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

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

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

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AS TOLD TO ELIOT TIEGEL

Jac HolzTig
Warner Communications

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

The new five-inch DVD audio CDs will have a special line code, which will tell you what song you’re hearing, who the artist is, and what the label is, if you have the proper receiver. We really shouldn’t be paying people to back announce a record on radio, and DVD is one solution that can solve this problem.

The data comes through your receiver as the music is playing, and program directors can’t kill it because it’s in the subcode.

Warner is one of the first music groups to issue records in the DVD format, and we expect to have our first releases out by October. DVD won’t be the death of CDs, which will be with us for a long time. But the fact is home theater systems already are set up for DVD audio.

You have millions of car stereos that already have four-channel capability, and there are probably 10 million home systems that are already multichannel.

So there’s a built-in base where you don’t have to add anything except the DVD audio player, which will be capable of playing regular CDs. DVD audio folds down nicely into two-channel sound. Virtually every company in Japan is making the hardware, which should be available by the end of this year, beginning of next year.

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

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

That’s a wonderful bookend for this part of my career.

May 22, 1998 GAVIN • 3
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Kennard to Appeal EEO Court Ruling

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

Last month, a three-judge panel on the U.S Court of Appeals in Washington said the FCC's EEO rules were unconstitutional. The case involved a $25,000 fine against KFUO AM/FM-Clayton, Mo., which is owned by the Missouri Synod of the Lutheran Church.

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

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

Gordy Receives ASCAP "Legend" Award

Earlier this week (May 18), Motown founder Berry Gordy received the first ASCAP "American Legend Award" for his songwriting achievements and vision, as industry notables convened at the Beverly Hilton Hotel for the 15th Annual ASCAP Pop Music Awards.

Commenting on Gordy's successes in the industry, ASCAP President/Chairman Marilyn Bergman said, "This award recognizes a music personality whose body of work has made a significant impact on American culture and influenced the way we hear music today. Berry Gordy is uniquely deserving of this inaugural award."

Other winners included Diane Warren, who took home Songwriter of the Year accolades for an unprecedented fourth time. Warren's "Unbreak My Heart," recorded by Toni Braxton, was named ASCAP's Song of the Year. Publisher of the Year went to Warner/Chappell Music, Inc., and College Radio Awards went to the Mighty, Mighty Bosstones, Trent Reznor, and Nine Inch Nails.

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

This is the first time Arbitron is including pre-printed programming information in the packets—but if you don't confirm the info, it won't be used. Another obvious reason to check your packet: If you've changed any of your daypart programming, you'll need to correct the form and send it back so Arbitron can update it for the Summer survey.

Arbitron Won't Reconsider on Boston

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

Virgin Expands Artist Development

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

Henderson and Walker will be assigned individual- ly to work with specific artists, and will help formulate and direct overall marketing strategies for designated artists.

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

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

—Chris Stacey

see page 14

FIRST WORDS

Just Listen...

It seems unfair to have only adjectives to describe what Frank Sinatra was able to do with a song. A dozen such words instantly come to mind, but each of them seems a mere cliché when attempting to describe the emotion that touched his music—and all those who listened to it.

He caused lovers to fall in love, to fall out of love, to believe in love all over again. In his voice you felt the longing, the passion, the rush, the despair that is the basis for all our lives. You felt hope.

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

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

Frank, we're still listening.

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

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

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

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

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

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

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

- Cary Owens’ Cartoon History of Top 40
- The Hits Between the Hits: The Story of Jingles
- The Top 40 of Top 40—Gavin Readers Choose the Format’s Own Fab 40
- Radio and Records: Let’s Stay Together
- Radio Tomorrow: The Future of the Deejay...
- Radio Itself

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ACQUISITIONS

- **JACOR COMMUNICATIONS AGREED TO PURCHASE FOUR STATIONS IN THE MEDFORD/ASHLAND, ORE. MARKET FOR $12.5 MILLION. KMED/AM AND KRLQ/AM ARE BEING ACQUIRED FROM HILL RADIO, INC.; KZEH/AM IS BEING BOUGHT FROM PRO PROMOTIONS, INC.; AND KJQI/AM IS BEING PICKED UP FROM ASHLAND BROADCASTING.**

- **COX RADIO HAS INKED A DEAL TO BUY WEDA/AM, A CP LOCATED IN BIRMINGHAM, ALA., FROM HOMEWOOD RADIO FOR $6.5 MILLION.**

- **ABC/DISNEY ANNOUNCED IT WAS PURCHASING WMHG/AM-CLEVELAND FROM DIVINE MERCY COMM. FOR $3.2 MILLION. ABC HAS BEEN PROGRAMMING RADIO DISNEY ON THE STATION SINCE MAY 1.**

- **CAPSTAR AGREED TO PURCHASE WZBO/AM IN TUSCALOOSA, ALA. FROM GRANT RADIO GROUP FOR $3.2 MILLION. BROKER: STAN RAYMOND & ASSOC.**

- **ZIMMER RADIO GROUP HAS AGREED TO PURCHASE KLWN/AM AND KLZK/AM IN KANSAS CITY FROM LAWRENCE BROADCASTERS FOR $3 MILLION. BROKER: MEDIA SERVICES GROUP.**

- **TEXAS EAGLE RADIO NETWORKS HAS SIGNED A DEAL TO BUY KKTR/AM-ABILENE FROM POWELL MERRIT HD COMMUNICATIONS FOR $1.1 MILLION.**

- **ARITUR COMMUNICATIONS ANNOUNCED IT WAS ACQUIRING WMVY/AM IN THE CAPE COD, MASS. MARKET FROM THE TORTOISE GROUP FOR $1 MILLION.**

CLOSING

- **CARIBOU COMMUNICATIONS COMPLETED ITS $5.3 MILLION PURCHASE OF KNTL/AM-Oklahoma City FROM BOTT RADIO. BROKER: Kalli & Co.**

MISCELLANY

- **HICKS, MUSE, TATE & FURST SIGNED A DEAL TO ACQUIRE PUBLISHING HOUSE SIMON & SCHUSTER FROM VIACOM FOR APPROXIMATELY $1 BILLION.**

- **CD RADIO INKED A DEAL TO CARRY SPORTS** Byline's 24-hour programming on its digital audio radio service, set for official launch in 4Q 1999.

- **METRO NETWORKS INKED A DEAL TO DISTRIBUTIO** And the Weather Channel to its 250+ Metro Source radio affiliates.

- **THE RECORDING INDUSTRY ASSOCIATION OF AMERICA** Has paid off as music pirate Arturo Rojas Flores was sentenced to three years in prison for running a counterfeit distribution operation. An RIAA investigation uncovered the piracy scheme, in which 32,000 counterfeit cassettes were confiscated.

- **SAM ASH MUSIC FILED A $38.5 MILLION DEFAMATION SUIT AGAINST MACKIE DESIGNS, INC., CLAIMING THAT MACKIE POSTED FALSE CLAIMS ON THE INTERNET.**

- **MEDIA SERVICES GROUP MERGED WITH WHITLEY MEDIA** To create a nine-office mega-brokerage firm. Whitley Media's Bill Whitley becomes a partner and director of Media Services Group and will continue to manage the Dallas office. Mitt Younts continues as Managing Director of Media Services.


The baby boom generation is getting rich.

All right...maybe not rich, but a record number of Americans 35-52 quietly have slipped into the "affluent consumer" category. What this means is that some 17 million adults-almost nine percent of the population-now live in households with annual incomes of $100,000 or more, and two percent have incomes of $150,000 or more. Additionally, an estimated 4.8 million Americans had a net worth of at least $1 million in 1996, more than double the 2.2 million in '92.

What does all this mean? "As the scope of the affluent market grows, marketing initiatives must also expand," says Interp's Michele Skettrino. "Today's rich are a diverse new breed of consumer, and advertisers are scrambling to maximize their impact on this lucrative market segment. This type of change within a market always creates a breeding ground for new business opportunities."

**ABOUT AFFLUENT AMERICANS:**

- Their income is highest among boomers (35-54).
- They're twice as likely to have a college degree, and three times as likely to hold a graduate degree;
- 70 percent are married, and 45 percent have children;
- 75 percent own homes, and 40 percent value those homes at over $200,000; and
- 82 percent listen to radio in the average week, while the average daily reach of television is 73 percent.

