to take care of digital rights management.

The technology brought to the table by AT&T and

Matshushita will be integrated into a number of online and digital entertainment services, including music downloads and audio CDs. Content from the Web-driven system will be made available to additional music Web sites, while a series of music kiosks will enable consumers to purchase and download music at traditional retail outlets. In a company statement, BMG revealed that initial music downloads will consist primarily of singles, full-length digital downloads currently are being explored.

## Senate Targets Lyrics

As part of an omnibus juvenile crime bill, the Senate this week passed an amendment targeting violent music lyrics. The legislation authorizes the U.S. Justice Department and Federal Trade Commission to investigate whether music and other media referring to violent lyrics or activities is being marketed to children.

"What I see is that we've fundamentally, as a society, moved to a culture that glorifies violence and death," said Sen. Sam Bownback (R-Kan.), sponsor of the bill. "The whole message that people are trying to send to the (entertainment) industry is that if you glorify gratuitous violence, it has an impact."

"Isn't it time, at the very

least, that the manufacturers of video games, television programs, motion pictures and music acknowledge the impact on young people of the carnage they promulgate?" added California's Dianne Feinstein (D).

*"There's a fight between good and evil out there, and the world needs good energy coming from some place—any place. Our record has that good energy."*

*Chris Trapper  
—see page 22*

## Berg Joins As EVP/A&R At Virgin

Tony Berg has been appointed Executive Vice President of Artists & Repertoire for Virgin Records America, effective immediately.

Berg joins Virgin from Geffen Records, where he served in the A&R department since 1993. He previously produced albums by a variety of artists, including X, the Replacements, Michael Penn, and Squeeze. He has also arranged songs and played

guitar for numerous artists, and has composed soundtracks for several television series and films.

Ashley Newton, Co-President, Virgin Records America, and Senior Vice President, Artists & Repertoire for Virgin Music Group Worldwide, comments, "Tony's diverse talents, wealth of experience, and impeccable musical taste will add further strength to the Virgin A&R culture."

# GRABBAG

BY LAURA SWEZEY

■ In the most extreme *Star Wars Episode I: The Phantom Menace* promo we've detailed, KKRW-Houston recently challenged a truly die-hard *Star Wars* fan to legally change his name to Obi Wan Kenobi. When asked for an essay on why he should be chosen, one Robert O'Sullivan turned in 12 pages, complete with graphics of how his new driver's license would look, and how his car would fare in hyperspeed. Twenty-two year-old Sullivan—or Kenobi, as he's now known—received \$1000 from the station, and legal assistance in completing the necessary paperwork from a Houston law firm. According to promo man Dale Pierce, Kenobi is taking his new role quite seriously. In addition to spouting lines from the *Star Wars* films and mimicking Alec Guinness' gait, for several station events, he has posed with listeners, clad in his brown robe and wielding his light saber. Kenobi also sports a *Star Wars* tattoo—several years old—on his arm, and instead of buying tickets for just the premiere screening of the new film, he watched the first seven showings.

■ Somehow WKRQ "Q102"-Cincinnati's morning guy Brian Douglas got it into his head that a good way for him to get over his lifelong fear of water would be to submerge himself in a tank full of sharks. (What was that Frank Zappa once said about the PMRC trying to treat dandruff with decapitation?) Having undergone extensive scuba training, Douglas took to the 35,000 gallon shark tank at the Newport Aquarium, home to 25 sharks of various species: sand tiger, nurse, and sandbar. Douglas stayed underwater for approximately 40 minutes, and with a special helmet and mic, was able to convey his awe and anxiety over the air. Fortunately, two other divers accompanied him to divert attention away from Douglas, although as Marketing Director Tony Phillips says, at one point a shark gave Douglas a peripheral glance "with that Jaws look in his eye," but luckily, instead of taking a chunk out of Douglas, he merely swatted his ankles with his tail as he passed by. Douglas says the experience "was the biggest adrenaline rush of my life." And whether he's lost his original—or perhaps developed a second—phobia? "I'm totally cured," he says. "I'm not the least bit afraid now. Sharks are puppies."



■ On a more serious note, during their recent 28 hour live broadcast from Joe Muggs on May 13-14, WNNX "99X"-Atlanta raised more than \$30,000 to assist refugee families in Kosovo. Listeners continue to support War Child USA, an international children's assistance organization, by participating in an online auction, which will accept bids through midnight, June 11th. The real time auction, in which the highest bid is displayed, includes such bidding items as autographed CDs, guitars, sports memorabilia, and framed photographs.

# GetMedia Offers Real Time Purchasing to Radio Sites

BY LAURA SWEZEY

GetMedia, Inc. has joined together with Ticketmaster Online-CitySearch to make it easier to buy music over a radio station's Web site. Song titles are displayed on a station's site as they play in real-time, and listeners can click on an album cover to buy a CD.

Listeners can hear other songs off the album, and also purchase the CD. A station playlist shows the past ten songs played and allows listeners to browse for a song they may have missed.

Hot A/C KLLC (Alice@ 97.3)-San Francisco is the first station to utilize the GetMedia technology. The feature has only been on the station's site for one week, but General Manager Steve DiNardo says one of the

major benefits of the GetMedia technology for stations playing new music is that listeners do not need to know a song title or artist's name to purchase music playing on the radio. "If it does nothing else, it fixes that," DiNardo told GAVIN. "You have all this interactive stuff that's happening in real time, so it's kind of like they're in the studio with you."

As to whether he believes this instant information and purchase availability might be the wave of the future, DiNardo commented, "I think that, because the GetMedia thing is unique and it's new and it's different, they will not have a great deal of difficulty finding radio stations who are interested in it. There's not a lot of downside."

## G-FILES

### WALKER DARES TO DREAM



Formerly Senior VP of A&R for Motown Records, Bruce Walker now joins DreamWorks as general manager of the label's urban division; he'll be responsible for overseeing day-to-day operations including marketing and promotion. The move reunites him with DW head of urban music Jheryl Busby, who said, "I worked with Bruce for six years at Motown, where he became an innovator and leader who not only demonstrated real administrative ability, but also a talent for making and working with creative artists. I've been his mentor and cohort, and I'm tremendously pleased that we're again working together."

### MORRIS TO NAT. DIRECTOR AT VIRGIN



Patricia Morris has been promoted to National Promotion Director for Virgin Records America; she will be based in New York. Prior to this appointment, Morris was National Field Manager. Said Senior VP Michael Plen, "Patty is an extremely creative and focused executive. This promotion solidifies her as a cornerstone in the pop department."

### SILVERLIGHT, WB PACT

Silverlight Records, which specializes in Latin artists who sing in English, has entered an exclusive agreement with Warner Bros. Records, Inc. to promote, market, sell, and distribute Silverlight's albums. With newly-established offices in Miami and Los Angeles, Silverlight plans to develop an extensive network of talent scouts and hold entertainment industry opportunity fairs for Latinos in conjunction with WB.

## CD Radio Offers Notes For New Bird

CD Radio Inc. has completed an offering of \$200 million of 14 1/2% Senior Secured Notes due 2009, with attached warrants to purchase 2,190,000 shares of CD Radio's Common Stock. A portion of the proceeds will be pledged to pay the first three years of interest on the Senior Secured Notes, with the balance to be used for the construction and launch of CD Radio's satellites and other corporate undertakings.

CD Radio has raised \$1 billion in capital to date, bringing in \$575 million in the past ten months. "The funds generated by this offering bring us within 10 percent of our \$1.14 billion pre-operational financing requirement," said David Margolese, Chairman and Chief Executive of CD Radio.

The company is expected to launch its first three satellites in January, as part of CD Radio's digital satellite radio system, offering 100 channels of music for broadcast to motorists.

# WEBSITE

**OF THE WEEK**

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## BACKSTAGE

BY JAAN UHELSZKI

### DADDY DEAREST

Julian Lennon has struck back at the memory of his father this week after learning that the former Beatle's estate was publishing *Real Love: The Drawings for Sean*, a book of drawings that John Lennon had penned for and with his son with Yoko Ono. While Julian didn't directly address how he felt about the slight, he did make sure that *USA Weekend* knew that *Photograph Smile*, his first album in seven years, was dedicated to his late stepfather, Roberto Bassaini. "He was the one who took me to school every day. He was the guy." As for his biological father, the Julian said, "The only thing he taught me was how not to



Julian Lennon

be a father." Lennon said that after his father divorced his mother Cynthia, he only saw him about a dozen times. "For someone who was praised for peace and love, he wasn't able to keep that at home. That's hypocrisy..."

### FANNING THE FLAMES

No matter that Bruce Springsteen has had flagging record sales in the past few years, and his hometown has decided not to put up a bronze of the singer; he proved he's still the boss when he sold a record-breaking 200,000 tickets for his 15 shows at New Jersey's Continental Airlines Arena in just under five hours. Bruce hysteria reached a fevered pitch when a New Jersey fireman faked a safety inspection in order to cut to the head of the line, where fans had been waiting for hours. The firefighter told fans that they had to wait outside until the building had been fully checked. One he cleared the way, he casually strolled up to the window and

purchased four tickets. Angry fans screamed and threw water bottles before someone called the local Fire Department on their cell phone. Once fire officials got wind of the scam, they made the interloper surrender his tickets; he'll now face disciplinary action... They're making him attend an R. Kelly concert.

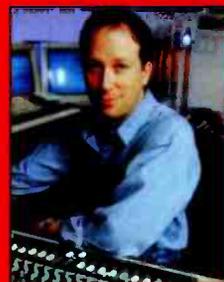
### SEALED WITH A KISS

Metallica may be suing Victoria's Secret because the company named a grey eyeliner pencil "Metallica," but rapper Missy "Misdemeanor" Elliott isn't taking any chances. She's teamed up with David Bowie's beautiful model wife Iman to market a new lipstick color called "Misdemeanor." As if you couldn't guess, the color will be Missy's signature golden brown. And just to show you where Missy's heart is, a portion of the sales will benefit Break the Cycle, a non-profit organization fighting domestic violence.

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## FRIENDS OF RADIO

### Rolfe Kent



**Film Composer Hometown & Birthdate:**

Chilverleigh, England;  
April 1965

**Recent Credits:**  
*House of Yes, Election, Slums of Beverly Hills*

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

John Peel (who discovered Elvis Costello, Nick Lowe, the Beat, the Clash) on BBC Radio One, Adrian Love (personal and sexual advice) on Capitol Radio (London). Also BBC Radio Four (plays and news) and BBC Radio Scotland.

**What radio stations do you listen to now?**

KKGO 105.1, NPR (Pasadena), KROQ's *Loveline*, BBC World Service, WRN1 (World Radio Network).

**Favorite scene in Election?**

When Tracy (Reese Witherspoon) is driving at night, being watched by Tammy (Campbell). She has such a haunted expression, and the music is a cross between a backwoods hymn and a Bernard Hermann/Hitchcock piece, and the sound effects and visual effects are so over the top. As each element was added, I saw the scene get better and funnier. It always makes me laugh.

**Current Projects:**

I am scoring a very interesting comedy with Sandra Bullock, Liam Neeson, and Oliver Platt. It's smart and funny, and the music is made up of clunky, vaguely Latin grooves and reedy Eastern melodies, which I am having a lot of fun with.

**Future ambitions:**

To do a film with Holly Hunter in it, to do more theater work, and to help reinvent the film musical—and perhaps the radio musical...well, why not?

## Mercury Award Finalists Named

Finalists for the best radio station-produced commercial in the 1999 Radio-Mercury Awards have been announced by the Radio Creative Fund.

The five finalists are: Gangstad Productions, Inc. for Hale's Pale Ale commercial that was broadcast on Entercom's KISW/FM-Seattle; the Memphis Radio Group for a spot they produced for Dick's Window Tinting that aired on WSRF/FM-Memphis; Pride Communications for a JFK Health World commercial aired on WZSR/FM-Crystal Lake, Ill.; WORD/FM-Pittsburgh, a Salem Communications station, for a Meadowcroft Museum of Rural Life commercial; and the Zimmer Radio Group for an MVP Communications spot aired on KEZS/FM, KZIM/AM, KCGQ/FM, and KGIR/AM, in Cape Girardeau, Mo.

In an invitation-only ceremony at New York's Supper Club on June 10, a total of \$210,000—including the \$100,000 grand prize—will be awarded for the top 10 general radio commercials, the best station-produced spot, and the best Hispanic commercial. A non-cash award will be given for the best Public Service Announcement.

by Annette M. Lai

## Triple A Posts Healthy Arbitron Scores



BY JHAN "JOHN" HIBER

**I**t's always easier to write about a success story than a failure, and such is the case of Triple A. In the '80s, when I was asked to help WXRT-Chicago and KBCO-Denver/Boulder, we had a lot of success—but no label for the format (I called it "eclectic rock"). Now that the movement has firmly taken root as Triple A, it does my heart good to see its strength.

The key headline would be this: Almost twice as many Triple A stations saw their audience share increase vs. a year ago than saw declines! Here are the key stats:

- 47 percent of Triple A stations analyzed (see box for criteria) were up notably (more than 10 percent) compared to Winter '98;
- 26 percent saw losses in the same Winter-to-Winter comparisons;
- 27 percent had stable standings, no real movement.

Some interesting attributes are

apparent when one looks deeper. While 53 percent of the Triple A stations examined garnered cume increases during the last year, all of the stations that grabbed larger

others rank as low as 23rd in their metros. Just over half (53 percent) of our stations rank in the Top 10 among this prime revenue target. Overall, here's the big picture:

**"While, overall, 53% of the Triple A stations examined garnered cume increases during the last year, all of the stations that grabbed larger AQH shares saw their cumes rise!"**

AQH shares saw their cumes rise! Talk about a correlation. Next time your GM balks when you ask for more marketing/promotional dollars to grow your audience base, point out this statistic.

Congrats to KINK-Portland, Ore. PD Dennis Constantine, whose station notched the biggest Winter-to-Winter growth, up 50 percent in that time frame.

### THE 25-54 STORY

The key sales target often is adults 25-54 (I know, it's a family reunion, not a demo...but hey, it's what advertisers shoot for) or men 25-54. How did Triple A do in that arena? Well, due to Arbitron's limits on how we report ratings, GAVIN can't disclose exact scores. As you'll see, though, there's quite a variation here.

Some stations, such as KBCO-Denver/Boulder and KPIG-Monterey, have advanced to become #12 among adults 25-54;

- 40 percent grew among 25-54s;
- 33 percent were stable vs. Winter '98; and
- 27 percent saw declines in the key demo.

Amid the key sales daypart, the Triple A story is even stronger. Monday-Friday, 6 a.m.-7 p.m., sees 60 percent of Triple As in the Top 10 in their markets.

By the way, there may be an interesting regional aspect to successful Triple A properties. Of the stations that saw 12+ or 25-54 growth in this year-to-year comparison, all were from either the west (57 percent) or the south (43 percent). By contrast, no Mediabase Triple A stations from either the east or midwest achieved notable gains during the last year. Is there a better connection between the lifestyles/tastes of those in the west and south and the Triple A sound? Whaddaya think?

### SUCCESSFUL RATINGS BASICS

Given that this is a pretty good Arbitron report card for the format, what makes for a successful (in Arbitron terms) Triple A station? Based on my years with WXRT and KBCO, among others, I see five key elements. In order of importance, I'd suggest they are...

1. The right music mix for your market and target audience;
2. Sounding "homegrown," not "corporate";
3. DJs who are intelligent about the music and know how to prop-

erly convey that to the listeners;

4. Community involvement on an ongoing basis; and

5. Shrewd marketing—advertising, promotions, PR—that encourages sampling by new cume while reinforcing your image (especially the first two points above).

A point about the "homegrown" image: When conducting focus groups for 'BCO, I recall listeners citing its "homegrown" nature. Respondents (not knowing who I worked for) went on to tell me that they loved the station because it didn't sound "corporate." In today's cluster climate, are you able to make your Triple A sound "homegrown"?

If you care to chat about Triple A (or any other ratings/research topics), just buzz me in Carmel at (831) 626-6070. ■

### Internet Ratings Update

Two pieces of news to pass along...

You might have wondered about the status of Arbitron's attempt to publish online listening ratings estimates. Originally due out last December 28, the report was put on hold. A recent check with Arbitron V.P. Thom Morcarsky turned up no new info on a planned publication date; stay tuned for updates as they occur.

In the meantime, Arbitron continues to sign up Webcasters for its planned Internet ratings product. The latest addition was Webradio.com, a new Internet-based radio broadcasting service that reportedly has more than 75 affiliate stations. When Arbitron does publish its "Infostream" Internet radio measurement, those 75+ stations—plus others streamed by additional companies—will have the potential to show (and see the size of) their online listeners.

### Analysis Criteria

In order to give you an overview of the format's recent ratings, the following criteria were applied:

- The station needed to be in a Mediabase-monitored market, and needed to have been surveyed by Arbitron in Winter '98 and Winter '99, so we could compare apples to apples. (The exception here is Boston, due to its redefined metro, effective Fall '98);
- Ratings/shares were compared on a total week, 12+ basis, as well as adults and men 25-54 (the key sales targets); and
- Overall (cume) audience size also was factored in.

Fifteen markets met this criteria, and 15 stations were included in our tabulations.



# TOP 40 • RHYTHM

C R O S O V E R

## Everybody's Free (To Legal I.D.)

BY CLARKE INGRAM AND SCOTT FYBUSH

Ladies and gentlemen of the radio industry of 1999:

### SAY THE CALL LETTERS.

If I could offer you only one tip for the ratings, call letters would be it. The use of call letters is required once an hour by the FCC, whereas the rest of my advice has no basis more reliable than this morning's **gmail**.

I will dispense this advice, now.

Enjoy the power and beauty of your airshift.

Never mind.

You will not understand the power and beauty of your airshift until you no longer have one.

But trust me,

in 20 years you'll listen to old airchecks of yourself

and recall in a way you can't grasp now

how good you really sounded, and how many attractive, single women actually called you on the request line.

You are NOT the geek that you imagine.

Don't worry about being fired.

You will be.

Or go ahead and worry, but know that worrying is about as effective as trying to serve a major market with a thousand-watt daytimer.

The real end of your job is apt to be something that never crossed your worried mind...

like a sudden format change to Jammin' Oldies at 4 p.m. on some idle Tuesday.

Say one thing every day that scares your GM.

Prep.

Don't be reckless with other people's headphones.

Don't put up with people who are reckless with yours.

Edit.

Don't waste your time on Arbitrends.

Sometimes you're ahead, sometimes you're behind.

The book is long, and in the end, it's only one month.

Remember the awards you receive.

Forget the complaint calls.

If you succeed in doing this, tell me how.

Keep your old airchecks.

Throw away your old memos.

Backtime.

Don't feel guilty if you don't know what format you want to work in.

The most interesting jocks I know didn't know at 22

what format they wanted to work for.

Some unemployed 40-year olds I know still don't.

Drink plenty of Jolt.

Be kind to your ears—you'll miss them when they're gone.

Maybe you'll do mornings, maybe you won't.

Maybe you'll have good ratings, maybe you won't.

Maybe you'll be washed up at 40, or maybe you'll be at Z-100 on your 75th anniversary.

Whatever you do, don't congratulate yourself too much,

or berate yourself either.

Your ratings are half chance.

So are Randy Michaels'.

Enjoy your microphone.

Use it every way you can.

Don't be afraid of it,

or of what management tells you to do with it.

It's the greatest instrument you'll ever use.

Hit the post.

Even if you have nowhere to do it but in your own car.

Read the format clocks,

even if you don't follow them.

Do not read *Inside Radio*,

it will only make you ornery.

Get to know Corporate.

You never know when your GM will be gone for good.

Be nice to your engineers.

They're your best link to the transmitter,

and the people most likely to be there at 3 a.m. in the future.

Understand that radio stations come and go,

but for the precious few, you should hold on.

Work hard to bridge the gaps with your contacts,

because the older you get,

the more you need favors from the PDs who hired you when you were young.

Do Modern Rock once,

but leave before it makes you hard.

Do A/C once,

but leave before it makes you soft.

Aircheck.

Accept certain inalienable truths:

station prices will rise,

owners will be frugal,

you *and* your material will get older.

And when you do, you'll fantasize that

station prices were once reasonable,

owners were generous,

and stations respected their listeners.

Respect *your* listeners.

Don't expect anyone else to run the board for you.

Maybe you'll have a hard drive, maybe you'll have a long record,

but you never know when either one might run out.

Don't mess too much with your voice,

or by the time you're 40, you'll sound like Moe Preskell.

Be careful which indie's advice you buy,

but be patient with the assistant who supplies it.

Advice is a form of nostalgia.

Dispensing it is like pulling a '70s hit off the shelf,

sampling it, getting Puff Daddy to produce it,

and putting it back in rotation until it burns out...again.

This is also known as CONSULTING.

**But trust me on the call letters.**

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EDITOR'S NOTE: SELF-PROCLAIMED RADIO GEEK CLARKE INGRAM IS OM/PD OF CBS TOP 40 WPXY-ROCHESTER. CO-AUTHOR SCOTT FYBUSH, IS A REPORTER FOR THE LOCAL ROCHESTER CABLE NEWS CHANNEL, R NEWS. (HE'S ALSO A MAJOR RADIO GEEK WHO USED TO WORK AT WBZ-BOSTON.)

# TOP 40

## MOST ADDED



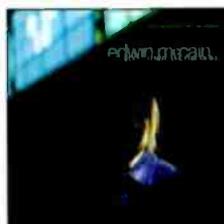
**MADONNA (64)**  
**EDWIN MCCAIN (61)**  
**K-CI & JO JO (37)**  
**DEF LEPPARD (27)**  
**SMASH MOUTH (21)**

## TOP TIP



**MADONNA**  
 "Beautiful Stranger"  
 (Maverick/Warner Bros.)  
 Let's see...  
 Madonna + a hit movie  
 franchise...do the math, baby.

## RADIO SAYS



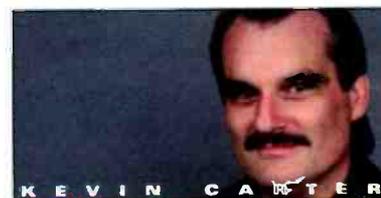
**EDWIN MCCAIN**  
 "I Could Not Ask For More"  
 (Lava/Atlantic)  
 "The new Edwin McCain is  
 a monster! Powerful lyrics,  
 a future wedding song."  
 —Jeff Kapugi, PD,  
 KSLZ-St. Louis

LW	TW	Artist - Title (Label)	Weeks	Reports	Adds	SPINS	TREND
1	1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	9	152	1	8037	+341
2	2	TLC - No Scrubs (LaFace/Arista)	16	132	0	6908	-175
3	3	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	37	141	0	6669	-270
6	4	BACKSTREET BOYS - I Want It That Way (Jive)	7	146	0	6157	+431
8	5	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	14	140	0	5876	+415
5	6	EVERLAST - What It's Like (Tommy Boy)	21	125	2	5550	-183
4	7	98° - The Hardest Thing (Universal/UMG)	14	136	1	5525	-298
7	8	SUGAR RAY - Every Morning (Lava/Atlantic)	22	117	0	5097	-529
14	9	BRITNEY SPEARS - Sometimes (Jive)	6	137	5	4258	+756
<i>This one has transcended teen appeal to become mass appeal.</i>							
10	10	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	11	120	3	3832	+113
9	11	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	22	91	1	3715	-473
18	12	ROBBIE WILLIAMS - Millennium (Capitol)	8	127	1	3517	+265
11	13	SHERYL CROW - Anything But Down (A&M/Interscope)	18	100	1	3330	-276
12	14	FATBOY SLIM - Praise You (Astralwerks/Virgin)	13	112	1	3189	-391
23	15	WILL SMITH - Wild, Wild West (Overbrook/Interscope/Columbia)	3	116	11	3146	+868
13	16	LENNY KRAVITZ - Fly Away (Virgin)	31	87	0	3029	-498
16	17	'N SYNC - I Drive Myself Crazy (RCA)	11	95	0	2951	-482
19	18	JORDAN KNIGHT - Give It To You (Interscope)	12	101	0	2929	+101
20	19	BRANDY - Almost Doesn't Count (Atlantic)	10	107	4	2894	+305
17	20	GOO GOO DOLLS - Slide (Warner Bros.)	36	80	1	2870	-481
15	21	GARBAGE - Special (Almo/Interscope)	28	90	0	2798	-682
22	22	FASTBALL - Out Of My Head (Hollywood)	15	109	1	2797	+356
—	23	SMASH MOUTH - Allstar (Interscope)	3	117	21	2408	<b>N</b>
<i>Gigantic debut, huge reaction record...their biggest yet.</i>							
30	24	JENNIFER LOPEZ - If You Had My Love (WORK)	5	104	11	2284	+529
29	25	CITIZEN KING - Better Days (Warner Bros.)	8	96	4	2191	+377
32	26	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	5	92	5	2122	+531
24	27	BRITNEY SPEARS - ...Baby One More Time (Jive)	33	70	0	1998	-275
28	28	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	11	92	0	1963	-36
21	29	CHER - Believe (Warner Bros.)	28	66	0	1857	-614
25	30	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	34	60	0	1742	-411
33	31	TYRESE - Sweet Lady (RCA)	19	69	4	1724	+172
—	32	CHER - Strong Enough (Warner Bros.)	4	78	12	1635	<b>N</b>
39	33	TAL BACHMAN - She's So High (Columbia/CRG)	6	84	15	1563	+320
27	34	MONICA - Angel Of Mine (Arista)	26	51	0	1532	-546
38	35	ORGY - Blue Monday (Reprise)	13	67	3	1401	+141
31	36	VENGABOYS - We Like To Party (Strictly Rhythm)	20	57	0	1328	-273
26	37	JEWEL - Down So Long (Atlantic)	12	45	0	1285	-794
40	38	JANA - Ooh Baby, Baby (Curb)	8	63	2	1258	+62
37	39	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	16	48	0	1182	-114
35	40	TEXAS - In Our Lifetime (Universal/UMG)	6	55	0	1148	-275

Total Reports This Week 153 Last Week 153

## CHARTBOUND

Artist - Title (Label)	Reports	Adds	SPINS	TREND
MADONNA - "Beautiful Stranger" (Maverick/Warner Bros.)	74	64	723	+653
EDWIN MCCAIN - "I Could Not Ask For More" (Lava/Atlantic)	65	61	280	+252
CHRISTINA AGUILERA - "Genie In a Bottle" (RCA)	58	13	1073	+492
LIT - "My Own Worst Enemy" (RCA)	56	10	892	+167
BARENAKED LADIES - "Call & Answer" (Reprise)	52	2	1080	+243

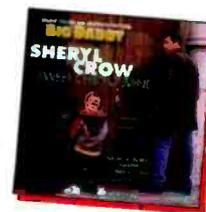


## RAVES

By Annette M. Lai

### SHERYL CROW "Sweet Child O' Mine" (C2/CRG)

Lilith Fair headliner Sheryl Crow gives us her contribution to the soundtrack for the upcoming Adam Sandler flick, *Big Daddy*, opening nationwide June 25. Sheryl rocks with her remake of this Guns N' Roses #1 chart topper from 1988. WBMX-Boston's MD Mike Mullaney tells GAVIN, "This song is hot. It's 12-years old, so today's 30-year old would've been 18 when it first came out...and these people aren't afraid to rock. Sometimes covers don't work—but sometimes they're just what you want to hear, which is the case with Sheryl's latest." Impacting mainstream Top 40, Modern-Hot A/C.



