THE MOST TRUSTED NAME IN RADIO SINCE PAUL ANKA WAS A LONELY BOY
ISSUE 2250 APRIL 9 1999

GAVIN
WHO'S
NEXT

TOP 40'S NEXT WAVE
"almost doesn't count"

The follow-up to her 3 consecutive smash hits
the #1 Grammy-winning
"The Boy Is Mine,"
"Top of the World"
& the #1 smash
"Have You Ever?"
From the album
NEVER SAY NEVER
Over 6 million sold worldwide

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

brandy

IMPACTING AT POP RADIO NOW!!!

Already on:
WKU WHTS WFLZ
KSLZ WNVZ WBBM
KMEL KYLD KQKS
WJMN Z90 KUBE
WWKS WERQ WHHH
KLUC KTFM KBMB and many more!

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

"Almost Doesn't Count" sung by Brandy in the ABC-TV movie
DOUBLE PLATINUM
airing Sunday, May 16th

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

www.atlantic-records.com
THE ATLANTIC GROUP
ATLANTIC RECORDING CORP
A TIME WARNER COMPANY

www.americanradiohistory.com
The Dreaded “M” Word
Meetings matter because that’s where an organization’s culture perpetuates itself. Meetings are where you bond with your players so they come away feeling like a member of the team. Meetings are where your goals are developed, and they’re your first step toward victory.

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

Motoring Through Half a Century
Like so many baby boomers, WDET-Detroit has just turned 50. Also like a lot of boomers, their musical mainstay is Triple A (with Jazz and other American genres thrown in to color the station’s sound, Detroit style). “For me, it’s been 25 years as a commercial radio refugee,” says 'DET Program Director Judy Adams.
MOST ADDED!
KIIS  KRBE  KHKS
KDWB  KZQZ  WBMX
KKRZ  WHYI  KBKS
KLLC  WKRQ  WSSR
KZHT  KDMX  WXSS
KHTS  WPST  KCHZ
KBBT  KFMB  WSHE

"I have seen the future of pop music and it goes by the name of Robbie Williams."
— Dan Kiely
KIIS-FM/Los Angeles

"I couldn't add this quick enough! Guaranteed #1!"
— Rob Roberts
Y100/Miami

"One of the freshest purest talents to emerge in quite some time. Robbie Williams is going to blow up in 1999!"
— Eric Bradley
B96/Chicago

"Hands down Robbie Williams will be one of the biggest artists of the year."
— Jay Michaels and John Peake
KRBE/Houston

robbie williams "millennium"

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

Produced by Guy Chambers and Steve Power
Mixed by Steve Power and Jack Joseph-Pulg
Management: ie Music Ltd.
www.robbiewilliams.co.uk holywoodandvine.com
©1999 Capitol Records, Inc.

A Capitol Commitment
BMG, UMG Link for Online Venture

**By Tony Sanders**

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

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

The getmusic Web site is up and running and currently lists over 160 "featured labels" including, at least in one case, Richard Branson's independently-owned V2 Records. "Music on the Internet today is the number two product being purchased; it's the second most important industry," said Universal CEO Edgar Bronfman in a Wednesday afternoon CNBC interview. "As the Internet grows it will expand the music market globally and, as the largest company in the industry, Universal expects to benefit disproportionately from that growth."

BMG Entertainment President/CEO Strauss Zelnick said BMG's and Universal's artists will provide exclusive material for getmusic.com, a move he said will help make the venture a primary destination for online music sales. "The ability for artists to provide exclusive material really creates a competitive advantage, and it seems to be a tool for breaking out artists and elevating them above the mainstream," he said.

Zelnick noted that online music sales currently represent less than 5 percent of total retail sales. Bronfman said Bertelsmann's previously established online music stores have had "huge traffic already and are growing by 50-60 percent per month." Those BMG Web sites are now part of the getmusic joint venture.

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

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

KEVI KEV

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OnRadio Launches OnTracks

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

OnTrack gives users access to audio and video clips of artists, music news, band bios, tour information, and the ability to purchase music directly from the site. Advertisers can sponsor the entire microsite, content page, or commerce buttons, in addition to purchasing online banners and on-air time through local affiliates.

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

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**First Words**

Who's Next?

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

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

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

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

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

David Dalton, CEO
XM Satellite to Carry CNN

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


"We are very pleased to offer these exciting CNN channels to consumers as part of the XM programming lineup when the service launches," commented Hugh Panero, President and CEO of XM Satellite Radio, Inc. "We will be working with one of the premiere news and information organizations in the world, which will be added to the list of brand name media companies already helping XM launch the next generation of audio programming."

Chancellor Realigns San Francisco Cluster

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

Joe Cunningham moves up to the position of General Manager of KYLD/FM from General Sales Manager, a position he has held since 1995. He previously served as Sales Manager for KQHT/FM-San Jose.

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

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

Radio Reaps Internet $$$

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

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

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

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

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

IN HISTORY!!!
Arbitron: Top 40, Urban Market Best

By Jean Hiber

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

Among the highlights of the Arbitron “Exit Poll” conducted among Fall ’98 diary-keepers:

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

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

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

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

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

Seibert @ MTV Networks Online

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

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

MTV Gains 12-34 Viewers

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

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

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

McCain Opposes Internet Regulation

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

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

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

McCain plans to introduce further Internet legislation later this month to assure that advanced services are made available to all Americans.
MP3.com Adds "Geo" Search System

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

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

Jesse Stone Dies

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

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

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

**OVERVIEW**

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

- **Track two pages per week: one for you and one for the competition;**
- **Fill in entries as each week progresses, rather than trying to recap all the events/details at the end of the 12-week ordeal;**
- **Have two people each fill in a Survey Analysis Diary, usually the PD and either MD or Promotion Director. Two perspectives can be useful and also ensure that nothing major is missed;**
- **Cover the four categories shown; and**
- **When you receive the download of your Arbitron numbers and want to break out data by week or phase (month) you'll then be able to look at the results—for keep your memory from playing tricks. As you do your post-book computer runs you may see some cause and effect from your moves.**

**MARKETING**

If your station(s) use any outside marketing, advertising, or PR campaigns, this section would be the place to note that. Be sure to record accurately by week, so you can later see if there was a come jump when you started your TV campaign, or a TSL boost when you began having your morning jocks visit workplaces. It's important to accurately record how much money was spent. Thus, next fall, when you're talking with the GM about budgeting for 2000, you could show a correlation between a TV run in a certain schedule and the impact on the audience during those weeks.

**CONTENTS ON-AIR**

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

**POOP HAPPENS**

The "special circumstances" section should cover all the impacts of Murphy's Law. Various glitches can occur and deal a blow to your effort, so be sure to list these. Although I remember a station in Pittsburgh that, due to the recall nature of the Arbitron diary, had a great week even though it was off the air due to a transmitter fire. Note to Mel: I am not suggesting this as a strategy to cut expenses and boost ratings.

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

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### WEEK TWO — US
April 8-14

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April 8-14

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

Meetings matter. Better Open every meeting by clearly establishing the problem. Do not waste participants' time by indicating in advance that you have a long meeting: “We’re running late, leave early.” "We" is the key word—everyone on the agenda.

Meetings at a Glance

- **Meetings At-a-Glance**
  - 1. Take your agenda seriously.
  - 2. Solicit participation from the group.
  - 3. Keep your meetings as short as possible.
  - 4. Arrange for a good place to meet.

**Meetings Are Real Work**

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

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

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

**No Long Meetings**

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

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

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

**Converting “Meeting” to “Doing”**

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

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

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

**Individual Jock Meetings**

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

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

When criticizing, always remember to use the word “we.” For example, “We need to improve on this.” The last thing you want your jock meetings to produce is a feeling of you-against-them. If you don’t have a solid suggestion on how to fix a problem, then don’t bring it up. Using vague generalities (either negative or positive) does nothing but confuse performers and lower their confidence levels.

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

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

**The Fun Stuff**

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

BY KEVIN CARTER

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

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

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

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

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

—RICK DEES

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

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

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

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

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

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

Tony Collins

Interscope Records
1986-1999

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

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

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

—BRUCE ST. JAMES.