---

**SW, Sound Source In Joint Venture**

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

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

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

---

**The First Gavin?**

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

1. "Purple People Eater" Sheb Wooley
2. "All I Have to Do Is Dream" Everly Brothers
3. "Jennie Lee" Jan and Arnie
4. "Secrets" Jimmy Rodgers
5. "Sugar Moon" Pat Boone
6. "I Wonder Why" Dlon & The Belmonts
7. "Looking Back" Nat "King" Cole
8. "This Happy Feeling" Debbie Reynolds
9. "Big Man" Four Preps
10. "Do You Want to Dance?" Bobby Freeman

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

Was a Superjock

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

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

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

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

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

Sure enough, he was snared by WCFL’s crosstown rival, WLS, Lujack’s original Chicago home. At least that’s the way it looks, from my book. On the back cover is a WLS Music Radio 89 decal. I pried it loose, and my reward was a photo of the lovely Lorry on a CFL billboard.

BE Acquires Audtronics

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

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

How Top Programmers Stay on Top!

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

You Will Learn:

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

Seminar Sign-Up

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

Dallas Seminar Time and Place

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

For more information, call Bob Michaels, manager, Radio Programming Services, at (972) 385-5357.
DON'T CLOWN AROUND

Your Summer Help Is Your Station

By Paige Nienaber

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

That’s what Pam Dziuba at SFX Broadcasting in Raleigh, N.C. does. “I’ve got four stations and we’ll probably triple our staff just to cover all of the street-level stuff we’re going to do this summer,” she says. “Softball games, parks, pools, fairs, all the van hits. I’m going to need people.”

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

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

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

They also have to look good. These employees/interns often are the first impression many people are going to get of your radio station. “This is showbiz; this is Disney,” comments Gullett, who provides coordinated outfits for the promo staff to wear. “Make sure the staff is clean, neat, and freshly showered. As corny as this sounds, having everyone dressed similarly gives a uniform and controllable look to the station. And since they’ll be working every day, give them at least four outfits to wear.”

Land of the Free

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

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

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

Paige Nienaber is VP/Fun & Games for Jerry Clifton's New World Communications and the newly formed C.P.R. He can be reached at 612-433-4554 and at NWCPROMO@EARTHLINK.NET
Ratings "Basic Training":
Terms of Endearment

BY JUAN HILFER

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

CUME IS CRITICAL

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

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

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

Average Quarter Hour (AQH) persons [Translation: How much of your cume in a given daypart is listening in an average 15 minute portion of that daypart?]. If your cume tuned in. The longer the cume listens, the higher your AQH numbers.

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

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

SUCCESS IS SIMPLE

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

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

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

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

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

In those days, vocalists deferred to band leaders—the Dorseys, Millers, Goodmans—as the stars. But in 1941, Sinatra broke out on his own, with a radio show of his own, three times a week on the CBS network. As he began to move away from the authoritarian Dorsey and make records on his own, he grabbed and wore as many hats as he could. He worked the Paramount and got showbiz trades reporting on the screaming mobs (the screamers, it was later revealed, were hired by Sinatra's press agent). He did his first, small film roles. And, in 1942, he joined Your Hit Parade. A strike by the American Federation of Musicians had effectively stopped musicians from making records. Between records he'd made before the strike and the Lucky Strike-sponsored "countdown" show, Sinatra kept his profile high. He'd stay as a singer on Hit Parade for two years.
By then, he was one of the biggest singing sensations in the country. Still, he worked on radio, starring in *Old Gold Presents Songs by Sinatra*, which ran from 1945 to 1947. It was after the *Old Gold* run that the press began reporting a slippage in his record sales. By then, the newspapers had been on his case for not serving in the Army (because of a punctured eardrum) and for reportedly straying from wife Nancy. Films like *The Kissing Bandit* in 1943 flopped.

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

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

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

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

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

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

*Ben Fong-Torres wrote the music biography of Sinatra for *People Magazine’s* tribute issue.*
No Cause for Pop Radio Alarm: Country Just Visiting

BY KEVIN CARTER
with Annette M. Lai

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

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

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

“Shania is the closest thing to a pop act that Country has,” agrees Chris Stacey, National Director of Alternative Artist Development and Promotion for Mercury Records. “She’s really pushed the boundaries of Country music.” And it’s her emerging pop nature, not her Country roots, that’s making mainstream outlets take notice. No need to worry about an impending pop invasion of hat acts anytime soon, Stacey says. “I don’t think programmers are going to make room for all of these Country crossovers. If you have the right song and the right artist, then it makes sense, one or two at a time. If A/C’s audience wanted to listen to Country all the time, then they would. I don’t think A/C programmers or listeners are ready to have a bunch of people who wear cowboy hats on their playlists,” he says.

Similarly, Hot A/C KPLZ-Seattle, which has been playing Shania since January, also had success with Kim Richey’s “I Know,” and began spiking Faith Hill’s “This Kiss” about three weeks ago; it’s already pulling top three phones. PD Kent Phillips says his local Warner Bros. rep asked him if he would mind throwing it on the air for some listener feedback. “I told him, ‘Take out the twang and it could be a hit,’” Phillips says. To that end, Warner Bros. is now quietly servicing a special mix to selected A/Cs without the pedal steel guitar.

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

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

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

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

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

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

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

"A lot of people were really surprised by this move, especially given my West Coast lifestyle," Marino told Gavin. "I'm stepping into a very exciting situation. This is an opportunity to work with the greatest company (CBS), and a wonderful GM in Jim Bryant." Marino also weighed in with his thoughts on Jacob re-naming their night jock "Mike Marino—I'm extremely flattered to have already been memorialized in the market by a competitor—I'm touched beyond words."

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

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

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

During his three years at Rhino, Benson has written liner notes and compiled numerous releases for the label. He previously served as National Director of Radio Promotion for A&M's Tuff Break label, and was Manager of Rap Radio for Disney's Hollywood Records.

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

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

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

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

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

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

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

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Jim Ryan

WLTW-New York City

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

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

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

Who are WLTW’s core artists and target demo? Our target audience is 25-54 adults. The station is about 65 percent female and our median listener age is 32. We play music from four decades, but rotate more titles from Elton John and Billy Joel than any other.

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

What other stations do you monitor around the country? Who do you network with consistently? I look at the great stations that win big, everyone from KFMB-San Diego to WASH-Washington, D.C., to WXKS-Boston. I probably talk to Mark Edwards at WLLR-Chicago the most since his station has the same heritage as ours. Besides, Mark is a hoot.

You’re very accessible—you even answer your own phone. How does this make your job easier or harder? I answer my own phone when I'm at my desk because it's so darned hard to return calls in this day of voice mail. It takes less time to deal and be honest with whomever is calling at that time rather than play phone tag. The bad thing though is how it negatively affects time management.

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

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

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

What’s the next career direction you desire? The next direction for my career will hopefully involve grooming young PDs and air talent for their shot at the big time. Nothing gives me more satisfaction than seeing someone I helped in this business making it big.
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Sinatra: The Core Artist

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

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

Called a dinosaur by many, WNEW stubbornly held on to very respectable 25-64 numbers because of its lineup of strong personalities, who were bursting with talent, intelligence, and style. Legendary performers—like Ted Brown, William B. Williams, “Mr. Broadway” Jim Lowe, Al “Jazzbeaux” Collins, Steve Allen, Les Davis, and Jonathan Schwartz—and Frank Sinatra’s music were the backbone of our format. The Voice had been working well for five decades, and we saw no reason to change horses.

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

Over the years, Sinatra’s and WNEW’s longevity and fame were wedded together. It was a reciprocal relationship. In the early ‘50s when Sinatra’s career took a dip in popularity, WNEW never stopped playing his music. One guy in particular—William B. Williams, host of the Make Believe Ballroom Show—showcased Sinatra’s music daily. It was Williams (we called him Willie B.) who dubbed Sinatra “The Chairman of the Board.” Sinatra, known for his fierce loyalty, never forgot that Williams and the station believed in him when the arbiters of show business had pronounced him washed up.

In return, “Of Blue Eyes” allowed us to use his image in our promotional campaigns. We were the station that Sinatra would personally call to announce his latest album or concert dates. WNEW was the only station where he made personal appearances, and he would publicly thank us from the stages of Carnegie Hall and Madison Square Garden for our continued support. What more could you ask from a core artist? Because of the Chairman’s blessing, WNEW enjoyed great relationships with other artists as well, from Nat “King” Cole to Barbra Streisand.