### SUGAR RAY "Someday" (Lava/Atlantic)

Mark McGrath and Co. are still riding high with the #1 success of "Every Morning." Their follow-up single from the platinum-selling CD *14:59* is lyrically



*Continued on page 14*

TOP 40 REPORTS ACCEPTED  
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# Next Week...Gavin Gets



Don't miss our premiere issue featuring Mediabase chart information

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

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

**TOP 40 UP&COMING**

Rpts	Adds	SPINS	TREND	
48	37	503	+343	K-CI & JOJO - Tell Me It's Real (Rockland/Interscope)
42	13	614	+406	GERI HALLIWELL - Look At Me (Capitol)
39	9	753	+266	WHITNEY HOUSTON - It's Not Right, But It's OK (Arista)
36	15	528	+234	CHRIS PEREZ BAND - Resurrection (Hollywood)
36	18	503	+193	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)
34	3	620	+48	THE MOFFATTS - Until You Loved Me (Capitol)
34	5	587	+120	SKY - Love Song (Arista)
32	—	641	+40	BUSTA RHYMES/JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)
32	—	592	-8	DIVINE - One More Try (Red Ant)
30	1	598	+117	SHOOTER - Life's A Bitch (C2/CRG)
29	—	650	+43	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)
27	27	84	+84	* DEF LEPPARD - Promises (Island/Def Jam)
25	3	599	+91	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)
22	21	116	+116	* SPIN DOCTORS - The Bigger I Laugh, The Harder I Cry (Universal/MCA)
19	11	153	+112	B*WITCHED - Rollercoaster (Epic)
18	4	225	+64	BOYZONE - No Matter What (Island/DefJam)
16	1	330	+51	112 - Anywhere (Bad Boy/Arista)
15	—	297	-4	E.G. DAILY - Keep It Together (Tommy T.)
15	4	207	+37	TRACK ONE A.B. - Reverie (Royalty)
15	4	195	+20	EV-VA - Do The Right Thing (Big Mouth)
15	12	170	+170	* THE BLENDERS - Can't Get Over You (Universal/UMG)
14	—	240	+24	KELLY MONEYMAKER - Grievance (Midnite Sun)
13	7	132	+59	JOEY McINTYRE - I Love You Came Too Late (C2/CRG)
13	8	87	+78	* BETTER THAN EZRA - Like It Like That (Elektra/EEG)
12	—	254	+21	B - Natural Look (Ricochet)
10	2	188	+12	* BRILL - Maryann (Momentum)
10	1	152	+4	GINA NEMO - Breaking Down

Drops: #34-Mulberry Lane, #36-C-Note, Billie, Eagle Eye Cherry, Mya, Billy Hart, The Corrs, The Cranberries.

*Roasted to a Golden Brown*



Z100-New York Tom Poleman recently received the roasting of his relatively young life, courtesy of the TJ Martell Foundation. Pictured, post-roast, left to right: Chancellor's John Fullam, Z100 MD Paul "Cubby" Bryant, Columbia's Charlie Walk, Elektra's Greg Thompson, Roast Chairman Kid Leo, Poleman, Epic's Tony Martell, Atlantic's Andrea Ganis, Z100 morning talent Elvis Duran, and A.I.R.'s Alan Smith.

**GAVIN ONLY**

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

**MOST ADDED**



- \*EDWIN McCAIN (16)
- \*SMASH MOUTH (16)
- MADONNA (13)
- \*\*THE BLENDERS (12)
- \*\*PHIL COLLINS (12)

TW		SPINS	TREND
1	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2879	+42
2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	2483	-122
3	<u>BACKSTREET BOYS</u> - I Want It That Way (Jive)	2444	+101
4	<u>SHANIA TWAIN</u> - That Don't Impress Me Much (Island/Def Jam)	2357	+61
5	98° - The Hardest Thing (Universal/UMG)	2217	-100
6	<u>EVERLAST</u> - What It's Like (Tommy Boy)	2187	-32
7	TLC - No Scrubs (LaFace/Arista)	2166	-72
8	<u>ROBBIE WILLIAMS</u> - Millennium (Capitol)	2040	+198
9	SHERYL CROW - Anything But Down (A&M/Interscope)	1933	0
10	SUGAR RAY - Every Morning (Lava/Atlantic)	1910	-128
11	<u>BLESSID UNION</u> - Hey Leonardo (She Likes Me For Me) (Push/V2)	1836	+79
12	<u>FATBOY SLIM</u> - Praise You (Astralwerks/Virgin)	1823	+156
13	<u>BRITNEY SPEARS</u> - Sometimes (Jive)	1648	+313
14	<u>FASTBALL</u> - Out Of My Head (Hollywood)	1603	+156
15	GARBAGE - Special (Almo/Interscope)	1537	-139
16	'N SYNC - I Drive Myself Crazy (RCA)	1407	-65
17	LENNY KRAVITZ - Fly Away (Virgin)	1269	-108
18	<u>BRANDY</u> - Almost Doesn't Count (Atlantic)	1223	+198
19	<u>JORDAN KNIGHT</u> - Give It To You (Interscope)	1111	+105
20	<u>CITIZEN KING</u> - Better Days (Warner Bros.)	1097	+204
21	<u>WILL SMITH</u> - Wild, Wild West (Columbia/CRG)	1071	+472
22	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	1048	-36
23	JEWEL - Down So Long (Atlantic)	1013	-20
24	TEXAS - In Our Lifetime (Universal/UMG)	989	+42
25	<u>SARAH McLACHLAN</u> - I Will Remember You (Live) (Arista)	968	+212
26	<u>JENNIFER LOPEZ</u> - If You Had My Love (WORK)	946	+294
27	JANA - Ooh Baby, Baby (Curb)	926	+74
28	GOO GOO DOLLS - Slide (Warner Bros.)	890	-56
29	<u>SMASH MOUTH</u> - Allstar (Interscope)	839	<b>N</b>
30	CHER - Believe (Warner Bros.)	776	-112
31	<u>TAL BACHMAN</u> - She's So High (Columbia/CRG)	750	<b>N</b>
32	MULBERRY LANE - Harmless (Refuge/MCA)	733	-13
33	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	712	-18
34	<u>CHER</u> - Strong Enough (Warner Bros.)	693	<b>N</b>
35	BRITNEY SPEARS - ...Baby One More Time (Jive)	681	-68
36	<u>BARENAKED LADIES</u> - Call & Answer (Reprise)	671	<b>N</b>
37	<u>ORGY</u> - Blue Monday (Reprise)	626	+69
38	SHAWN MULLINS - Shimmer (Columbia/CRG)	583	+1
39	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	572	-68
40	<u>THE MOFFATTS</u> - Until You Loved Me (Capitol)	533	<b>N</b>

**MOST ADDED**



**TYRESE (12)**  
**NAUGHTY BY NATURE (11)**  
**MADONNA (6)**  
**BLAQUE (5)**  
**\*CHRISTINA AGUILERA (4)**  
**\*LIL' TROY (4)**

**TOP TIP**



**NAUGHTY BY NATURE**  
 "Jamboree"  
 (Arista)

Check your calendar:  
 It's 19-Naughty-9!

**RADIO SAYS**



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

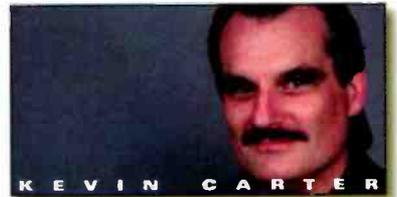
"That new K-Ci and JoJo is  
 a smash...a #1 record."  
 —Andy Shane, APD/MD,  
 WKTU-New York

**RHYTHM**  
 C R O S S O V E R

LW	TW		SPINS	TREND
1	1	TLC - No Scrubs (LaFace/Arista)	3040	-361
2	2	112 - Anywhere (Bad Boy/Arista)	2634	-186
3	3	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	2266	+32
4	4	<b>WILL SMITH</b> - Wild, Wild West (Overbrook/Interscope/Columbia)	1905	+313
5	5	<b>702</b> - Where My Girls At (Motown)	1855	-53
6	6	BUSTA RHYMES/JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)	1790	-387
7	7	TYRESE - Sweet Lady (RCA)	1629	-313
8	8	<b>BRANDY</b> - Almost Doesn't Count (Atlantic)	1526	-48
9	9	<b>JENNIFER LOPEZ</b> - If You Had My Love (WORK)	1469	+133
10	10	GINUWINE - What's So Different (550 Music)	1396	-365
11	11	<b>K-CI &amp; JOJO</b> - Tell Me It's Real (MCA)	1321	+296
<i>Hugel A gmail fave since day one.</i>				
10	12	BACKSTREET BOYS - I Want It That Way (Jive)	1307	-50
12	13	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	997	-304
17	14	<b>WHITNEY HOUSTON</b> - It's Not Right, But It's OK (Arista)	964	-14
20	15	<b>JT MONEY</b> - Who Dat? (Priority)	912	+137
13	16	98° - The Hardest Thing (Universal/UMG)	860	-229
21	17	<b>BLAQUE</b> - 808 (Track Masters/Columbia/CRG)	859	+133
16	18	SILK THA SHOCKER & MYA - Somebody Like Me (Priority)	848	-131
27	19	<b>TRICK DADDY</b> - Nann (Warlock/Slip n Slide/Atlantic)	789	+151
19	20	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	746	-151
15	21	MYA - My First Night With You (Interscope)	723	-258
31	22	<b>R. KELLY</b> - Did You Ever Think (Jive)	717	+151
29	23	<b>JORDAN KNIGHT</b> - Give It To You (Interscope)	701	+100
18	24	LAURYN HILL - Ex-Factor (Columbia/CRG)	696	-241
26	25	<b>LAURYN HILL</b> - Everything Is Everything (Columbia/CRG)	679	+41
22	26	T.W.D.Y. - Players Holiday (Thump)	679	+7
32	27	<b>SILK</b> - If You (Elektra/EEG)	630	+87
36	28	<b>MAXWELL</b> - Fortunate (Columbia/CRG)	597	+111
25	29	JESSE POWELL - You (Silas/MCA)	595	-57
24	30	'N SYNC - I Drive Myself Crazy (RCA)	569	-83
—	31	<b>SPORTY THIEVZ</b> - No Pigeon (Roc-A-Blok)	550	<b>N</b>
<i>Clever answer record to "No Scrubs" blowing out the phones.</i>				
37	32	<b>BRITNEY SPEARS</b> - Sometimes (Jive)	541	+64
33	33	DRU HILL - You Are Everything (Island/DefJam)	510	-18
30	34	VENGABOYS - We Like To Party (Strictly Rhythm)	467	-109
28	35	MONICA - Angel Of Mine (Arista)	456	-174
23	36	TOTAL - Sitting Home (Bad Boy/Arista)	440	-222
—	37	<b>JA</b> - Holla Holla (Def Jam/Mercury)	426	<b>N</b>
40	38	<b>MISSY "MISDEMEANOR" ELLIOTT</b> - She's A Bitch (The Gold Mind, Inc./EastWest)	416	-16
35	39	CHER - Believe (Warner Bros.)	402	-93
39	40	BRITNEY SPEARS - ...Baby One More Time (Jive)	398	-37

Total Reports This Week 54 Last Week 57

<b>CHARTBOUND</b>				
	Reports	Adds	SPINS	TREND
NAUGHTY BY NATURE - "Jamboree" (Arista)	25	121	343	+299
DEBORAH COX - "It's Over Now" (Arista)	19	2	395	+39
MASE - "Get Ready" (Bad Boy/Arista)	16	1	382	+58
TYRESE - "Lately" (RCA)	16	12	132	+29
REEL TIGHT - "I Want U" (Restless)	13	0	291	+71



**FOR THE RECORD**

"Huge phones on 'No Pigeons.' If you're not playing it, you're a scrub."



—John Christian, PD, Jammin' 95.5-Portland

"Our hottest new record is '808' by Blaque. Top 5 phones and one of the biggest street buzzes out there."

—Michael Martin, PD, KYLD-San Francisco

'Chante's Got a Man' by Chante Moore is huge. Phones, callout, sales, everything."



—Tom Calococci, PD, 92Q-Baltimore

"Lately" by Tyrese will be bigger than 'Sweet Lady'—Pop radio will end up playing this record."

—Bob Lewis, PD, KISV-Bakersfield

"Genie in a Bottle" by Christina Aguilera is a smash! Top 10 phones after a week."



—Jason Hillery, PD, KBTE-Corpus Christi

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## Rondeau Lands at KRUZ-Santa Barbara

BY ANNETTE M. LAI

Jim Rondeau has been named Program/Music Director at Hot A/C KRUZ-Santa Barbara, replacing Mike O'Brian who recently took over the APD slot at KMSX-San Diego.

Rondeau brings 18 years of radio experience along with him. Most recently, he held the nighttime shift at KBIG-Los Angeles, but has also worked at KCBS/FM, KYSR (Star 98.7), and KOST, all in L.A. Additionally, Rondeau hosted a



nationally syndicated program for Premiere Radio Networks. He will hold down the midday shift at KRUZ in addition to manning the programming helm.

Of his first official PD gig, Rondeau tells GAVIN, "I'm settling in and learning the ropes of how to carry on the tradition of this great radio station. I look forward to being part of a wonderful team of people and helping KRUZ become a bigger part of the Tri-County community."

## The Sky Is Not Falling...

As the Adult Contemporary radio world knows by now, next week GAVIN is making some changes in the way our airplay charts are compiled. Specifically, in Arbitron markets 1-130, we will be using data exclusively supplied by Mediabase, which we believe is the industry's most accurate measure of radio airplay. In markets smaller than 130 that currently report to GAVIN, we will be compiling a modified chart that tracks adds and those records with the most significant action (upward movement) for the week.

Why the switch in these "secondary" markets? Frankly, because we at GAVIN still believe as Bill Gavin did 41 years ago when he first compiled airplay information: that some records build their momentum in smaller markets, and those "stories" must be told. That was true then and, to a large degree, is still true today.

What *has* changed is the need to track the weekly progress of each record. We strongly feel that

radio programmers in markets of all sizes can analyze the "secondary" market data, compare it to what's happening in Mediabase markets, and make sound programming decisions. What's critical to PDs—and to the record industry—is to know which records are getting added and which ones are showing significant increases in spins.

Essentially, GAVIN will still be tracking the records that are important to you. We will publish these adds and "significant gainers" in modified charts, both in weekly GAVIN and in our faxes. We also will maintain regular communication with PDs and MDs in these markets for regular input in editorial material. Plus, we're currently developing a G2 (GAVIN Secondary) fax that will communicate radio and music information specifically to stations in smaller markets.

Watch this space!

—REED BUNZEL,  
EDITOR-IN-CHIEF

### PD PROFILE

## Byron "Ron" Harrell



**Operations Director/Program Director, KIMN-Denver**  
**Chancellor Media (AMFM Inc.)**

**Career highlights:** My first gig was at age 15 board-opping St. Louis Cardinal baseball at KCRV-Caruthersville, Mo. My dad drove me to the station every weekend and picked me up at midnight until I turned 16. During college I worked at KLAZ/KOKY-Little Rock, Ark., and KORQ-Abilene, Texas. After college, I landed in Mobile at WKRG/FM as p.m. drive/MD. From there, up the freeway to WSLI-Jackson, Miss. for my first a.m. drive/PD gig. I crossed the street to work the same shift for Tom Birch at WTYX. I moved on to WRMX-Nashville for mornings/PD and then to KIMN four years ago.

**Admirable Stations:** Living in the South and Mid-South, my early influences were WTIK and WNOE-New Orleans; WMC and WHBQ-Memphis. I remember listening to Dees on WMPS and thinking "What a fun job!" At night, I studied WLS-Chicago and WLAC-Nashville. Today, I admire stations like WSIX-Nashville, WWSW-Pittsburgh, WNIC-Detroit, WHTZ-New York—stations that go beyond the format.

**Mentors:** My dad taught me how to

think and how to lead. Tom Birch taught me about research, Greg Faddick taught me the importance of production, Reg Johns taught me how to write promos. These days I listen intently to David Lebow, Chancellor Media's COO of the Office of Product and Strategy. Jack Schell, formerly of KVIL, keeps me grounded on life's/radio's important issues. Rick Peters, President of Southern Star Broadcasting, taught me to discern my talents.

**KIMN's current direction:** The station was recently re-branded as "Mix 100.3." We're mainstream A/C—"Denver's Bright Mix Without the Elevator Music." Core artists are Elton John, Celine Dion, Backstreet Boys, Fleetwood Mac, Rod Stewart, Shania, Phil Collins. It's a fun A/C with jocks who have all worked in the Hot A/C-Top 40 arena. Target demo is

Women 25-54 broad, Women 25-44 narrow. Mix 100.3 is a typical mainstream A/C with more tempo. We generally wait a while on the alternative-sounding records. We take research seriously. If you're not going to, why pay for it? We also know the value of "ears" and "gut."

**Stations monitored & networking:** KOSI (soft A/C), KALC (Hot/Mod A/C), KBCO (A3). Stations monitored around the

country: KBIG-L.A., K101-S.F., WHTZ-NYC, KVIL-Dallas. Network: Jim Lawson KALC-Denver PD, Steve Streit and Tony Coles at KBIG, Ken Benson, Sr. VP Programming Chancellor, Bob Lawrence, PD at K101, and Chris Conley, PD at WBEB-Philadelphia.

**Favorite album of the past year:** The Corrs' *Talk on Corners* (143/Lava/Atlantic).

**Bosses:** My GM is David Burke and the market manager is the calm, cool Bob Visotcky. Plus, I have weekly contact with Ken Benson and Steve Streit.

**Spot load, stop set times, current to gold ratio:** It's 11-12 minutes at :20/:50. Current/gold ratio is about 30/70.

**Market air talent I covet:** Greg Thunder and Bo Reynolds from KALC—their afternoon show. Big show.

**Best promotion:** "Pay Your Bills" is one of my favorites. We try to capture the moment, like buying out a theater for a screening of *Titanic* or *Star Wars*.

**Next career direction:** I like how programming jobs are opening up on a regional/national level. That's the next move.

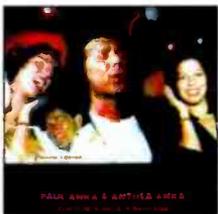
by Annette M. Lai

# A/C

## ADULT CONTEMPORARY



### MOST ADDED

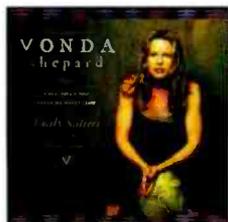


**PAUL ANKA & ANTHEA ANKA (26)**  
**\*\*SOPHIE B. HAWKINS (23)**  
**\*\*EDWIN McCAIN (23)**  
**ELTON JOHN WITH HEADLEY & SCOTT (21)**

### TOP TIP

**SOPHIE B. HAWKINS**  
 "Lose Your Way"  
 (Columbia/CRG)  
 A format favorite, Sophie more than doubles last week's spins total and wins 23 new believers, too.

### RADIO SAYS



**VONDA SHEPARD w/ EMILY SALIERS**  
 "Baby, Don't You Break My Heart Slow" (Jacket)  
 "It's great to hear such a heart-felt, soulful ballad on the air."  
 —Tim Dillon, PD,  
 KATF/FM-Dubuque, Iowa

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	8	162	1	4015	+97	65	44	41	10
2	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	21	136	1	3375	-273	54	36	32	12
3	3	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	12	134	2	3100	+19	49	38	22	16
4	4	CHER - Believe (Warner Bros.)	21	107	1	2389	-213	28	33	31	15
5	5	NA LEO - Poetry Man (NLP)	17	118	2	2374	-21	41	22	18	23
6	6	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	16	108	1	2295	-36	35	22	30	14
8	7	FAITH HILL - Let Me Let Go (Warner Bros.)	13	112	3	2177	+142	26	27	29	20
7	8	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	24	93	0	2018	-65	21	24	35	11
10	9	MULBERRY LANE - Harmless (Refuge/MCA)	12	91	1	1886	-53	26	20	25	13
15	10	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	5	115	9	1885	+324	14	20	37	31
In five short weeks, Sarah climbs into A/C's Top Ten with this live version of her classic.											
9	11	JEWEL - Down So Long (Atlantic)	11	78	3	1812	-217	29	20	17	10
12	12	QUINCY JONES - I'm Yours (Qwest)	7	102	5	1788	+118	20	21	24	22
18	13	BACKSTREET BOYS - I Want It That Way (Jive)	5	100	12	1657	+291	11	22	29	21
11	14	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	32	76	1	1639	-44	15	19	34	7
16	15	SARAH BRIGHTMAN - Deliver Me (Angel)	8	84	4	1539	+124	17	20	21	19
14	16	MONICA - Angel Of Mine (Arista)	26	81	1	1475	-138	6	22	32	17
24	17	JIM BRICKMAN with J. HILL & B. PORTER - Destiny (Windham Hill)	4	96	12	1456	+399	9	15	28	32
13	18	MARIAH CAREY - I Still Believe (Columbia/CRG)	20	77	0	1342	-281	7	19	29	17
17	19	SHERYL CROW - Anything But Down (A&M/Interscope)	14	51	0	1287	-108	25	10	10	6
19	20	RICK MONROE - Can I Call You Home? (Divorce)	10	60	2	1260	-68	16	18	16	10
23	21	DEBORAH FRANCO - Open My Heart (Boulder Entertainment)	10	63	3	1223	+13	12	17	24	7
20	22	BACKSTREET BOYS - All I Have To Give (Jive)	19	61	1	1159	-141	11	13	21	13
25	23	THE CORRS - So Young (143/Lava/Atlantic)	7	62	1	1078	+23	10	11	22	15
27	24	LEE NESTOR - Still With Me (Move Around)	9	62	4	1058	+90	8	16	18	19
26	25	VONDA SHEPARD w/ EMILY SALIERS - Baby, Don't You Break My Heart Slow (Jacket)	7	68	3	1046	+65	7	9	22	23
34	26	98° - The Hardest Thing (Universal/UMG)	5	62	7	998	+165	5	12	20	17
21	27	COLIN HAY - Don't Believe You Anymore (Farren Music America)	8	52	0	996	-240	8	13	23	8
29	28	DAVE ROBYN - Uncle Joe (High Time/Ruff Town Ent.)	12	49	1	966	+40	12	11	15	11
36	29	BIG TOE - Just Like A Movie (Bort)	6	57	4	950	+134	7	14	18	17
32	30	ZACK THOMAS - Isn't It True (Clear)	11	43	1	913	+64	9	13	18	3
37	31	ALL-4-ONE - I Will Be Right Here (Atlantic/Blitz)	5	62	2	880	+68	5	5	22	23
22	32	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	20	57	0	865	-364	6	5	20	18
31	33	SHANIA TWAIN - From This Moment On (Island/Def Jam)	38	47	0	862	-8	8	7	15	16
35	34	BOBBO STARON - Mary Sightings (Coast)	13	40	1	856	+36	11	12	12	4
33	35	DIANA KRALL - Why Should I Care? (Verve Music Group)	8	57	1	852	+4	6	11	11	18
28	36	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	21	48	0	819	-124	3	10	21	13
—	37	KIRK MICHAEL HOWE - The Best Part Of My Life (La Familia/Quicksilver)	8	43	2	806	N	8	8	18	9
—	38	RICKY MARTIN - Livin' La Vida Loca (CZ/CRG)	6	30	6	765	N	15	4	3	5
Time's coverboy bypasses stops in Up & Coming and Chartbound to debut at #38!											
—	39	E.G. DAILY - Keep It Together (Tommy T.)	5	56	5	765	N	2	7	21	23
40	40	ARMSTED CHRISTIAN - Take Our Time (Siam)	9	46	1	757	-37	3	10	22	11

Total Reports This Week 167 Last Week 168

### CHARTBOUND

	Reports	Adds	SPINS	TREND
ELTON JOHN/HEADLEY & SCOTT - "A Step Too Far" (Rocket/Island/Def Jam)	62	21	593	+236
RICK SPRINGFIELD - "Itsalwaysomething" (Platinum)	52	9	748	+183
SOPHIE B. HAWKINS - "Lose Your Way" (Columbia/CRG)	49	23	479	+283
SHAWN MULLINS - "Shimmer" (Columbia/CRG)	43	2	720	+40
JAMES THOM THING - "The Canvas That We Weave" (Alizarin)	39	3	452	+52

### SPINCREASE

BRICKMAN/HILL/PORTER	+399
SARAH McLACHLAN	+324
BACKSTREET BOYS	+291
SOPHIE B. HAWKINS	+283
ELTON/HEADLEY/SCOTT	+236

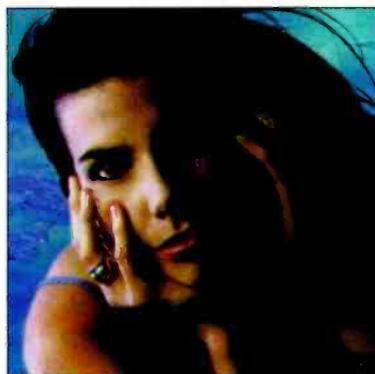
### ARTISTPROFILE

## LEE NESTOR

LABEL: Move Around  
 CURRENT SINGLE: "Still With Me"  
 PROMOTION CONTACT:  
 Steve Bogen (301) 962-9101  
 HOMETOWN: New York City  
 MAJOR MUSICAL INFLUENCES:  
 "Stevie Nicks, Pink Floyd, Neil

Young, and Peter Gabriel."  
 WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO?  
 "K-Rock-New York, 102.7 WBAL."  
 WHAT'S IN YOUR CD PLAYER RIGHT NOW?  
 "Edwin McCain, Lenny Kravitz, Everclear, Shawn Mullins, Sheryl Crow, Mike Errico."  
 THINGS THAT MAKE YOU HAPPY:

"Music, friends, the beach, and my dog."  
 THINGS THAT MAKE YOU SAD: "Disillusionment."  
 YOUR BEST PERSONALITY TRAIT: "I like to help people."  
 YOUR WORST PERSONALITY TRAIT: "I worry too much."  
 WHAT OR WHO INSPIRES YOUR SONGWRITING?  
 "Great songs with



melody, groove, edge, and lyric."  
 FAVORITE COMFORT FOOD: "Chocolate chip cookies."  
 THE LAST BOOK YOU READ THAT IMPACTED YOUR LIFE: "The Mists of Avalon."  
 HOW'D YOU LIKE TO SPEND NEW YEAR'S EVE, 1999? "At the beach playing the git with a friend or two and my dog."  
 FUTURE AMBITIONS: "To keep getting better at what I do."

**A/C UP&COMING**

Rpts.	Adds	SPINS	TREND	
38	1	742	+23	WRENDITIONS - Tonight (Is The Night) (KEF)
38	1	705	+32	FICTION - Sometimes I Get The Feeling (High Time/Ruff Town Ent.)
38	2	595	+52	RITA VAN NEK - What Would Be When (Doctor's Magic/Entertainment)
35-	5	394	+77	SET 'EM UP JOE - Zoot Suit (Royalty)
32	1	471	+12	SHERBY - Spellbound (Likwid Joy)
32	26	271	+221	* PAUL ANKA & ANTHEA ANKA - Do I Love You? (Epic)
30	2	447	+59	TAL BACHMAN - She's So High (Columbia/CRG)
30	1	405	+59	CYNTHIA EVON - Coming Home (Shooting Man)
28	7	282	+122	* TIM MCGRAW - Please Remember Me (Curb)
27	—	382	+31	SHAYATHREATS - No Window (Mob Momma)
27	8	291	+123	* MARSHALL TUCKER BAND - Ain't Nobody's Fool (K-TEL)
26	4	269	+26	* BOJEST - Run (Rosier/Quicksilver)

A/C Drops: #30-Sugar Ray, #38-Rod Stewart, #39-Nik Kershaw, Dillusional Self.

Hot A/C Drops: #39-Savage Garden, #40-Baz Luhrmann, The Corrs.

**RAVES continued**

full of wishful thinking and again has a très cool melody. Should have no problem following its predecessor up the chart. Impacting mainstream Top 40 and Modern-Hot A/C.