KKFR-DENVER

www.americanradiohistory.com
Gold! • 34* Album Soundscan • 33* Single Soundscan
Phones! Sales! Phones! Sales! Phones! Sales! Phones! Sales! Phones! Sales!

From their gold album: Candyass
Mixed by Dave "Rave" Ogilvie
Produced by Josh Abraham and Orgy Management: The Firm
www.orgymusic.com
© 1999 Elementree/Reprise Records

Total Requests Live - Every Day!

KRBE Houston 22x
KXXM San Antonio 21x
KBKS Seattle 10x
KSMB Lafayette 19x

WROX Norfolk 21x
KC101 Hartford 13x
WAOA Melbourne 30x
KRUF Shreveport 16x

KZHT Salt Lake 21x
WGTZ Dayton 19x
WXKS Boston 8x
WKRZ Wilkes Barre 17x

WXXX Add! WZYP Add! WZOK Add! WQEN Add! KWTX Add!
Mulberry Lane
"Harmless"
- Over 1200 BDS spins!!!
- In rotation at Z100 New York City!!
- Kick Ass!

MCA
MUSIC OF AMERICA

K-Ci & JoJo
"Tell Me It's Real"
- Debut single from new album It's Real
- Follow up to triple platinum LP
- Add date June 22nd

New Radicals
"Someday We'll Know"
- Add date May 3rd
- Screaming to Platinum!
- On tour with Good Golly

Nadine Renee
"Next To Me"
- Hot New Artist (Real Cute!)
- Add date June 21st

www.mcarecords.com

www.americanradiohistory.com
**TOP 40 UP & COMING**

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Drews: #15-Drews, #45-Shawn Mullins, Lauryn Hill

**'N Sync 'N Concert**

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

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WAKS/TAMPA KISN/SALT LAKE
WMC/MEMPHIS KCHZ/K.C.
WZMJ/CLEVELAND WABB/MOBILE
WFLY/PHILADELPHIA WABB/MOBILE
KISN/SALT LAKE WABB/MOBILE
KCHZ/K.C. WABB/MOBILE
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TOP 5 CALLOUT AT WABB/MOBILE
TOP 15 AT KRBK/HOUSTON
GREAT PHONES AT KRBK/HOUSTON,
WXWY/BALTIMORE, WABB/MOBILE,
WJBO/PORTLAND, WFBC/GREENVILLE

SHANIA TWAIN

"That Don't Impress Me Much"

Jon Landau Management • Produced by Robert John "Mutt" Lange • Mixed by Mike Shipley
WHOS NEXT

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

1000 Clowns (Elektra)

For Kevi Kev, it's all about happy endings...and there's a direct correlation between his optimistic viewpoint and the throwback innocence of lyrics that could have been channeled directly from Pleasantville. Listening to the words in 1000 Clowns' debut single, "I Know I'm Not the Greatest Rapper," one is struck immediately by the sweetness: old-fashioned terms like "Hold my hand," and "Be my world" float by in a sea of self-deprecation.

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

"When we were making the video, I kept telling the director I wanted it to look like a movie from the '40s or '50s, where there's a happy ending, because no one seems to have happy endings anymore." The reasoning behind the single is as old as time itself: "I had a crush on this girl, and I thought that the song would help her to like me," Kevi explains, admitting he's pretty much the character he sings about. "Every rapper is like, 'I'm the toughest, I got the most money, I got the most girls, I got the biggest gun...' and I'm thinking, 'I'm not any of those things—can't I still be OK, even if I'm not the best at something?'"

Kevi describes the accidental concept of the album as "a day in the life of Kevi." When asked to elaborate, he laughs and says, "You know—wake up, go to 7-11, get a coffee...flavored, of course. My whole life revolves around 7-11. The rest of the stream-of-consciousness tracks reflect ordinary stuff that happens in his life. "I don't know if you heard my 'Kitty Kat' song, but I had this kitty cat that ran away, and it broke my heart because I loved that little guy so much, so I wrote a song about how much I missed him," he says. This from the same man who wrote 'Everybody Smells So Different' based on...well, what his friends smelled like. "All the songs on the album (Freelance Bubblehead) have that similar energy and fun element," he says.

Kevi's band, 1000 Clowns (based on a 1960s movie title), is basically his looseknit collection of friends. "I just wanted to have a band and invite my friends in the neighborhood to be in it," he says. The current line-up includes sisters Anita and Michelle, who live three blocks away. Kevi describes the rigorous screening process: "I walked down to their house and asked them to be in the band and they said "OK." At press time, 1000 Clowns have played a total of five live gigs, all at L.A.'s Viper Room.

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

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

Christina Aguilera (RCA)

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

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

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piano, tried it, and it worked. He had me Fed Ex a tape of me doing it to Disney," who had apparently been shopping for an artist to tackle the vocal gymnastics required. "Twenty-
dancing, which I did on The Mickey Mouse Club. Right now I'm working with my choreographer, and, as far as being in front of the camera, I am like, a total ham...I love the attention, so I'm really looking forward to getting started.

In between promotional appearances, Aguilera stays in touch with her parents in Pennsylvania, is finishing high school by mail, and trying to stay in touch with old friends like Spears. "Oh my God, did you see Britney on the cover of Rolling Stone? That's awesome! I'm so proud of her," she says. "We don't see each other as much as we'd like to because of our schedules."

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

Tal Bachman
(Columbia)

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

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

Interesting observations from the progeny of a deeply musical heritage: Tal's father is Randy Bachman, chart member of '70s mainstays The Guess Who and of course, Bachman-Turner Overdrive, and the author of such hits as "These Eyes" and "Takin' Care of Business." Tal Bachman, who comes across as way too educated and well-adjusted for a career in music, subsequently, holed up at his mother's house in Utah, and enrolled in college.

Given his musical heritage, did Bachman ever feel a responsibility to go into the family business? "My dad, in subtle ways and then, ultimately, in not-so-subtle ways, was trying to pull me into music," he recalls. In a near-perfect 180 from what most parents would advise their children, the conversations between Bachmans Jr. and Sr. sounded something like this: "He would call me from Vancouver and say, 'Why are you wasting your time trying to get a degree? You should quit school and start a rock band.'"

Tal says. "At the same time, my mom was desperately pulling me away from the world of popular music. She had obviously had a bad experience with it; my parents had divorced because of it."

While in college, Bachman immersed himself in several philosophy classes before ultimately experiencing a musical epiphany of sorts. "It was through that experience that I finally realized I was a musician masquerading as an academic," he says. He eventually quit school, moved back to Vancouver, and wrote a bunch of songs that became the core for his Columbia debut.

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

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

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

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

That's Randy playing a very uncharacteristic acoustic guitar in the second verse. "It's funny, because he hated that whole "Unplugged" thing; he's very much a meat and potatoes rock guy."

Given Tal Bachman's collective musical experience, does he feel he's now developed a style of his own? "I consider it an amalgam of different styles," he says. "I just tried to figure out what it was that made me like particular songs and dislike others. Or why did a particular part of a song work and another didn't? I've gotten to the point where the process is largely subconscious."

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

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

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

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

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

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

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

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

And, just like the other artists profiled here, their lives have begun to take on, well, lives of their own. "The weird thing about it is, beginning with our signing with Trans Con, then a year later with Epic, was that everything seemed to happen in gradual stages," Molina says. "We kind of expected it, but nothing can prepare you to jump into promotion for a record. We get up at 4 a.m., hit two or three radio stations, with no real time to eat or sleep, then get to bed around 1 a.m., and start all over."

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

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

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

Billy Crawford
(V2/Push)

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

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

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

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

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

As we speak, Crawford is playing the game, getting ready to embark on promo trips to Japan and Canada before considerably raising his boyish profile with the Moms and Daughters of America when he kicks off a 25-city U.S. mall tour, which, before you scoff, turned out to be a promotional masterstroke for another 16-year-old artist named Tiffany. "Right now I'm learning the call letters of all the radio stations and keeping up with who's playing the record," he says.