Every young artist that sang pop standards—like Liza Minnelli, Michael Feinstein, or Harry Connick, Jr.—graced our airwaves with their presence and music. We were the ship that launched—and helped keep aloft—the careers of cabaret singers, Broadway stars, comedians, and Atlantic City and Vegas headliners.

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

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

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

A hundred years from now, when people are trying to find out what gave the 20th Century its pulse, all they’ll have to do is listen to tapes of Sinatra and WNEW.
My appointment to Rap Editor in 1993 made GAVIN history. It placed an African American woman at GAVIN's gateway to radio stations, record companies, and hip-hop artists. Over the last five years, I have taken pride in living up to the phrase “keepin' it real”: making our industry aware of promising new acts, letting the combination of gut instinct and a pair of developing ears lead me to the first music trade conversations with D'Angelo, Timbaland, Tony Draper, and Tomica Wright. Midway through, I heard the voices of women calling out for more coverage, more recognition, and more respect for what they were (and are) bringing to this business, both on the mic and behind the scenes.

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

—THEMBI S. MSHAKA

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

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

Controversy about sampling, lyric content, mysgyny and sexism, and gangsta rap imagery have all been topics I've tackled over the years.

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

—JANINE COVENEY
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Tutz, Los Angeles
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"Lovin' You Is Wrong"  "Don't Tell Me"  "ButterScotch"
and the underground classic - "THE WORLD IS MINE"

Single at Stores Now / Album Available June 2

Production By: Rick Rock, Mike Melody and Knowbody
Executive Producers: James Mtume and Damu Mtume
When Lord Tariq & Peter Gunz give a shout out to Soundview on their bomb hit “Deja Vu,” when I read that Latino rap stylist Big Pun, who’s “Still Not a Player,” went to Adlai Stevenson High School, when the rap group Cru gives shout outs to their Lafayette Houses stomping grounds, my mind spins backwards over the years to my childhood days in the Boogie Down Bronx, where Hip-Hop and I grew up together.

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

And when Hip-Hop was on the scene at a dance, a club, or a street party, all the brothers wanted to hang. The sisters stood on the sidelines, we bobbed our heads to the mad beat, while our menfolk said, “Yo, hold my jacket,” and went onstage to grab the mic and freestyle, or to hit the floor and bust a move while a group of guys stood around egging them on. Hip-Hop was king of whatever cultural movement was alive among young black and Latino kids in New York, but the only queens involved in the movement at first was the borough stuck on the bottom end of Brooklyn, baby. But you know the sisters weren’t having it for long. Many young women were seized with the rhythm, with the desire to tell their own stories from a uniquely female point of view. There was no denying them. Whether invited into the studio or whether they stormed in, producers like Mark the 45 King, Kool DJ Red Alert, Full Force, and many more to record their own retors and claims to the throne. And thus females were a hot topic and a powerful force in Rap.

Following close on their heels was the debut of Salt-N-Pepa, who managed to combine Rap’s dance-heavy beats with their own brand of sexy feminism, scoring a smash album with 1988’s “Hot Cool & Vicious.” Since then, a bevy of young women have grabbed the mike to assert themselves over fluid and raunchy Hip-Hop beats, daring to speak their minds in a language that was straight from the streets and, perhaps for other generations, deemed unladylike. Since the late ‘80s, artists like “Sweet Tee, Antoinette, N-Tyce, Harmony, M.C. Peaches, Conscious Daughters, the Cookie Crew, L’Trimm, the Def Dames, Oaktown’s 557, and many others have faded into the background, leaving us to wonder whether it was simply lack of talent or a mass disinterest from Hip-Hop’s largely male core that grounded them on the shoulder of the highway to immortality.

By 1990, the Rap market was exploding with female rappers, many of whom had shed the cutsey gimmicks of their predecessors to come with strong lyrics, indelible tales of the female experience, and unique vocal delivery. These became the queens of the rapidly maturing Hip-Hop, whose proteges and successors now numbered among both genders. M.C. Lyte’s powerful voice compelled one to listen to her rhymes, beginning with her breakthrough “I Craym to Understand U” (Sam”). Queen Latifah brought the burgeoning Afrocentric cultural stance to a new level by proudly wearing African crowns and rapping about our social consciousness while employing Hip-Hop’s street politics on “The Wrath of My Madness”; Salt-N-Pepa evolved from Hip-Hop sex kittens to liberated women who could lay down the law about the war between the sexes; and Yo Yo showed us the both the strength and the vulnerability of West Coast gang women.

These females helped break through the concept that women in Rap are merely gimmicks or flashes in the pan. Without their groundwork, there could be no Lil Kim, Foxy Brown, Queen Pen, Sylk-E Fyne, no Missy “Misedemeanor” Elliott, not even the bass rhythms of K.P. & Envy or the fluid rhymes of Lauryn Hill as a rapper. But for women who love Hip-Hop, it’s still an uphill battle. The record sales for female rappers still don’t approach that of the majority of male superstars. And Missy Elliott aside, Rap music is still predominantly produced by males. Hip-Hop is now closer to being a mature 20-something, and in its age has come more tolerance and respect for women.
THE MOST ANTICIPATED OFFSPRING OF THE WU-TANG CLAN

60 SEC ASSASSIN
KILLAH PRIEST
PRODIGAL SUNN
HELL RAZAH

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

THE RADIO EVENT OF ’98!

URBAN & CROSSOVER ADD DATE JUNE 1st & 2nd
Goodie MOB, the four-man battalion that served an entire nation a heaping helpin' of Soul Food, are hungrier than ever. For most emcees, the first inclination after going gold with a debut album is to lay back, chill, and wait for the mainstream to bring home the multi-platinum plaques.

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

Revolutionary indeed. Raised in the racist deep South—Southwest Atlanta to be exact—the group nevertheless became a magnet for music lovers of all races and backgrounds. They are staunch opponents of conformity during this period of creative stalemates, where the best loop wins at radio. Goodie MOB still stands for progress and speaks out on issues relevant to the rap community and the world at large.

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

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

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

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

By Thembisa S. Mshaka

May 22, 1998

www.americanradiohistory.com
MUSIC FROM THE SOUNDTRACK
TO THE 20TH CENTURY FOX MOTION PICTURE

DR. DOLITTLE
STARRING EDDIE MURPHY

FEATURING ALL NEW MUSIC BY

AALIYAH
69 BOYZ
TIMBALAND
MAIA CAMPBELL
CHANGING FACES
RAY J.
DAWN ROBINSON
ROBIN S.
SHAUNTA
TWISTA & THE SPEED
KNOT MOBSTERS
SUGARHILL GANG
JODY WATLEY

AND MORE

"Are You That Somebody?"
AALIYAH Add date 5/25
"Woof Woof"
69 BOYZ Add date 5/1
"In Your World"
TWISTA & THE SPEED
KNOT MOBSTERS Add date 6/8
"Why I Lie"
RAY J. Add date 6/22

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

www.atlantic-records.com
www.drdolittle.com

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www.americanradiohistory.com
no you'll hope that you understand, you gotta respect yourself before I can.

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

finished verses to the studio."

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

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

The mosaic of musical textures, from gospel-tinged hard rock to fast-paced, grain-paced hip hop, combine to open another chapter in what's shaping up to be a long career. The way these brothers rock, the writing's on the wall. "As long as you keep wanting to know when, where, why, and how, they won't be able to get too much over on you," says Khujo with his trademark intensity. "We want longevity in this thing."


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SHANTI DAS:

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

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

Because the group's debut went gold, this album's release date (April 7) was treated like an event. We focused sales on the entire album by withholding a commercial single on "They Don't Dance (No Mo)." The group did not want the type of high-gloss video that has become the norm for hip-hop today; they opted for a more memorable approach—humorous, down-home, and relaxed. Finally, LaFace wanted to showcase the group's live talents. Goodie Mob was voted best live act by Vibe for 1997. That in addition to their sales numbers after any live show in any market they touched told us a paid tour was vital. They are on tour now with the Roots.

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

Absolutely, and I'm thankful for that because meaningful lyrics and concepts open up marketing opportunities for us. Because they are intelligent and topical, Goodie Mob always has a home on college campuses and at community outlets of all kinds. We'll be hitting radio, retail, and the streets while they tour, eliminating the need for a separate promo run.

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

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

What's ahead for radio?