**TLC**  
"Unpretty"  
(LaFace/Arista)

KZQZ (Z95.7)-San Francisco PD Mark Adams is already telling us that TLC's "Unpretty" is a Top 5 callout winner for them. The Atlanta trio's criticism of society's obsession with physical beauty instead of human spirit has been a programmers' pick from the day the album dropped. Written by super producer Dallas Austin and the group's T-Boz. Impacting Rhythm-Crossover.

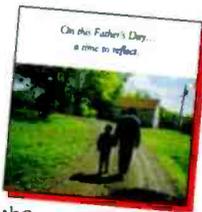


**SHADES APART**  
"Valentine"  
(Universal)

Don't know much about this trio of Ed Brown, Mark Vecchiarelli, and Kevin Lynch...except that we like this song. Mid-tempo rocky, it sounds familiar and comfortable. Plus, to our ears, it's hooky enough to entice fans of Fastball, matchbox 20, and the like to pick up the phone. An early believer is WABB-Mobile. Impacting mainstream Top 40.

**RADNEY FOSTER**  
"Godspeed"  
(Arista Austin)

The heartstring tugs of this week's Raves column comes courtesy of singer-songwriter Radney Foster, who perhaps is best known as part of the '80s Country duo Foster & Lloyd. Radney has since gone on to forge a solo career and score a song on the mega-selling debut CD from the Dixie Chicks. Just in time for Father's Day, Foster delivers this sweet lullabye (never meant to be a single, he told GAVIN, it was written especially for his son, who now lives in France with his mother). What was initially meant to be a personal "father and son" moment, is universally appealing to anyone that's ever loved a child. Perfect for nighttime dedication-types of programming. Impacting mainstream A/C.



**CRYSTAL BERNARD**  
"Something to Go On"  
(River North)

Singer, songwriter, producer, and actress, the multi-talented Crystal Bernard returns to radio with the

*Continued on page 15*

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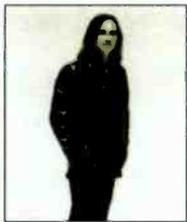
# HOT A/C

## MOST ADDED



**EDWIN McCAIN (36)**  
**SMASH MOUTH (20)**  
**MADONNA (18)**  
**CHER (14)**  
**BACKSTREET BOYS (12)**

## TOP TIP



**EDWIN McCAIN**  
 "I Could Not Ask For More"  
 (Lava/Atlantic)  
 #1 Most Added thanks to adds at WBMX, WWMX, WKQI, KBBT, KYSR, and many more.

## RADIO SAYS



**EDWIN McCAIN**  
 "I Could Not Ask For More"  
 (Lava/Atlantic)  
 "Put this song on and watch the heart of every woman in your demo melt like butter. Top 5 phones."  
 —Lisa Thomas, MD, KDMX-Dallas

LW	TW	Reports	Adds	SPINS	TREND
1	1	114	0	4472	-197
2	2	113	0	4335	-144
4	3	111	2	4123	+396
3	4	99	0	3728	-100
5	5	106	1	3381	-291
7	6	100	2	3338	+182
6	7	95	0	2877	-452
9	8	81	0	2745	-207
10	9	76	1	2698	+30
8	10	81	0	2560	-401
13	11	88	2	2360	+200
16	12	97	8	2318	+483
11	13	67	1	2036	-234
14	14	78	2	2017	-36
17	15	76	1	1965	+157
12	16	67	0	1950	-273
18	17	84	4	1928	+219
22	18	84	7	1886	+277
15	19	61	0	1795	-196
20	20	65	2	1656	+24
26	21	61	12	1600	+451
23	22	65	0	1550	-7
24	23	51	1	1548	+111
21	24	53	0	1545	-66
32	25	73	20	1475	+518
<i>Tops in Spinincreases and 20 more adds help propel "Allstar" to #25.</i>					
19	26	57	0	1457	-179
28	27	53	6	1237	+135
31	28	69	7	1232	+248
25	29	45	0	1026	-186
37	30	46	3	971	+140
30	31	37	0	922	-93
27	32	36	0	920	-219
29	33	38	1	832	-239
35	34	29	0	803	-44
33	35	37	0	780	-75
34	36	24	0	750	-103
—	37	41	14	670	N
<i>Cher's "Strong Enough" to be the week's high debut. New at KISN-Salt Lake City.</i>					
38	38	23	0	663	-56
36	39	32	0	639	-193
—	40	27	2	554	N

Total Reports This Week 123 Last Week 123

## CHARTBOUND

Reports Adds SPINS TREND					Reports Adds SPINS TREND				
*EDWIN McCAIN - "I Could Not Ask..." (Lava/Atlantic)	38	36	434	+417	VONDA SHEPARD/E. SALIERS - "Baby, Don't You..." (Jacket)	24	1	399	+55
CHRIS PEREZ BAND - "Resurrection" (Hollywood)	30	8	450	+130	TEXAS - "In Our Lifetime" (Universal/UMG)	23	1	403	+7
NEW RADICALS - "Someday We'll Know" (MCA)	30	4	506	+78	BRITNEY SPEARS - "Sometimes" (Jive)	23	4	497	+140
RICK SPRINGFIELD - "Itsalwaysomething" (Platinum)	29	2	495	+53	LIT - "My Own Worst Enemy" (RCA)	22	4	306	+73
*N SYNC - "I Drive Myself Crazy" (RCA)	25	2	508	+39	*MADONNA - "Beautiful Stranger" (Maverick/Warner Bros.)	21	18	271	+241



## RAVES continued

latest from her CD *Don't Touch Me There*. "Something to Go On" has a mid-tempo bounce to it that's pretty infectious. I found myself doing some serious toe-tapping after just one listen. Impacting mainstream A/C.



## DAVE MATTHEWS BAND

"Rapunzel" (RCA)  
 Format favorite and platinum-selling artists DMB bring us the latest single from *Before These Crowded Streets*.



Dave, a native of South Africa, goes back to his roots with this effort. And if you didn't already know, VH1 has selected the group as its Artist of the Month for June. Dave taped a *VH1 Storytellers* which will debut on June 6, with repeat airings throughout the month. Don't miss it. And don't miss out on this song. Impacting Modern-Hot A/C.

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

## ARTISTPROFILE

### CAL HOLLOW

Part 2

LABEL: Jericho/Sire  
 CURRENT SINGLE: "No Mercy"  
 PROMOTION CONTACT: Jerry Lembo (201) 287-9600  
 CAL HOLLOW IS: Jeff Hemmelgarn (vocals/guitar); Travis Dow

(vocals/guitar); Mark Cameron (drums); Seth Berenberg (bass).  
 RADIO STATIONS YOU GREW UP LISTENING TO: Jeff—"KROQ, KRTH for 'Beatles Weekends', and KCRW"; Travis—"KSAN, KNEW (Country), KRQR when it was rock...none of these stations exist anymore"; Mark—"WXRT-Chicago"; Seth—"WNEW-New York."

FAVORITE JUNK FOOD: Jeff—"Microwave popcorn"; Travis—"Reese's Peanut Butter Cups"; Mark—"chocolate chip cookies"; Seth—"Pizza."  
 ODDIEST JOB YOU'VE EVER HAD: Jeff—"Selling newspaper subscriptions door-to-door when I was 13"; Travis—"Sat in a little closet of a room and read textbooks onto cassettes for the vision impaired while in college"; Mark—"Delivering

newspapers"; Seth—"Washing cars—I lasted one day."  
 FUTURE AMBITIONS: Jeff—"Write songs for other artists and work with musicians who have influenced me"; Travis—"Acting, working for Lucasfilm, going to Alaska"; Mark—"To produce music and act in a screenplay"; Seth—"Reaching my full

potential as a bass player, owning a basset hound, being a good husband and father."



# Out With the Old, In With the New...

BY QUINCY MCCOY

Beginning with next week's issue, GAVIN starts its new relationship with Mediabase, and the pages of this magazine will take on a new flavor. There will be a lot more chart information covering the Urban and Urban A/C stations, with a renewed emphasis on hit and new music. Because of space limitations, my column will be smaller, but I promise to continue to provide radio programmers and personalities with information to help improve your job performance.

To close out this page, I've decided to address as many of your programming questions as possible. After reviewing my latest batch of letters, emails, and air checks, I've found several stations and programmers suffering from similar weaknesses. Here are a few tips to keep in mind:

## Build a Flexible Structure

Programmers who really want to be in-tune with their listeners must learn to realign the compatibility of the music they play with the station's formatic architecture. This

*To separate yourself from the pack, you have to find reaction records and music that fits the spirit of your station's sound—something other stations can't copy.*

means having flexibility in your format clocks to allow for changes in musical trends. We know that hit music is always shifting from one style to another—that, for example, the music may go through a period when nothing but ballads or female groups are your hottest and best-testing

records. There are times when seven powers aren't enough, others when five is all you can really scrape together. So how do you spread them equally? How do you incorporate needed variety? By being flexible in your structural set-up, you can adjust easily without losing your signature sound and still provide the most entertaining product possible for your target audience.

## Instill Excitement

You cannot win by just playing the hits anymore. I know it sounds crazy, but think about it: today there are no more secrets about what you play. Everybody either has their own research or can look at your playlist almost daily with a computer and Mediabase reports. Today everyone can play the hits, so in order to separate yourself from the pack, you have to find reaction records and music that fits the spirit of your station's sound—something other stations can't copy. By all means keep your music targeted, but always keep an ear out for that signature song that listeners will automatically associate with your station.

## Community Involvement

Community involvement is just as important as playing the hits. For years, Public Affairs programming has been synonymous with boredom; it's

been buried, sometimes even forgotten. But the fact is, it's *our* fault that it's boring, because we haven't invested the imagination and energy needed to turn this overlooked opportunity into better ratings.

Identify the key issues facing your community. Do this as part

of your regular research or convene special focus groups to determine the problems in your backyard. One programmer told me he started a series of "reality checks" on his station, wherein every hour out of the :50 break, they play a pre-recorded 10-second personality promo about gangs, drugs, or safe sex. Though simple and easy to execute, it has garnered his station tremendous feedback and publicity. If you really want respect from the community, you must show long-term commitment and follow through.

## No Local Color

Many of the tapes I receive could come from anywhere—you could interchange stations from different markets and nobody would be the wiser. These stations are lacking in localism. Stations that don't weave local humor, events, or language into their sound will never be a true member of their community. Most PDs come from somewhere else and bring with them things that worked in other markets. But it's important to rally around *your* city. For insights, talk to locals residents, go to local comedy clubs, barber shops, and community-sponsored events. Find out who the real community leaders are and pact with them to make a difference.

## Pre- and Backselling

The job of all on-air personalities is to make the listener stay tuned longer. A winning station strategy is to have more quarter hours than your competitors. The best way to do this is to give listeners a reason to not tune out. If you want to learn the art of creative pre-sell-

ing, just watch television. Television does an outstanding job of teasing viewers' interest with what's coming up. All-news stations, in particular, presell

*Lighten up! Radio is supposed to be fun to listen to. People tune in for a good time, relaxation, or escape. Does your station convey that feeling?*

upcoming elements and events with great urgency and do a superb job of taking their audience into the next quarter hour.

The basics of pre- and back-selling include: call letters, time checks, personal greetings, and the items to be billboarded or teased. But mixed in with these elements should be strong salesmanship. Jocks should have the ability to produce an air of excitement, interest, or mystery around the various items. Great personalities are involved with the music, and the listeners pick up on that passion. Today you have to be personal, not topical.

## No Fun

Lighten up! Radio is supposed to be fun to listen to. People tune in for a good time, relaxation, or escape. Does your station convey that feeling? Are the talents on your station having a good time? Are they fun to listen to? If fun and enthusiasm are missing from the chemistry of your station, fix it *immediately*. Without fun and laughter to add a genuine sense of human warmth and joy, your radio station will be perceived as average, lackluster, and unable to connect on a visceral level.

"From the first time we saw her, we knew she was a star. Her songs bring out everyone's deepest emotions. Whenever we're in the studio, it's going to be something special."

--FLAVA HOOD

"When it comes to music, Lil' Mo should be called 'Dyna-mo.' She writes, she sings, she arranges, she does it all. I'll be first in line to buy the album."

--RL FROM NEXT

"I've worked with so many great singers and writers and it's very rare to come across an artist like her. She can't be compared to anyone. Lil' Mo's voice is a gift from God that can make the biggest sinner become saved."

--MISSY "MISDEMEANOR" ELLIOTT

"She's hot. She's a great songwriter."

--TIMBALAND

"The competition is stiff, but Lil' Mo is one of the most prolific and edgy songwriters of her generation. Great vocalist, too. She's this year's best kept secret -- but not for long. She's a beast!"

--BRYCE WILSON

IF YOU WANNA DANCE

LIL' MO

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The premiere single and video from her debut album **BASED ON A TRUE STORY** Written by Lil' Mo Executive Producers: Big Baby & Suga Mike for Flava Hood Entertainment Associate Executive Producer: Merlin Bobb Management: Commission Management Group, Inc.

# URBAN



## MOST ADDED

### TRACIE SPENCER (40)

"It's All About You Not About Me" (Capitol)

WUVA, WFLM, WGCI, WKPO, KVJM, WKGN, WNAA, WTLZ, WDZZ, WJKS, KRRQ, KYEA, WJJN, KVSP, KJMM, WZHT, WTMP, WJZD, WHOT, WJMI, WUSL, WROU, WIZF, WBL, WOH, WWWZ, WZAK, WJTT, WDWI, WAAA, WQDK, WMNX, WPEG, WBLX, KPRS, WZFX, WAMO, WFXA, WCDX, WKXV

### GRENIQUE (36)

"Should I" (Motown)

WFLM, WYLD, WUVA, WDLT, WKPO, KVJM, WDAS, WKGN, WMCS, WNAA, WTLZ, WDZZ, WJKS, KQXL, KRRQ, WTCC, WJMG, KYEA, WJJN, KVSP, KJMM, WZHT, WJZD, WJMI, WUSL, WIZF, WOH, WWWZ, WVAZ, WWIN, WJTT, WDWI, KPRS, KJMS, WFXE, WCDX

### GINUWINE (30)

"So Anxious" (550 Music)

WFLM, WHNR, WKPO, WKGN, WNAA, WDZZ, WJKS, KRRQ, KBCE, WJMG, KYEA, WJJN, KVSP, KJMM, WZHT, WTMP, WJZD, WBL, WOH, KCEP, WVEE, WWWZ, WZAK, WJTT, WRNB, WPEG, WBLX, KPRS, WFXE, WKXV



### WILL SMITH (27)

"Wild, Wild West" (Columbia/CRG)

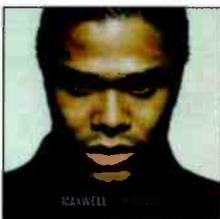
WGCI, WKPO, WVCR, KVJM, WTLZ, WDZZ, KRIZ, WJMG, WJJN, KVSP, KJMM, WZHT, WJZD, WJMI, WUSL, WROU, WIZF, WBL, KCEP, WIKS, WPEG, KPRS, WAMO, WFXA, WFXE, WCDX, WKXV

### TIMBALAND AND MAGOO (24)

"Can You Get Wit It" (Priority)

KVJM, WKGN, WTLZ, WDZZ, WJKS, KRRQ, KBCE, KYEA, WJJN, KVSP, KJMM, WZHT, WTMP, WUSL, WOH, WWWZ, WZAK, WMNX, WBLX, KPRS, KJMS, WAMO, WCDX, WKXV

## BLACK A/C



### MAXWELL

"Fortunate" (Rockland/Interscope/Columbia)

### BRANDY

"Almost Doesn't Count" (Atlantic)

### CHANTE MOORE

"Chante's Got A Man" (MCA)

### WHITNEY HOUSTON

"It's Not Right But It's Okay" (Arista)

### JESSE POWELL

"You" (Silas/MCA)

### WEST COAST

CHANTE MOORE +20 "Chante's Got A Man" (MCA)

K-CI AND JOJO +20 "Tell Me It's Real" (Rockland/Interscope)

LAURYN HILL +20 "Everything Is Everything" (Columbia)

TYRESE +20 "Lately" (RCA)

LES NUBIANS +19 "Makeda" (Higher Octave)

### MIDWEST

WILL SMITH +181 "Wild, Wild West" (Columbia)

702 +146 "Where My Girls At?" (RCA)

GRENIQUE +81 "Should I?" (Motown)

LAURYN HILL +64 "Everything Is Everything" (Columbia)

K-CI AND JOJO +53 "Tell Me It's Real" (Rockland/Interscope)

### EAST COAST

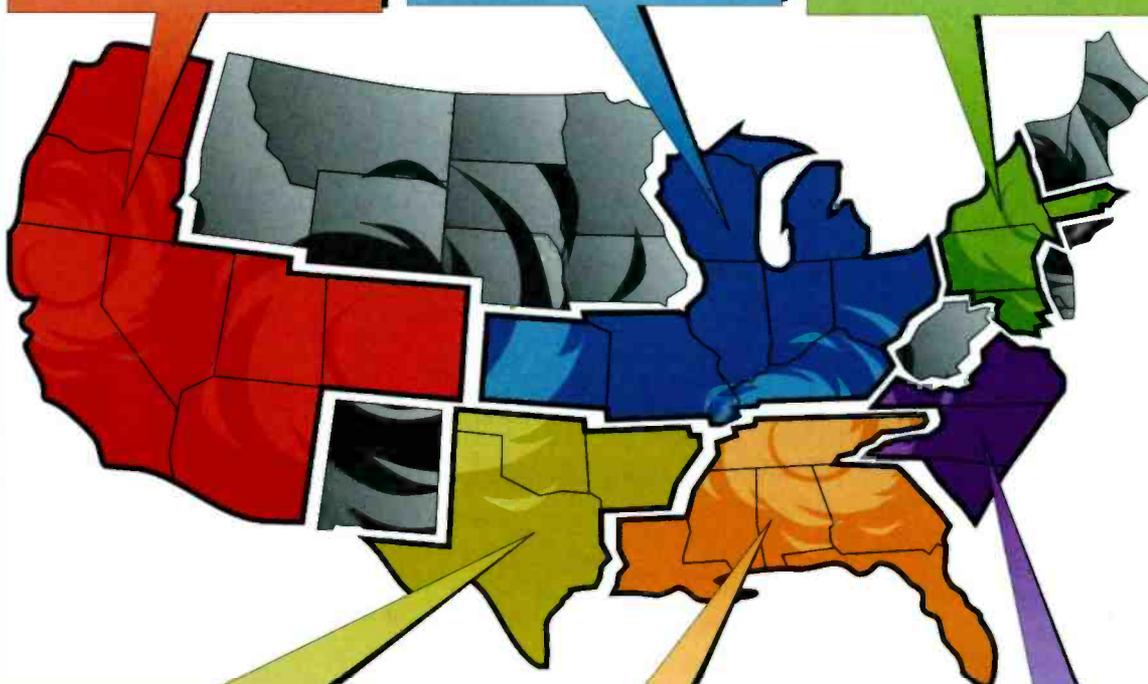
WILL SMITH +120 "Wild, Wild West" (Columbia/CRG)

K-CI AND JOJO +87 "Tell Me It's Real" (Rockland/Interscope)

DRU HILL +85 "You Are Everything" (Island)

KELLY PRICE +75 "It's Gonna Rain" (Island)

CHANTE SAVAGE +67 "Come Around" (RCA)



### SOUTHWEST

WHITNEY HOUSTON +111 "It's Not Right But It's Okay" (Arista)

K-CI AND JOJO +61 "Tell Me It's Real" (Rockland/Interscope)

LAURYN HILL +57 "Everything Is Everything" (Columbia/CRG)

DRU HILL +53 "You Are Everything" (Island)

TRACI SPENCER +45 "It's All About You" (Capitol)

### SOUTHEAST

WILL SMITH +158 "Wild, Wild West" (Columbia/CRG)

R. KELLY +126 "Did You Ever Think" (Jive)

K-CI AND JOJO +119 "Tell Me It's Real" (Rockland/Interscope)

BRANDY +118 "Almost Doesn't Count" (Atlantic)

WHITNEY HOUSTON +96 "It's Not Right But It's Okay" (Arista)

### CAROLINAS/VIRGINIA

K-CI AND JOJO +119 "Tell Me It's Real" (Rockland/Interscope)

JUVENILE +107 "Follow Me Now" (Cash Money/Universal)

LIL' TROY +96 "Wanna Be A Baller" (Universal)

LAURYN HILL +83 "Everything Is Everything" (Columbia)

MISSY "MISDEMEANDR" ELLIOTT +81 "She's A Bitch" (The Gold Mind/Eastwest)

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FAX: (415) 495-2580

## TOPTENSPINZ

Rank	Artist	Title	Label	Spinz	Spinz
1	MAXWELL	"Fortunate"	Rockland/Interscope/Columbia	3006	3299
2	BRANDY	"Almost Doesn't Count"	Atlantic	2558	2776
3	CHANTE MOORE	"Chante's Got A Man"	MCA	2497	2743
4	DAVE HOLLISTER	"My Favorite Girl"	Silas/MCA	2379	2445
5	CASE	"Happily Ever After"	Silas/MCA	2210	2397
6	JT MONEY	"Who Dat?"	Higher Octave	2104	2193
7	BLAQUE	"808"	Higher Octave	1906	2064
8	WHITNEY HOUSTON	"It's Not Right, But It's Okay"	Arista	1842	2036
9	702	"Where My Girls At?"	RCA	1741	1928
10	SILK	"If You (Lovin' Me)"	Higher Octave	1903	2313

### NUMBER ONE

#### MAXWELL

"Fortunate" (Rockland/Interscope/Columbia)

Red=Spinz last week  
Black=Spinz this week

EXPECT MAJOR DIVIDENDS.



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Management: Music World Management



# RAP

## MOST ADDED



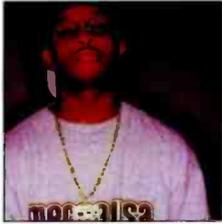
**THE ROOTS (70)**  
**D. AUGUSTE (67)**  
**MR. LIF (55)**  
**US (36)**  
**GRITS (27)**

## MOST REQUESTED



**GANG STARR**  
**GZA**  
**BEATNUTS**  
**NATURAL ELEMENTS**  
**RUFF RYDERS**

## RADIO SAYS



**ROYCE DA 5-9**  
 "I'm The King/  
 Take His Life" (Game)  
 "Sell your turntables  
 if you are not  
 playing this record!"  
 —J. Grand,  
 WQHT-New York

LW	TW		Spins	Diff.
1	1	<b>GANG STARR</b> - Full Clip/Dwyck (Noo Trybe/Virgin)	2158	-159
3	2	<b>THE GENIUS</b> - Publicity (MCA)	1778	+143
2	3	<b>QNC</b> - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	1766	-20
4	4	<b>NATURAL ELEMENTS</b> - 2 Tons (Black Label/Tommy Boy)	1599	+168
6	5	<b>RUFF RYDERS</b> - What You Want feat. Eve & Nokie (Interscope)	1280	+58
16	6	<b>THE BEATNUTS</b> - Watch Out Now (Relativity) <i>Broke into the Top 10. On the way up to #11</i>	1265	+436
12	7	<b>RAHSHEED &amp; ILL ADVISED</b> - Internal Affairs (Quake City)	1255	+262
9	8	<b>SWAY &amp; KING TECH</b> - The Anthem (Interscope)	1162	+100
5	9	<b>MOBB DEEP</b> - Quiet Storm (Loud)	1101	-205
22	10	<b>QUANNUM MC'S</b> - Bomb On Yall (Quannum Records) <i>Blackalicious and Latyrx blast up to the Top 10!</i>	1098	+419
7	11	<b>SAUCE MONEY</b> - Foundation '99/What's My Name (Independent)	1088	-86
10	12	<b>DEFARI</b> - Lowlands Anthem (Black Label/Tommy Boy)	946	-104
11	13	<b>JA</b> - Holla Holla (Def Jam/Mercury)	924	-116
35	14	<b>701 SQUAD</b> - Black Mask (Tommy Boy)	814	+276
13	15	<b>POLYRHYTHM-ADDICTS</b> - Motion 2000 (Nervous)	814	-163
19	16	<b>EASY MO BEE</b> - Good Life feat. AZ \$ MACK 10 (Priority)	783	+42
8	17	<b>PRINCE PAUL</b> - Handle Your Time (Tommy Boy)	740	-331
27	18	<b>SLICK RICK</b> - Street Talking/I Own America (Def Jam/Mercury)	719	+79
34	19	<b>HEAVY D.</b> - Don't Stop/On Point (Uptown/Universal)	703	+162
23	20	<b>LIL' CEASE</b> - Play Around (Entertainment/Epic)	676	+8
24	21	<b>NETWORK REPS</b> - Yeah (Nervous)	647	-5
—	22	<b>1 LIFE 2 LIVE</b> - Can't Nobody/You Don't Know (Bystorm/LaFace/Arista)	646	<b>N</b>
30	23	<b>DEVANTE</b> - Can You Get Wit' It feat. Timbaland & Magoo (Priority)	638	+33
—	24	<b>NOREAGA</b> - Half Baked (Penalty Recordings)	616	<b>N</b>
18	25	<b>RAHZEL</b> - All I Know (MCA)	579	-209
20	26	<b>CHILDREN OF DA GHETTO</b> - Wild Side (Priority)	551	-144
28	27	<b>BUMPY KNUCKLES</b> - A Part Of My Life (Fat Beats)	527	-106
26	28	<b>CAM'RON</b> - Let Me Know (Entertainment/Epic)	494	-149
37	29	<b>LMNO</b> - Grin & Bear It (Battle Axe/Concentrated)	490	+31
14	30	<b>WHORIDAS</b> - Get Lifted/Godfathers feat. Xzibit (Blunt Recordings)	488	-384
32	31	<b>DEAD PREZ</b> - Hip-Hop (Loud)	474	-108
—	32	<b>GROUP HOME</b> - Stupid Muthafuckas (Replay)	449	<b>N</b>
39	33	<b>CLIPSE</b> - The Funeral (Elektra/EEG)	436	+18
36	34	<b>COMMON</b> - 1999 (Rawkus Entertainment)	435	-77
15	35	<b>LOOT PACK</b> - WhenImOnDaMic (Stones Throw Records)	411	-434
29	36	<b>STYLES OF BEYOND</b> - Many Styles (Hi Ho Records)	404	-205
17	37	<b>NAUGHTY BY NATURE</b> - Live Or Die (Arista)	393	-415
—	38	<b>DOMINGO</b> - Line Of Fire (Roadrunner)	370	<b>N</b>
25	39	<b>APHILLYATION</b> - Dry Tears (Tommy Boy)	336	-307
33	40	<b>BLACK STAR</b> - Respiration Remix (Rawkus)	332	-223

## CHARTBOUND

**CHRIS LOWE & LARGE PROFESSOR** - "CT To Queens" (Bronx Science)

**THE ROOTS** - "The Next Movement" (MCA)

**EPMD** - "Check 1,2" (Def Jam)

**POP DA BROWN HORNET** - "Follow Me Up" (Smoke)

**8-BALL & MJG** - "We Started This" (Suave)

## REVIEWS

### DRES

#### Sure Shot Redemption

(Black Pearl/Ground Control/Nu Gruv)

"Flava of the Month" and "Strobelight Honey" are just two of the classic joints that Black Sheep laced us with in the past. After two albums, however, Dres and Mr. Lawngs have parted ways, but being the "Black Sheep" that he is, Dres has come correct on his new solo LP, aptly titled *Sure Shot Redemption*. This album has 15 hot new tracks that feature blazing vocals by The Legion, Chi-Ali (who still has that "Funky Lemonade"), R&B crooner Horace Brown, and others. Tracks to check are "As I Look Back," "Hi & Lo," "Grand Groove," and "Tru Kings." Watch out kids, Dres is back and his passing out pink slips!