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

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

Mulberry Lane
(Refuge/MCA)

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

"We've been singing together since we were little, either in the house or in the car, experimenting with different harmonies," she adds. What would have driven anyone else's parents
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crazy, according to Allie, "was a positive experience for us. There was always a spontaneous outburst of song—it was a pretty noisy, but fun household growing up."

In May of 1998, the sisters released an independent CD entitled Don't Cry 'Til You Get to the Car. "It sold really well, and it led us to signing with Refuge/MCA," says Allie. An early version of "Harmless" was stripped onto subsequent copies of CD, then later pulled and re-cut for inclusion on the girls’ NCA debut, Run Your Own Race, due out next month. After observing the spike in Mulberry Lane’s local record sales, hometown Top 40 KOKO (Sweet 98) began playing "Harmless" several months ago. That was PD Wayne Coy and APD/MD J.J. Morgan sitting front row center for the girls’ Gavin performance.

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

Time to conjure up a mental image of four sisters, luggage, and assorted beauty utencils, on the road. "It’s quite the adventure," says Heather. "We use to be four girls to a room, dorm-style, has now been somewhat altered. "We now ask for two connected rooms," she says. Allie chimies in: "We worked it out based on who gets along with who the best—Jaymie and I room together because we talk a lot, and Rachel and Heather room together because they’re quieter." Says Heather. "When we’re falling sleep we can still hear them talking in the adjoining room, and when we wake up, we still hear talking."

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

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

While the girls remain busy stoking the boilers of the star-making machinery, they never lose sight of the fact that, first and foremost, they’re part of a close-knit family. "We always stay in touch with our folks while we’re traveling," says Allie. "We tell them what’s happening, but we don’t always tell them everything, like the close calls we had while driving and stuff like that—we tell them the positive things," says Heather. "Our personal lives are on pause for now because the focus is totally on the music. They’ve pretty much devoted our lives to it at this point, and it’s been our dream since we were little. We’re putting our whole heart and soul into it because it’s what we love." While the girls remain busy stoking the boilers of the star-making machinery, they never lose sight of the fact that, first and foremost, they’re part of a close-knit family. "We always stay in touch with our folks while we’re traveling," says Allie. "We tell them what’s happening, but we don’t always tell them everything, like the close calls we had while driving and stuff like that—we tell them the positive things," says Heather. "Our personal lives are on pause for now because the focus is totally on the music. We’ve pretty much devoted our lives to it at this point, and it’s been our dream since we were little. We’re putting our whole heart and soul into it because it’s what we love."

The Chris Perez Band (Hollywood Records)

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

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

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

the group."

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

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

When I ask him if one track, the plaintive "Best I Can," was written about Selena, Perez hesitates. "I know where you're coming from, but I wrote those words mainly because they stuck to the melody I already had. I also wrote them with the intension of fixing them later. As long as that song is—that's how long it took me to write it," he says. "I just picked up a guitar and the words just came out," describing the stream-of-consciousness process.

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

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

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

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

Shooter

(C2/Columbia)

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

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

Despite the uptempo musical background, much of the lyrical content deals with the frustrations of everyday life, some of which are cut-to-the-chase direct, as Caporoso croons on the first single "Life's a Bitch": "While I got a magazine telling, selling me lies about how I could be the perfect 10/ My boyfriend left just the other day, he's all messed up/Is he straight or is he gay?"

Caporaso (first name pronounced 'Looch-i-anna'), is the group's main songwriter, co-producer, and focal point. Despite the fact that it is a group effort, 25 year-old Caporaso concedes that she really is Shooter. "One of the reasons we put it under a band name is because when we wrote the songs, we created them in a live format, and so really it's like a natural extension, having a band, plus I wanted to put the rock and roll back into pop," she says. "With so many singer/songwriters out there, I didn't want to be just another solo artist."

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

A year and a half ago, she hooked up with guitarist David Thompson and keyboardist/programmer Patrick Kelly to form Shooter. Caporaso felt relief to find collaborators who share her vision and musical influences. "I'd been working with various writers and producers trying to create this sound that I heard in my head, and I've got some equipment at home, but I can only go so far with it, and it took me ages to try and find this sound. Then we got together and worked with them and I got on with them, and it literally just clicked. It was that simple. I'm really, really pleased to be working with them. They're so fast." The trio together produced ...And Your Point, as a working group effort. Shooter are a possible support tour during the summer and playing some festivals. Caporaso also would like to continue acting as her schedule permits. "I'd love to do a film," she says. "I love the edgy type of film. I'd like to play a French slut for some reason," she giggles. "I've always wanted to play a French slut, don't ask me why.

But there you go. Once I've got it out of my system, I'll be alright, I'll move on." —LS
**RHYTHM CROSSOVER**

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**FOR THE RECORD**

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

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

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

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

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

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

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

www.americanradiohistory.com
Divinely Divas

BY ANNETTE M. LAI

Like any good programmer, you've got your fingers on the pulse of pop culture, so you know the "must-watch" television event this week happens Tuesday evening, April 13. When the Beacon Theatre's lights go down in the Big Apple and the curtains rise at 9 p.m. (EDT /PDT), VH1's Divas Live '99 will come to life.

The show benefits VH1 Save the Music, a foundation that supports music education in public schools and stars not only the one-two-three knockout punch of Whitney Houston, Cher, and Tina Turner—female superstar acts that A/C radio embraces as core artists—but at pretime "baby diva" Brandy had just been added. Scheduled guest appearances include LeAnn Rimes, Mary J. Blige, and TLC, all of whom have had their music played by Adult Contemporary radio. Press releases say we can expect surprise guests, too.

Based on the success of last year's debut Divas Live broadcast starring Mariah Carey, Celine Dion, Aretha Franklin, Gloria Estefan, and Shania Twain, which became the highest-rated single broadcast in the cable-channel's history, a week-long "Divas Week" build-up began April 5. Special programming such as Cher: Behind the Music, Tina Turner: Video Timeline, Pop-Up Video Divas '99, Video Collection: Whitney Houston, and more. Obviously, VH1 is anticipating similar ratings results with Tuesday night's stellar concert.

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

Second Quarter Music Preview

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

**ARISTA:** Sarah McLachlan, Sky, Dido, Bachelor Girl

**ATLANTIC:** All-4-One, Sugar Ray, Edwin McCain, Collective Soul, Bubel Fish, Pocketsize, Marie Wilson

(Note: The last three will initially impact Hot-Modern A/C first.)

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

**CAPITOL:** Robbie Williams, The Moffatts, Gerri Halliwell, Kendall Payne

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

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

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

**EPIC:** Hot A/C: D-Cru

**550 MUSIC/WORK GROUP:**

Eagle Eye Cherry, Jennifer Lopez, Glen Scott, Cree Summer, Jamiroquai, Tatyana Ali, Men of Vision, Dangerman

**GTP:** John Tesh

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

**HYBRID:** Mike Erriço, Guster

**INTERSCOPE:** Smashmouth

**ISLAND/MERCURY:** Boyzonic, the Cranberries, Lucy Lee

**JIVE:** Backstreet Boys, Britney Spears

**MCA:** New Radicals, K-Ci & JoJo, Nadine Renee

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

**REPRISE:** Muzzle, Barenaked Ladies, Alanis Morissette

(Maverick Reprise)

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

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

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

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

Good Day America!!!

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

A great song with a strong hook and positive message in the vein of the hit 'Don't Worry Be Happy.' Enjoy!!!

On your desk now!!