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

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

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

Does being female affect your marketing approach?

I think it's important to position myself as a consumer when I market music and artists. In a genre dominated by males the way rap is, it's vital that I not impose a feminine point of view. When I started out, I wore baggy jeans and my hat to the back. I earned respect without compromising my femininity. Today, I really feel as though I'm coming into my own.
missy misdeemanor elliott
hit 'em wit da hee
feat. Li'l Kim & Mocha
The single and video from the platinum-plus album
SUPA DUPA FLY

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

TURN IT UP
FIRE IT UP

Iz It Still All Good? (Something's On Your Mind)
featuring Gerald Levert
The single and video from her forthcoming album EBONY
**TOP TIP**

CELINE DION

"To Love You More" (550 Music)

Celine gets more than enough love with adds from WLJK, WVRT, WGMT, WLNY, Q93, WMMX, KURU, KBKQ, and more.

**EDWIN MCCAIN**

"I’ll Be"

(Lava/Atlantic)

"I’ll Be" jumped out at me when I first heard it. Now, it’s one of our biggest phone records.

—Donna McCay, MD, KKNP-Houston

---

**ARTIST PROFILE**

**PATTY GRIFFIN**

**HOMETOWN & BIRTHDATE**

Old Town, Maine; March 16, 1964

**LABEL**

A&M

**PROMOTION CONTACT**

Scott Emerson

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**HOT A/C**

**REPORTS**

- CÉLINE DION - "To Love You More" (550 Music)
  - EDWIN MCCAIN - "I’ll Be" (Lava/Atlantic)

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**NEWMAINSTREAM**

**MOST ADDED**

1. CÉLINE DION (22)
   - ROD STEWART (16)
   - **SEMISONIC (10)**
   - **AEROSMITH (10)**

---

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**CHARTBOUND**

**REPORTS**

- CÉLINE DION - "To Love You More" (550 Music)
  - EDWIN MCCAIN - "I’ll Be" (Lava/Atlantic)

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**REVIEW**

**"98 & STEVIE WONDER"**

"True to Your Heart" (Disney/Hollywood)

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

---

**BILLIE MYERS**

"Tell Me" (Universal)

England’s Billie Myers introduced herself to us last year with the mesmerizing “Kiss the Rain,” which is still seeing strong recurrent airplay. Her follow-up song, produced by Desmond Child, has already been added at Q106-San Diego. This one’s rocker and grittier than her last outing, introducing us to another...
GO STATION PANEL. The GO Chart is based on reports by 110 GAVIN correspondents who are not part of Radio & Records' or Billboard's panels. UNDERLINES indicate upward movement, while RED entries high light a stronger performance than on the main Top 40 Chart.

TOP 40 UP&COMING

<table>
<thead>
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<th>No.</th>
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<tbody>
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<td>Mary J. Blige</td>
<td>Love Against the Wind</td>
<td>Jive</td>
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<tr>
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<td>4</td>
<td>Madonna</td>
<td>Vergara (14)</td>
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Gavin May 22, 1998 • 31

MOST ADDED

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CROSSOVER

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<td>Jive</td>
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<td>Everclear</td>
<td>I Will Buy You A New Life</td>
<td>Capitol</td>
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<td>Black Lab</td>
<td>Time After Time</td>
<td>Virgin</td>
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<td>Brand Nubian</td>
<td>The Boy Is Mine (Atlantic)</td>
<td>Virgin</td>
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<td>Third Eye Blind</td>
<td>How's It Going To Be</td>
<td>Elektra/EGG</td>
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<td>9</td>
<td>All Saints</td>
<td>Never Ever</td>
<td>London/Island</td>
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<tr>
<td>10</td>
<td>Billie Myers</td>
<td>Kiss The Rain</td>
<td>Universal</td>
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</table>
**ARTIST PROFILE**

**NA LEO PILIMEHANA**

Na Leo is Lehua Kalima, Angela Mavesile, Nalani Choy

Label: NLP

Promotion Contact: Mark Taylor (808) 325-6188 or wavc7hi@aloha.net

Home State: Hawaii

Major Musical Influences: "Stevie Wonder, James Taylor, and Kenny Loggins."

**Things That Make You Happy:** "HIBQs at the beach, winning cancer races, spending time with our kids, playing music with friends, and Christmas."

---

**TOP TIP**

**ROD STEWART**

"Ooh La La" (Warner Bros.)

A/C welcomes Rod back with open arms. New on: WLIF, WLIT, WLJE, WMJL, KKJL, KWAV/PA, KOSI, and more.

---

**M此事ADDED**

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

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**NEWMAINSTREAM**

**A/D CONTEMPORARY**

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**CHARTBOUND**

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<td>A/C</td>
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<tr>
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**SPINCREASE**

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<td>Vonda Shepard</td>
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<tr>
<td>Lionel Richie</td>
<td>+282</td>
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</tbody>
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"THINGS THAT MAKE YOU HAPPY: "Seeing others in pain, taxes, war."

"IF YOU WEREN'T A RECORDING ARTIST, YOU WOULD BE: Lehua—or a struggling non-recording artist; Angela—in the educational field; Nalani—a banker."

"YOUR MOST TREASURED POSSESSIONS: "Our families, our faith, our instruments." THE CAUSE YOU MOST BELIEVE IN AND WHY? "Education, because it can take you anywhere you want to go."

"SOMETHING WE'D BE SURPRISED TO KNOW ABOUT YOU: Na Leo has sold over $50,000 units as an independent label and we've been together over 15 years as a professional music group."

"AMBITIONS LEFT TO FULFILL: "Singing with Stevie Wonder, winning a Grammy, singing in a Disney classic, and creating a legacy for our children."
JODY WATLEY
"If I'm Not in Love" (Atlantic)

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

BRIAN WILSON
"Your Imagination" (Giant/WB)

The latest from Brian Wilson, who is an undeniable part of the American pop music landscape, is familiar sounding with a feel-good vibe. Sounds like this could be one of those memorable songs for the summer of '98. Already on at heavy-hitters such as WLTW, KVIL, WWL/WMF, and KOSI. Impacting A/C.

EVA TROUT
"DriveTime Radio" (Trauma)

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

A/C reports accepted
Mondays 8 a.m.-5 p.m., and Tuesdays 8 a.m.-2 p.m., Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2580

URBAN REVIEWS

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

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

JOHN FORTE
"Ninety Nine (Flash The Message)" (Ruthless/Columbia/CRG)

The Refugee Camp continues to blow up as all members break out their own solo set. John Forte’s charismatic, rapidfire delivery flows over a friendly beat, which uses reconstituted snatches of the '80s pop hit “99 Luftballons" by Nena with production by Fugees stalwarts Wyclef Jean and Pras. "Little do you know, I got the whole country with me," rhymes Forte, and it may well be true. Single previewings the rapper’s forthcoming set, Poly Sci.

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

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

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

NEWMAINSTREAM

URBAN LAPI"
COACHING THE BASICS

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

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

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

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

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

—QUINCY MCCOY
ARTISTPROFILE

SUNZ OF MAN

(l-a): PRIDDIGAL SUNN, HELL RAZAH, KILLAH PREIST. 60 SECOND ASSASSIN

Home: Brooklyn, New York

Single: "Shining Star"

Advar: Release date June 30

Label: Wu Tang Records

Red Ant

How does your music contribute to Hip-Hop?

We came to create order in rap. A lot of artists' music has no meaning. We're changing that by rapping about something deeper than how much money you got or how many girls you can pull.

What are some of the misconceptions people have about you?

We've been ridiculed for being too religious, so on this album we made sure that we had something for everyone. Expect to dance, laugh, and think.

What would you change about Hip-Hop? The East Coast/West Coast controversy. A lot of people say it's over, but you still have folks feudin'.
MIXSHOW Real Spins

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fallen homeboy over a smooth R&B groove. The title track questions the playa-hatin' aspects of the hip-hop world, where credentials are often faked or challenged. This is an album by a true hip-hopper of the '90s, combining the best elements of R&B, jazz, balladry, and street politics with a delivery that indelibly marks the ear. In other words, Blaq knows how to come off smooth and rough, sophisticated and raw at the same time. —JANINE COVENEY

REVIEW continued

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

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

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

"We really saw a lot of growth on the younger end," General Manager Will Douglass understates. All the headlines over KPIG's resistance to incorporating Classic Rock into its unique blend—both the notorious publicity and a well-planned media campaign—proved effective. "If a classic rock station leaves the market, what better publicity could you want to attract listeners who are looking around?"