\*\*\*\*\*

### DJ S&S

#### "Make It Hot"

(Lethal/Blackheart/Mercury)

Hot off the streets of Harlem is the brand new single from DJ S&S, "Make It Hot," the first joint off S&S' new *H.W.O. Harlem World Order* release. "Hot" features some MCs new to the game; called H.O.T.O.N.E.S., their slick deliveries and hard edged verses will surely amaze you. This is a definite club joint that should be spinning on your turntables right now!

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# TRIPLE A

## Push Stars' Push Toward the Stars

BY KENT ZIMMERMAN

Chris Trapper, now 29-years old, can hardly remember a time in his life when he wasn't saturated in music. "My dad played the organ and my mom did Al

Jolson routines wearing burnt-cork black face at Buffalo hotels," he remembers. "I was the youngest of six kids, raised on all my brothers' and sisters' records; Sam Cooke, Simon and Garfunkel, Mills Brothers, George Jones, Willie Nelson, and a mix of classic Country from the '70s and Roger Miller.

"As a kid, I sang in a barbershop quartet," Trapper reveals from a motel room on the road. "...not exactly the hippest thing to do. I took a few punches for doing it, but I loved it."

Trapper has spent the last five years fronting the Push Stars, a Boston trio that spent most of its first five years working the grueling Northeastern club circuit and releasing music independently. Now signed to Capitol, the Stars have just released *After the Party*, produced by Jack Joseph-Puig (Verve Pipe) and Gavin MacKillop (Toad the Wet Sprocket).

What gives the Push Stars' music its internal glow is Trapper's work-

ing class-roots. The feel and characters of his music are a little like the Counting Crows-meet-*Good Will Hunting*. Trapper



pauses—as he's apt to do frequently—before describing his childhood in Buffalo, N.Y.: "I come from lower middle class, down to earth, working class folk. My fondest memories as a teenager are driving around with my brother in a beat up red Ford Pinto. He was a pizza delivery guy and he'd crank up Bruce Springsteen on his tape deck.

"It was the first time I felt like an observer, watching a soundtrack to someone's life. The tape and the songs took him someplace else and made him feel like a stronger person."

One of the reasons for the numerous pauses is that Trapper is

a stutterer, though if you listen to the spoken word portions of his music, you might find that hard to believe. "As you can probably tell, I'm not the best talker," he admits. "It's always been hard to get complete thoughts out. Songs are a complete form of communication for me, not only to be understood, but to be understood *intimately*."

While Trapper seems to be taking the release of *After the Party* in

stride, he confesses he's not without the occasional feelings of creative terror and trepidation. "I've been waking up every morning at 5 a.m., sitting up in bed, thinking, 'Oh my God,'" says Trapper. "I really care that people hear this record. There's a fight between good and evil out there, and the world needs good energy coming from some place—any place. Our record has that good energy."

### Trapper Tunes

#### "CINDERELLA"

"That's a song meant to explain to someone I was dating what my family was like. Since both of us came from completely different worlds, we were having a hard time understanding each other's backgrounds. I originally heard the song like someone playing it in their bedroom at night, but [producer] Jack Joseph-Puig felt it was too important to be just that."

#### "DRUNK IS BETTER THAN DEAD"

"I was invited to a party, but by the time I got there, everyone was already well in the bag—drunk—when I noticed people stepping over this 18- or 19-year old kid passed out in the bathroom, his head a foot from the base of the toilet. People were standing over him, peeing. I was completely sober, so I picked him up and sat him in the bathtub. His skin was purple, frighteningly awful. A couple of days later I wrote that song. By the way, he lived."

#### "ANY LITTLE TOWN"

"It's about a lover who left me; we got back together, but she wouldn't commit, and continued dating another while dating me. I wrote that song telling her that as long as we're together, it didn't matter where we were. It could be any little town."



## Dear Kent

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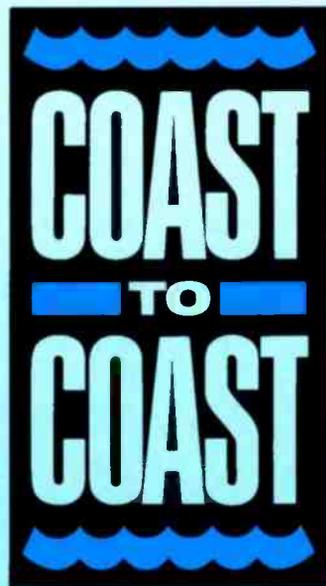
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# 25???

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**Crissy Zagami**

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fax 947-8451  
misfitmag@aol.com



# TRIPLE A

Red entries highlight a stronger performance than on the combined A3

## MOST ADDED

### RED HOT CHILI PEPPERS (19)

"Scar Tissue" (Warner Bros.)  
Including: WMWV, WNCS, WYEP, WVOO, WRLL, KGSR, KACV, WWCD, WTTT, WMMM, KTCZ, WXRT, KLRQ, KBCO, KSPN, KTAO, KTHX, KACD, and KMTT

### COLLECTIVE SOUL (18)

"No More, No Less" (Atlantic)  
Including: WXRV, WBOS, WMVY, WMWV, WNCS, WLPW, WRLL, KACV, WMMM, KLRQ, KMMS, KBCD, KSPN, KTAO, KACD, K-OTTER, KFXJ, and KINK

### JOHN MELLENCAMP (13)

"Eden Is Burning" (Columbia/CRG)  
Including: WXRV, WBOS, WMWV, MUSIC CHOICE, WLPW, WTTT, WMMM, KSPN, KBAC, KPIG, KRSH, and KNBA

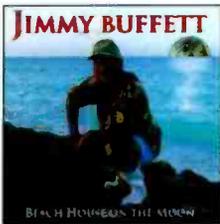
### JIMMY BUFFETT (13)

"Pacing the Cage" (Margaritaville/Island)  
Including: WMWV, WKZE, WBZC, WLPW, WRNR, WMKY, WNKU, KRCL, KTAO, K-OTTER, KBSU, KRVM, and KLCC

### FRED EAGLESMITH (9)

"50 Odd Dollars" (Razor & Tie)  
Including: WYEP, WFPK, WMKY, WNKU, KSLU, KFAN, WOET, WEBX, and KUWR

## RECORD TO WATCH



### JIMMY BUFFETT

"Pacing the Cage" (Margaritaville/Island)

Jimmy the Parrothead reaches into the Bruce Cockburn songbook and comes up with best Triple A reception yet. 31 reports with 13 adds this week.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1	1	BETH ORTON (Arista)
2	2	VAN MORRISON (Virgin)	2	2	VAN MORRISON (Virgin)	4	2	TOM WAITS (Epitaph)
3	3	BETH ORTON (Arista)	3	3	SHERYL CROW (A&M)	5	3	BEN FOLDS FIVE (550 Music)
5	4	SHERYL CROW (A&M)	12	4	COLLECTIVE SOUL (Atlantic/Hollywood)	7	4	ROBERT CRAY (Rykodisc)
6	5	ROBERT CRAY (Rykodisc)	4	5	WILCO (Reprise)	12	5	BLEECKER STREET (Astor Place Recordings)
4	6	WILCO (Reprise)	7	6	ROBERT CRAY (Rykodisc)	6	6	VAN MORRISON (Virgin)
11	7	COLLECTIVE SOUL (Atlantic/Hollywood)	6	7	JONNY LANG (A&M)	9	7	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
7	8	JOE HENRY (Mammoth)	5	8	BETH ORTON (Arista)	3	8	OLD 97'S (Elektra/EEG)
12	9	BEN FOLDS FIVE (550 Music)	10	9	JOE HENRY (Mammoth)	8	9	WILCO (Reprise)
8	10	JONNY LANG (A&M)	11	10	SARAH McLACHLAN (Arista)	13	10	COREY HARRIS (Alligator)
14	11	SARAH McLACHLAN (Arista)	13	11	NEW RADICALS (MCA)	11	11	CHRIS SMITHER (Hightone)
9	12	OLD 97'S (Elektra/EEG)	17	12	OLD 97'S (Elektra/EEG)	2	12	CASSANDRA WILSON (Blue Note)
13	13	NEW RADICALS (MCA)	8	13	XTC (TVT)	10	13	JOE HENRY (Mammoth)
15	14	TOM WAITS (Epitaph)	9	14	JEWEL (Atlantic)	20	14	TODD THIBAUD (Doolittle)
10	15	JEWEL (Atlantic)	14	15	JOHN MELLENCAMP (Columbia/CRG)	16	15	POI DOG PONDERING (Plate Technics/Tommy Boy)
18	16	DAVE MATTHEWS BAND (RCA)	16	16	OWSLEY (Giant)	14	16	LUCY KAPLANSKY (Red House)
20	17	TODD THIBAUD (Doolittle)	15	17	DAVE MATTHEWS BAND (RCA)	15	17	FISH TREE WATER BLUES (Bullseye/Rounder)
17	18	OWSLEY (Giant)	19	18	TOM WAITS (Epitaph)	47	18	JON CLEARY (Point Blank/Virgin)
21	19	SUGAR RAY (Lava/Atlantic)	24	19	BEN FOLDS FIVE (550 Music)	26	19	THE CRANBERRIES (Island/DefJam)
16	20	JOHN MELLENCAMP (Columbia/CRG)	21	20	R.E.M. (Warner Bros.)	25	20	OWSLEY (Giant)
28	21	INDIGENOUS (Pachyderm)	18	21	LUCINDA WILLIAMS (Island/Def Jam)	19	21	DAVID SYLVIAN (Virgin)
19	22	LUCINDA WILLIAMS (Island/Def Jam)	26	22	THE PUSHSTARS (Capitol)	17	22	THE DAMNATIONS (Sire)
27	23	TAL BACHMAN (Columbia/CRG)	29	23	SINEAD LOHAN (Interscope)	23	23	ANI DiFRANCO (Righteous Babe)
26	24	R.E.M. (Warner Bros.)	28	24	TODD THIBAUD (Doolittle)	N 24	24	FRED EAGLESMITH (Razor & Tie)
22	25	XTC (TVT)	22	25	MARTIN SEXTON (Atlantic)	N 25	25	THE PUSHSTARS (Capitol)
24	26	CRASH TEST DUMMIES (Arista)	31	26	PATTY GRIFFIN (A&M)	24	26	THE BONESHAKERS (Point Blank/Virgin)
33	27	THE PUSHSTARS (Capitol)	30	27	INDIGENOUS (Pachyderm)	22	27	ALEJANDRO ESCOVEDO (Bloodshot)
34	28	EVERLAST (Tommy Boy)	25	28	TAL BACHMAN (Columbia/CRG)	21	28	CHARLIE MUSSELWHITE (Point Blank/Virgin)
30	29	MARTIN SEXTON (Atlantic)	36	29	THE CRANBERRIES (Island/DefJam)	N 29	29	SARAH McLACHLAN (Arista)
38	30	THE CRANBERRIES (Island/DefJam)	20	30	CESAR ROSAS (Rykodisc)	18	30	KELLY WILLIS (Rykodisc)
31	31	FISH TREE WATER BLUES (Bullseye/Rounder)	35	31	WES CUNNINGHAM (Warner Bros.)	—	31	MARIA MULDAUR (Telarc Blues)
39	32	SHAWN MULLINS (SMG/Columbia)	27	32	SUGAR RAY (Lava/Atlantic)	27	32	BLUR (Virgin)
42	33	SINEAD LOHAN (Interscope)	32	33	SHAWN MULLINS (SMG/Columbia)	39	33	TONI PRICE (Sire)
29	34	BRUCE HORNSBY (RCA)	33	34	EVERLAST (Tommy Boy)	28	34	R.E.M. (Warner Bros.)
23	35	CESAR ROSAS (Rykodisc)	23	35	CRASH TEST DUMMIES (Arista)	34	35	SNAKEFARM (RCA)
47	36	GOO GOO DOLLS (Warner Bros.)	34	36	SUSAN TEDESCHI (Tone Cool/Rounder)	35	36	PETER HIMMELMAN (6 Degrees/KOCH)
36	37	COREY HARRIS (Alligator)	43	37	FASTBALL (Hollywood)	29	37	THE IGUANAS (Koch)
35	38	SNAKEFARM (RCA)	N 38	38	RED HOT CHILI PEPPERS (Warner Bros.)	N 38	38	MANDY BARNETT (Sire)
32	39	ANI DiFRANCO (Righteous Babe)	39	39	BRUCE HORNSBY (RCA)	N 39	39	BLUE RAGS (Sub Pop)
41	40	PATTY GRIFFIN (A&M)	—	40	THE OTHER ONES (Grateful Dead)	49	40	INDIGENOUS (Pachyderm)
N 41	41	BLEECKER STREET (Astor Place Recordings)	38	41	GOO GOO DOLLS (Warner Bros.)	N 41	41	THE SPY WHO SHAGGED ME (Virgin)
25	42	CASSANDRA WILSON (Blue Note)	N 42	42	POI DOG PONDERING (Plate Technics/Tommy Boy)	41	42	CESAR ROSAS (Rykodisc)
45	43	WES CUNNINGHAM (Warner Bros.)	41	43	ANI DiFRANCO (Righteous Babe)	46	43	ROSIE FLORES (Rounder)
37	44	SUSAN TEDESCHI (Tone Cool/Rounder)	N 44	44	JIMMY BUFFETT (Margaritaville/Island)	N 44	44	MARTIN SEXTON (Atlantic)
N 45	45	POI DOG PONDERING (Plate Technics/Tommy Boy)	42	45	R.L. BURNSIDE (Fat Possum/Epitaph)	33	45	CITIZEN KING (Warner Bros.)
40	46	BLUR (Virgin)	50	46	BARENAKED LADIES (Reprise)	N 46	46	EDDI READER (Reprise)
50	47	THE OTHER ONES (Grateful Dead)	40	47	NATALIE MERCHANT (Elektra/EEG)	37	47	JONATHA BROOKE (Bad Dog)
46	48	LUCY KAPLANSKY (Red House)	N 48	48	PEARL JAM (Epic)	N 48	48	BEN LEE (Grand Royal)
N 49	49	FASTBALL (Hollywood)	49	49	FISH TREE WATER BLUES (Bullseye/Rounder)	—	49	WILO MAGNOLIAS (Metro Blue/Capitol)
N 50	50	CITIZEN KING (Warner Bros.)	37	50	B.B.KING (MCA)	32	50	SUGAR RAY (Lava/Atlantic)

## CONGRATULATIONS KENT ON 25 YEARS

Here's to 25 more!

*Melissa Etheridge*

*James Grundler  
Cowboy Mouth*

*Dave Koz  
Muzzle*

*David Lanz  
Jeremy Toback*

W.F. Leopold Management

# JIMMY BUFFETT

## BEACH HOUSE ON THE MOON



THE NEW  
STUDIO ALBUM  
FEATURING THE SINGLE  
"PACING THE CAGE"

#1 GRIDBOUND  
WITH 13 NEW ADDS

SOUNDCAN  
DEBUT #8\*!  
FIRST WEEK  
99,726  
SOLD!

# ON TOUR THIS SUMMER

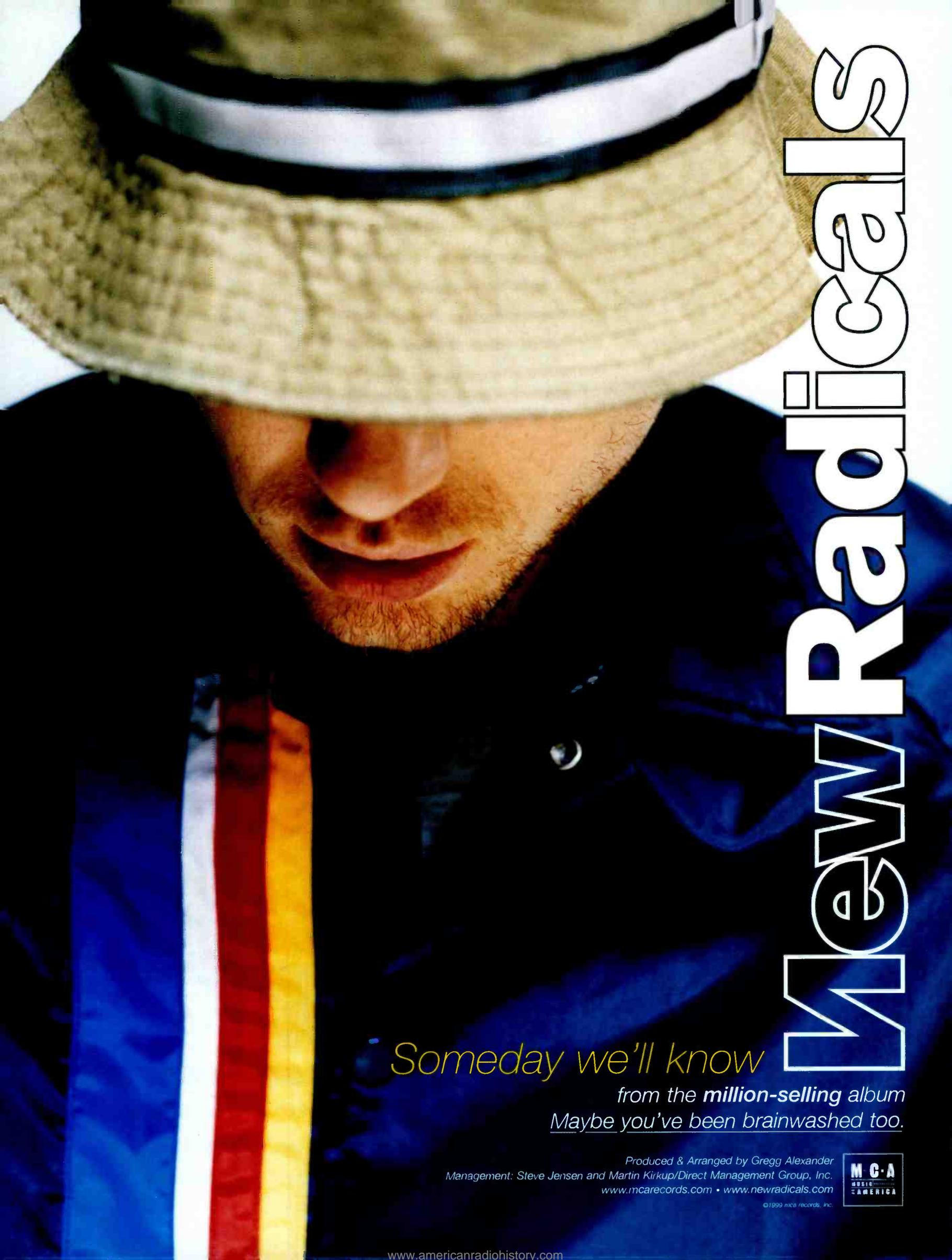
www.margaritaville.com PRODUCED BY RUSS KUNKEL, MICHAEL UTLEY,  
MAC McANALLY, TONY BROWN. MANAGEMENT: HK MANAGEMENT



# A3 BOOMER GRID

EDITORS:  
KENT/KEITH  
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CHP	KACD	KACV	KAPR	KBAC	KBCD	KBR	KCRN	KEPC	KEFN	KFOG	KFLJ	KGSR	KINK	KKZN	KLRD	KMMAS	KMTT	KMBA	KOTR	KPCC	KPIG	KRCL	KROK	KRSH	KRVM	KRRS	KSPN	KSUT	KTAO	KTCZ	
1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1193	+66	24	32	36	29	10	9	22		12	15	24	24	32	24	30	14	15	24	7	18	7	14	3	33	21	10	19	9	7	31	29	
2	VAN MORRISON (Virgin)	968	-77	16	25			9	25	11		13	15	24	24	13	10	26		15	5	9	14	7	13		32	4	20	35	6	11	30	29	
3	BETH ORTON (Arista)	933	-14		12	37	12	11	12		12	12	15		13	21	12		12	14	24	9	12	7	3		32		10	21	7	9	16		
4	SHERYL CROW (A&M)	922	+66	23	34	22	39	9	24	23		9	10	26	23		29	27		15	29		14				34	22	15	26			26		
5	ROBERT CRAY (Rykodisc)	786	+35	10	14				11	11		13	15	10	24	24	12	11	9	12	10	7	4	7	6	4	23	18	15		11	9	23	14	
6	WILCO (Reprise)	779	-122	23	15				5	42	8	10	10	22		23	12	10		15	12	8	16	7	3	2	32			14	9	5	8		
7	COLLECTIVE SOUL (Atlantic/Hollywood)	718	+158	24	26		35	4	29	22							11			8		8	5			32		20	14	4		16	3		
8	JOE HENRY (Mammoth)	640	-8					17		12		9	15	11	25	14	8	11		11	11	9	16	7		3	27		10	21	12		8	10	
9	BEN FOLDS FIVE (550 Music)	636	+77			35	13	10				13	15		13				12	12		8	4	7		4	16	15	15	14	8		5		
10	JONNY LANG (A&M)	622	+24		14			12	11	20			15	23	23	20	8	12		11			8				27	23			5		5	7	
11	SARAH McLAHLAN (Arista)	618	+80	16	11	29	28	9	9	22		9		22	13	22	25	12			9	9		8			22	7		14	7	5	6	14	
12	OLD 97'S (Elektra/EEG)	609	+12		13	33		9	13			13	15		15	23					10	9	12	7	3	5	22	13	10	9	9	7	7	16	
13	NEW RADICALS (MCA)	585	+41	10	24	17	15	10	13	11				12	11	14	30	11	5		7	8		5			11	18		26	11		17	15	
14	TOM WAITS (Eptaph)	570	-45					7			22	12	15	7	10	22					10	8	16	7	13	5		13			7	8	8		
15	JEWEL (Atlantic)	558	-30		23		13	5	8								8	10	5		24						26	15	15	26	11		8		
16	DAVE MATTHEWS BAND (RCA)	521	+85		22		33	8	11	8			10	13			19		5		4						16	17	15	14			8		
17	TODD THIBAUD (Doolittle)	469	+57					7				9			13				12	12		8	7	5	5	4	11	18		14	5	8	7		
18	OWSLEY (Giant)	467	-4			22		6		11		11	5		14		9		7	15		7	7	7			22	8		14	7		14		
19	SUGAR RAY (Lava/Atlantic)	458	+52		11	34	40		12	23		6		9					26		15	13					26	4			6		7		
20	JOHN MELLENCAMP (Columbia/CRG)	422	-52	24	26			6	23				10	11			6	26			10			5	13		32		15	17		5	19		
21	INDIGENOUS (Pachyderm)	413	+42					5	11				15		10	22			12	10			9	5	4		15	8	20	26	8	9	11	12	
22	LUCINDA WILLIAMS (Island/Def Jam)	410	-5		23			10	11						11	12	9	10	5	12		9		14			5	15	26	5	7		10		
23	TAL BACHMAN (Columbia/CRG)	403	+25	18		18		14		8					14		11		7				4	7			22	14	10	21	8		9	7	
24	R.E.M. (Warner Bros.)	402	+19	14		21				7				11	11				4			8	9					24	15		12				
25	XTC (TVT)	394	-3		15			6		11						15	11	11	13	11	10		4	7	2		22			10		6			
26	CRASH TEST DUMMIES (Arista)	348	-44				3	6		10		8	5	13					10			9	9	4			32		20				7		
27	THE PUSHSTARS (Capitol)	342	+39					4							8				5	12	11	7		5			16	5			8	8	8	14	
28	EVERLAST (Tommy Boy)	340	+39		11	32	15		12	22									7			5							15		8				
29	MARTIN SEXTON (Atlantic)	333	+5					9				8	15		24		11	9			12		7			26	6	10		12	11	8	12		
30	THE CRANBERRIES (Island/Def Jam)	329	-44				7	12											15			9	8	5				23	7		10	7	7		
31	FISH TREE WATER BLUES (Bullseye/Rounder)	327	+9					3														7	12	3	10		11	3				11			
32	SHAWN MULLINS (SMG/Columbia)	326	+49	23	15		17		20	10				12			22	25			16		5	4		33		15	10			11	29		
33	SINEAD LOHAN (Interscope)	324	+72			22		11		9				12	11	11	8				11	9		5			15	14		14	7			5	
34	BRUCE HODNRSBY (RCA)	324	-31														7				10	8					26	15	10	19	12		11	5	
35	CESAR ROSAS (Rykodisc)	318	-76		14			5	9			9	10						15		10	9	9	5	10			10		6	7	20			
36	GOO GOO DOLLS (Warner Bros.)	304	+71	11	11		42														5								7	5				2	
37	COREY HARRIS (Alligator)	299	+8													8						9	9		6			6	7		6	7	5		
38	SNAKEFARM (RCA)	288	-10								20	10	5			5						9	4	5			21	6					5		
39	ANI DI FRANCO (Righteous Babe)	288	-16									8										9	9	5	8	2	25	15		6	5	8			
40	PATTY GRIFFIN (A&M)	279	+18					6		9					23	9		15		4	12		8				26	7			5			8	
41	BLEECKER STREET (Astor Place Recordings)	274	NEW									7			13	24	8						4		11	5					9	15			
42	CASSANDRA WILSON (Blue Note)	262	-123								10	9				11								5								10	9		
43	WES CUNNINGHAM (Warner Bros.)	258	+17					8		9					23	9		15		4	12		8								5			8	
44	SUSAN TEDESCHI (Tone Cool/Rounder)	257	-34		13			8	11					6	4						11	26		5	7				15	24	7			13	
45	POI DOG PONDERING (Plate Technonics/Tommy Boy)	255	NEW									11	10								12		8	4	3	3					7		10		
46	BLUR (Virgin)	243	-19		14							11										9	5							14	9		15		
47	THE OTHER ONES (Grateful Dead)	240	+16					7				11									12		8	14							4	8			
48	LUCY KAPLANSKY (Red House)	240	+3									12										9		7	8	3					5	11	10		
49	FASTBALL (Hollywood)	239	NEW		25		15		24								18	7				24					25	5		5				28	
50	CITIZEN KING (Warner Bros.)	238	NEW			37	28					9											5				33			</					