Add date: April 12

National Promo Contacts: Jack Setter (732) 254-2515 Paul Crowley/Music Marketing (704) 367-2511

For more info contact: Dino Alexiou at Domestic Music Co. (718) 447-3735
**MOST ADDED**

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

**TOP TIP**

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

**RADIO SAYS**

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

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**ADULT CONTEMPORARY**

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**CHARTBOUND**

| **DAVID CASSIDY** - "Sheltered In Your Arms" (Slamajama) | 45 | 7 | 630 | +111 |
| **RICK MONROE** - "Can I Call You Home?" (Divorce) | 42 | 9 | 536 | +147 |
| **KATE PRUITT** - "No Party Boys" (Wild River) | 36 | 9 | 597 | +74 |
| **DEBORAH FRANCO** - "Open My Heart" (Boulder Entertainment) | 36 | 14 | 381 | +189 |
| **LEE NESTOR** - "Still With Me" (Move Around) | 34 | 5 | 404 | +88 |

**SPIN CREASE**

| **PHIL COLLINS** | +918 |
| **JEWEL** | +355 |
| **SHANIA TWAIN** | +320 |
| **MULBERRY LANE** | +289 |
| **SARAH BRIGHTMAN** | +260 |

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**The Buckinghams “No Turning Back”**

from the album **Terra Firma**

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**CONTACT PHIL VAUGHAN (773) 526-9782**

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**Total Reports This Week 171. Last Week 172.**
**A/C UP & COMING**

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**A/C Drops**:
- #13-Ray Mackella
- #12-Paul Anka & Celine Dion
- #18-Elvis Costello with Burt Bacharach
- #19-The Carol

**Hot A/C Drops**:
- #15-Goo Goo Dolls "(You"
- Madonna

**RAYS continued**

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

**D-CRU**

"Show Me the Way" (Epidrome/Epic)

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

**ANDREA MARTIN**

"Share the Love" (Arista)

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

**QUINCY JONES feat. SIEDAH GARRETT & EL DEBARGE**

"I'm Yours" (Qwest/Warner Bros.)

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

**CRANBERRIES**

"Promises" (Island)

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

Continued on page 30
### MOST ADDED

**Baz Luhrmann**
- *everybody's free* (to wear sunscreen)

**Phil Collins** (27)
**Shania Twain** (15)
**Ricky Martin** (15)
**Robbie Williams** (12)

### TOP TIP

**Phil Collins**
- "You'll Be In My Heart" (Walt Disney/Hollywood)

### RADIO SAYS

**Lenny Kravitz**
- "Fly Away" (Virgin)

"Thanks to a new label edie, this up-tempo and fun song is a perfect fit for the season."
—Russ Morley, PD, FM100 (WMC/FM)-Memphis

### ARTIST PROFILE

**Tommy Henriksen**
- Label: Capitol
- Promotion Contact: Nick Bedding (323) 871-5704
- Current Single: "I See the Sun"

**Major Musical Influences:** Peter Gabriel, the Furs, Bruce Springsteen, U2, and Trevor Horn.

**What Radio Stations Did You Grow Up Listening To?**
"Any station that we could get in the car!"

**What CD Is Your CD Player Right Now?**
"Robbie Robertson."

**Things That Make You Happy:**
- Writing music and staying fit.
- "War, world hunger, and AIDs."
- "What do you consider your strongest suit?"
- "Everyday life and people."
- "The greatest joy you've ever had?" "Being a gardener."
- "Something we would be surprised to know about you?" "I don't take things too seriously."

**How Would You Like to Spend New Year's Eve, 1999?** "Seeing Peter Gabriel perform in Europe!"

**Future Ambitions:** "To make music that gets better with time."

**Henrikson On His Music:** "I hope my peers will respect my music, but at the same time it satisfies me, and hopefully the public will also hear it. That's all I could hope for."
Mad Dash to Create Broadband Portals

BY RON CADET

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

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

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

acquired Netscape to form a super portal. They also partnered with Sun Microcomputers in what represents the biggest threat Microsoft has faced since IBM. The next big deal was @Home (which is partly owned by TCI Cable and AT&T) purchasing Excite. Excite is a Web search engine like Yahoo!. What makes this deal important is that @Home is the leader in rolling out "cable modems," that is, modems that increase the speed of Internet downloads by a factor of almost 300. In other words, @Home will be broadcasting high quality video and full fidelity audio. This is what you call "broadband" Internet entertainment.

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

Next week: Inside the @Home broadband portal.

RON CADET OPERATES A NEW MEDIA DESIGN FIRM AT WWW.IMSTUDIO.COM AND PROGRAMS AN INTERNET MUSIC STATION CALLED "JAMZ" AT WWW.IMAGINERADIO.COM. REFERENCES TO THIS ARTICLE AND MORE CAN BE FOUND AT WWW.DIRECTIONSINMUSIC.COM

Playing the Blame Game

BY JERRY BOULDING

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

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

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

Passing the Music Test
Back in the day, music testing tra

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

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

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

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

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

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<td>Blackstreet featuring Janet Jackson</td>
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<td>10</td>
<td>&quot;If You Bovin' Me&quot;</td>
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### MOST ADDED

**WEST COAST**
- R. Kelly +31 "When A Woman's Fed Up" (Live)
- Tyrese +28 "Sweet Lady" (RCA)
- Monica +23 "Angel Of Mine" (Arista)
- Total +23 "Sitting Home" (Bad Boy/Arista)
- Jermaine Dupri and Da Brat +17 "It's Nothing" (SoSoDef/Columbia)

**MIDWEST**
- Shae Jones +17 "Bad Boy" (Universal Records)
- Jesse Powell +17 "You" (MCA)
- Foxy Brown +17 "I Can't" (Def Jam)
- Tevin Campbell +12 "For Your Love" (Arista)
- Redman +11 "Da Goodness" (Def Jam)

**EAST COAST**
- Maxwell +9 "Fortunate" (Rockland/Interscope/Columbia)
- Deborah Cox +5 "It's Over Now" (Arista)
- Dru Hill +9 "You Are Everything" (Papaw)
- Brandy +4 "Almost Doesn't Count" (Interscope)
- Blackstreet feat. Janet Jackson +2 "Girlfriend/Boyfriend" (Interscope)

**SOUTHWEST**
- Brandy +8 "Almost Doesn't Count" (Atlantic)
- Jay Z +6 "Jiggah What, Jiggah Who" (Roc-A-Fella/Def Jam)
- JT Money +5 "Who Dat" (Priority)
- Nas featuring Puff Daddy +70 "Hate Me Now" (Columbia/RCA)
- Deborah Cox +66 "It's Over Now" (Arista)

**CAROLINAS/VIRGINIA**
- Maxwell +208 "Fortunate" (Rockland/Interscope/Columbia)
- Silk +133 "If You Bovin' Me" (Elektra/EEG)
- Trina & Tamar +113 "What'd You Come Here For" (Columbia/RCA)
- Brandy +87 "Almost Doesn't Count" (Atlantic)
- Eric Benet and Faith Evans +91 "Georgia Porgy" (Warner Bros.)

**BLACK A/C**
- Eric Benet/Faith Evans "Georgia Porgy" (Warner Bros.)
- Jesse Powell "You" (Silas/MAA)
- K-Ci and JoJo "Life" (Rockland/Interscope)
- Whitney Houston feat. Faith Evans and Kelly Price "Heartbreak Hotel" (Arista)
- Maxwell "Fortunate" (Rockland/Interscope/Columbia)

### URBAN LANDSCAPE

U.S. <br>07-09-99
Movie Review: Comic Griffin Shows Range In Master P’s Foolish

BY JANINE COVENEY

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

In Foolish, Eddie gets to play every emotion in the book, from arrogance to fear, from despair to anger, from exhilaration to bitterness, from love to alienation. Along the way, he shows his comic skills at work, a fact that many people are not fully aware of. Thanks to the work of Eddie Griffin, Foolish has become a strong-arm man for the local mob faction, led by a ruthless goonish Andrew "Dice" Clay. While Fifty deals with the fatal consequences of a practical joke he played on his mob buddies, Foolish deals with a troubled love relationship and struggles to maintain success on his own terms, despite the Hollywood dream machines of his harried agent, played by Bill Nunn (Radio Raheem of Do the Right Thing) and the limits imposed on him by the owner of the local club where Foolish is the star attraction.