KPIG PD Laura Hopper.

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

Still, it's good to have new listeners, a concept KPIG and New Wave both have in common, while the staff and loyalists remain vigilant.

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

Godzilla's Monster-Sized Soundtrack Delivers the Hits

BY SPENCE D.

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

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

"The good thing about a project like this is that you can get multiple singles going at the same time," remarks Stu Bergen, VP of Promotions at Epic Records. "The Wallflowers are up and running and it seems like a multi-format hit. We're launching the Puff Daddy record multi-format; that's a once in a lifetime event record with Jimmy Page coming back and re-working "Kashmir" with Puffy. And then we're gonna work the Rage Against the Machine track June 9. We'll work the Jamiroquai single down the line, and then we'll let it play out past that."

With three tracks already impacting radio, one has to wonder how the film's success (or failure) will affect the success of the soundtrack. "It's a foregone conclusion that the movie is gonna be huge out of the gate, but for how long is unclear," says Bergen. "Of course there'll be huge excitement around this movie for the foreseeable future, but I think this album stands up on its own, and its impact will extend and take on a life of its own, I think past Christmas."

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

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

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

In the end, however, the ultimate success of any soundtrack depends on the music. Thanks to solid tracks, it's a safe bet to say that the Godzilla soundtrack will be huge.
Eva Sang Like an Angel And Then She Was Gone

By Kent Zimmerman

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

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

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

“How could covering a Sting single nor have A3 potential?” asks M3’s Kevin Sutter, who took on the project immediately. “I’m of the old school of thought; you have to do something to make a cover song your own. As anyone knows after hearing the song, when she sings ‘Fields of Gold,’ she’s not only in the house, she moves in the furniture and changes the color of the walls. It’s a sensitive song, the kind of song where all you have to do is let the public have a crack at it and they’ll tell you how much they love it,” Sutter continues. “I haven’t played this song to anyone who, upon hearing it, wasn’t deeply affected. Just the weight of the story behind the artist compounds the intensity tenfold.”

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

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

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

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

“Our label is privileged to present Eva Cassidy’s music to the world,” said Blix Street’s Bill Straw, whose company has leased the music from Cassidy’s parents, Hugh and Barbara.

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

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

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

Herron Exits WBOS

By Kent Zimmerman

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

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

“As for the future, I’m already entertaining several opportunities.”

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

WBOS is part of the Greater Media, Inc.’s Greater Boston Radio Group which includes WMJX, WKLB, WJOR, and WSIZ.

Herron can be reached at 978-887-9280, or by email at jherron31@aol.com.

Autonomic Seeks Promotion Person

Dan Mackta of Autonomic Promotions is seeking a radio promotions person to replace Dina Hornreich, who exits the company to pursue new endeavors. “I need a kick-ass go getter to come work with me and (WTUL’s) Anthony Del Rosario,” said Mackta. The job requires a move to Memphis, and you must be sharp as a tack with experience as a college music director somewhere recently. Mackta is hiring as soon as possible.

Mail resumes to Dan Mackta, Autonomic, PO Box 41246, Memphis TN 38174-1246; fax to (901) 276-6554; or e-mail dan@autonomic.com.

It Happened in Hartford

CRN International’s 4th Annual Adventures in Broadcasting Conference and Promotion Director’s School (l-r): David Rahn, Deby Gould, Laura Curtin, Doug Harris, and David Einstein.
KUNV-Las Vegas Goes to All Jazz Format

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

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

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

"This is going to be very unsettling to the community. There's going to be a lot of people pissed off, and the station will be getting a lot of phone calls," predicts Ducky. "I also suggest calling the UNLV foundation and the Board of Regents. Of course, that number is never on hand and they won't let us know what that number is."

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

Tom Flag, Director of News and Public Information for the University, claims that "KUNV made the decision to go all Jazz because the jazz listeners make up the bulk of the support of the station. The Jazz format doesn't really represent what the students are listening too. In actuality, the Rock Avenue age group is the 12 to 21 age, whereas the average age of a UNLV student is 28. We have a substantial number of what we call non-traditional age students."

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

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

Phone calls should be directed to the station's manager, Don Fuller at (702) 895-8877 ext. 9. To reach Ducky, phone him at (702) 655-5726. You can reach Tiger at (702) 895-9164.

THE DEBUT ALBUM

Produced By: Angelique, Rich Costey, Dave Jerden, Carmen Rizzo, Eric Garcia & Jamie Muhoberac
Management: Gary Gunton

College Radio
ADD DATE:
June 8-9
Radio Contact:
SPECTRE- 213.860.7090
www.red-ant.com

Angelique
PRESENT

www.americanradiohistory.com
Moonshine Announces Remix Contest

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

Rob Gill Joins Slipdisc as VP of Promotion & Marketing

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

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<td>DAYS OF THE NEW - Shelf In The Room (Capitol/Outpost)</td>
<td></td>
<td>561</td>
<td>-268</td>
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<td>34</td>
<td></td>
<td>SONIC YOUTH - Sunday (Elektra)</td>
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<td>548</td>
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<td>35</td>
<td></td>
<td>MARCY PLAYGROUND - Sex and Candy (Mammoth/Capitol)</td>
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<td>534</td>
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<td>36</td>
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<td>LONEY KRAVITZ - If You Can't Say No (Virgin)</td>
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<td>-5</td>
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<td>37</td>
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<td>JERRY CANTRELL - Cut Me In (Columbia/CBS)</td>
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<td>OUR LADY PEACE - 4 A.M. (Columbia/Chrysalis)</td>
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<td>GIRLS AGAINST BOYS - Park Avenue (DDG)</td>
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<td>404</td>
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<td>GUESTER - Airport Song (Steele/Atlantic)</td>
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<td>387</td>
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<td>DEFTONES - Be Quiet And Drive (Far Away) (Maverick/Warner Bros.)</td>
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<td>BAD RELIGION - Shades of Truth (Atlantic)</td>
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<td>SAVE FERRIS - The World Is Now (Epic)</td>
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<td>50</td>
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<td>THE SPECIALS - It's You (Warner/Chrysalis)</td>
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REVIEWS

GODZILLA

The Album (Epic)

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

-Spence D.

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"she has changed the decade's musical landscape."
—ROLLING STONE
**ARTIST PROFILE**

**CONTACT:**

**LABEL:**

Series

**ROCK FROM THE CRYPT**

**ROCKET FROM THE CRYPT**

(Interscope)

Including:

- Creepin Ladder
- Talking Pleasure
- Kill Your Mother (Thrill Jockey)
- The Mark of the Rose
- Drunken Lullabies (Up)
- The Highway (Interscope)

**MONEY MARK**

Push the Button

(‘Mo Wax/FRF/London)

Including:

- Creepin Ladder
- Talking Pleasure
- Kill Your Mother (Thrill Jockey)
- The Mark of the Rose
- Drunken Lullabies (Up)
- The Highway (Interscope)

**ADD N TO X (26)**

On the Wires Of Our Nerves

(Mute)

Including:

- Creepin Ladder
- Talking Pleasure
- Kill Your Mother (Thrill Jockey)
- The Mark of the Rose
- Drunken Lullabies (Up)
- The Highway (Interscope)

**PERNICE BROTHERS (22)**

Overcome By Happiness (Sub Pop)

Including:

- Creepin Ladder
- Talking Pleasure
- Kill Your Mother (Thrill Jockey)
- The Mark of the Rose
- Drunken Lullabies (Up)
- The Highway (Interscope)

**RECORD TO WATCH**

**DAVID GARZA**

This Euphoria

(Atlantic/Lava)

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

**REVIEWS**

**ROCK FROM THE CRYPT**

**RFTC**

(Southside)

Sporting cover work by drive

Like Jehu's Rick Frohwerk, RFTC

hits you like a

Sergeant Slaughter knuckle sandwich with a mean horn section.

It's raw, primal rock & roll that simply 

**MUST** be experienced live; Matt

Brown says it's like watching Shia

LaBeouf on crack. Look, if your not

playing this record, just kill yourself.

**SPEED DEVILS**

**Speed Devils**

(Capaciphone)

Comin' straight outta Cambidges.