# New Radicals

*Someday we'll know*

*from the million-selling album  
Maybe you've been brainwashed too.*

Produced & Arranged by Gregg Alexander  
Management: Steve Jensen and Martin Kirkup/Direct Management Group, Inc.  
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# A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KTRK	KXKT	KYSL	WAPS	WBOS	WBZC	WCBE	WDET	WEEK	WEEB	WERU	WFHB	WFPK	WFOV	WHPT	WKOC	WKZE	WMMR	WMPY	WMMY	WNCB	WNCW	WNUU	WNRN	WRLT	WRMR	WRNK	WYOD	WYRV	WXPB	WYRT	WYRV	WYCP	
<b>TOM PETTY &amp; THE HEARTBREAKERS</b> (Warner Bros.)	14	21	12	20	24				21	30	6		12		18	25	12	24	11	28	14	16	15		29	19	16			15	30	19	8	
VAN MORRISON (Virgin)	12	21	9	11	31		9	13		30	8		12	8			16	25	10	29	11	16		16	28		22		19	9	22	9		
BETH ORTON (Arista)	14	4	11	6	12	9	14	10	30	10	8		12	8		24	16	14	7	17	15	16	15	28	9	9	10	23		15	9	12	10	
<b>SHERYL CROW</b> (A&M)	14	21	5	2	31									25	37		24	12	21	15				24		21	16	33	10	16	16	5		
<b>ROBERT CRAY</b> (Rykodisc)	14	7	6	11		11	6	16	15	30	5	4	12	5			6	19	7	17	8	16	15		14	21	16		5	7	10	7		
WILCO (Reprise)	12			8			9	6	21	30	10	11	12	5	9		12	13	9	33	10	16	15	28	11	20			22	23	23	5		
<b>COLLECTIVE SOUL</b> (Atlantic/Hollywood)	8	21	6	10	30	5								32	53			2	12					18	5	21		38		24	9			
JOE HENRY (Mammoth)	14	7				7	9	11	10	30	9		12	10			12	16	9		12	16		24	11	15	15	16			11	10		
<b>BEN FOLDS FIVE</b> (550 Music)				10		11	9	12	21	20	6		8	5		7	12		8	10	6	8	15	28	28		10	11		16	13		8	
<b>JOHNNY LAMB</b> (A&M)	14	8	5	10		10			21									25	9	17	7			29	19	18	23		7	7	17			
<b>SARAH McLACHLAN</b> (Arista)	12		7	2	13	4								15	9		17	4	8	10							34	8	7	18				
<b>OLD 97'S</b> (Elektra/EEG)	12			9			6		21	30		3	12	5			6	9	8	8		16	15	28		14	11	18		7	12	5	10	
<b>NEW RADICALS</b> (MCA)	7	2	3	13										22	3		15	11	9	11				11		12	12		13	8	22	5		
<b>TOM WAITS</b> (Epitaph)	14			3			9	9	15	12	30	9	17	12	7		16	16	9	7	9	8	15	10		13			6	10	4	11		
JEWEL (Atlantic)	12	21	5		31	6									25	46		8	7					9		27	24	32		10				
<b>DAVE MATTHEWS BAND</b> (RCA)	10			6	9									25	46		8	7						10		9	23	60	10	13	15	5		
<b>TODD THIBAUD</b> (Doolittle)	10			8	10	9		15	30	4	7	8					6	9	6	12	11	4			7	6	23		18		11	3		
OWSLEY (Giant)	12	6		17					21	20	4	4						5	11	11		6	24	17	7	16	23		7	11	8			
<b>SUGAR RAY</b> (Lava/Atlantic)														16	18													31		5				
JOHN MELLENCAMP (Columbia/CRG)		21												10			21	8		11				17		16			14	10				
<b>INDIGENOUS</b> (Pachyderm)	9	7	4		10	8				5			12			20	9			7				7		23		14		10	8			
LUCINDA WILLIAMS (Island/Del Jam)	14	7	5	10				11		30						20			9	14	14			16	13	8	10		5	3				
<b>TAL BACHMAN</b> (Columbia/CRG)				11	7				15				4			24			9					13		9	18		7	10	8			
<b>R.E.M.</b> (Warner Bros.)	10	21	7											9			16	16		17				18	14	8	17		8	13	20	5		
XTC (TVT)	9	7		10		8	7		30	9				5	6		6	18	10	10	11	4		12	17		12			17				
CRASH TEST DUMMIES (Arista)	10								14	20				4	5		24	16		12	16			20	5				15		16			
<b>THE PUSHSTARS</b> (Capitol)	7			9	12				23	30									6	11	11	4	15		18		10	15		8		11	9	
<b>EVERLAST</b> (Tommy Boy)														35	12										17			63			16			
<b>MARTIN SEXTON</b> (Atlantic)	12								14					10			16	17	11							20	17		14		12			
<b>THE CRANBERRIES</b> (Island/Del Jam)	7			19		5										22				17				18	18			22		10	10	8		
<b>FISH TREE WATER BLUES</b> (Bullseye/Rounder)	9		3					14	8	20	4	18		4				4	20	13	4	3	5				10					7		
<b>SHAWN MULLINS</b> (SMG/Columbia)				4		7								11				9												14				
<b>SINEAD LOHAN</b> (Interscope)	8	7		3	8												8	14	10	18				15	7	11	12		6	7	16			
BRUCE HORNSBY (RCA)	9	7	10														16	12	8	15									6	6	6	11		
CESAR ROSAS (Rykodisc)	10				3					20	4			4			12	7	6	24	9					8			5	4	6			
<b>GOO GOO DOLLS</b> (Warner Bros.)														42	15										7			58		4	10			
<b>COREY HARRIS</b> (Alligator)				9		9	15	12	10	4	10	8	4				7	7	18		16	3	12						8	11		8		
SNAKEFARM (RCA)	5					3			20	4		8	5							13				26	11	10		24						
ANI DIFRANCO (Righteous Babe)					11	9		7	30	10	5	5				16		8	8	9				20									3	
<b>PATTY GRIFFIN</b> (A&M)				8					5								9	7		15				17	7	6	12		5		9	9		
<b>BLEECKER STREET</b> (Astor Place Recordings)				9		6	16	13		8	20	8	7				6					16	15	16					20			3		
CASSANDRA WILSON (Blue Note)	8			8		9	15		20		4	12	7			12		9	11	6	13						6		6			4		
<b>WES CUMMINGHAM</b> (Warner Bros.)	7				6				10								9	11	6	13						11		6			20	4		
SUSAN TEDESCHI (Tone Cool/Rounder)				10					5					5			15	10								8		5		10	2			
<b>POI DOG PONDERING</b> (Plate Technonics/Tommy Boy)	10				3	6		19	10	7	4	8					6			7	8		15						14		4			
BLUR (Virgin)				8		3	6		30		7	4				7							3	20	9				7	9	18	8		
<b>THE OTHER ONES</b> (Grateful Dead)	10				8	3	7	20		8	4						6		5							8		18						
<b>LUCY KAPLANSKY</b> (Red House)	9			3		6	10	14	20	6		4	7			12							6	12									3	
<b>FASTBALL</b> (Hollywood)															12									9				18		5				
<b>CITIZEN KING</b> (Warner Bros.)						6										24								9				17						

## REVIEWS

### THE PRETENDERS

#### "Human" (Warner Bros.)

Original members Chrissie Hynde and drummer Martin Chambers join the rest of the humans on this, the Pretenders' first studio album since 1995's live *Isle of View* and 1994's *Last of the Independents*. Kinda a no-brainer.

### RED HOT CHILI PEPPERS

#### "Scar Tissue" (Warner Bros.)

Everybody's scuffling for cross-cuning records like this. With a massive rock base, the Peppers release clean guitars, harmonious back-up vocals, straight-up melody—a natural for these





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**Kent Zimmerman**  
on his 25 years at Gavin



# TRIPLE A'S WINTER WINNERS

By Jhan Hiber

When Kent Zimmerman asked me to look at the Winter '99 Arbitron results for the top Triple A stations, I was tickled. Having helped WXRT-Chicago prosper for five years, then later teaming up with the great folks at KBCO to help them grab a seven share 12+ in Denver/Boulder, it's been my pleasure to watch this format succeed. How is the format doing lately, I wondered. Surely the latest Arbitrons would offer a guide. For an overview, please turn to my "Ratings and Research" column in this issue. Here we'll focus on letting you have a peek into some of the stations that were big winners—defined as showing notable growth—in the latest Arbitron tea leaves.

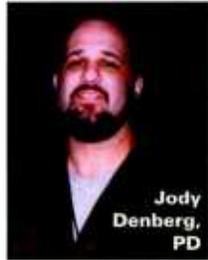
The key criteria for my analysis were:

- The market must have had Winter '98 and Winter '99 Arbitron surveys;
- The stations must be on the Mediabase list for the format;
- The stations must have shown notable growth during the last year, as indicated by market rankings in key demos; and
- Our winners would all rank among the Top 10 in their metro's key demos.

We'll zero in on four markets/stations that provide superb examples of the vigor of this format that, since 1981, I've watched grow into prosperity. The list is organized alphabetically by metro.

## Austin, Texas: KGSR

When yours truly used to consult KLBJ/FM in this market (then guided



Jody Denberg, PD

by the talented Clark Ryan) there was no Triple A outlet. KGSR has now solidly filled the niche. Austin

is a very cosmopolitan town, hospitable to the sound KGSR airs.

Unlike many Triple A stations, KGSR doesn't really seem male skewed in its appeal. The station climbed from 10th among adults 25-54 Winter '98 to 7th in this latest Winter sweep, but both genders show solid devotion, almost equal in the make-up of the "adults" story.

To show how close the ratings battle is in this town, you only need look at KGSR's men 25-54 standing. A year ago the station was 11th. Now, just by seeing its AQH share rise six-tenths of a point, it resides in a much more profitable #7 slot. Hard to believe such relatively modest growth can propel such a climb—but more power to 'GSR!

## Denver/Boulder: KBCO

When Dennis Constantine and John Bradley came to see me in San Francisco in the mid-'80s, we began a collaboration that helped 'BCO reach the upper echelon of Denver's ratings (and made the then-owner a

boatload of money). Since then, many of the key folks have moved on to fame and (hopefully) fortune as consultants. So, how's 'BCO doing now?

The legend is alive and very well! Dave Benson's station rolls along, and that uniqueness, combined with a format shift at The Peak, allowed 'BCO to regain #1 among adults 25-54. Up 41% vs. Winter '98, the station's 25-54 share approaches double digits!



Dave Benson, PD

Among the vital sales daypart of M-F, 6 a.m.-7 p.m., 'BCO is even more of a power, and again #1. While the station has notable female numbers, I was impressed that with a basically stable come it was able to add almost two share points to its men 25-54 score, good enough at nine+ to rank second. Boulder is a mecca for this format, and 'BCO should feel proud it flies the Triple A flag very high.

## Monterey: KPIG

In my home market on the lovely central coast of California, watching the KPIG story has been like tuning into a soap opera. You get



Laura Hopper, PD

hooked and can't help watching the proceedings. Well, despite corporate suits who don't "get" the format (and wanted to change the sound), KPIG is in hog heaven. During the last year, this Triple A outlet has grown from fourth to first among adults 25-54 in the Monterey/Salinas/Santa Cruz metro, up 50% in that period to

almost an eight share!

Especially impressive, given the station's male skew, is KPIG's 38% growth during the last year among males 25-54, now scoring a mid-nine share, tops in the market (come has been stable, so the growth is in TSL). M-F, 6 a.m.-7 p.m performance also sees KPIG #1 among the key ad targets of adults and men, 25-54. Soooey!

## Portland, Oregon: KINK

KBCO alum Dennis Constantine now mans the helm at KINK with increasing success. Everything's been coming up roses for KINK since Winter '98! At that time the station was 10th



among adults 25-54—a year later it's surged to fourth, with a mid-six share. Among men 25-54, KINK has climbed to third, up 56% in the

last year to almost a seven share.

I always enjoyed working with Dennis at 'BCO, and it's obvious he hasn't lost his touch.

## Is the West Best?

As I sign off, allow me to leave you with this question...is there a regional factor in the success (or lack of it) for Triple A? Couldn't help but notice that on Kent's Mediabase list, there's only one Eastern market (Boston); only a few in the Midwest (including Norm Winer's legendary WXRT); and that the Western portion of the nation has a disproportionately large number of key Triple A outlets. Any thoughts about that?

Good luck to the Winter winners we spotlighted, and to all who labor on behalf of Triple A. I'm always available in Carmel, (831) 626-6070 if you want to talk further about this special format.

## Anders Osborne

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## New A3 Sounds and Faces

against authority." Some of the songs are culled from Philips' other albums, like "Stupid's Song," but the messages within never wear thin. Recorded at Kingsway Studios in front of a live crowd juiced on booze and anarchic ideas, *Fellow Workers* has the feel of an uprising.

### The Blue Rags

These five young chaps could have been found on a street corner in New Orleans, choogling boogie-woogie beats for change, instead of in an Appalachian mountain community in North Carolina. Driven by



Jake Hollifield's Joplin-like rags on the piano, and Scott Sharpe's hollow-bodied guitar sound, the Blue Rags' second Sub Pop album, *Eat at Joe's*, tirelessly swings. Its upbeat romp harkens back to barrel house blues scenesters that most folks weren't allowed to listen to (for fear its incensing syncopation might cause you to stray from leading an upright life). Remember when music had no ultimatum, but enough power in its back beat to cause a riot?

### Mike Errico

Mike Errico's musical career began when, as a youngster, he received albums as rewards for visiting the dentist bravely. "For getting my teeth pulled," he says, "I got *Sly and the Family Stone's Greatest Hits*, 'Fire' by the Ohio Players, and Don Cornelius' *SoulTrain Hall of Fame*. I got to the point where I was



loosening my own molars." Described as loopy, intelligent, and humorous, Errico's Hybrid Recording debut, *Pictures of the Big Vacation*, will appeal to fans of Dan Bern and Ani DiFranco. His voice is clean and unpretentious, coming across somewhere between a folkie and a hip-hopper.

### Jump, Little Children

Classically trained at the North Carolina School of the Arts, this five piece opted to live in Galway, Ireland and then Boston in order to further study what seemed to be just a post-college hobby (i.e. playing



in crowded Irish pubs). Their name comes from a Sonny Terry & Brownie McGhee

song penned in 1963, albeit in a roundabout manner. "The way we interpreted it is, as soon as 'The Man' leaves—whether it's your parents or some other authority figure, maybe even the police—its time to close the door and get crazy," explains multi-instrumentalist Matthew Bivins. *Magazine*, the group's Atlantic debut, is richly diverse and filled with powerful rock songs ("Come Out Clean") as well as lush and dreamy string arrangements ("Cathedrals"). Some of the leading Triple A stations already have this in heavy rotation.

### Katherine Whalen's Jazz Squad

Instantly recognizable as the sultry voice of the Squirrel Nut Zippers, Ms. Whalen packs her debut as a solo artist with renditions of vintage jazz from the '20s and '30s. She's



accompanied by fellow Zippers Jimbo Mathus on guitar, Stu Cole on bass, and Robert Griffin on the eighty-eights. It's a hexing, mixed bag of swing and ragtime jazz standards like "'Deed I Do," "Now Or Never," and "My Old Flame."

### Bree Sharp

We've only got the single from Sharp's debut on Trauma records, titled *A Cheap and Evil Girl*, but it's

become instantly etched into our heads. Watch the skies for a sign; this sexy and intelligent songwriter is landing soon. Clever and witty, she playfully sings about our favorite secret-agent-man-cum-paranoid-millennialist David



Duchovny. More than an ode to *The X Files*, however, it's an allegory for our fascination with pop stars in general. The truth is out there.

### Rustic Overtones

After flipping a coin to decide who'd be the guitarist, David Gutter and Jon Roods formed Rustic Overtones as teenagers ten years ago in rural New England. Since then, four albums have been recorded, they've seen a few minor lineup changes, and they've toured the states to gain rabid fans of their soulful sounds. Their latest recording on Ripchord records (*Rooms by the Hour*) caught the attention of Triple A stations and led major labels to seek them out for private



showcases. Currently in the studio, their Arista debut is scheduled to be released in the fall. For the uninitiated, "Feast or Famine," "Check," and "Hardest Way Possible" are deep cuts to groove on as anticipation grows.

### Susan Tedeschi

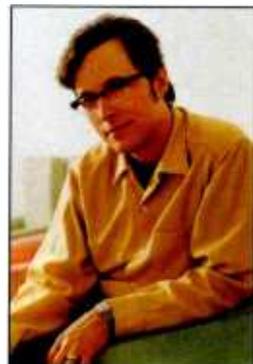
With Susan's Tone-Cool recording, *Just Won't Burn*, being played everywhere, her on/off relationship with the Triple A grid continues; it's been over a year now, and we still can't get enough of it. After graduating from Berklee, Tedeschi began belting the blues as a part of the active music scene surrounding Boston. She's toured with Buddy Guy, Jonny Lang, B.B. King, and Dr. John. Since then, she has graced the covers of *Pollstar* and *Blues Revue* magazines. Comparisons to Bonnie Raitt and Janis Joplin are inevitable at first listen, but her sound is com-

pletely individual. Her youthful appearance can take an audience aback, but her gritty voice and soulful guitar will convert even the most jaded cynic. She's a must-see live.



### Radney Foster

Once a member of Foster & Lloyd (with Bill Lloyd), Foster's songwriting draws deeply from his past—lovely, heartache, and steeped in Southern imagery. His Arista Austin release,



*See What You Want to See*, was delayed last year when the label reorganized. In the interim he had the chance to record

"Godspeed (Sweet Dreams)" with Emmylou Harris, a song originally intended exclusively as a lullaby for his son but now the album's closer. Also, he's seen royalty checks coming in from a song he penned for Grammy award winners the Dixie Chicks. "I'm a lot more handsome with a C-Note in my pocket," he told GAVIN on his last visit, a reference to the single: "Folding Money."

### Jack Logan

Bred in the Athens, Georgia area, this swimming pool pump repairman-by-day will have to hang up his tool belt for a while. Recently picked up by Capricorn Records, Logan now takes to the road in support of *Buzz Me In*, what he refers to as his first "grown-up record." Surprisingly, it was recorded in 26 days for a mere \$9,000. Not surprisingly, it's been lauded by critics



nationwide. Country-rock ballads and jangly rock tunes float amid string arrangements in classic songwriter style. Supposedly from a repertoire of over 1000 penned.

# Kent, Still Looking Great After 25 Years!



...and Keith,  
not bad for  
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# So You Want to Release A Limited Edition Radio Station CD?

By Kent & Keith Zimmerman



Krista the CD Queen

Radio station charity CD compilations. They're getting more and more popular as well as more difficult to assemble, so we tracked down Krista Koehler, whose From the Roots management firm specializes in the laborious tasks of producing CD compilations for radio, to walk us through the process and show us some of the hurdles. Trust us, it's not as easy as it seems; with triplicate clearing processes and feisty label legal departments, maybe you *do* need a professional.

Besides managing two unsigned bands in the Denver area (Brethren Fast and Yo, Flaco! who play funk and acid jazz), Krista once worked at KBCO and Dennis Constantine Consulting, where the job included offering CD services to station clients. After Constantine headed to KINK in Portland, Krista decided to stay in the business on her own.

"There was such a demand for it, I decided to start my own company, and it's taken off from there," says Krista from her offices outside Boulder. "I haven't had to advertise; I've gotten new clients simply from word of mouth."

So far, Krista's From the Roots office is a one woman CD chop shop, where a typical work week spans 80 to 100 hours of chasing down managers, label lawyers, and song publishers. Krista's client list runs the gamut of most major Triple A stations; recent projects include releases by KGSR, WXPB, WDET, WFUV, as well as Modern A/C WBMX in Boston. All the stations in her latest batch of releases—excluding WBMX—compiled recordings made exclusively on site at the stations, something that always excites local listeners. WBMX, on the other hand, gathered a patchwork of on-site recordings, tracks from other stations, as well as outside sources like MTV.

"The listeners do go nuts," says Krista. "KGSR's sixth volume—a double disc—benefits a great organization in Austin, the SIMS Foundation, which provides mental health care for local music people.

"[KGSR PD] Jody [Denberg] likes to get as much of the music out as possible on a double disc, and charges only ten dollars. They've raised thousands and thousands of dollars for different charities over the years."

The amount of music on each CD dictates how long and arduous Krista's job will be. KGSR's double disc took about six months to put together, she says, while most single disc projects take closer to three or four months.

According to Krista, the process is generally consistent. After a station decides on a release date, she calculates the deadline for the initial batch of music. If a station wants 15 to 18 artists on the final product, she'll start with at least 25 total tracks on a wish list; due to attrition and inevitable fallout, the numbers will invariably drop. Koehler then starts the research phase, contacting management, publishers, and labels, applying for the appropriate paperwork with the final goal being an issued license.

Clearing the performance and publishing rights occupies the largest chunk of time, she says. If a manager declines permission to use a performance, there's no point in proceeding on that particular track. However, if written approval is granted, Krista goes next to the publisher and the label (sometimes multiple labels and publishers can be involved in one song). After a license is issued, Krista is over the first hump.

Other "speed bumps" can include the clearing of cover songs. Artists like Shawn Colvin, for instance, are well known for covering other writers, particularly while performing live. Clearing a cover can include finding the writer's manager, then going on to the publishers only after getting the writer's approval. Armed with an artist's approval, though, publishers tend to be cooperative; many of the obstacles, Koehler warns, start with

the labels. Remember, you're asking everyone to waive their mechanical payments and royalties.

According to Krista, some labels are "wonderful, and they'll push things through with no problem if you have all the right paperwork." But different labels can require different forms of verifications, from approval clearances to actual letters from the benefitting charities. Occasionally when working within the same corporate label structure, different lawyers might require different paperwork. Sometimes the bureaucracy is actually *designed* to discourage parties from even bothering. "Some labels are getting to the point where they are making it as difficult as possible, as if to deter people from using their artists," says Krista.

Record labels have final say because they usually own the original song master along with any re-record licenses. According to Krista, re-recording regulations constitute a gray area, because while the radio station owns its own masters (because they are recorded on their premises), label contracts can supersede

any such ownership since "re-record clauses" require stringent permission before releasing any competing versions of a song. Still, Krista's batting average remains high.

"For the most part," says Krista, "while it takes time to get approval, most come through. We don't get turned down all that much if we play by the rules."

Rules include parent companies and associated labels limiting the number of artists that can be used per disc. Other issues include sound quality, since each station might record differently. E-Town, for instance, utilizes a 36-channel board for a richer, remixed sound. Yet most live station performances are recorded direct to two-track, which is why getting artist approval based on the quality of the sound and performance can be tricky.

Sometimes it's the sole reason masters are turned down.

"Which is why I start with 25 songs in order to end up with 15," Krista reiterates. "With KGSR's 40 artists [per package], we'll start with something like 70."

Another constant issue is digital mastering—the process linking the original master tape and the music pressed onto CD. Disc mastering processes vary. Some stations use Grammy award winning mastering engineers while some master their own or use a local studio.

CD cover artwork can also vary. Some stations feature one core format artist. KGSR's latest, for instance, features a unique shot of Shawn Colvin with her new baby. WDET featured a surreal photo of their new broadcasting tower. WFUV used a painting submitted by an artistic listener which made its way onto promotional posters and t-shirts. WXPB's cover designer won a regional art award for their submitted artwork.

Stations select their own pressing plants to stamp out discs, so one of the final—vital—tasks for Krista is making sure the correct songwriting and publishing credits are properly type-set and printed on the sleeve. She'll type the information personally, making sure the credits conform with the licenses. One credit slip-up can erupt in massive problems, both for the station and for Krista the next time she has to deal with the label or artist in question.

Each station sets up its own independent distribution points, either through traditional retail outlets or alternative accounts. Accounting for the final CD sales revenues and the corresponding charitable contributions are also done in-house by the station and the retailer. This is an area where stations can get creative, says Krista, by partnering with companies eager to associate themselves with the station's audience, good music, and a worthy cause.

In the case of Mix 98.5/WBMX in Boston, their CD was sold exclusively

Continued on page 42



# KENT ROCKS 25 TIMES!!



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through Fresh Picks, a New England food chain with 53 regional outlets. Eager to attract 10,000 upper demo listeners, the company provided valuable shelf and kiosk space as well as accounting and marketing muscle, which sat well with WBMX. "We figured our listeners were more likely to pick up the CD while grocery shopping," Anne-Marie Strzelecki, WBMX's Director of Marketing, told GAVIN. "The CD was so hot, Fresh Picks sold it during the Christmas holidays, calling it their 'Furbie.'"

After raising over \$65,000 for a New England breast cancer fund, Strzelecki was pleased with the final results, as was Fresh Picks. All 10,000 copies sold out within two and a half weeks.

"We loved working with Krista," adds Strzelecki. "She's the best. We'll double our order for 1999."

By nature, station CDs are limited editions, with pressings ranging from 10,000 to 20,000; 15,000 is a typical cap. Again, labels hold tight constraints on how many units are pressed up. Ultimately all licensing agreements must conform, so whoever dictates the smallest pressing wags the dog. If one act insists on 15,000 while the rest have already settled for 20,000, 15,000 units becomes the rule. So far, all of Krista's limited edition projects have quickly sold out, usually within a matter of a few weeks. "For stations to sell out so fast shows the strength of the station and the love for the music," she says.

Considering all the fuss and the potential headaches, who shouldn't do this? According to Krista, stations in smaller markets need to be confident that they can move a minimum order of 8-10,000 units before proceeding. "All of the stations I work with have great promotions departments," she says. "There has to be commitment between programming and promotions. You have to promote your CD both on the air and in the stores. Sales departments have to be involved. It's really a total station project."

In two and a half years, Krista has helped assemble a dozen projects. And with an average of roughly \$70,000 per charity, it shouldn't be long before Krista Koehler's one-woman Niwot, Colorado operation is responsible for helping to raise \$1 million for charities across the country.

"It's so rewarding when you get thank you notes from the charities telling you what they've been able to do with the money," says Krista. "It's also cool that I can make a living helping all these organizations as well as the stations."

STILL NOT DETERRED? YOU CAN REACH KRISTA AT HER FROM THE ROOTS OFFICE AT [krista.koehler@cwix.com](mailto:krista.koehler@cwix.com) OR (303) 652-1700.

# WATCHING THE RIVER FLOW

## Who's Streaming Audio in the A3 World

By Tony Sanders

It's about a 50-50 split right now, between those A3 stations that are streaming their broadcast signals onto the Internet and those that aren't. GAVIN's survey of 54 A3 stations found 30 stations streaming their audio, while the remaining 24 seemed content to take a wait-and-see attitude, at least for a while longer. And about a half-dozen stations had no online presence at all yet, although a few of these worldwide holdouts said their sites were "under construction" and would be up and running soon.

KBHR/FM-Riverside has been an A3 since 1994, but is still content to live in world without URLs. As KBHR PD Rick Herrick explained it: "The real problem is that most of the radio Web sites you go to are boring, you don't end up wanting to

go back to them a second or third time. I want to make sure that doesn't happen here for my listeners. We'll wait for now, but will probably do something in the next year or two."

WKZE-FM-Hartford is building a Web site, but won't be streaming audio anytime soon. PD Randy Milroy put it this way: "We're still waiting to see how things shake out with ASCAP and BMI. They want money [for Webcasting] and we're not sure the revenues are really there yet."

On the flip side, WMWV/FM-North Conway, N.H. is getting ready to put its station on the Web, and intends to include a streaming audio option. "We have a lot of visitors who come here and would love to take us home with them," says

WMWV MD/APD Mark Johnson. "We've got a small signal, but when you're streaming your signal, you've got the world attached to you, and that's kind of neat."

How to read the table: This is a list of 30 A3 stations that are streaming their audio signals onto the Internet. The left-hand column is the Web address for the station's main Web site. (For space consideration, we've left off the "http://" prefix.) The other columns list (l-r) station call letters, market (and rank), group owner and last year's total, over-the-air ad revenue as calculated by BIA. To tune in one of these stations, you'll need either a RealNetworks player or a Microsoft Media Player; both of which are typically available for free download at any of the listed Web sites.