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

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

Backstage At Soul Train ‘99

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

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

Actor/comedian Eddie Griffin takes the mic backstage. Griffin, who was a presenter, stated that his leather attire, complete with mystic-symbol bodysuit, was a tribute to vampires and talked about his upcoming film Foolish, which co-stars Master P.
WDET Turns 50 While the Motor City Enjoys a Renaissance

BY KENT ZIMMERMAN

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

Adams’ story, in many ways, parallels that of WDET. She’s stayed in Detroit most of her professional life, and boasts tenure at WWWD (when it was an automated easy listener owned by Texas pioneer broadcaster Gordon McLendon), Top 40 WXYJ (an ABC O&O), and rocker WRIF. Adams says that, at first, she dabbled mostly in traffic and continuity since, outside of CKLW’s famed music director Rosalie Twombley (immortalized in Bob Seger’s “Rosalie”), women in broadcasting were a relatively new phenomena. “It was clear to me back then that there was no room for women on the air or in programming,” she recalls, “Or if there was, it was rare.”

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

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

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

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

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

Adams and Mathes’ first move was to open up the jazz, mixing it with—

laughs Adams. “That’s pretty good stuff...and the show did well as far as fundraising and gaining ratings.”

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

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

The Jazz that WDET still programs is designed to flow in and out of blues, folk, fusion, or Triple A songwriters. While the station does have a very popular Jazz show each evening, when WDET broadcasts its Triple A programming (a big chunk of our format), says Adams), jazz is also incorporated into—as opposed to segregated from—the station’s sound.

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

Some of the jazz that has been played on WDET includes: Bob Dylan, Joni Mitchell, Phoebe Snow, Genesis, Gil Scott-Heron, Randy Newman, B.B. King, Santana, Tracy Nelson, Robert Wyatt, Nico, Gene Clark, Bonnie Raitt, Leo Kottke, Leonard Cohen, Gong, and Aretha Franklin mixing up the ‘DET airwaves.’

“Aretha Franklin and Gong!”
The station’s music has got to be based on sound.”

According to Adams, Detroit is a city that has been given a bum rap, especially during the 70s and 80s. Detroit is now experiencing a renaissance of sorts and, according to Adams, the city feels it. New construction and forward movement abounds, creating a powerful and intense place to live. Detroiters usually have their BS detectors set to ten, adds Adams, so they like their radio and music pure and simple. In the 1950s, Detroit was a leading jazz center that turned out players like Kenny Burrell, Tommy Flanagan, and Yusuf Lateef. Miles Davis spent a lot of time in Detroit during the late 60s, and of course, there was Berry Gordy’s Motown as well as blues greats like John Lee Hooker. Detroit, according to Adams, remains to this day a great radio and music town.

Detroit doesn’t have the cultural support network you might find in cities like Boston or San Francisco—it’s got fewer venues and allocates less money to the arts—which means WDET plays an even more important role in connecting the city’s various art communities. As a result, over the years, WDET has strengthened its community standing and accumulated an ever-growing audience. During the 1970s, DET’s total curve was in the range of 80,000. Now the station attracts nearly 200,000 with a 2.8 market share, 35-44. Next to KCRW and WXPN, WDET is one of the top major market Triple A outlets in the country, broadcasting at 101.9, their “commercial” position smack dab in the middle of the dial. Over the years, buyers have tried to acquire the frequency, but DET stubbornly holds to its central position.

Fundraising for WDET has changed over the years almost as much as the programming. Back in the 70s, Wayne State was a major contributor to the budget’s bottom line, but now the university’s support amounts to less than 3% of WDET’s $2 million annual budget. But, says Adams, this budgetary independence makes the college an excellent licensee because, “they don’t dabble in our programming.” Instead of extensive university and government funding, the station relies on its listeners for 60 percent of the budget total, and so far fundraising has grown steadily alongside audience share. “We break an awful lot of rules with our programming,” Adams concedes, “but we’ve also used a lot of broadcast theory to come up with our schedule, and it’s working.”

With a zero ad budget, WDET instead relies on what Adams refers to as “event underwriting,” basically sponsorship packages tied in to various event and concert promotions around town in exchange for tickets, logo space on advertising, and trade outs with several of the city’s alternative publications. In addition to a bi-monthly program guide, WDET keeps a high print profile and associates itself with a dozen yearly music and lifestyle festivals. Even the Mayor of Detroit regularly fundraises on the air. “When there are polls in the arts and alternative papers, WDET wins every time for Best Station,” Adams boasts. “We’re very well respected.”

In addition to the urban audience in Detroit, WDET has a lot of listeners and contributors from across the Canadian border in Windsor, Ontario, not three miles from the Detroit River. Because of this, Canadian music is also a vibrant music source for the station. Over its 50-year history, WDET has attracted its share of well-known air talents—including a few members of the current staff. Ed Love, WDET’s “big time” jazz host, had 25-30 years in Detroit radio before joining the station in 1983. Frantic Ernie Durham did an R&B show while in his 70s. Dave Dixon of WABX put in six years during the 1980s, and former White Panther John Sinclair held down a blues show. Adams met and hired GAVIN Award winner Ann Delisi at a health club long before she became a radio professional; in fact, Delisi was just 18 years old. Smooth Jazz KSSJ programmer and GAVIN Award winner Steve Williams also worked at WDET. Currently, Adams hosts morning shows. Martin Bandyke, who was voted the best air talent in Detroit in 1992, takes over at noon. Ed Love’s nightly jazz shows draw five shares. Robert Jones has a popular Saturday morning show called Blues From the Lowlands, and Matta Wairaba hosts DET’s popular Folks Like Us program. At 22 years, Larry McDaniel has one of the longest-running bluegrass show in America. Assistant MD Chuck Horn celebrates Fridays with electronica, acid jazz, and tinky grooves.

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

A Fistful o’ Singles

TOM PETTY & THE HEARTBREAKERS

“Room at the Top” (Warner Bros.)

This is allegedly the “video” track off of Tom Petty’s Echo album, though the dip supposedly hasn’t been shot quite yet. Starting out a little like the Stones’ “Angie,” “Room at the Top” is a balladish alternative track that kicks into the edge meter at the 1:34 mark. Since the album isn’t due for another week, it’s nice to have a dual dimensional choice.

MIKE NESS

“Don’t Think Twice” (Time Bomb)

My favorite single of the week, Mike Ness takes his place as an elder in the punk world. But, lo and behold, he can’t resist reaching into the Dylan bag and finding Bob’s greatest kiss-off song (used, I guess, with “Positively Fourth Street”). Special thanks to Howard Leon for reaching into the pile and rescuing this baby. Love it.

TOM WAITS

“Hold On” (Epitaph)

Longtime fans who feel that Tom Waits’ music has occupied outside territory long enough will be chuffed with this one. Here’s something that stands proudly alongside the best—and most melodic—portions of Rain Dogs. It’s not as if Waits has abandoned his talent for ballads. After all, some of his best still occupy the choice spots of his live show that, after lying dormant these past few years, is seemingly back on the road. Welcome back, Tom, Tom! Triple A’s Most Added this week at that.

OLD 97’S

“Murder (Of a Heart Attack)” (Elektra/EEG)

In the words of Rhett 97, the band “experiments with” restraint. Still charged and cranked up, the 97’s wear their brand of restraint rather well. While I’ve always heard and appreciated their melodic side, according to the band, underneath the bounce and joy here is anger, discontent, and regret.

NIK KERSHAW

“Somebody Loves You” (Pyramid)

I’ve been secretly craving this one for about a month, and I honestly have to say I can find no fault. It’s well produced and builds beautifully, adding a glow of rock tinged production to all the rooey stuff out there now.
“Mixing traditional blues and gospel in a way you can’t even imagine. While I’m generally terrified of snakes, this is one that I truly enjoy.”