Mass., the Speed

Devils are a trio of 

whiskey-drinkin', knife-totin' 

bad ass who offer straight up 

psycho-billy that conjures up images of early Reverend Horton 

Heat. With titles like "Teenage Rock & Roll Party," "Devil 

Drives a Buick, (But Jesus Drives My Chevrolet)," and "Drink 

that Bottle Down" it's obvious this is the real deal, made 

for gearheads, not pop monkeys. Contact Mike 

Wainman, Guerrilla Man

Marketing at (770) 916-9475 for 

more information.

**ADD FOR MAY 25/26**

- Loed Family (Allen), Mitchell Frohm (Atlantic), Compound Red 
(Deluxe), Burrowin' (Pseudo), Plainlake (Nova 
(Mars/Mir), Scott Thomas Band (Elektra), Rose Melberg 
(Double Agent), Mandala Line (Kinders), Topping Daisy 
(Island), Symposium (Red Ant), Tom (Gorman), Stone 
(Rocket), Monraph (Bob/Mire), Girls Against Boys (DGC), 
Cleaver Family (Tisch & Noll), Ball Gird (Spike), The Violent 
Lovers (Mojo/4), The Grand Island (Super 8)

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**ARTIST PROFILE**

**SPOON**

(from Austin, Texas)

**UPSTAIRS:**

A Series of Sneaks

**LABEL:**

Elektra

**CONTACT:**

Mike DePippa & 

Chris Elles (212) 275-2860

WHAT INFLUENCES THE BAND

AS A WHOLE: I've got loads of books. I buy books all the 

time. I just haven't got the 

time to read them. The 

best book I've ever read was The

Heart's True Home and the 

Wardrobe when I was ten. I 

loved the idea of opening a 

cupboard door, stepping 

inside, finding a lion, and 

being chased through the 

snow.

"THE SOUNDS TO THE

**UNSTATED:** "I've always 

sung my cock off. My style is 

hanging it out. I don't want to 

be a Pavement. I don't 

wanna have singing lessons— 

that's why all singers sound 

the same. They've all been 

trained into the same tune. I 

don't have none of that 

shit." 

"I'm a dig 12, but I don't 

have a shit about that fancy 

fucking style crap. It's 

bullshit, man. It's like you 

don't believe in the music 

enough. There's nothing 

better than live guys on 

stage, or three guys, just 

doin' the hit."

"I hate sleeping. Boring! I wish 

I didn't have to sleep. It's such 

a waste of time. You're off to 

the land of fucking nod, 

dreaming of fucking 

dinosaurs and Manchester."
**MOST ADDED**

**GRAVITY KILLS (13)**
Falling (TVT)
   - incl. KU, KX, KT, KX, WH, WO, WO, WWJ, KLD, KX, KDOT, KTOO, KDE

**AEROSMITH (13)**
I Don't Want To Miss A Thing (Columbia/CRG)
   - incl. XFR, XJ, XJ, XX, WM, WWO, KZ, XR, XX, XX, WWJ, WWJ

**DRAIN (11)**
Crack The Lie's Smile (Mercury)
   - incl. XX, XX, XXX, WO, WWJ, WWJ

**FILTER (9)**
One (Elektra/EGG)
   - incl. KZ, KZ, KX, WO, WWJ, WWJ, WWJ

**MONSTER MAGNET (8)**
Space Lord (A&M)
   - incl. KX, XX, XJ, WO, WWJ, WWJ

**RADIO SAYS**

**MONSTER MAGNET**
Space Lord" (A&M)
"The two biggest reaction records currently at KISW are Monster Magnet (+1 phones in the past five days) and the DLR Band." —KISW-Seattle, Washington MD, Cathy Faulkner

**ARTIST PROFILE**

**SCOTT WEiland**
**ACTIVE SINGLE**
"Opposite Octave Reaction" LAL &L Atlantic

**CONTACT:** Jon Nardachone (213) 275-2191

**ON THIS ALBUM:** "Half of the record was recorded while I was using...and using a lot. But most of the songs were written when I was sober. They're mostly about my feelings about sobriety, about my new life, and about the experiences I've had gone through. You know, the depths of heroin addiction. I've been to hell and back. man.

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

**LONG LIVE ROCK?** Rock and roll is dying because record companies are trying so hard to lead up their majors full of wannabe alternative bands. You get bands that are just so mediocre I can't even say they suck, you know? At least in the early nineties, when I Stone Temple Pilots, Nirvana, Pearl Jam, and Soundgarden came out, record companies were making an attempt at developing careers.

**REVIEWS**

**LOS GUSANOS**
"Carve Your Name" (Mayhem)
Los Gusanos are a burning four piece fronted by the guitarist formerly known as C.J. Ramone (yeah, how many Ramones do you know?) and fueled by punk rock roots. "Carve Your Name," the first single from their self titled debut, is an excellent mix of crunching guitars and catchy vocals. For those of you who are not down with the Latin lingo, Los Gusanos is Spanish for The Worms. If you give this band one chance you will never look back.

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

**ABDS FOR MAY 25/26**
**Days Of The New** "The Down Town" (Hoopla)
**CHARTBOUND**

**DAYS OF THE NEW** "The Down Town" (Outpost)

**BAD RELIGION** "Bones Of Truth" (Atlantic)

**MARCY PLAYGROUND** "She's A Mystery To Me" (Capitol)

**CLUTCH** "Elephant Riders" (Columbia/CRG)

**RAMMSTEIN** "Du Hast" (Sony/Reprise)

**PAGE/PLANT** "I'm His Baby Tonight" (Atlantic)

**REVIEW**

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**ROCKZONE**

---

**www.americanradiohistory.com**

May 22, 1998 GAVIN
## Artist Profile

### TERRY CALLIER

**Birthplace:** Chicago  
**Current Release:** Time/peace  
**Label:** Verve

**Contact:** Bud Harmer  
**C110: 996-7905
**Cassette:** I was a babe in arms when I recorded for Chess. I got to meet Muddy Waters. Howlin' Wolf. Little Milton, Little Walter, and Eddy James. They thought it was funny that I was playing acoustic guitar and not singing the blues.

**The New Folk Sound of Terry Callier:** That was recorded in 1965, but not released until 68. It was vocal, acoustic guitar, and two acoustic basses. It came and it went and it came back. People saying it now weren't born when it was recorded.

**Euro Folk:** In 1972, 73, and 74 I toured England. A couple of nights at Jazz Cafe were incredible. I had to stop a couple of times, because it was so emotional. I'd choke up. It was a beautiful person, a real sweetheart. I didn't know her when she came to the Jazz Cafe dressing room. She sent me a copy of Trimmer Park. In the liner notes she mentions New Folk Sound! Man! I was floored.

**Sounded like Vivaldi:** I played a concert at the Grand in London. They invited Chuck Mitchell of Verve US. He caught the show, we talked, and he worked out a joint venture between Verve and Talkin' Loud, both PolyGram companies.
A PROVEN FORMULA

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● Tour Sold Out Everywhere!
● Over 3,300 Spins
● "Stay" next
● Platinum Plus!

● Certified Platinum!
● 10 Weeks in Top 10!
● "Wishing I Was There"
  On your desk now!

● 15 Weeks in Top 10!
● On Tour Forever!
● "Upspin"
  On your desk now!

● "Kickin' On"
  GREAT EARLY BUZZ:
  WKCS  WMMM  WMVY
  WRHR  WEBK  WCBE
  WXPN  WBAC  KTAO
  WZEW  WKZE  KPCC
  KKST  WCLZ  KMU
  KUWH  KACY  WBZC
  KERU  WMVY  KFAN
  KRSH  KRXS  KNBA

NEW THIS WEEK:
  KTCZ  WRLT  KRVY
  KODX  WYCE
  KKCR  KKGO
  + more

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**REVIEWS**

GRANT LE BUFFALO

"Truly Truly" (Warner Bros.)

One of the few records that scores all six thumbs up in the *Gavin* Rock Zone. The band has been waiting in the wings with three prior albums, but with big commitments on both the A3 and Alternative fronts, it looks like this is "truly" the one.

---

**LENNY KRAVITZ**

5 (Virgin)

Lenny Kravitz needed a change of direction, so he fused funk and rock, and seems to be sowing seeds similar to those Prince is currently harvesting with his body of Internet work. Word on the street is that after "the kids" are burned out swinging, here comes the funk. Is Lenny, one of the ultimate rockin' soul chameleons, riding the next wave? Selfish faves include "Live" and "Supersoulfisher." "If You Can't Say No" and "It's Your Life" are more radio-friendly.