### 1998 Revenue

Website address	Calls Market (rank)	Group Owner	(\$000)
<a href="http://www.kfog.com">www.kfog.com</a>	KFOG-San Francisco (4)	Susquehanna Radio	\$20,000
<a href="http://www.wbos.com">www.wbos.com</a>	WBOS-Boston (8)	Greater Media	9,000
<a href="http://www.kmtt.com">www.kmtt.com</a>	KMTT-Seattle/Tacoma (14)	Entercom	8,400
<a href="http://www.cities97.com">www.cities97.com</a>	KTCZ-Minneapolis/St. Paul (18)	Chancellor Media/AMFM Inc.	8,200
<a href="http://www.whpt.com">www.whpt.com</a>	WHPT-Tampa/St. Pete (22)	Cox Radio	3,600
<a href="http://www.933thezone.com">www.933thezone.com</a>	KKZN-Dallas/Ft. Worth (7)	Susquehanna Radio Corporation	3,500
<a href="http://www.Austin360.com/kgsr">www.Austin360.com/kgsr</a>	KGSR-Austin (49)	LBJ-S Broadcasting LP	2,800
<a href="http://www.sets102.com">www.sets102.com</a>	KXST-San Diego (16)	Compass Radio	2,250
<a href="http://www.cd101.com">www.cd101.com</a>	WWCD-Columbus (33)	Ingleside Radio Inc	1,650
<a href="http://thecoast.exis.net">thecoast.exis.net</a>	WKOC-Norfolk/Virginia Beach (36)	Sinclair Telecable	1,600
<a href="http://www.channel1031.com">www.channel1031.com</a>	KACD-Los Angeles (2)	Clear Channel	1,350
<a href="http://www.wrlt.com">www.wrlt.com</a>	WRLT-Nashville (44)	Tuned In Broadcasting Inc.	1,200
<a href="http://www.kpig.com">www.kpig.com</a>	KPIG-Monterey/Salinas/Santa Cruz (77)	New Wave Broadcasting LP	1,000
<a href="http://www.kbac.com">www.kbac.com</a>	KBAC-Santa Fe (234)	Roberts Radio LLC	950
<a href="http://www.theriver939.com">www.theriver939.com</a>	CIDR-Detroit (6)	CHUM Group Radio	900*
<a href="http://www.pointfm.com/wncs.htm">www.pointfm.com/wncs.htm</a>	WNCS-Burlington, Vt. (223)	Northeast Broadcasting	900
<a href="http://www.wrnr.com">www.wrnr.com</a>	WRNR-Baltimore (20)	Empire Broadcasting Systems	850
<a href="http://www.wclz.com">www.wclz.com</a>	WCLZ Portland, Me. (160)	Fuller-Jeffrey	700
<a href="http://www.krsh.com">www.krsh.com</a>	KRSH-Santa Rosa (113)	Independent Broadcasting	600
<a href="http://www.webk.com">www.webk.com</a>	WEBK Killington, Vt. (n/a)	Killington Broadcasting	400
<a href="http://www.kotr.com">www.kotr.com</a>	KOTR-San Luis Obispo (167)	Bruce Howard	350
<a href="http://www.texasrebelradio.com">www.texasrebelradio.com</a>	KFAN-Fredericksburg, Tex. (n/a)	Fritz Broadcasting	225
<a href="http://www.webx.com">www.webx.com</a>	WEBX-Champaign (204)	Magnitude of Tuscola LLC	200
<a href="http://www.albumrock.net">www.albumrock.net</a>	WERI-Providence/Warwick (32)	Westerly Broadcasting	(n/a)
<a href="http://www.klrq.com">www.klrq.com</a>	KLRQ-Clinton, Mo. (n/a)	B & F Broadcasting Inc.	(n/a)
<a href="http://www.krok.com">www.krok.com</a>	KROK-Leesville, La. (n/a)	West Central Broadcasting	(n/a)
<a href="http://www.937thespy.com">www.937thespy.com</a>	KSPI-Stillwater, Okla. (n/a)	Stillwater Broadcasting LLC	(n/a)
<a href="http://www.ktao.com">www.ktao.com</a>	KTAO-Taos, N.M. (Santa Fe) (n/a)	Taos Communications	(n/a)
<a href="http://www.radiolakeplacid.com">www.radiolakeplacid.com</a>	WLPW-Lake Placid, N.Y. (n/a)	Radio Lake Placid Inc.	(n/a)
<a href="http://www.wrsi.com">www.wrsi.com</a>	WRSI-Greenfield, Mass. (n/a)	Dynacom Radio Group	(n/a)

SOURCE: GAVIN RESEARCH. REVENUE FIGURES ARE BASED ON THE MOST RECENT DATA FROM BIA'S MEDIA ACCESS PRO SOFTWARE, UNLESS OTHERWISE NOTED.

\*BIA provides no revenue estimates for Canadian stations in Detroit. Duncan's American Radio estimates that Canadian radio takes about 3.5 Million in combined ad revenue out of the market.

# ALTERNATIVE

## The Phantom Menace: An Alternative Viewpoint

BY RICHARD SANDS

We're elitist snobs at Alternative radio, better known as the self-appointed arbiter of all things cool. And what is a bigger part of pop culture today than *Star Wars*? It's time to find out what our friends in the Alterna-world thought of *Episode 1: The Phantom Menace*.

**SHELLIE HART, KEDJ-Phoenix**

"I loved that *Episode 1* felt like it was lifted right out of a time capsule. Hollywood has come a long ways in 20 years and *Star Wars* has not. It's still campy—full of bad makeup and acting—and very predictable. But what the heck, it gave us great radio and some awesome promotions!" (FYI: THIS WAS THE DEPARTING SHELLIE'S FIRST *STAR WARS* MOVIE, AND SHE SAW IT AT AN EDGE PROMOTION AT 7 IN THE MORNING! NOW, IT'S OFF TO SEATTLE.)

**CHRIS "CURLY" PATYK, KEDJ-Phoenix**

"If I were seven years old and had seen this movie, I would have wet my pants. I'm not, but guess what I still did! The visual effects are incredible and Darth Maul is a cool villain...but it could have used some more human heart. Something to give it a little more emotion and depth. But that's just the nit-picky fan in me. I just know that Episodes 2 and 3 will kick ass!" (YES, CHRIS WAS ONE OF THE DIEHARDS CAMPING OUT IN FULL REGALIA—FOR 48 HOURS!)

**GENE SANDBLOOM, KROQ-Los Angeles**

"It's a nice escapist film. Pure comic book, and totally geared towards kids, especially since this one's about a kid, Anakin Skywalker. If you liked the first three *Star Wars*, this one holds up very well and won't disappoint. If you hate sci-fi, say good-bye."

**SKIP ISLEY, KTEG-Albuquerque**

"I went to the movie wanting to hate it, but ended up thinking it wasn't so bad after all. The story is simple, but

so were all of them. The acting is stiff and the kid is annoying, but so were the other films. (SKIP, AMPED UP ON NODOZ, NO DOUBT, WATCHED THE FILM WITH OTHER "EDGEHEADS" AT THE 12:01 A.M. SCREENING ON OPENING NIGHT.)

**OEDIPUS, WBCN-Boston**

"My opinion is that this is really just *Star Wars* Lite; mediocre and predictable. Liam dies at the hand of a guy in bad KISS makeup. Even the Queen's costumes cannot overcome the wooden acting. Like a band with nothing more to say. Time to hire Diane Warren." (THEN AGAIN, OEDI IS OFTEN JUST A MIGHT CRANKY.)

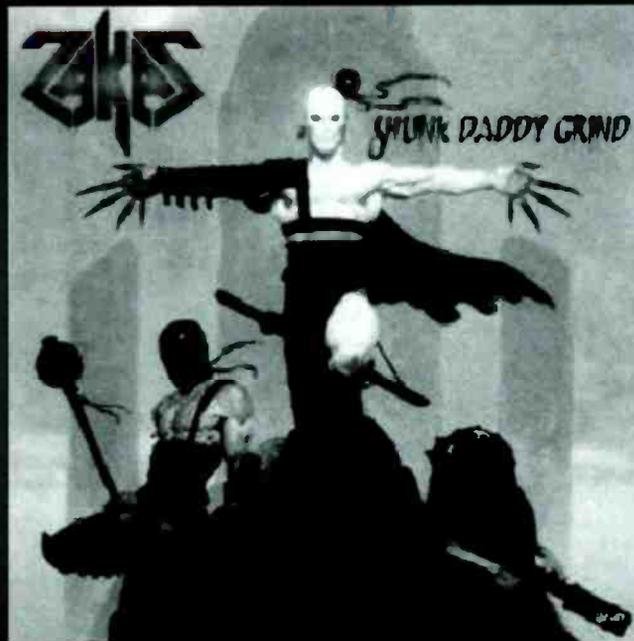
**MARK HAMILTON, KNRK-Portland**

"The movie starts slowly, but then really picks up. Since it's a 'prequel,' it really helps explain the three movies to follow. But actually, I would really rather use this space to talk about my comments about 'Extreme' music. I never meant to imply that this music is the 'flavor of the moment.' What I was saying is that Alternative is the chameleon format that is *always* changing. My only real question was if those extreme songs are strong enough to be in your library three years from now!" (OK, MARK. STAY CALM, OR WE'LL HAVE TO DEPORT YOU.)

**BRYAN SCHOCK, 91X-San Diego**

"I had a chance to see *Star Wars* and I passed. Now, if someone wants to give me a shot at seeing the new Austin Powers movie early..." (ATTENTION GABY AND DAWN: PLEASE TAKE NOTE.)

Of course, many stations are in full "Anti-*Star Wars* Hype" mode now, but I did want to mention one station that used "the Force" to their advantage before the movie opened. Rod Ryan at WQBK/WQBJ had some cool t-shirts printed that said: "The Edge. Episode 103.5/103.9. The New Rock Menace." Nice job.



"Zakas! Wow! This CD screams diversity."  
"Very unique and the production is fantastic."  
**Last Exit for the Lost—Seriah Azkath**

"It is a testament. A combination of different musical and human cultures which is not to be missed."  
**The Metal Zone—John "Ozzy" Kliafas**

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# ALTERNATIVE

## MOST ADDED



### RED HOT CHILI PEPPERS (65)

Scar Tissue (Warner Bros.)  
Including: KLZR, KACV, MUSI, KENZ, WOXY, WXEG, WEDG, WNFZ, KNDD, WPLY, WQBK, CFNY, WKRL, WFNX, WHTG, WGRD, KNRK, WEDX, WEND, WPGU, WXRT, WOST, WHMP, KDGE, WBER, KPNT, WWDX, WMAD, KXPK, WKDC, KTbz, KROX, WLIR, WIXD, WLSZ, KXRX, KMYZ, WKRO, WWCN, KRZQ, WKQX, KHLR, KOXR, WMRQ, KXTE

### ORGY (11)

Stitches (Reprise)  
Including: KACV, KNDD, KPNT, KRDX, KHLR, WJSE, KOXR, KTEG, KMBY, WBCN, WPLA

### COLLECTIVE SOUL (11)

No More, No Less (Atlantic/Hollywood)  
Including: KACV, WQBK, WKRL, WEDX, WOST, WHMP, KTbz, KXRX, KHLR, KJEE, KKND

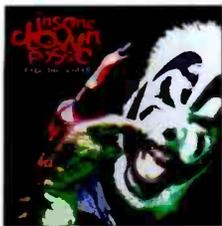
### DEFTONES (11)

My Own Summer (Maverick/Reprise)  
Including: KNDD, WKRL, KXPK, KMYZ, WKRO, WPBZ, WJSE, WMRQ, KXTE, KJEE, KKND

### THE CRANBERRIES (11)

Animal Instinct (Island/DefJam)  
Including: WWCN, KACV, CFNY, WEDX, WOST, WBER, WIXD, WNNX, KXRX, KHLR, WJSE

## RADIO SAYS



### INSANE CLOWN POSSE

F\*\*k The World (Island/Def Jam)

"Be afraid. Be very afraid. Then play it. Once their devoted fan base hears it, they will go crazy. This one is blowing up, big!"

—Chris Ripley KXTE-Las Vegas

LW	TW		Spins	Diff.
1	1	LIT - My Own Worst Enemy (RCA)	2297	-235
2	2	SMASH MOUTH - Allstar (Interscope)	2064	+120
#2 Smashmouth's "All Star" still pushing #1... steady, steady...				
6	3	BLINK 182 - What's My Age Again? (Cargo/MCA)	1829	+36
9	4	PEARL JAM - Last Kiss (Epic)	1824	+246
4	5	FATBOY SLIM - Praise You (Astralwerks/Virgin)	1602	-282
3	6	CITIZEN KING - Better Days (Warner Bros.)	1557	-344
5	7	SUGAR RAY - Falls Apart (Geffen)	1493	-305
7	8	EVERLAST - Ends (Tommy Boy)	1418	-255
10	9	KORN - Freak On A Leash (Immortal/Epic)	1382	-99
15	10	LOW FIDELITY ALL STARS - Battle Flag (Independent)	1236	+19
11	11	HOLE - Awful (DGC)	1216	-233
13	12	CREED - One (Wind-up)	1184	-235
8	13	NO DOUBT - New (Trauma/Interscope)	1176	-473
12	14	COLLECTIVE SOUL - Heavy (Atlantic)	1146	-287
16	15	BEN FOLDS FIVE - Army (550 Music)	1078	-92
—	16	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.)	950	N
Red Hot Chili Pepper's "Scar Tissue"... Holy Smokes! Debuting at #16?! 65 adds?!				
29	17	LENNY KRAVITZ - American Woman (Virgin)	946	+254
21	18	KID ROCK - Bawitdaba (Lava/Atlantic)	879	+42
18	19	GARBAGE - When I Grow Up (Almo/Interscope)	867	-32
14	20	ORGY - Blue Monday (Reprise)	849	-472
17	21	PAPA VEGAS - Bombshell (RCA)	834	-146
23	22	MIKE NESS - Don't Think Twice (Time Bomb)	746	-30
35	23	BEASTIE BOYS - Negotiation Limerick File (Grand Royal/Capitol)	734	+177
20	24	GODSMACK - Whatever (Republic/Universal)	729	-125
31	25	OLEANDER - Why I'm Here (Republic/Universal)	715	+66
26	26	EVE 6 - Open Road Song (RCA)	702	-44
36	27	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	690	+158
30	28	ECONOLINE CRUSH - All That You Are (X3) (Restless)	659	-20
27	29	FUEL - Jesus Or A Gun (550 Music)	631	-94
22	30	BETH ORTON - Stolen Car (Arista)	623	-159
25	31	ROB ZOMBIE - Living Dead Girl (Geffen)	587	-172
34	32	TAXI RIDE - Get Set (Sire)	575	+13
48	33	CHEMICAL BROTHERS - Let Forever Be (Astralwerks)	545	+204
39	34	LEN - Steal My Sunshine (Sony)	499	+41
—	35	LUSCIOUS JACKSON - Ladyfingers (Grand Royal/Capitol)	493	N
37	36	BUCKCHERRY - Lit Up (DreamWorks)	482	-40
38	37	SPLENDER - Yeah, Whatever (C2/CRG)	474	-28
19	38	SILVERCHAIR - Anthem for the Year 2000 (Epic)	468	-409
45	39	JOYDROP - Beautiful (Tommy Boy)	402	+21
24	40	GOD GOO DOLLS - Dizzy (Warner Bros.)	402	-367
28	41	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	400	-294
42	42	TRAIN - Meet Virginia (Aware/Columbia)	397	-43
33	43	FOUNTAINS OF WAYNE - Denise (Atlantic)	396	-193
44	44	FREESTYLERS - Here We Go (Mammoth)	392	-31
47	45	BEN LEE - Nothing Much Happens (Grand Royal)	376	+25
46	46	SHADES APART - Valentine (Independent)	372	-5
41	47	DAVE MATTHEWS BAND - Crush (RCA)	370	-78
50	48	FEAR FACTORY - Cars (Roadrunner)	364	+29
40	49	EVERLAST - What It's Like (Tommy Boy)	347	-104
—	50	PENNYWISE - Alien (Epitaph)	338	N



## FOR THE RECORD

Okay. I admit it. I am a 91X-San Diego fan. Bryan Schock is doing an amazing job. In the latest trend, the station jumped 4.6 to 5.1, and while they remain number one 18-34, they are now just 3/10ths away from being first 12+! One of Schock's secrets is that he spends as much time serving the 25-34 as he does 18-24. Something to think about. Also, you might want to take note of these songs that Bryan likes:

### PEARL JAM

#### Last Kiss (Epic)

Bryan tells me, "I'd have to say this is one of the bigger surprises. Getting phones out the ass, and it's researching well, too."

### SMASHMOUTH

#### All Star (Interscope)

"This one sounds really good on-the-air," reports Schock.

### CARDIGANS

#### Erase/Rewind (Mercury)

According to Bryan, "This one sounds so much better on-the-air than it did in our music meeting—it really jumps out at you."

### RED HOT CHILI PEPPERS

#### Scar Tissue (Warner Brothers)

Wanna know what Schock thinks? "I like it," he says simply.

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## PICTUREPARADE

All hail, the final issue of Gavin as we now know it. Next week, we become "Gavin 24/7." Monitored airplay. New look. But, most likely same old photos! I mean, what would the magazine be without the frequent photographic contributions of WXRK? Here's Limp Bizkit at K-ROCK, with Cane and Altar Boy. By-the-way, the Alt. world is buzzing about "Significant Other."



And as we say goodbye to the old Gavin, let's say hello to a new photo partner—the Zone-Minneapolis. Sire's Sherri Trehan hailed a Taxiride (har har) there with MD Marc Allen, PD John Peters and Stacy Vee, Promotion Director.

**MOST ADDED**



**DEF LEPPARD (50)**  
Promises (Mercury)

Including: KDEZ, KZZK, CILQ, WRIF, WBYR, WTUE, KNCN, KZRO, KBRQ, KRZR, WCCC, WMMS, WRXL, KATS, WYYX, WLZR, WQXA, KEGE, WZOH, KHOP, KEYJ, KSEZ, WGBF, KXXR, WYYX, WTFX, KFMW, WXTB, WDBR, KTUX, KAZR, WRQK, KLBJ, KIBZ, KZQZ, WKPE, WHMM, WPHD, WMZK, KOMP, WYSP, KILQ, KISW, KISS, WJJO, KATT, KLAQ, WBOP, WLUM, WZZQ

**RED HOT CHILI PEPPERS (49)**  
Scar Tissue (Warner Bros.)

Including: KPOI, KZZK, KATS, WXTB, KIXA, KZRO, WTUE, WZOH, KRQR, KISS, WYSP, CILQ, KFMW, KTUX, WXTM, KLBJ, WMZK, KEGE, KLAQ, KRZR, WIHN, WKZQ, KATT, WMFS, KUFO, KILQ, KOEZ, WMMS, KEYJ, KLFX, KZQZ, KOMP, WLZR, WWOC, KAZR, KNCN, KHOP, KIBZ, KLSZ, WBOP, WBYR, WKPE, WZZQ, WCCC, WRXL, WTOS, WGBF, WHMM, WVBR

**COLLECTIVE SOUL (22)**  
No More, No Less (Atlantic/AG)

Including: KSJO, WCCC, WLUM, KLFX, KATS, KLAQ, KSEZ, WBYR, WKPE, WZZQ, KZZK, WFOK, KPOI, KZQZ, WHMM, WVBR, KOEZ, KEYJ, KLSZ, KTUX, WGBF, WLZR

**BLACK CROWES (16)**  
Go Faster (American/Columbia)

Including: KHOP, WMFS, WCCC, WWBN, KTUX, KLSZ, WHMM, WZZQ, KOMP, KILQ, KRZR, WKPE, KZZK, KEYJ, KSEZ, WKZQ

**RECORD TO WATCH**



**TRAIN**

Train (Aware/Columbia)

An exceptionally outstanding debut from the S.F. quintet, mixed by the Counting Crows' David Bryson. Keep an eye out for the new video for "Meet Virginia", featuring actress/model Rebecca Gayheart.

# ACTIVE

LW	TW		Spins	Diff.
2	1	<b>OLEANDER</b> - Why I'm Here (Republic/Universal) <i>Oleander finally land in this weeks top spot!!</i>	2022	+24
1	2	BUCKCHERRY - Lit Up (DreamWorks)	2003	-11
4	3	LIT - My Own Worst Enemy (RCA)	1812	+38
3	4	COLLECTIVE SOUL - Heavy (Atlantic)	1683	-247
5	5	ROB ZOMBIE - Living Dead Girl (Geffen)	1682	+34
6	6	CREED - One (Wind-up)	1574	-32
8	7	KORN - Freak On A Leash (Immortal/Epic)	1376	+55
10	8	LOUDMOUTH - Fly (Hollywood)	1262	-4
11	9	EVERLAST - Ends (Tommy Boy)	1157	-38
9	10	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1148	-147
13	11	ECONOLINE CRUSH - All That You Are (X3) (Restless)	1090	+36
7	12	SAMMY HAGAR - Mas Tequila (MCA)	1084	-253
12	13	GODSMACK - Whatever (Republic/Universal)	1082	-50
22	14	LENNY KRAVITZ - American Woman (Virgin)	1053	+292
15	15	KID ROCK - Bawitdaba (Lava/Atlantic)	994	+45
16	16	STAIN'D - Just Go (Elektra/EEG)	961	+23
20	17	FEAR FACTORY - Cars (Roadrunner)	952	+126
19	18	GODSMACK - Keep Away (Republic/Universal)	936	+92
14	19	MONSTER MAGNET - Temple Of Your Dreams (A&M)	930	-32
21	20	POUND - Upside Down (Island)	841	+23
23	21	FUEL - Jesus Or A Gun (550 Music)	819	+79
34	22	PEARL JAM - Last Kiss (Epic)	738	+304
17	23	SILVERCHAIR - Anthem For The Year 2000 (Epic)	679	-259
24	24	ORGY - Blue Monday (Reprise)	645	-35
25	25	SOULMOTOR - Guardian Angel (CMC International)	643	+10
31	26	BLINK 182 - What's My Age Again? (Cargo/MCA)	587	+94
28	27	TOM PETTY & THE HEARTBREAKERS - Room At The Top (Warner Bros.)	582	+31
26	28	EVERLAST - What It's Like (Tommy Boy)	582	-22
41	29	METALLICA - Die, Die My Darling (Elektra Entertainment Grp.)	576	+211
18	30	SECOND COMING - Vintage Eyes (Capitol)	576	-337
32	31	SHADES APART - Valentine (Universal/UMG)	537	+58
—	32	DEF LEPPARD - Promises (Mercury)	504	N
—	33	RED HOT CHILI PEPPERS - Scar Tissue (Warner Bros.) <i>Flea, Anthony, and company debut nicely with the first cut from Californication.</i>	466	N
42	34	TRAIN - Meet Virginia (Aware/Columbia)	455	+96
50	35	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	449	+165
43	36	STATIC-X - Bled For Days (Warner Bros.)	432	+114
27	37	GOO GOO DOLLS - Dizzy (Warner Bros.)	422	-132
29	38	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	410	-133
37	39	GEORGE THOROGOOD - I Don't Trust Nobody (CMC International)	380	-35
35	40	BLACK CROWES - Only A Fool (Columbia/CRG)	350	-83

**CHARTBOUND**

SIMON SAYS - "Slider" (Hollywood)	SPLENDER - "Yeah, Whatever" (C2/CRG)
JAKE ANDREWS - "Time To Burn" (Jericho)	NEW AMERICAN SHAME - "Under It All" (Will/Lava/Atlantic/AG)
BIG BAD ZERO - "Crumble" (Eureka)	VIDEODRONE - "Faceplant" (Elementree)
SPEAKER - "Texas Style" (Capricorn)	MARVELOUS 3 - "Every Monday" (Hi Fi/Elektra/EEG)
OFFSPRING - "The Kids Aren't Alright" (Columbia)	THE ERNIES - "Here & Now" (Mojo/Universal/UMG)
EDDIE MONEY - "Don't Say No Tonight" (CMC International)	INDIGENOUS - "Things We Do" (Pachyderm)

**REVIEWS**

**DEF LEPPARD**

**"Promises" (Mercury)**

After six releases and 43 million records sold worldwide, Def Leppard is back in the loop with "Euphoria", the bands seventh and latest effort. In full effect is the classic Def Lep sound from the Hysteria/Adrenalize years, fully clothed in tight production, multi-layered vocals, and slick, catchy pop choruses. Also back in the mix is former producer Robert John "Mutt" Lange (also known as Mr. Shania Twain), who helped co-write three of the songs on "Euphoria". The first single, "Promises" is already burning up the charts, and should help pave the way in re-establishing Def Leppard as a credible force for years to come. Call Mercury's Scott Douglas at (212) 603-7802 for the latest.

**ADDS FOR MAY 31 & JUNE 1**

Alice In Chains "Get Born Again" (Columbia),  
Dokken "Maddest Hatter" (CMC International),  
Ministry "Bad Blood" (Warner Bros.), Sheryl Crow  
"Sweet Child O' Mine" (C2)

**ADDS FOR JUNE 7 & 8**

Tonic "You Wanted More" (Universal/UMG),  
Sammy Hagar "Shag" (MCA), Goo Goo Dolls  
"Black Balloon" (Warner Bros.), Limp Bizkit  
"Nookie" (Interscope), Kula Shaker "Shower Your  
Love" (Columbia) Pennywise "Straight Ahead"  
(Epitaph)

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**GAVIN**

## Avenue Blue-less Jeff Golub Still Has Velvet Touch

BY KEITH ZIMMERMAN

1994 may not seem like that long ago, but in music years it can represent a lifetime. Back then Jeff Golub, a hip rock guitarist with tons of natural talent, was living a relatively decision-free life. Golub played his guitar in Rod Stewart's band and toured in a private jet; he rode in limousines from gigs to hotels to airports and didn't have to worry about moving his own luggage or music gear.

Then in November '94, he released his first solo project, *Avenue Blue*, instead of a screaming Stratocaster or rockish Les Paul, Jeff economized his guitar expressions and dabbled with jazz and soul licks on a big, Wes Montgomery-styled box guitar. A funny thing happened. As Golub's stage and studio association with Stewart continued, so did his Smooth Jazz dabbling on the side.

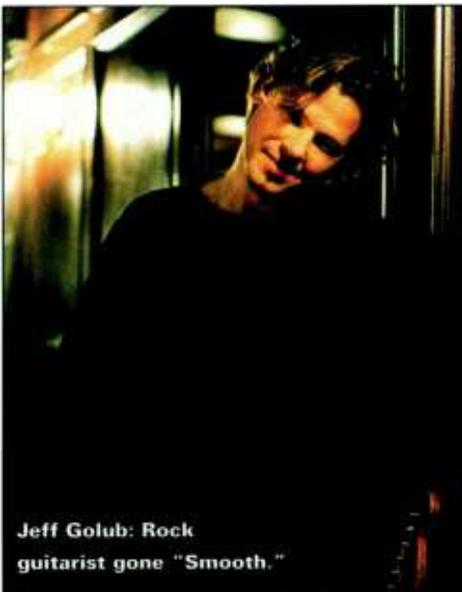
"Life was easy and I was making a lot of money," recalls Jeff, "but I was getting worn out playing other people's music. My own music was doing a lot more for my heart and soul, and I was loving it for all the right reasons—the same reasons I chose to play guitar and practice so hard as a kid in the first place. There's a joy that you can't buy. All of my emotions, good and bad, have been elevated as a result of my solo career."

After leaving Stewart for a brief stint with pianist Bob James, Golub devoted even more energy to his solo career, releasing two more Avenue Blue releases, *Naked City* and *Nightlife*. Now, for *Out of the Blue* on Bluemoon/Atlantic, his fourth and most ambitious Smooth Jazz recording, Jeff has dropped the Avenue Blue moniker in favor of gigging and recording under his own name.

While Golub will never be able to completely wipe that rock & roll smirk off his face, the new album incorporates more blues and pop influences that, he says, surfaced amid heavy touring. It was also on the road that Golub made the deci-

sion to pair up with keyboardist Philippe Saisse to co-write and co-produce *Out of the Blue*.

"Philippe and I did a tour together with Kirk Whalum for a couple of months and we covered a whole lot of dates," Golub tells GAVIN from his



Jeff Golub: Rock guitarist gone "Smooth."

New York City digs. "For that tour, instead of individual segments with a back-up band, we used the same bass player and drummer then built the band up as the night progressed. It started out with Philippe as a trio doing his music, then I came out and we became a four piece. Then we'd both stick around and play with Kirk as a quintet. I became a fan of Philippe as a musician; he's had a lot of success without following any formulas."

The idea behind *Out of the Blue* was to record as a monster quartet, then add organ, sax, percussion and guest soloists like Kirk Whalum, Rick Braun, and Marc Antoine later on. Through his rock contacts, Golub contacted drummer Steve Ferrone, currently on tour with Tom Petty. It was Saisse's idea to call bassist Tony Levin, who had previously played with King Crimson and Peter Gabriel.

"Tony and I live in the same neighborhood," says Golub, "and there's a little club nearby called the Dark Star Lounge where I play every

once in a while just for the fun of it. I play more than just Avenue Blue material; we like to do some blues and rock, too. One night I invited Tony, so he came down and played that night for 50 bucks."