—Kent Zimmerman, Gavin

from the debut album Songs From My Funeral

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- KOTR
- KPIG
- WYEP
- WDET
- KERA
- KPCC

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TRIPLE A

Record to Watch

Ben Folds Five (19)

"See the Same Way" (RCA)
Including: WNMC, WNCX, WMEZ, MUSIC CHOICE, WZIP, WMUP, WYEP, KKFI, KNCW, KSPN, KFLX, KBAC, KTHX, KUSP, KZSU, KBCO, KSUT, KUSP, WOAM, WRR, WFMU, WMMR, WYEP, KZST, KREL, KPBX, KHUM, KFLZ, KUOW, KSUT, KUSP, KZSU, WOAM, WRR

Ben Folds Five (19)

"Army" (Sire)
Including: WNPX, WMRT, WMEZ, MUSIC CHOICE, WZIP, WMUP, WYEP, KKFI, KNCW, KSPN, KFLX, KBAC, KTHX, KUSP, KZSU, KBCO, KSUT, KUSP, WOAM, WRR

Bruce Hornsby (14)

"The Way" (RCA)
Including: WNMC, WNCX, WMEZ, MUSIC CHOICE, WZIP, WMUP, WYEP, KKFI, KNCW, KSPN, KFLX, KBAC, KTHX, KUSP, KZSU, KBCO, KSUT, KUSP, WOAM, WRR

Beth Orton (3)

ALBUM: Central Reservation
LABEL: Ananta
CONTACT: Tom Gates (212) 830-2274

On Feeling the Music: I want the album to be really

Summary and Fresh: The song "Sweetest Decline" is quite a breeze, like being in a hammock with a bottle of whiskey but alone. I used to sing in the bath—whole mini- operas. And I've always written, since I was young. Poems, metaphors, little synapses of emotions. I love to write and play, it's my saviour, it's what I live for: The hardest thing has been getting enough to change the way into. It's singing about me, so why don't I just say it? All Right!

On Feeling the Music: I woke in the middle of the night and everyone around me was asleep. I love that feeling. I thought, 'There! I switched to the classical station and opened the window shade. I saw one shooting star and another and then those loads of them. It was the comet Tempel-Tukey passing near the Earth, the sky was doing ballet in time to the music. I thought, what a shame everyone's missing it. Then I thought, maybe it was meant for me..."
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<th>Spin T. Trend</th>
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<td>979 +111</td>
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<td>3. Collective Soul (Atlantic/Reprise)</td>
<td>865 +103</td>
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<td>43. Fatboy Slim (Astralwerks/Virgin)</td>
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<td>49. BMG (Vip)</td>
<td>253 -24</td>
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<td>50. Tal Bachman (Columbia/Capitol)</td>
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"Rock Me Right" ADD DATE: April 12 & 13

the new single from Susan Tedeschi

"Susan Tedeschi is 1999's Hottest New Act" —Timothy White, Billboard
The Verdict Is In: Length Does Matter!

BY RICHARD SANDS

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

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

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

"We put a song in call-out after 100 spins, but really don't expect to see much the first week," observes Leslie Fram of WNNX-Atlanta. "Some songs do respond immediately because of an obvious hook." Citing an example, Fram says "Pretty Fly for a White Guy" was a song that was pretty familiar right away at 99X, and there have been other songs that became familiar to our audience in a quicker fashion because we highlighted them with a bio-intro.

One programmer who isn't at all comfortable with call-out research for current records is Shellie Hart of KEDJ-Phoenix. "I have mixed feelings about call-out. Too often, it's used as an excuse to add or drop a record—but call-out is a tool and nothing more," Hart likes to use call-out in conjunction with other tools they use at The Edge, "like sales, club play, requests, and growing patterns across the country."

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

HOW LONG IS TOO LONG?

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

99X's Fram says that even without good initial call-out, she will stick with a record. "If we are feeling something in sales and on the phones, we will give slow call-out songs up to 300 spins." She admonishes, "If you believed in it in the first place, then you have to stick with your gut."

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

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

That's all good, but the conflict arises with those records that have incredible staying power, that are working in call-out, and are still stacking up sales. That is often precisely the time that the local or national record rep hits you up for an add on a second or third track. What then? "I just don't listen to them," cracks Rochester's Anderson. "I'm clear about who my client is, and that is the listener, not the labels."

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

And how long is too long? Summers worries about the records he once owned getting "burned to a crisp" because of extra spins the song is getting at competing Modern A Cs and Top 40s. "I can no longer play the Verve's 'Bittersweet Symphony' or Eve 6's 'Inside Out.' You can't underestimate just how tired your audience is of a song, so call-out in these cases is particularly important."

What do you play if your recurrents are roasty? "We go back further now, looking for gold. An example would be 'Alive' by Pearl Jam or 'Interstate Love Song' by Stone Temple Pilots."

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

A View From the Other Side

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

April 9, 1999 GAVIN • 41

www.americanradiohistory.com
**Most Added**

**Ben Folds Five (29)**
Army (550 Music)
- FADER, ZP91, KATX, KNR, KZLZ, WHTS, WQFX, WYXT, WZMT, KJAZZ, KZQI, KUNO, WZKQ, WZM, WPJY, WRKF, WXJQ, WRSO, WSSW, WTQI, WJZQ, WPFL, WPXJ, WYBA, WYAY, WZAJ, WZAU, WZAY, WZBB, WZCD, WZCG, WZFL, WZQI, WZSU, WZTH, WZTX, WZTV, WZUH

**Sugar Ray (25)**
Falls Apart (Geffen)
- KXRA, KIQQ, WRTH, KLCI, WDDG, WANN, WYEX, WYFX, WZIP, WMAK, WRMT, KJAS, WZED, WZIU, WZUX, WZWR, KFCC, WHTZ, KURX, K101, KANR, WUSE, WZKQ, KZQI, KFRT

**Hole (18)**
Awful (DOG)
- KACX, KLZK, KSPI, WYFD, KXBI, WAXZ, KXBT, WHER, WHTZ, WLED, KVPM, K101, KDRT, KGRT, WGRT, WMAK, WZIP, WXZC, WZED

**Taxi Ride (14)**
Get Set (Sire)
- KZEN, KHHR, K101, WAXZ, WHTZ, WZIP, WMAK, WZIP, WPFL, KFRT, WUSE

**Thisway (12)**
She Takes (Atlantic)
- KXRA, WHTZ, WZIP, WMAK, WZIP, WZIP, WPFL, KFRT, WUSE

**Radio Says**

**Freestylers**
Here We Go (Mammut)
- "I really like this one. It has a nice little vibe"
  — Scott Jameson
  PD X-102-Indianapolis

**Picture Par LEAD**

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

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

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

**** Taxiride
Get Set (Sire)
Sean tells me I'm a sucker for a melody with just a hint of sitar. Listeners also like melody. Hmm. As Sean says, "It could be a formula to look out for!!

**** Jimmy Eat World
Lucky Denver Mint (Capitol)
Demery asks, "What is the hell is the matter with everybody? Am I the only one who gets his soul ripped out by the nerve endings when I hear this?" Stay calm, Big Boy.

**Blink 182**
Family Reunion (MCA)
- "Crack, I need more Crack!" Sean adds, "I want to play this one at your wedding!"

**Alternative Reports**
Accepted Through Tuesdays 8 a.m. - 3 p.m.
Gavin Station Reporting Phone: (415) 495-1990
Fax: (415) 495-2580
Future Primitive Sound: Taking the Underground to New Levels

BY VINNIE ESPARZA

I’ve heard that San Francisco has more DJs per capita than anywhere else in the U.S.—not hard to believe, considering the enormous number of talented electronic musicians and turntable wizards that call the foggy city home (including DJ Shadow, Meat Beat Manifesto, Skratch Piiklz, Peanut Butter Wolf, etc.). But one of the brightest beacons for this music in the region is a humble and down-to-Earth character by the name of Mark Herlihy. Though not a household name just yet, his organization, Future Primitive Sound, is largely responsible for advancing underground hip-hop and electronic music culture in the Bay Area. By booking acts such as DJ Shadow, DJ Spooky, Cut Chemist, and the like long before they were major players in the industry, Herlihy has proven that he has the vision and integrity needed to become a leader in underground B-Boy culture. In the process, FPS has become the standard by which all other production companies are measured.