---

**SCOTT THOMAS BAND**

California

(Elektra/EGG)

Scott Thomas Band checks into the Hotel California, hoping to reinterpret the Western Coast sound. (Remember that none of the Texas, Florida, Minnesota, Michigan, Nebraska, or Kansas-born Eagles were Golden State natives.) By naming their opus California, their point is crystalline, especially when they add jangly guitar and tight "oooh's." This the band's second album (the first on the Epic/Mercury label) that utilizes the same basic cast. Scott Thomas writes the songs while guitarist Andrew Williams co-produces with a cast of West Coasters, including Chris Stills, Rami Jaffe, and Brenton Trench. Tracks include "Black Valentine" and the string-laden "Sad Girl."

---

**CPR**

"Morrison" (Samson Music)

First single is some of the freshest David Crosby since "If I Could Only Remember My Name." Joined with Jeff Pevar and James Raymond, this F and R give S and N a run for their money. Smooth, harmonic, and keyboard-based.

---

JEFF BUCKLEY

"Everybody Here Wants You" (Columbia)

Haunting performance only made more ominous by Jeff's untimely departure. He had the spark, that's for sure. If you think American fans are humbled, in Europe, where Buckley was revered, the scribes are devastated.

---

**ANI DIFRANCO**

"As Is" (Righteous Babe)

One of Ani's prettier tunes, with slight guitar work and brushes.
The familiar, slurry vocal is all Ani. Watch out for the "asshole."

***

**BRIAN WILSON**

"Imagination" (Giant/WB)

Imagine a rock & roll world without Brian Wilson. I'd rather not. First the Pet Sounds box, now this. Can my heart stand it?

---

**NEIL FINN**

"Sinner" (WORK)

Threee voice of Crowded House with one of the more progressive tracks off his upcoming album, Try Whistling This. Better yet, try whistling this one as well. Kicks in at 1:05.

---

**SHEMEKIA COPeland**

"Turn the Heat Up" (Alligator)

Did somebody slip in a classic Elza James disc into my machine when I wasn't looking? Powerful pipes, the Uptown Horns, bluesy guitar, and B3 backdrop. Daughter of Texas legend, Johnny Copeland.

---

**SOUL ASYLUM**

Candy From A Stranger (Columbia/CGR)

A true, blue-blooded American outfit, Soul Asylum has taken on a more mature approach to rock of late, coming away with scuffly nuggets of gold. Now, they cry out as both the voice of disparate youth and of disenfranchised workers everywhere. Explorations in side projects have allowed this once-indie group to mature, while maintaining their fresh approach. "I Will Still Be Laughing" is spinning on Alternative and Triple A stations.

---

"Blood Into Wine," is an agonizingly sincere look at a colocenent relationship, employing a pining lap-steel and barroom piano. —JOHN FORK

---

**GRID_BOUND**

- **JOHN FOGERY** (Reprise)
  - **BUDDY GUY** (Alligator)
  - **GRANT LEE BUFFALO** (Warner Bros.)
  - **COWBOY JUNKIES** (Elektra)
  - **HEATHER NOVA** (MCA)
  - **MARC LAMAR** (Elektra)
  - **PAUL KELLY** (Vanguard)

- **JOHN SCOFIELD** (Verve)
  - **Buddy GUY** (Alligator)
  - **GRANT LEE BUFFALO** (Warner Bros.)
  - **COWBOY JUNKIES** (Elektra)
  - **HEATHER NOVA** (MCA)
  - **MARC LAMAR** (Elektra)
  - **PAUL KELLY** (Vanguard)

---

May 22, 1998 GAVIN  •  49
The 23rd Annual Conclave begins on Thursday, July 16th with Conclave College, an afternoon of intense one hour sessions designed to build skills in today's competitive programming environments.

Zapoleon Media Strategies - 60 Minutes To Better TSL
Jacobs Media - What You Need To Know About Sales To Become A Successful Programmer
Mike McVay of McVay Media - Cluster Programming with Synergy
Don Anthony of Talentmasters - Ten Steps To Building A Bigger Than Life Morning Show
Dr. Roger Wimmer & Matt Hudson of Wimmer/Hudson Research - Research for Dummies

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BY MIKE McVAY

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

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

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

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

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

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

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

Mike McVay is President of McVay Media, one of the nation’s leading radio consulting firms. McVay is also an international consultant working in Australia, New Zealand, Asia, Latin America and Europe. His 28-year radio career includes prime programming, operations, and management positions in Los Angeles, Cleveland, Louisville, and Mobile.

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Cleveland, OH 44145
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F (440) 892-8817

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

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

"Say It Isn't So"

On 85 stations including:

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KLOA
KTJJ
KVOO
KDHC
WNBR
WBSY

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MEDIA
RECORDS

By Jamie Matteson

Jimmy Harnen

Label/Company:
DreamWorks Records
Nashville

Position:
Northeast Regional Director of Promotion & Marketing

How Long: 6 months

What do you like most about your job:
The working environment at DreamWorks is absolutely awesome. It is a complete breeding ground for success.

Least: Noisy housekeepers!

The early years:
BORN IN: Kingston, Penn.

GREW UP IN: Plymouth, Penn.

Before working at a record label, I worked at: GAVIN

Title: Country Marketing & Sales

What is your favorite song of all time: "Heart of the Matter" by Don Henley

What album in your collection are you most ashamed of:
I actually bought the Milli Vanilli CD when it first came out. Yikes!

DI DYA KNOW:
I was in a hit wonder. And of all titles for my song to have: "Where Are You Now?"

If I worked for a radio station I would:
Frogden Country station in the Grand Cayman islands.

Motto to live and work by:
Don't wait for your ship to come in, swim out to it!

By Chris Marino

Fragmentation Whether You Like It or Not

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

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

At the same time that WYAY and sister station WHKX are lagging in the ratings, across town Top 40 station WSTR is having some of its best books ever. Currently, WSTR "Star 94" has cuts from both LeAnn Rimes and Shania Twain in rotation, and have been approached about adding Faith Hill. "I am very familiar with the new Faith Hill record. I know that it's selling and know that it is a big hit, so certainly that is something we are going to talk about adding," says Studio PD Dan Bowden.

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

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

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

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

MOST ADDED

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

MOST REQUESTED

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

MOST SPINCREASE

S. TWAIN/B. WHITE +683 REBA & BROOKS & DUNN +652 TRISHA YEARWOOD +583 KENNY CHESNEY +545 COLLIN RAYE +531

COUNTRY UP & COMING

FAITH HILL W/ TIM MCGRAW "Just to Hear..." (Warner Bros.)

"We are already getting heavy phones on this song! This is going to be one of the premiere songs of 1996."
—Tim Roberts, PD.
WWW-W-Detroit, Mich.
**MOST ADDED**

**RADIO SAYS**

**HOT PICKS**

**ARTIST PROFILE**

**CHRISS KNOTHT**

Title (Label)

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

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

**CORNELL HURD BAND**

Texas Fruit Shack (Bemenoth)

- **CHARTBOUND**

**AMERICANA REVIEWS**

Laurie Lewis

**SINGING THINGS**

(Another) Laurie Lewis, always deft at blending bluegrass, swing, and jazz styles, is at the top of her game with this fine mix of both the energetic and the contemplative. It shouldn't take more than a quick listen to hookey. "I'll Take Back My Heart" is outstanding, and "Bane and Balm" is simply beautiful.

**BIG SANDY PRESENTS THE FLY RITE BOYS**

(Hightone)

Big Sandy catches his breath while the boys take center stage on this refreshing romp back to time. We know the guys can play, but Bobby Trimble's interpretation of Gene Krupa on "Hit and Run" has to be heard, and Carl "Sonny" Leyland's Jolson-esque "Rosetta" is as good as it gets.

**CORNELL HURD BAND**

Texas Fruit Shack (Bemenoth)

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

**AMERICANA REPORTS ACCEPTED**

**MONDAYS AND TUESDAYS**

8 A.M.-3 P.M. (CT)

Gavin Station Reporting

Phone: (615) 255-5010

Fax: (615) 255-5020
Blue Note Records, established in New York by Alfred Lion in 1938, was one of the first labels to use 12-inch 78 rpm discs to accommodate longer pieces. In that tradition, Blue Note Records continues to market releases (and maintain a deep stable of artists) that complement the broad sounds which emanate from today's jazz improvisation. Blue Note also maintains its thread of subsidiary labels—Metro Blue, the worldly Hemisphere, and a new Cuban imprint called Caribe.