With a top-flight band set up, Golub and Saisse proceeded to go on a songwriting binge. "Philippe and I wrote a load of songs together," says Golub. "He has such a classic knowledge of arrangement and orchestration that it took my songwriting to a higher place. 'Velvet Touch' and 'Lucky Strike' are prime examples of where I'd like to take both my music and Smooth Jazz. It's still very sensuous and sophisticated, but I also added some different production qualities. There were some aspects of my playing live that hadn't made it to record yet, and Philippe expressed an interest in trying to bring that out more."

With *Out of the Blue*, all of Golub's influences—past and present, live and studio—are out in the open. Not since Jeff Beck's *Blow By Blow* and *Wired* has a guitarist shown such slicing technique and

heartfelt emotion. But it's hard not to laugh when the band tears into the album's closer, a tune called "Groanin'," which is essentially a sideways, souped-up treatment of Art Blakey and the Jazz Messengers' "Moanin'"—the same Jazz classic rearranged for Smooth Jazz on Saisse's 1997 *Next Voyage* release.

"I'm glad that you realize that's why I called it 'Groanin'," laughs Golub. "It was an obvious tip of the hat to 'Moanin',' but it wasn't altogether a conscious thing; I just wanted to write a minor blues to play at my gigs."

Golub still believes in the magic of the Smooth Jazz genre and plans to tour heavily in support of *Out of the Blue*...but don't look for him to relocate to L.A. and join the Woodland Hills Mafia.

"I'm still a New Yorker even though less and less people of this genre are living here," he says. "Besides, I spend enough time in Woodland Hills. I have my honorary room at Rick Braun's house, and I still like California. But New York has a certain sense of urgency, which translates into my music, that I can't get anywhere else."

### Jazz MD Turns Punk Rock Roadie



We don't want to know too many details, but Mike Myers, Jazz host and MD of KUSD/South Dakota Public Broadcasting, recently embarked on a mini-tour as a road for a punk band from Sioux City. While in SoCal, Myers caught up with Groov Marketing's Josh Elman and checked out a duo gig with Charlie Hunter and Adam Cruz. Pictured l to r: Hunter, Myers, Elman (minus tattoos), and Cruz.

# JAZZ

## MOST ADDED



### WYNTON MARSALIS (57)

Marsalis Plays Monk  
(Columbia/CRG)

Including: WGBH, WEVD, WVUH, WAER, WBFO, WTR, WEA, WNA, WSHA, WRQM, WCLK, WKGC, WUWF, WUCF, WFTS, WDNA, WJSU, WMDT, WWOZ, KEOM

### JOHN STEIN TRIO (25)

Green Street (A Records)

Including: KANU, KIDS, KSUT, KKUP, KUVD, KUJZ, KSOS, KCBX, WFMT, KPLU, WRQM, WFSS, WUAL, WWOZ, WUTC, KTSU, WNOP, KCCX, WBEZ, WSI

### CLAIRE MARTIN (21)

Take My Heart (Linn)

Including: WVUH, WAER, WGM, WTR, WRTI, WNCU, WUAL, WCPN, WNOP, WDET, KCCX, KCMW, KANU, KIDS, KUVD, KJZZ, KTAD, KCSM, WFMT, KSMF

### LINCOLN CENTER JAZZ ORCHESTRA (20)

Live In Swing City  
(Columbia/CRG)

Including: WSHA, WRQM, WUAL, WWOZ, KABF, WCPN, WXTS, WDET, WLNZ, KWIT, KUSD, KANU, KSUT, KUJZ, KTAD, KUNR, KSOS, KCBX, KXJZ, KPLU

### FRANK MANTOOTH (19)

Miracle (Sea Breeze)

Including: WGM, WSHA, WRQM, WCLK, WUCF, WDNA, WXTS, KBEM, KUSD, WSI, KJZZ, KSUT, KKUP, KUVD

## RECORD TO WATCH



### CLAIRE MARTIN

Take My Heart (Linn)

British jazz vocalist Claire Martin focuses on the art of the song and covers contemporary songwriters like Paul Simon, David Sylvian and Nick Drake instead of Gershwin and Rodgers & Hart.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	CASSANDRA WILSON - Traveling Miles (Blue Note)	83	0	866	+15
1	2	MARK ELF - New York Cats (Jen Bay)	78	0	808	-56
4	3	STEVE TURRE - Lotus Flower (Verve Music Group)	77	0	725	-5
5	4	McCOY TYNER - McCoy Tyner and the Latin All-Stars (Telarc Jazz)	76	0	724	+14
6	5	CHARLIE HUNTER/LEON PARKER - Duo (Blue Note)	81	0	716	+47
8	6	BRANFORD MARSALIS QUARTET - Requiem (Columbia/CRG)	72	0	655	+36
7	7	DON BRADEN - The Fire Within (RCA Victor)	73	1	653	+19
10	8	MIMI FOX - Kicks (Monarch)	64	0	561	+4
3	9	TERENCE BLANCHARD - Jazz In Film (Sony Classical)	60	0	561	-175
13	10	HANK CRAWFORD/JIMMY McGRUFF - Crunch Time (Milestone)	60	1	524	+2
9	11	VALERIE CAPERS - Wagner Takes the A Train (Elysium)	62	0	524	-45
31	12	REGINA CARTER - Rhythms of the Heart (Verve Music Group)	82	5	488	+158
<i>Humungus SPINcrease...who will keep it out of Number One?</i>						
15	13	JOEL FRAHM - Sorry, No Decaf (Palmetto)	59	0	487	+14
17	14	IRENE REID - I Ain't Doing So Bad (Savant)	72	3	483	+28
26	15	JOANNE BRACKEEN - Pink Elephant Magic (Arkadia Jazz)	65	1	460	+73
16	16	DIANE SCHUUR - Music Is My Life (Atlantic)	55	0	460	-6
20	17	SUSANNAH McCORKLE - From Broken Hearts To Blue Skies (Concord Jazz)	61	0	459	+28
23	18	NORMAN HEDMAN'S TROPIQUE - One Step Closer (Arabesque)	62	0	457	+46
24	19	JASON MORAN - Soundtrack To Human Motion (Blue Note)	67	1	435	+31
25	20	TOMMY SMITH - The Sound of Love (Linn)	62	2	433	+34
21	21	BUSTER WILLIAMS QUARTET - Lost In a Memory (TCB)	63	0	423	+3
18	22	CHARLES LLOYD - Voice in the Night (ECM)	59	0	423	-25
27	23	DOMINIQUE EADE - The Long Way Home (RCA Victor)	65	2	419	+51
<i>Love Dominique's cover of Elton's "Come Down in Time."</i>						
12	24	MICHEL PETRUCCIANI - Solo Live (Dreyfus Jazz)	51	0	412	-115
11	25	MILT JACKSON/CLAYTON-HAMILTON JAZZ ORCH. - Explosive! (Qwest/Warner Bros.)	52	0	395	-158
19	26	PHILIP CATHERINE - Guitar Groove (Dreyfus Jazz)	54	1	381	-66
32	27	AARON GOLDBERG - Turning Point (J Curve)	63	3	377	+50
30	28	AVISHAI COHEN - Devotion (Stretch/Concord)	58	1	374	+25
22	29	STEPHEN SCOTT - Vision Quest (Enja)	46	0	374	-38
29	30	EDMONIA JARRETT - Legal At Any Age (MNOPI)	48	0	349	-17
14	31	OSCAR PETERSON - A Summer Night In Munich (Telarc Jazz)	47	0	347	-130
35	32	GINGER BAKER and the DJQ20 - Coward of the County (Atlantic)	64	3	342	+44
36	33	JOHN PIZZARELLI - John Pizzarelli Meets the Beatles (RCA Victor)	54	3	341	+44
37	34	LEW SOLOFF - Song In My Heart (Milestone)	60	4	325	+36
39	35	JAE SINNETT - The Better Half (Heart Music)	60	3	322	+71
—	36	T.S. MONK - Crosstalk (N-Coded Music)	61	7	310	N
34	37	BUDDY DeFRANCO QUINTET - Do Nothing Till You Hear From Me (Concord Jazz)	46	2	304	-14
48	38	DARREN BARRETT - First One Up (J Curve)	60	8	293	+98
40	39	DAVID MURRAY - Seasons (Pow Wow)	59	3	293	+52
—	40	DIANNE REEVES - Bridges (Blue Note)	65	11	285	N
28	41	JACK McDUFF - Bringin' It Home (Concord Jazz)	40	0	260	-107
—	42	MELVIN RHYNE TRIO - Remembering Wes (Savant)	62	7	257	N
46	43	JEFFREY SMITH - Down Here Below (Verve Music Group)	45	2	242	+45
—	44	ASTRAL PROJECT - Voodobop (Compass)	51	7	237	N
41	45	DAVID SANBORN - Inside (Elektra/EEG)	26	1	231	-9
—	46	CHUCK MANGIONE - The Feeling's Back (Chesky)	34	2	220	N
50	47	PETE McCANN - Parable (Palmetto)	29	0	213	+21
33	48	DONALD HARRISON - Free To Be (Impulse!/Verve Music Group)	32	0	213	-110
38	49	ULTIMATE ELLINGTON - Various Artists (Monarch)	28	0	206	-75
49	50	GREG FIELD - The Art of Swing (DCC)	43	7	202	+10



## REVIEW

### WYNTON MARSALIS

Marsalis Plays Monk  
Standard Time Vol. 4  
(Columbia/CRG)

Jazz's most visible ambassador/impresario will be even more visible between now and New Year's 2000. Wynton's *Swinging Into the 21st* series is comprised of eight CDs that will be released between now and Y2K. Fire One is *Marsalis Plays Monk*, a Standard Time Vol. 4 Wynton recording which, titles aside, means to us that it's accessible, airplay-friendly, slamm'n' Jazz. While some argue that the birth of bebop helped empty the jazz dance floors of the Post WWII era, there's plenty of hoppin', boppin', and fingersnappin' here to go around, with songs like "The Ionious" and "In Walked Monk."

## SPINCREASE

1. DIANNE REEVES +212
2. SHELLY BERG +167
3. T.S. MONK +165
4. REGINA CARTER +158
5. JAE SINNETT +98

## CHARTBOUND

- \*WYNTON MARSALIS (Columbia/CRG)
  - PETER MARTIN WEISS (Savant)
  - \*SHELLY BERG (Cars)
  - \*WALLY SCHNALLE (Retlaw)
  - \*LINCOLN CENTER JAZZ ORCHESTRA (Columbia/CRG)
  - LENORA ZENZALAI HELM (J Curve)
- Dropped: #42 BMG All-Stars, #43 Larry Coryell, #44 Ivan Lins, #45 Abbey Lincoln, #47 Ray Drummond

## JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

## ARTISTPROFILE

### T.S. MONK

BAGGING THE CROSSOVER BEAST *Crosstalk* (on N-Coded Music) is about addressing the elusive crossover beast that has never been bagged in jazz. You have guys like Herbie Hancock, who have been on one side one day

and the other side another day. But nobody has been able to maintain their straight-ahead audience and still gain a part of a popular audience.

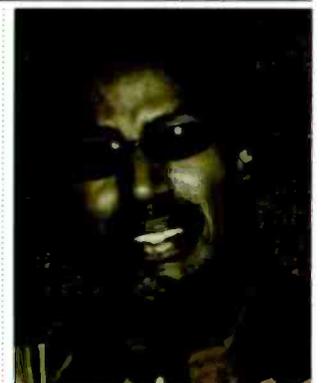
One mistake the early jazz crossover people made was leaving the acoustic bass behind, which proved to be part of the traditional jazz mentality and perception. When people

didn't hear it, they felt something important was gone.

*Crosstalk* is a groove record because people want to groove. They don't want to think so damn hard. The perception that jazz is a purely intellectual exercise has to be changed to save our industry. We have gone into paralysis through analysis when jazz got coopted in the fifties and sixties by the intellectual set. The word was

out you had to be smart to enjoy jazz. My father and Coltrane never thought of their music like that.

Another problem with Jazz today is that it's not associated with fun. Anytime music is identified as not associating with fun, people won't be interested. We don't have a unified concept of what jazz is. As a consequence we don't have a unified concept of how to sell it.



# SMOOTH

JAZZ & VOCALS



REVIEW

CHRIS BOTTI

"Drive Time"

The full release, *Slowing Down the World*, has all kinds of super groovy stuff on it—guest vocals by Sting, Jeff Lorber and Bob James on keys, Larry Klein and Tony Levin on bass, Shane Fontayne on guitar, Art of Noise string arranger Anne Dudley adding cinematic touches, and more. "Drive Time" should be played out-of-the-box in all clayparts—especially during morning and afternoon drive time. Chris Botti takes Smooth Jazz very seriously and makes sure the genre is always treated to an ultra-high angle. All three edits work, as (luckily) none emasculate the groove, hook, or solos. Personally, I'll take the Full Monty at 5:33.



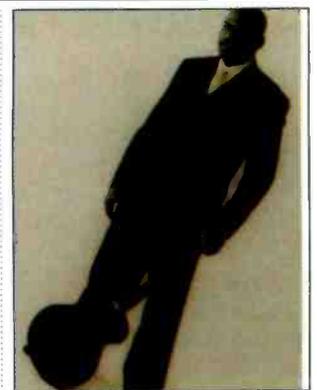
SPINCREASE

- 1. ROGER SMITH +108
- DAVID BENOIT +108
- 3. THE JAZZMASTERS +96
- 4. SPYRO GYRA +92
- 5. DANCING FANTASY +76

CHARTBOUND

- THE JAZZMASTERS featuring PAUL HARDCASTLE (Hardcastle)
- MICHAEL PAULO (Noteworthy)
- BILL EVANS (Zebra)
- BONA FIDE (N-Coded Music)
- STEVE REID (Domo)
- SOUL BALLET (Countdown/Unity)
- Dropped: #46 Fourplay

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LW	TW		Repts.	Adds	Spins	Diff.
1	1	<b>BONEY JAMES</b> - Body Language (Warner Bros.)	55	1	931	-39
3	2	<b>PETER WHITE</b> - Perfect Moment (Columbia/CRG)	52	0	917	+19
2	3	3RD FORCE - Force Field (Higher Octave)	53	0	883	-21
5	4	<b>ROGER SMITH</b> - Both Sides (Miramar)	50	1	819	+108
4	5	GOTA - Let's Get Started (Instinct)	48	1	744	-74
7	6	<b>BRIAN BROMBERG</b> - You Know That Feeling (Zebra)	39	0	689	+21
9	7	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	47	0	627	-2
12	8	<b>TOM SCOTT AND THE L.A. EXPRESS</b> - Smokin' Section (Windham Hill)	50	0	625	+44
<i>Hooray! A little edge and push hits Smooth Jazz.</i>						
6	9	RICK BRAUN - Full Stride (Atlantic)	49	0	602	-66
13	10	<b>KIRK WHALUM</b> - For You (Warner Bros.)	47	0	587	+20
11	11	<b>JANGO</b> - Dreamtown (Samson Music)	47	0	587	+5
14	12	NELSON RANGELL - Always (Shanachie)	43	0	542	-4
8	13	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	33	0	537	-117
10	14	ERIC MARIENTHAL - Walk Tall (i.e. music)	40	0	505	-108
15	15	<b>THE RIPPINGTONS</b> featuring <b>RUSS FREEMAN</b> - Topaz (Windham Hill Jazz/Peak)	47	2	488	+38
19	16	<b>NITE FLYTE</b> - Ascension (Instinct)	40	1	430	+48
17	17	<b>JOHN TESH</b> with <b>JAMES INGRAM</b> - One World (GTSP/Mercury)	29	0	417	+7
28	18	<b>DAVID BENOIT</b> - Professional Dreamer (GRP)	45	6	401	+108
16	19	GEORGE BENSON - Standing Together (GRP)	31	0	377	-56
23	20	<b>SPECIAL EFX</b> - Masterpiece (Shanachie)	36	1	376	+54
22	21	<b>DAVID SANBORN</b> - Inside (Elektra/EEG)	34	0	368	+44
20	22	ERIC ESSIX - Small Talk '99 (Zebra)	35	2	368	-7
18	23	WALTER BEASLEY - For Your Pleasure (Shanachie)	37	2	365	-31
24	24	<b>LUTHER VANDROSS</b> - I Know (Virgin)	24	0	338	+16
30	25	<b>WARREN HILL</b> - Life Thru Rose Colored Glasses (Discovery/Sire)	35	6	326	+40
25	26	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	32	2	305	-14
21	27	KIM WATERS - Love's Melody (Shanachie)	27	0	297	-77
29	28	<b>KENNY LATTIMORE</b> - From the Soul of Man (Columbia/CRG)	23	0	293	+1
27	29	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	30	7	278	-22
26	30	MARC ANTOINE - Madrid (NYC/GRP)	25	0	268	-40
34	31	<b>DIANA KRALL</b> - "Why Should I Care" (Verve Music Group)	22	0	262	+15
48	32	<b>SPYRO GYRA</b> - Got the Magic (Windham Hill Jazz)	32	4	253	+92
<i>A punchy "Silk and Satin" is ready to rev up the chart.</i>						
33	33	<b>MARIAH CAREY</b> - "I Still Believe" (Columbia/CRG)	16	0	252	+4
41	34	<b>JEFF GOLUB</b> - Out of the Blue (Bluemoon/Atlantic)	27	3	245	+50
35	35	<b>GABRIELA ANDERS</b> - Wanting (Warner Bros.)	21	0	241	+7
42	36	<b>GATO BARBIERI</b> - Che Corazon (Columbia/CRG)	25	0	224	+29
32	37	JEFF LORBER - Midnight (Zebra)	22	0	224	-37
31	38	JIM BRICKMAN - Destiny (Windham Hill)	21	1	216	-51
39	39	<b>QUINCY JONES</b> - From Q With Love (Qwest)	26	5	211	+11
38	40	<b>RICHARD SMITH</b> - Flow (Heads Up)	20	1	207	+4
37	41	WILL DOWNING - Pleasures of the Night (Verve Music Group)	18	1	206	-26
36	42	LEE RITENOUR - This Is Love (i.e. music)	17	0	184	-50
44	43	ED CALLE - Sunset Harbor (Concord/Vista)	18	0	181	-3
43	44	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	19	1	179	-13
47	45	<b>KEN NAVARRO</b> - In My Wildest Dreams (Positive Music)	18	0	169	+1
49	46	<b>PATTI AUSTIN</b> - In and Out of Love (Concord/Vista)	17	0	168	+17
50	47	<b>NATIVE VIBE</b> - Spirits (Domo)	21	2	167	+19
45	48	NAJEE - Morning Tenderness (Verve Music Group)	16	0	157	-23
40	49	SMOKE N' FUNCTION - Smokey (Mesa/Atlantic)	13	0	152	-44
—	50	<b>DANCING FANTASY</b> - "Take Five" (Higher Octave)	22	7	143	<b>N</b>

MOST ADDED



**HERB ALPERT & COLORS (11)**  
 "Magic Man"  
 (Almo Sounds)

Including: WBJB, WFSJ, WLOQ, WVAS, WUKY, WJAB, WONB, KCLC, KPRS/fm, KJZY, and WNWV

**THE JAZZMASTERS**  
 FEATURING PAUL  
 HARDCASTLE (10)

"Lost In Space"  
 (Hardcastle)

Including: WTMD, WJZT, WVAS, WUKY, KCJZ, KCLC, KMGQ, KKSE, PAUL HUNTER, and WJZI

**STEVE COLE (7)**

"Say It Again"  
 (Bluemoon/Atlantic)

Including: WJZZ, WJZJ, WJAB, WJZJ, WJPL, KRVR, and KNK

**DANCING FANTASY (7)**

"Take Five"  
 (Higher Octave)

Including: WJZT, WONB, WMGN, KCLC, KUOR/fm, KJZY, and KOEX

RECORD TO WATCH



**HERB ALPERT & COLORS**  
 "Magic Man" (Almo Sounds)

Following up his duet with Jim Brickman with a Spanish-flavored descending ballad. Co-producers Will Calhoun and Doug Wimbish are former members of the rock group, Living Colour.

ARTIST PROFILE

ERIC  
 ESSIX

ALABAMA SMOOTH

I'm probably the only Smooth Jazz artist based out of Birmingham, Alabama. I really don't need to be in New York or Los Angeles at this point.

The initial purpose for

making *Small Talk* was to shop the material for a record deal on a larger label. Right after my deal with Nova fell through I did a couple of records with pianist Ben Tankard. Then Ellen Washington from WJAB suggested the possibility of doing something with Ricky Schultz and Zebra. We put together a deal a few

months later.

These days I tour with a quartet with the guitar more out front. It's a whole new challenge because I've been working with a sax player since 1989. Now I'm forced to step up and play a lot more. No disrespect towards sax players—and there are some I enjoy working with—but I feel some people have grown weary of the sax sound in lots of ways and the guitar sound is fresher. I

want to bring the guitar out more, and my subsequent records will be even more guitar-oriented.

"For Real" and "Tear Drops" were added after *Small Talk* was done. The co-writer, Gregory Wachter, came to me with these prerecorded tracks. I came in and played guitar and wrote the melody for those tunes. We aimed those tunes specifically for Smooth Jazz radio.



# AMERICANA

## Nothing but the Truth

BY JESSIE SCOTT

Congrats to **Dave Einstein**, the new National Director of Promotion at **Rykodisc** as of May 24! Einstein has a long, illustrious history in radio and records, most recently at **Mercury Records**, where as Senior Director, Adult Rock Promotion, he made magical things happen for the **Lucinda Williams** album *Car Wheels on a Gravel Road*. He replaces **Mike Marrone**, who will be designing Radio Ryko, a 24/7 audio stream on their Web site, and overseeing additional exposure for Ryko, both wired and wireless. Kudos to **Sean O'Connell** and the rest of the gang on **Kelly Willis'** success; seven weeks atop the Americana chart.

We hear the **Cowboy Junkies** are heading to **Arista Austin!** We just can't wait for you to hear their smoldering cut of "Ooh Las Vegas" on the **Gram Parsons** tribute, *The Return Of The Grievous Angel*, coming soon

## Database Daze

With people jumping on the Americana bandwagon, here's one from a different direction. *Americana Sunrise* airs Sundays between 8-10 a.m. on **WEJE/FM**-Ft. Wayne, Ind., which is an Alternative station! They've got a database started, and are doing some heads-up promotional stuff. **Jim Dart** hosts; get your music to him at 200 Lower Huntington Road, Ft. Wayne, IN 46819. Phone (219) 471-9172.

Find the *Nielson Morning Show* every day at **WRVU**-Nashville, Tenn. Host **Stokes Nielson** can be reached at (615) 269-3217. His mailing

from **Almo Sounds**.

New to the scene is **Q Records**, owned by electronic retailer QVC and distributed by Atlantic Records. Their first release was the box set *Live at Gilley's Volumes 1-4* in April, and now comes word of the first two solo records, *Carl Perkins Live at Gilley's* and *Johnny Paycheck Live at Gilley's*. Q has acquired 900 hours from the famed Texas nightspot, including a treasure trove of "new to you" cuts. But don't even ask about the painstaking process of clearances! Public Relations Manager **Leslie Gross** tells us, "When we say full service, we mean it in so many ways!" Not only can they market on TV if the project warrants, but albums are available in traditional retail stores and on the iQVC Web site. FYI: they can move a couple of thousand CDs in 7-12 minutes on QVC! Promotion contact is **Elise Brown** at (610) 701-8060.

address is P.O. Box 631, Nashville, TN 37235. **RVU** is also the Monday morning home for the live music portion of **Billy Block's Western Beat Roots Revival**. May 18 was a star-studded, absolutely jam-packed taping, as **Monte Warden, Radney Foster, Billy Burnette, Audrey Malone, and Don Walser** rocked the Exit/In. The show from the week before wasn't exactly a slouch, either, as the **Mavericks** jamming for two hours after a smoking performance by **Ronnie Dawson**. **Westernbeat.com** is the place to hear and see it live on the 'net every Tuesday night. PS: Billy has scored a major coup in Nashville, placing a two-hour show on **98 WSIX** on Sunday nights.

## Arista Meets Billy Block



Left to right: **Niko Bolas, Scott Robinson, Bill Simmons, Mike Dungan, Billy Block, Dennis Matkosky, Jessie Scott, Darrell Brown, Radney Foster, Dan Herrington, Clay Neuman.**

# FRED EAGLESMITH

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# AMERICANA®

## MOST ADDED



**BENNY MARTIN (27)**  
**FLYING BURRITO BROS. (17)**  
**FRED EAGLESMITH (16)**  
**HAL KETCHUM (14)**  
**GREAT DIVIDE (14)**

## HOT PICKS



**LAURIE LEWIS & HER BLUEGRASS PALS**  
**RADNEY FOSTER**  
**ROSIE FLORES**  
**STACY DEAN CAMPBELL**  
**SHAVER**

## RADIO SAYS



**IAN TYSON**  
**Lost Herd**  
**(Vanguard)**

"If Elko were to have 'a sound' Ian Tyson's music would be an integral part of it! We've been Ian Tyson supporters for over a decade."

— Sean Marx, KRJC, Elko Nev.

LW	TW		Repts.	Adds	Spins	Trend
2	1	<b>ROSIE FLORES</b> - Dance Hall Dreams (Rounder)	80	1	1041	+30
1	2	<b>KELLY WILLIS</b> - What I Deserve (Rykodisc)	70	1	1002	-93
5	3	<b>MANDY BARNETT</b> - I've Got A Right To Cry (Sire)	73	2	972	+52
3	4	<b>MONTE WARDEN</b> - A Stranger To Me Now (Asylum)	65	4	965	-3
7	5	<b>KINKY FRIEDMAN</b> - Pearls In The Snow (Kinkajou)	62	1	807	-24
6	6	<b>TRIO</b> - Trio II (Asylum)	60	0	788	-80
4	7	<b>STEVE EARLE AND THE DEL McCOURY BAND</b> - The Mountain (E-Squared)	68	1	787	-141
8	8	<b>DAVID ALLAN COE</b> - Recommended For Airplay (Lucky Dog)	59	2	705	+6
9	9	<b>JUNE CARTER CASH</b> - Press On (Risk/Small Hairy Dog)	69	0	657	+21
10	10	<b>BACKSLIDERS</b> - Southern Lines (Mammoth)	73	2	642	+59
11	11	<b>THE RANKINS</b> - Uprooted (Rounder)	59	1	609	+41
12	12	<b>SHAVER</b> - Electric Shaver (New West)	63	4	579	+70
14	13	<b>NITTY GRITTY DIRT BAND</b> - Bang, Bang, Bang (DreamWorks)	46	2	544	+54
23	14	<b>RADNEY FOSTER</b> - See What You Want To See (Arista)	51	9	517	+106
28	15	<b>LAURIE LEWIS &amp; HER BLUEGRASS PALS</b> - Laurie Lewis & Her Bluegrass Pals (Rounder)	65	5	479	+119
<i>A virtuoso performance from these bluegrass pals, and a great chart jump</i>						
33	16	<b>HAL KETCHUM</b> - Awaiting Redemption (Curb)	51	14	470	+142
27	17	<b>STACY DEAN CAMPBELL</b> - Ashes Of Dld Love (Paladin)	49	5	446	+73
17	18	<b>DAMNATIONS TX</b> - Half Mad Mood (Sire)	47	0	441	-29
13	19	<b>CHRIS WEBSTER</b> - Drive (Compass)	40	0	432	-67
25	20	<b>DARRELL SCOTT</b> - Family Tree (Sugar Hill)	59	3	426	+36
22	21	<b>ERICA WHEELER</b> - Three Wishes (Signature Sounds)	55	2	426	+15
16	22	<b>JEFF WHITE</b> - The Broken Road (Rounder)	44	1	417	-68
18	23	<b>RIVER BLUFF CLAN</b> - 2 Quarts Low (Fat Chance)	41	1	412	-38
15	24	<b>THE DEL McCOURY BAND</b> - The Family (Ceili)	45	0	401	-85
26	25	<b>DALE ANN BRADLEY</b> - Old Southern Porches (Pinecastle)	45	4	398	+17
19	26	<b>IAN TYSON</b> - Lost Herd (Vanguard)	42	0	398	-37
31	27	<b>TARA NEVINS</b> - Mule To Ride (Sugar Hill)	55	7	395	+54
—	28	<b>FRED EAGLESMITH</b> - 50 Odd Dollars (Razor & Tie)	57	16	387	N
<i>This week's third most added lands Fred the highest debut</i>						
21	29	<b>CHERYL WHEELER</b> - Sylvia Hotel (Philo)	39	0	379	-42
29	30	<b>OLD 97'S</b> - Fight Songs (Elektra/EEG)	38	2	378	+31
20	31	<b>RICKY SKAGGS</b> - Ancient Tones (Skaggs Family Records)	35	0	357	-70
24	32	<b>TERRY ALLEN</b> - Salivation (Sugar Hill)	50	1	343	-67
38	33	<b>BILL MONROE</b> - Live At Mountain Stage (Blue Plate)	41	4	341	+70
32	34	<b>STEPHEN BRUTON</b> - nothing but the truth (New West)	36	0	288	-43
39	35	<b>ALEJANDRO ESCOVEDO</b> - Bourbonitis Blues (Bloodshot)	33	3	282	+22
34	36	<b>LUCY KAPLANSKY</b> - Ten Year Night (Red House)	34	1	280	-44
—	37	<b>DOC &amp; RICHARD WATSON</b> - Third Generation Blues (Sugar Hill)	30	1	274	+37
35	38	<b>STACEY EARLE</b> - Simple Gearle (Gearle Records)	29	0	272	-43
—	39	<b>BLEECKER STREET</b> - Various Artists (Astor Place Recordings)	28	8	253	N
—	40	<b>TONI PRICE</b> - Low Down and Up (Sire)	32	1	253	+10



## AMERICANA REVIEW

### DWIGHT YOAKAM Last Chance for a Thousand Years (Reprise)

Dwight and producer/guitarist Pete Anderson present a formidable package, with three new songs. They include Freddy Mercury's rockabilly paean "Crazy Little Thing Called Love," the melancholy Rodney Crowell tune "Thinking About Leaving," and Waylon Jennings' aching "I'll Go Back to Her." An impressive body of work (not to mention, an impressive body...oh those legs!).