“I started doing Future Primitive Parties, along with my then partner Mark Wasserman, in ’95,” says Herlihy. “The intention was to bridge my two influences—that of the European, mix-style DJ and the turntable improvisation of the state-side hip-hop DJs. “I decided to name my company Future Primitive Sound because of my view of what DJ music is. The DJ is the epitome of post-modern music. It’s a cut-and-paste art form. Future is in reference to the progression of hip-hop music specifically. When the hip-hop forefathers started it all—long before the garage style set the definition of what hip hop should be—it was about doing something as uniquely as possible. It was about being innovative.”

“Primitive is in reference to bringing it from the roots onward, as hip-hop has its roots in jazz, blues, and rock.”

Those who do not live in the Bay Area can now experience Future Primitive Sound through its newly formed record label. Herlihy’s first release, simply titled Future Primitive Sound Session Vol. 1, captured Cut Chemist and Shortkut in a live and simply amazing turntable session; Volume 2 featured another live taping, this time of DJs Z-Trip vs. Radar. FPS’ latest release is its first studio recording, Presage’s Outer Perimeter. The beats are much darker than the previous live party albums, but Outer Perimeter again features amazing production that will continue to solidify Future Primitive’s position in underground music.

When asked about the future of Future Primitive, Herlihy says, “I hope that we’re opening heads for accepting music for what it is. There are no rules at Future Primitive. I’m hoping to open some of the close minded hip-hoppers, and opening the rest of the electronic music fans to what the roots of hip-hop are all about. “I’m fully behind furthering the turntablism movement, although I don’t like the term ’turntablism’—I don’t like definitions. I feel that when you define an art form, you give it parameters. Therefore, you create a life span for it and open it up for death. If you want something to progress, you shouldn’t start categorizing it.”

FOR MORE INFORMATION ON FUTURE PRIMITIVE SOUND, CONTACT (415) 905-8866 OR EMAIL info@futureprimitivesound.com. THEIR WEB SITE IS www.futureprimitivesound.com.

A GREAT DAY IN SAN FRANCISCO

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

Clean Teeth at SXSW!

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

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

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

THE LILYS (38)
The 3 Way (Sire)
Incl.: OTR, KOKO, KCBO, KSCE, KDUR, KDSC, KUZU, KJCI, KXCI, KZRC, KZUN, WCUC, WBOX, WERIC, WPDR, WPFW, WURR, WUTK, WUNN, WRAS, WSUK, WUSB, WUXK, WYER, WYUM, WYUN, WNUR

SUPER FURRY ANIMALS (37)
Radiator (Flydaddy)
Incl.: KISSO, KIDM, KIYU, KSRM, KXCI, KZRC, KZUN, WCUC, WBOX, WERIC, WPDR, WPFW, WRAS, WSUK, WUSB, WUXK, WYER, WYUM, WYUN, WNUR

EUPHONIC (32)
The Calendar of Unlucky Days (Jade Tree)
Incl.: OTR, KCDO, KJEO, KSUR, KUZU, KXCI, KZRC, KZUN, WCUC, WBOX, WERIC, WPDR, WPFW, WURR, WSUK, WUSB, WYER, WYUM, WYUN

TICKLASH (25)
Polydemic (Razorfish)
Incl.: KISSO, KIDM, KSUR, KJEO, KXCI, KZRC, KZUN, WCUC, WBOX, WERIC, WPDR, WPFW, WURR, WSUK, WUSB, WUXK, WYER, WYUM, WNUR

RADIO SAYS

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

ARTIST PROFILE

KOOL DJ RIZE

LATEST RELEASE: Beneath the Underdog
LABEL: Malvado
CONTACT: (510) 288-5949
HISTORY: Has been involved with the underground DJ scene since 1983. Has worked with KZSU and has been creating beats since 1990. Beneath the Underdog is his first solo release. So far, it is on vinyl only. The EP has been receiving mad props from many people.
ON THE RECORD: All eight songs on the record bring a different vibe. It gives a full range from east coast hard rhyme beats to live soul/jazz beats that incorporate live instruments, giving it a warmer sound.
ON HOP-HOP TODAY: "It's healthy, cause it's still around. The commercial aspect is going to burn a lot of people out. I think it also stereotypes a lot of folks, when realistically, hip-hop has a very broad range.
FUTURE PROJECTS: "I'm putting something together with some local MCs. I'm also working with Chuck Prophet on some stripped out instrumental stuff.

COLLEGE

VANNIE ESPIN

VARIOUS ARTISTS

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

HARMONIUM

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

REVIEW

COLLEGE REPORTS ACCEPTED
Mondays 9 a.m.-5 p.m.
Tuesdays 9 a.m.-3 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

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<table>
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<th>UK</th>
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<td>METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)</td>
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<td>KORN - Freak On A Leash (Immortal/EPIC)</td>
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<td>SECOND COMING - Vintage Eyes (Capitol)</td>
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<td>19</td>
<td>CANDLEBOX - Happy Pills (Maverick)</td>
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<td>20</td>
<td>ONLY - Blue Monday (Reprise)</td>
<td>829</td>
<td>-53</td>
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<td>21</td>
<td>MARVELOUS 3 - Fear Of The Week (Hi-FI/EEG)</td>
<td>797</td>
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<td>22</td>
<td>LIT - My Own Enemy (RECA)</td>
<td>767</td>
<td>+49</td>
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</table>

**A catchy, cool tune - also litig up the phones**

| 23 | ECONOLINE CRUSH - All That You Are (Epic) (Restless) | 764 | +76 |
| 24 | MONSTER MAGNET - Temple Of Your Dreams (A&M) | 665 | +95 |
| 25 | STAND - Just Go (ELEKTRA/EGG) | 664 | +105 |
| 26 | HONEY TOAST - Shakin' And A Bakin' (SMS Music) | 645 | +78 |
| 27 | ROB ZOMBIE - Dragula (Geom) | 583 | +39 |
| 28 | KID ROCK - Beautifully Inside (Lava/Atlantic) | 543 | +36 |
| 29 | HOE - Make Me (EGG) | 522 | +12 |
| 30 | BAD COMPAN - Hey Hey (EastWest/EGG) | 512 | +46 |

The Kid is still at...single number two cracks the top 30

| 31 | PUSHEMONKEY - Caught My Mind (Arista) | 504 | +58 |
| 32 | VIRGUS MERLOT - Gam (Atlantic) | 494 | +34 |
| 33 | FEAR FACTORY - Descent (Republic) | 483 | +9 |
| 34 | METALLICA - Turn The Page (Elektra Entertainment Grp.) | 481 | -63 |
| 35 | FINGER ELEVEN - Above (Wind-up) | 478 | +37 |
| 36 | MARILYN MANSON - Rock Is Dead (Nothing/Interscope) | 477 | +18 |
| 37 | EVERLAST - End Me (Tommy Boy) | 474 | +54 |
| 38 | DOVETAIL JOINT - Level On The Inside (Columbia/RED) | 451 | +60 |
| 39 | JONNY LANG - Wander This World (A&M) | 451 | +57 |
| 40 | LENNY CRAVITZ - Fly Away (Virgin) | 412 | +32 |

**Buckcherry**

"Lit Up" (DreamWorks)

This seemingly unstoppable rock is blowing doors both in the Active and Alternative formats, and quickly moving up the charts since its release weeks ago. These guys are all lit up again...on the phone, in the top ten. Not bad, considering how somewhat "unhip" good of, straight ahead rock & roll seems to these days (uh...hmm).

In fact, the whole G dam album kicks ass, as does their live show, as many of you witnessed at Jimmy's Club in New Orleans during the recent Gavin Convention. Practically setting tent in "most added" land since its debut, "Lit Up" cracks the top ten this week, with new adds at KJOP, WBRU, WCBS, WZPL, and WQIP. For more cherry buttin' into buzz DreamWorks' Laura Curtin at (212) 588-6660.