### FLYING BURRITO BROTHERS Sons of the Golden West (Grateful Dead)

The torch is still burning strong over 30 years later. There are guest shots from Merle Haggard, Alison Krauss, Delbert McClinton, Sam Bush, Ricky Skaggs, and the Oak Ridge Boys on this FBB set. There's saucy piano from Earl P. Bell on "Honky Tonkin" and "Pioneer Zephyr Train" is simply sweet. "Area 51" is haunting. Everyone still misses Gram, but life goes on.



## CHARTBOUND

<b>TANYA SAVORY</b> (Philo)	<b>VINCE BELL</b> (One Man's Music)
<b>GREAT DIVIDE</b> (Atlantic)	<b>BILL KIRCHEN</b> (Hightone)
<b>BLUE RAGS</b> (Sub Pop)	<b>TRAILER PARK</b> Troubadours (Rio Star)
<b>LYNN MORRIS</b> (Rounder)	<b>HADACOL</b> (Checkered Past)
<b>CHIP TAYLOR</b> (Train Wreck)	<b>COREY HARRIS</b> (Alligator)
<b>RONNIE DAWSON</b> (Yep Roc)	<b>MARK ERELLI</b> (Signature)

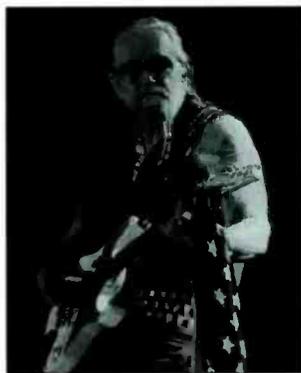
AMERICANA REPORTS ACCEPTED  
 MONDAYS AND TUESDAYS  
 8 A.M.-3 P.M. (CT)  
 GAVIN STATION REPORTING  
 PHONE: (615) 255-5010  
 FAX: (615) 255-5020

## ARTIST PROFILE

### DAVID ALLAN COE

**CURRENT RELEASE:**  
*Recommended For Airplay*  
**LABEL:** (Lucky Dog)  
 My new fantasy vacation is to join David Allan Coe for Bike

Week in Daytona, where he now resides, having moved from Nashville. But David Allan always keeps busy touring, so it's usually easier to catch him on the road. The university circuit has been fruitful, he says. "These college kids know the words to every song, and they're just diehards!



"I'm doing an album with Pantera, and it's amazing, but it seems that whole audience has accepted me. Five or six punk bands have recorded my songs over the years; the Dead Kennedys did 'Take This Job and Shove It.'"

Doesn't surprise me, as Coe has got that edge-thing going on...but how did this new album come about? "Blake Chancey nailed it when he

said "I won't tell you how to do your music, you can do it any way you want to," says Coe. "Ray Kennedy and I co-produced *Recommended For Airplay* in about four days."

More proof he's hot: there are probably 15 or so unofficial David Allan Coe Web sites. He laughs, "they seem to know more about me than I know about myself!"

# COUNTRY

## Building a Better GAVIN Means Looking Ahead... Today!

BY JAMIE MATTESON



The time is almost here. As of next week's issue, GAVIN becomes the first music/radio trade magazine to base its charts and research on accurately monitored airplay data supplied by Mediabase.

While the actual announcement of GAVIN's deal with Mediabase was made at this year's CRS, our discussions with parent company Premiere Radio Networks to make this dream a reality began over a year ago. Along with most of radio, record label executives, and the music community, GAVIN believes that the future of researching radio airplay belongs to those with the ability to accurately and effectively quantify what's really happening musically at radio.

To launch this new venture, GAVIN has been redesigned from cover-to-cover. Our revamped reporting panels and the re-focused editorial content, which debut next week, further our goal to be a valuable and viable tool for radio programmers. As we have since Bill Gavin launched this publication 41 years ago, we want to help radio's music decision makers make the most informed choices possible for their stations.

We've all asked for reality, and reality is what we're getting. The thing about reality is, it's hard to dispute.

In gearing up for the switch to Mediabase-driven charts, it's become apparent that this new "reality" shows many radio stations

continuing to slow down the pace at which they retire songs, thereby slowing down the pace for new music, as well. This is reality.

GAVIN's new methodology for removing songs from our charts (see sidebar) will give a more "real" reflection of what radio is playing (and for how long), while concurrently maintaining the upward movement of new music, which is indicative of a hit-oriented format.

To augment our Mediabase-mon-

*GAVIN believes that the future of researching radio airplay belongs to those with the ability to accurately and effectively quantify what's really happening musically at radio.*

itored charts, GAVIN has made the decision to totally revamp our GO panels of reporters. To mark the beginning of this new era at GAVIN, we have renamed this division our "G2" Country panel. We believe we have assembled the best group of non-monitored stations, comprised of top-rated Country stations in Arbitron-rated markets who meet both our stringent ratings and music philosophy criteria. GAVIN has realigned this panel to further our focus on new music.

Our G2 reports will now be compiled on Thursdays and the chart will close at noon on Fridays. We will continue to publish our G2 Country chart within GAVIN's popular Friday Fax. Indeed, since many radio programmers have told us how much they enjoy our fax and wish it would arrive earlier, we will now be sending our chart and Fax out on Friday afternoons.

As we prepare for our new launch, it is not without some sad-

ness that we must end our reporting relationship with many non-rated markets, a great number of whom have been GAVIN reporters for many years. Although our direction and research methods are now changing, we are thankful to the stations that have supported us for so long and wish each one continued success in the future.

All of us at GAVIN are grateful to those who guide our ship for their understanding of the importance

we have placed on acquiring such a system and for investing the money, time, and energy required to make this dream a reality. Personally, I am very excited to be able to play an integral role in this exciting transition. I believe that although GAVIN has always led with spirit and passion for the music, we are now able to combine these traits with new technical tools that will truly allow GAVIN to stay *One Step Ahead*.

### GAVIN's New Country Chart Methodology

This methodology will be used for both our Mediabase and G2 charts.

1

**The Top Ten is determined solely by spin counts, regardless of "bulleted" status.**

**Songs will only fall from the Top Ten when the spin counts indicate.**

2

**After a song has peaked and fallen below the Top Ten, the song will stay on the charts for three weeks (or until it reaches #30) and will then move to our Top 20 Recurrent Chart.**

3

**Any song that peaks outside the Top 25 will not be eligible for the Recurrent Chart.**



**A Banner's Worth 1,000 Words! We were thrilled to snap this shot of WSIX's banner, proudly posted outside their Music Row building. Congratulations again!**

**A Peach From Texas! Giant's new artist (and San Antonio native) Georgia Middleman recently stopped by to serenade the GAVIN Nashville crew and give us an advanced listen to her debut, the highly energetic "Kick Down the Door."**



# COUNTRY

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



**MOST ADDED**

VINCE GILL W/  
PATTY LOVELESS (67)  
TERRI CLARK (36)  
DWIGHT YOAKAM (21)  
CHAD BROCK (19)  
SAWYER BROWN (19)

**MOST SPINCREASE**

LONESTAR +578  
JO DEE MESSINA +547  
KENNY CHESNEY +526  
MARTINA MCBRIDE +514  
DIXIE CHICKS +490

**HOTPHONES**

**KZSN-Wichita, Kan.**  
Tracey Garrett,  
7-Midnight

- LONESTAR - Amazed (BNA)
- FAITH HILL - The Secret Of Life (Warner Bros.)
- KENNY CHESNEY - You Had Me From Hello (BNA)
- MARTINA MCBRIDE - Whatever You Say (RCA)
- TRISHA YEARWOOD - I'll Still Love You More (MCA)
- CHELY WRIGHT - Single White Female (MCA)
- GEORGE JONES - Choices (Asylum)
- MATT ENGELLS - The Best Man (local artist)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	TIM MCGRAW - Please Remember Me (Curb)	12	194	1	7229	-42
<i>Looks like Tim's found his Place In the Sun, comfortably rooted at Number One.</i>							
2	2	STEVE WARINER - Two Teardrops (Capitol Nashville)	14	194	0	7206	+22
3	3	GEORGE STRAIT - Write This Down (MCA)	9	197	0	7198	+224
6	4	MARTINA MCBRIDE - Whatever You Say (RCA)	13	196	1	6586	+514
4	5	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	12	185	1	6346	+53
5	6	LILA McCANN - With You (Asylum)	19	196	0	6249	+163
7	7	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	8	197	0	6066	+490
10	8	REBA MCENTIRE - One Honest Heart (MCA)	12	192	0	5815	+403
8	9	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	14	193	1	5686	+121
13	10	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	11	195	2	5359	+227
15	11	JOE DIFIE - A Night To Remember (Epic)	13	194	1	5084	+279
16	12	CLAY WALKER - She's Always Right (Giant)	15	188	0	4953	+160
14	13	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	15	187	1	4904	-150
18	14	JO DEE MESSINA - Lesson In Leavin' (Curb)	6	195	5	4774	+547
19	15	LONESTAR - Amazed (BNA)	10	188	7	4674	+578
<i>Converting this week at KYGO, KILT, WOW, KAGG, KEAN, KCKR, WKXX, and WMZO.</i>							
17	16	SHEDAISY - Little Goodbyes (Lyric Street)	15	189	3	4501	+229
12	17	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	22	144	0	4442	-887
20	18	CHELY WRIGHT - Single White Female (MCA)	11	192	2	4400	+312
21	19	ALABAMA - God Must Have Spent A Little More Time... (RCA)	5	190	4	4350	+400
22	20	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	18	186	0	3930	+168
9	21	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	15	131	0	3865	-1606
23	22	SHANE MINOR - Slave To The Habit (Mercury)	11	183	2	3785	+121
24	23	MARK CHESNUTT - This Heartache Never Sleeps (MCA)	7	176	8	3405	+303
27	24	KENNY CHESNEY - You Had Me From Hello (BNA)	6	179	14	3328	+526
29	25	FAITH HILL - The Secret of Life (Warner Bros.)	4	181	14	3159	+480
28	26	KENNY ROGERS - The Greatest (Dreamcatcher)	6	166	14	3134	+372
25	27	DEANA CARTER - Angels Working Overtime (Capitol)	10	167	3	3091	+67
26	28	DIAMOND RIO - I Know How The River Feels (Arista)	10	155	3	2974	+56
30	29	TRISHA YEARWOOD - I'll Still Love You More (MCA)	5	170	7	2895	+278
32	30	BRAD PAISLEY - Who Needs Pictures (Arista)	14	147	7	2813	+266
33	31	DWIGHT YOAKAM - Crazy Little Thing Called Love (Reprise)	4	169	21	2780	+527
31	32	BROOKS & DUNN - South Of Santa Fe (Arista)	5	147	2	2618	+62
34	33	SARA EVANS - Fool, I'm A Woman (RCA)	9	139	5	2238	+9
35	34	DOUG STONE - Make Up In Love (Atlantic)	7	140	6	2156	+153
36	35	MARY CHAPIN CARPENTER - Almost Home (Columbia)	8	134	8	2122	+162
37	36	BILLY RAY CYRUS - Give My Heart To You (Mercury)	7	137	4	1976	+112
39	37	CHALEE TENNISON - Someone Else's Turn To Cry... (Asylum)	8	103	6	1437	+109
38	38	RICOCHET - Seven Bridges Road (Columbia)	6	93	5	1430	+83
—	39	VINCE GILL w/ PATTY LOVELESS - My Kind Of Woman... (MCA)	2	107	67	1393	N
41	40	GEORGE JONES - Choices (Asylum)	3	96	14	1330	+236
42	41	DAVID BALL - Watching My Baby Not Coming Back (Warner Bros.)	6	85	10	1235	+154
43	42	RAMBLER - Dreamin' (Pacific)	7	76	6	1137	+116
44	43	SHERRIE AUSTIN - Never Been Kissed (Arista)	3	80	12	1073	+196
46	44	CHAD BROCK - Lightning Does The Work (Warner Bros.)	2	78	19	977	+267
45	45	PAUL BRANDT - That's The Truth (Reprise)	5	66	7	962	+130
48	46	SUSAN ASHTON - You're Lucky I Love You (Capitol Nashville)	3	69	11	845	+155
50	47	MARTY STUART - Red, Red Wine And Cheatin' Songs (MCA)	3	54	2	773	+110
—	48	THE WARREN BROTHERS - She Wants To Rock (BNA)	2	59	17	726	N
49	49	REDMON & VALE - If I Had A Nickel (One Thin...) (DreamWorks)	4	56	1	704	+37
—	50	SONS OF THE DESERT - Albuquerque (Epic)	2	42	9	564	N

**UP&COMING**

Reports	Adds	SPINS	Weeks	
40	2	564	4	MANDY BARNETT - I've Got A Right To Cry (Sire)
48	36	551	1	* TERRI CLARK - Unsung Hero (Mercury)
42	3	514	3	T. GRAHAM BROWN - Never In A Million Tears (Platinum)
46	15	488	2	MATT KING - From Your Knees (Atlantic)
32	—	406	3	CHRIS LeDOUX - Life Is A Highway (Capitol)
31	19	402	1	* SAWYER BROWN - I'm In Love With Her (Curb)

In just 6 days, 7 hours, and 43 minutes  
it's a whole new gavin...

## REGION X REGION

### West Coast (40)

#### MOST ADDED:

- GILL & LOVELESS (10)
- TERRI CLARK (8)
- KENNY ROGERS (5)

#### SPINCREASE:

- JO DEE MESSINA +125
- MARTINA MCBRIDE +116
- DIXIE CHICKS +106

### Southwest (34)

#### MOST ADDED:

- GILL & LOVELESS (6)
- LEE ANN WOMACK (5)
- SUSAN ASHTON (5)

#### SPINCREASE:

- LONESTAR +138
- MARTINA MCBRIDE +94
- JO DEE MESSINA +83

### Midwest (57)

#### MOST ADDED:

- GILL & LOVELESS (26)
- TERRI CLARK (14)
- SAWYER BROWN (8)

#### SPINCREASE:

- LONESTAR +199
- JO DEE MESSINA +155
- FAITH HILL +152

### Northeast (31)

#### MOST ADDED:

- GILL & LOVELESS (10)
- CHAD BROCK (6)
- FAITH HILL (4)

#### SPINCREASE:

- KENNY CHESNEY +133
- FAITH HILL +104
- REBA MCENTIRE +95

### Southeast (35)

#### MOST ADDED:

- GILL & LOVELESS (15)
- TERRI CLARK (8)
- GEORGE JONES (6)

#### SPINCREASE:

- KENNY CHESNEY +160
- DIXIE CHICKS +120
- CHELY WRIGHT +110

# COUNTRYBREAKOUT

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

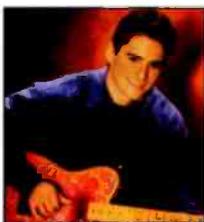
LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	LILA McCANN - With You (Asylum)	19	196	0	6249
4	2	SHEDAISY - Little Goodbyes (Lyric Street)	15	189	3	4501
3	3	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	22	144	0	4442
5	4	CHELY WRIGHT - Single White Female (MCA)	11	192	2	4400
6	5	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	18	186	3	3930
2	6	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	14	179	1	5471
7	7	SHANE MINOR - Slave To The Habit (Mercury)	11	183	2	3785
8	8	BRAD PAISLEY - Who Need Pictures (Arista) <i>Other stations with big spins include KRRV 25X, WAMZ 28X, WFMS 37X, KJUG 33X, KNIX 28X, WGTR 24X, WWJO 30X AND KTFI 40X.</i>	14	147	7	2813
9	9	SARA EVANS - Fool, I'm A Woman (RCA)	9	139	5	2238
10	10	CHALEE TENNISON - Someone Else's Turn To Cry (Asylum)	8	103	6	1437
11	11	RAMBLER - Dreamin' (PacifiC)	7	76	6	1137
12	12	SHERRIE AUSTIN - Never Been Kissed (Arista)	3	80	12	1073

## TOP TIP

### BRAD PAISLEY

"Who Needs Pictures" (Arista)

"Brad's poignant ballad enters GAVIN's top 30 this week. Playing this 28X per week, **KTOM**-Salinas, Calif. PD **Lance Tidwell** tells GAVIN, "We have huge requests for this song. It was #1 four out of five nights last week on our nightly countdown show. This is not your typical kid record, these are adult females calling—our target audience, dig it?"



## DISCOVERY

### SHANE MINOR

Shane Minor  
(Mercury)

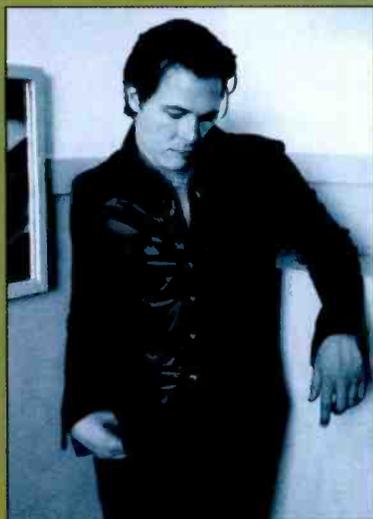
"Dann Huff, one of the this town's best producers, hits another home run with Shane Minor (and also his recent work with SHEDAISY and Lonestar). Shane's sound blends pop and Country perfectly, plus he makes it look so cosmo. There's not a guy in America that wouldn't want to be Shane in his debut video, 'Slave to the Habit.' You can tell this guy loves what he does. The songs on this album are very commercial with ballads such as 'I Think You're Beautiful' and 'Change Your Mind' along with killer tempo songs 'Ordinary Love' and 'A Girl Like That.' Shane joining Shania Twain on tour is a perfect fit."

My choice for the album's next single is: "Ordinary Love"

My personal favorite song on the album: "Ordinary Love"

Final thought: With Shane's style and Mercury's marketing style, this guy is hands down one of 1999's best bets.

Star Rating: ★★★★★



Brian Jennings  
Music Director  
KZKX-Lincoln,  
Neb.

## THE HOTLINE

### BRIAN HATFIELD, MD, WYCD-DETROIT, MICH.

"Lonestar's 'Amazed' is the biggest request record I've seen since 'Don't Take the Girl.' It's hit at the perfect time—springtime equals love time...**Joe Diffie's** 'A Night 'o Remember' is a great song and something different from his usual fare...We've got tons of Country concerts coming this summer, including Shania and the George Strait Festival Tour, so we're pumped for a summer of Country. For this book, we're running our 'Phrase That Pays' promotion where listeners call in and profess why they are 'Young Country!'"

### PAUL JOHNSON, PD WSOC-CHARLOTTE, NC

"It's race time here, so things are a bit stressful! We are getting monstrous phones for Lonestar's 'Amazed.' It's a female-driven song and the women can't get enough! The sheer amount of calls for this song made us go heavy on it after just three weeks. Listeners have been asking for the album since early May, so I anticipate first week sales should be good...We're also getting a lot of requests for Alabama's 'God Must Have Spent...' which surprises me some in that it's fairly pop-oriented. This one's big with women also—lyrically it's perfect and in that 'Alabama groove'...**Jo Dee Messina** and the **Dixie Chicks** are also hot...**Shania Twain's** "Man, I Feel Like a Woman" is certainly a surprise. I was under the impression that if I was going to have trouble with any Shania song, this would be it, because it's so pop. But, the coolest thing is that it's right down the middle; my eight year-old daughter loves it and we also get calls from 65-year old women, too. It's spectacular!...**Andy Griggs'** 'You Won't Ever Be Lonely' is a home run. I love watching the passion for him develop....My personal fave (which changes each week with all this great music) on the air right now would have to be the Lonestar, but it's very very tough to pick just one!...I'm looking forward to coming to Nashville for Fan Fair and the Country Music DJ Hall of Fame Dinner. I am big fans of both Dandalion and Ted Cramer. I used to listen to Ted at KCKN in Kansas City in 1967."

### CODY ALAN, MD, 99.5 THE WOLF, DALLAS, TEX.

"**Jo Dee Messina's** 'Stand Beside Me' is a real no brainer. For the people who are familiar with the original, this one does it justice and for those who haven't heard it before, it sounds hip and cool on the radio...**Dwight Yoakam's** 'Crazy Little Thing Called Love' is huge with both the Gap media blitz and the crossover on VH1...This may sound like a comy trade quote, but I'm amazed by Lonestar's 'Amazed'! Every time we play it, we get at least three phone calls asking what the song is and who sings it. It's our hottest request!...**Charlie Robison's** 'Barlight' continues to be a great song for us. It tests well, defines our station, and we're close to 1,000 spins on this song."

### NANCY KNIGHT, MD, WRBQ-TAMPA, FLA.

"Our hottest song is **Tim McGraw's** 'Please Remember Me.' His new album *A Place in the Sun* is so hot that people are even calling asking us to play album cuts by name...We are seeing huge, enormous, gigantic phones on Lonestar's 'Amazed.' It's just an incredible song...**Jo Dee Messina's** 'Lesson in Leavin' is also a strong song. Lots of early phone action...**Kenny Rogers'** 'The Greatest' is making its way up our playlist. Listeners want to hear it...We feel like our playlist is really strong right now. The current music that's out now is great...Our big 'Cash Combo' giveaway is in high gear. Listeners have to guess the numbers to a 7-digit secret code to unlock anywhere from \$500 to \$5,000. We generally give away about \$100 per hour."

### RICK WALKER, PD, WKCQ-SAGINAW, MICH.

"**Sammy Kershaw & Lorrie Morgan's** duet 'Maybe Not Tonight' is researching great and the listeners are really digging it...In just three weeks, **Jo Dee Messina's** 'Lesson in Leavin' is our Number 18 testing song...Big phone records are **George Strait** 'Write This Down', **Tim McGraw** 'Please Remember Me', and **Andy Griggs** 'You Won't Ever Be Lonely', which is just starting to pick up phones...Monument sent me an advance of **Yankee Grey's** debut single 'All Things Considered' and I added it this week. If we feel strongly about a project, we have no problem stepping out early. I saw these guys several years ago when they were a bar band, and they blew me away!"

## gmailBOXSET

Look for **92Q (WERO)**-Baltimore PD **Tom "Double Digit" Calococi** to be rewarded with additional responsibilities within **Radio One**.

Longtime **Z100**-New York personality **Kid Kelly** comes off the air to concentrate on his new duties as OM. Late night jock **Billy Hammond** moves up to nights.

**Phormat Philips: Clear Channel** flips Christian **WZLE** in suburban Cleveland to Top 40 as **Kiss 104.9**. The debut of **Kiss** coincidentally (or not) makes it the second (or first) **Kiss** in the market, as **Radio One's** recent Urban flip **WENZ** is calling itself **Kiss 107.9**. Sit back, make some popcorn, and watch the lawyers perform...

**Journal Broadcast Group** flips Soft A/C **KESY (Easy 97.7)**-Omaha to Rhythmic-based Top 40 as "**Channel 97.7**" under new PD **Erik Johnson**, most recently APD/MD/middays at sister **Star 104.5 (KSRZ)**. **Tracy Johnson (KFMB-San Diego)** is consulting.

**People:** PD **Chuck Tisa** has now left the building @ **WXXM-Philly**. The former Modern A/C **Max 95.7** flipped to "**Jammin Gold 95.7**" several weeks ago. Call Tisa @ (610) 358-3913. Night jock **Robert Smith** has also resigned. He's available @ (609) 654-2951.

After eight months in mornings at **KOMB-Salt Lake City**, **Brad Collins** returns to **KFTZ-Idaho Falls** as PD. Collins, who previously spent five years at **KFTZ**, replaces **Mike Morgan**, who remains as morning talent.

Top 40/Rhythmic **KKXX (X96.5)**-Bakersfield fills its morning show vacancy with a simulcast of the **Jamie, Frosty & Frank** show from **Star 98.7 (KYSR)**-L.A.

Former **KWIN**-Stockton Mix Show Coordinator **Mark Mack** rejoins **John Christian** @ Rhythmic **KXJM (Jammin' 95.5)**-Portland for the same

duties as well as overnights.

Congrats to PD **Dave Universal** and staff of **WKSE**-Buffalo, as their "High School Spirit" contest generated a whopping 14.9 million index cards, with 1.4 million generated by the winning school, which received a free concert by Universal recording artist **98°**. The station received national coverage in *USA Today*.

### Cool Jobs:

**Clear Channel** Top 40 **KSLZ (Z 107.7)**-St. Louis has nights open, as **Danny Wright** exits for **KGGI-Riverside**. Stuff to PD **Jeff Kapugi** @ 10155 Corporate Square Drive, St. Louis, MO 63132 EOE.

**KKFR**-Phoenix APD **Charlie Huero** adds MD duties and moves from afternoons to swing. Current MD/Night jock **Mark Medina** relinquishes his stripes and moves up to afternoons, reuniting with **KYLD (Wild 94.9)**-San Francisco night jock **C.K.** to become "the Sideshow." **KKFR** now has nights open. Packages to Huero, 631 N. 1st. Ave, Phoenix, AZ. 85003.

**C.K.'s** exit leaves a giant-sized night opening at **Wild 94.9**-San Francisco. "I need a borderline out-of-control, gonna-get-fired any-second night jock," says PD **Michael Martin**. **KYLD**, 340 Townsend St. Suite 4-949, San Francisco, CA 94107 EOE.

### Label stuff:

Longtime **Epic** Northern California Promotion Manager **Robin Silva** exits. No word yet on her replacement.

**Bill Cason**, formerly with **Mercury Records**, has landed at **Danny Goldberg's** new start-up, **Sheridan Square Entertainment** as Director of Adult Formats. Reach him @ (212) 414-1700.

**Baby Poop:** Congrats to **KZZU**-Spokane MD **Paul Gray** and wife **Susan** on the birth of their son, **Darian Saul**, born 5/17/99.

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