**51** Upside Down (Island) Including: WBOP, KPOI, KATS, WBOP, KPOI, KGDR, KEKI, KGFX, WBEU, WXAN, KDJO.

**Soulmotor** (9) Guardian Angel (CMC International) Including: 91X, KSJO, KZAL, KHHX, KGUX, KLLM, KDVE, KUIC, KZMK.

**Evelast** (8) Ends (Tommy Boy) Including: KJOL, KSJO, KZAL, KUIC, KZMK, WIIM, KDVE, KGUX.

**Indigenous** (5) Things We Do (Pachyderm) Including: WYAB, KOMP, KZMK, WMPD, KDJO.

**Tom Petty And The Heartbreakers** (20) Room At The Top (Warner Bros.) Including: KZQW, KZLO, KJMP, KESN, WAPE, KHOT, WAVE, KZMD, KSJO, KGFX, KEKI, KSJO, KGUX, KDVE, KUIC.

**Radio Says**

**Sammy Hagar** "Mas Tequila" (MCA)

"The biggest phone response ever in our entire history...Mas Sammy in the...Midwest!!!" — KZSK-Quincy, Illinois PD Paul Ericson

**Active**

**Most Added**

**Active Rock** reports accepted Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m. Gavin Station Reporting Phone: (415) 495-2580

**Gavin**

**2nd Quarter Active Rock Special Will Be On Your Desk May 7th**

**To Book Ad Space Call Eric Shade @ 805-785-0956 (Art Deadline is 5/3) Call ASAP For Best Position**
Gavin Country Breakout

The Gavin Country Breakout Chart represents artists with more than three Gavin Country Top Ten singles.

<table>
<thead>
<tr>
<th>LV</th>
<th>TW</th>
<th>Artist/Title</th>
<th>Weeks</th>
<th>Rpts</th>
<th>Adds</th>
<th>SPINS</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>CHAD BROOK - Ordinary Life (Warner Bros.)</td>
<td>22</td>
<td>193</td>
<td>0</td>
<td>6740</td>
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<tr>
<td>2</td>
<td>2</td>
<td>ANDY GRIGGS - You Won't Ever Be Lonely (RCA)</td>
<td>15</td>
<td>186</td>
<td>5</td>
<td>4940</td>
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<tr>
<td>3</td>
<td>3</td>
<td>MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)</td>
<td>8</td>
<td>186</td>
<td>3</td>
<td>4402</td>
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<tr>
<td>4</td>
<td>4</td>
<td>LILA MCCANN - With You (Asylum)</td>
<td>12</td>
<td>188</td>
<td>4</td>
<td>4202</td>
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<tr>
<td>5</td>
<td>5</td>
<td>SHELDAISY - Little Goodbyes (Lyric Street)</td>
<td>8</td>
<td>164</td>
<td>9</td>
<td>2778</td>
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<tr>
<td>6</td>
<td>6</td>
<td>JESSICA ANDREWS - I Will Be There For You (DreamWorks)</td>
<td>11</td>
<td>155</td>
<td>5</td>
<td>2551</td>
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<tr>
<td>7</td>
<td>7</td>
<td>CHELY WRIGHT - Single White Female (MCA)</td>
<td>4</td>
<td>150</td>
<td>10</td>
<td>2481</td>
</tr>
</tbody>
</table>

Big news this week at KKKF 40X, WAMZ 28X, KEWB 30X, WUSZ 31X, KZSN 32X, WCT 31X and WUSZ 31X. Hot phones include WPMB, WBDE, KSUX, WGLR, KALE, WTRB and KBUL.

11 | 8 | SHANE MINOR - Slave To The Habit (Mercury) | 4     | 135  | 14   | 1815  |
10 | 9 | BRAD PAISLEY - Who Need Pictures (Arista) | 7     | 132  | 9    | 1787  |
12 | 10 | THE WILKINSONS - Boy Oh Boy (Giant) | 4     | 107  | 15   | 1505  |
9  | 11 | SONS OF THE DESERT - What About You (Epic) | 9     | 88   | 1    | 1458  |
7  | 12 | THE WARREN BROTHERS - Better Man (BNA) | 12    | 86   | 0    | 1280  |

Top Tip

**CHELY WRIGHT**

"Single White Female" (MCA)

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

**Profile**

**Chad Schultz**

**Label/Company:** Mercury Nashville

**Position:** Director SouthWest Promotion

How long? 2 1/2 years

What do you like most about your job? The fantastic people, artists, and music at Mercury and making new friends in radio and other areas of the business.

Least? Being on hold.

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

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

By Jeff House

Quiet Roe's Metal Health

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

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

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

Random Radio

On the Tube

BY WQYK-Tampa, FLA. PROMOTIONS DIRECTOR MIKE CULOTA

Relationships are the key to getting positive TV coverage for your station. The better the relationship, the better the chance of getting your call letters or jocks mentioned when a T.V. crew covers a station event, instead of just the traditional "a local radio station" mention. If you are on-air talent, develop relationships with TV talent. If you are a Promotions/Marketing or Program Director, develop relationships with your television counterparts. Try to hit people who don't necessarily listen to Country with TV; offer to do a 3-5 minute entertainment feature piece for the local TV station and ask for it to be placed in the news (5:30 early edition as it segue to the 6 pm new). Use talent from your radio station and Country artists — artists are more likely to do a piece with you that appears in a better time slot with better ratings than the traditional late night video show. The station also benefits because it exposes your air staff and your station, not only those who are going in search of Country formatted material, but to viewers who may never see or hear you at any other time.

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

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

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

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

**The Hot Line**

BIL BLACK, PD, WKSJ-MOBILE, ALA.

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

TERRY HUNT, PD, KAGG-BRYAN, TEX.

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

GARY MURDOCK, PD, WXFL-FLORENCE, ALA.

"Montgomery Gentry's 'Hillbilly Shoes' got the phones lighting up as soon as it hit our 'politically correct' world...The walking bass guitar in the Dixie '70s. Natalie Maines' voice cuts to the Country core, the same way the Paulette Carolin did for Highway 101...Shania Twain's 'Man I Feel Like A Woman' is at the other end of the Country spectrum and shows why the format has gained such broad appeal. It stunned our phones immediately...It seems our biggest records right now are all up tempo kickers!"
MEETING OF THE MINDS
Country songstress Faith Hill flew to Washington, D.C. recently to meet with Gen. Colin Powell. The pair discussed the partnering of Hill’s Family Literacy Project with Powell’s America’s Promise Alliance for Youth. On Hill’s upcoming tour, fans are asked to bring new or slightly used children’s books to the show, where they will be collected and distributed by America’s Promise to local schools.

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

gmailBOXSET

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

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

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

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

Another Carey contemporary, Pete Manriquez, exits Crowbar Records and heads to Dallas as MD of the new CBS/Infinity Rhythmic outlet Hot 100 (KRBV)-Dallas, reporting to PD Carmy Ferrari.

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

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

Suits: Chancellor San Francisco ups KYLD (Wild 94.9) GSM Joe Cunningham to GM of that property, while KMEL GSM Dan Haight is upped to Station Manager, both reporting to Sr. VP/GM Dick Kelley... CBS/Infinity Rochester VP/GM Bob Morgan has left the building, rejoining his former ARS boss, Steve Dodge, at American Tower Systems.

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

People: KIIS/FM-Los Angeles midday personality Billy Burke exits after three years. No replacement has been named...WPRO/FM-Providence morning personality Mike Butts exits, replaced by 25-year station vet Giovanni, who moves up from middays, teaming with former WNCI-Columbus Morning Zoo member Kim Zandy. PD Tony Bristol needs middays: PRO-FM, 1502 Wampanoag Trail, Providence, RI 02915. EOE...New South Radio Top 40 Y101 (WYJO)-Jackson, Miss. ups four-year vet Nathan West from P/T to nights and Asst. MD...KJMK-Joplin, Mo. MD Joyce Thompson is named PD of sister Country KIXQ (as “Cody Carlson”). Label vet Shannon Becker replaces Thompson.

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

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

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

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Kiss Me
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Billboard Top 40 Adult Monitor 4* - 3*
Billboard Modern Adult Monitor 3* - 2*
Billboard Top 40 Mainstream Monitor 5* - 2*

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backstreet boys

i want it that way

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in stores May 18th

Worldwide tour starts in June

Exclusive Management by The Firm, Los Angeles, CA