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

Blue Note Records has an expansive new release slate:

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

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

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

• "We're in a position now where we can have these projects transcend single genres, and really position ourselves as a great jazz, classics, and world music label," says Andy Sarnow, the label's new Director of Marketing.

• Blue Note has always had an amazing jazz catalog to help support new projects, and nowadays those archives are even more important for jazz radio, especially in light of today's emphasis on a more melodic airplay presentation. "Catalog is very important. It gives us an opportunity for artist development," says Sarnow.

• "It's especially rewarding to have new artists like Medeski, Martin & Wood with their own defined styles and sounds," Sarnow continues. "As we venture outside of jazz, we just need to make sure listeners understand the lineage and the heritage that's a part of this music."

Summer, says Sarnow, is also the time to reach out to the deejay set. "We're starting our fourth installment of the Blue Note BreakBeat Series," he says. "This time we're designing them as compilations per artist. We have a Lee Morgan and a Donald Byrd set and have altered the artwork so it speaks the language of the DJ and the club scene."

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

As the retail share of both classical and jazz shrinks below 10 percent, many of us continue to worry about jazz radio's effectiveness to help break artists.

"We all need to look in the mirror as far as what we are doing within jazz to reach a wider audience," says Sarnow. "Are we making sure that the new lounge and swing movements are getting credit as having started from actual jazz movements, like the Blue Note soul jazz era of the 1960s? I have great concerns for jazz radio right now when I look at Americana formats and Triple A non-commercial formats, and they're reaching a wider audience and seem to be growing faster than Jazz radio right now."

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

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

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

"Frank Sinatra recorded so many songs that jazz musicians have also recorded," said Isaacs. "When saxophonist Lester Young was drinking himself to death on March 15, 1959, next to him was a bottle of gin and a portable record player with Frank Sinatra Records. Frank used to always say, 'May you live another 100 years, and may the last voice you hear be mine.' The last voice Lester heard was Frank's. Jazz stations like KXJZ in Sacramento aired tributes." On May 15 all of our music dayspots were a celebration of the music Sinatra popularized," said KXJZ's Music Director, Gary Vercelli. "We mixed Sinatra classics with compositions he made famous by artists including Dexter Gordon, Miles Davis, Joe Lovano, and Monty Alexander. We received a lot of positive listener response and media attention from television and print."

Warner Bros. Taps Kennedy For VP of Jazz Marketing

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

"Randall is, hands down, one of the most respected sales and marketing executives in any area of our business," said Pierson. Kennedy has long been a colorful figure in jazz circles with his trademark sunglasses and witty sense of humor. Kennedy has been at Warner Bros. since 1991 after stints at A&M and MCA Records.

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

WEAA PD Heads West; MD LaRue Promoted

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

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

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

Number One Jazz Artist Visits Gavin

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

More Talk, Less Jazz at WBUR

WBUR in Boston continues its shift towards news and information and away from Jazz. "WBUR is definitely going in a news/talk direction. It's a new identity for them, and they do it very well," said James Isaac, who oversaw the station's jazz programming. However that still leaves powerhouse WGBH as Boston radio's number one jazz source. "But it's curtains for Jazz programming, outside of Saturday night, which is mostly Latin Jazz," said Isaacs.

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

"We haven't hired a Program Director yet because I'm awaiting budget approval before we post the position," said Jankowsky. "I have a budget committee with the KLON Board of Directors, and I'm going through the process right now. I will probably post the position some time in June.

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

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

Station Manager Needed in Sacramento

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

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

SONNY ROLLINS
Global Warming
(Milestone)

Sonny Rollins continues to be one of the biggest live jazz concert draws in the business. Sonny and his wife, Lucille, still co-produce the records in a laid back fashion and Clifton Anderson guests on trombone. With tunes like the tropical "Island Lady" and Irving Berlin's "Change Partners," your core listeners will probably recognize Sonny is a Manhattan minute.

ARTURO SANDOVAL
Hot House
(N2K (Encore Music)

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

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

CHARTBOUND
PHIL MARKOWITZ (Passage)
JAMES WILLIAMS & ITO (Evidence)
RON HOLLOWAY (Milestone)
BILL LISTON, ANDY MARTIN EXPRESS (Chartmore)
"FREDDIE COLE (Fantasy)
MARILYN LERNER (Jazz Focus)
Dropped: #11 Mark Shim, #46 Reuben Vunder.

JAZZ & SMOOTH JAZZ
REPORTS ACCEPTED

MICHAEL BRECKER
ON TOUCHING THE TUNES
"The album represents the touring band and a chance to record the music after we played it live rather than before. We had a chance to work out the bugs and really get familiar with the music before recording it for a change. It made for a more relaxed recording situation. We recorded Two Blocks From the Edge in three days, then mixed it.

"Two years ago, I played with McCoy Tyner in Europe and off on and on in the States. Last summer I played with Horbie Hakonson in Europe. The rest of the time I was out with my quartet—Joey Calderazzo, James Genus, and Jeff Watts."

"The playing is spontaneous, but the writing is not—Joey and I got together, figured how we were going to play the tunes, rehearsed, then played them live for a little while. The trick was to play all of the music beforehand, but keep it fresh and not overdo it. "El Nino" was a Calderazzo composition that I liked very much for its simplicity. 'Madame Toulouse' was based on some things I had been doing with [tenor saxophonist] Walt Weinkopf. It's a blues with some altered changes."
# SMOOTH SMOOTH SMOOTH

## MOST ADDED

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<tr>
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<td>Standing Together</td>
<td>(GRP)</td>
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<tr>
<td>LOUIE SHELTON (8)</td>
<td>Satin Dreams</td>
<td>(Lightyear)</td>
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<tr>
<td>STEVE COLE (6)</td>
<td>When I Think of You</td>
<td>(Bluemoon/Atlantic)</td>
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## RECORD TO WATCH

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<tr>
<td>NATALIE MERCHANT</td>
<td>Break Your Heart</td>
<td>(Elektra)</td>
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## REVIEW

**GEORGE BENSON “Standing Together”**

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

**FOURPLAY “Still the One”**

(Warner Bros.)

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

### SPINCREASE

1. JONATHAN BUTLER +109
2. SIMPLY RED +107
3. BRIAN BROMBERG +76
4. B-TRIBE +68
5. RAMSEY LEWIS +68

### CHARTBOUND

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## JAZZ & SMOOTH JAZZ REPORTS ACCEPTED

Every Thursday 9 a.m.-3 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

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### ARTISTPROFILE

**THE BRAXTON BROTHERS**

On Twins Working Together

Nelson: "It’s easy working together because we have the same upbringing and influences. We can resolve any musical disagreement, because we have the same roots. We’re used to working together and being together all the time."

Wayne: "With two people, there’s never going to be a majority. When we work on a song, one of us will lead producers; and the other will contribute. If we get deadlocked, one has veto authority. I know anything Nelson suggests isn’t way off the mark, so I’ll think about it."

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

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

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

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

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

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

WWXM (Mix 97.1)-Myrtle Beach OM/PD Nikki Nite has two night shifts to fill, with Mix night guy Jojo Devoe heading to nights WDCG (G105)-Raleigh, and sister country WGTR (Gator 107.9).

KYLD PD Michael Martin was questioned in the San Francisco Chronicle about the three-day suspension levied on the Doghouse. Martin's answer: "They air everything...their personal lives, their arguments with their boss...sometimes they take things too far, but I wouldn't trade them at all."

Speaking of Martin: while he's consulting sister station KISQ, he's definitely staying at Wild 94.9.

Chancellor believes in him and they're prepared to show it.

National Record Company President Ron Alexenburg is a proud papa: Oldest daughter Ivy was recently named Senior Talent Exec for Paramount's new Howie Mandell Show, while the younger Marnie just wrapped her first film role in (the Cameron Diaz/Matt Dillon starrer Something about Mary) and a pilot for Fox/TV Network. As for dad, NRC is celebrating the success of Lyric, which has moved from #2 most added to an A/C chart player in just a few short weeks.

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

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

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

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

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

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

He was an artist.

There are standards.

He transcended them.

There are voices.

His is eternal.
Early Believers!
KRBE KHMX KLLC KPLZ

John Peake-PD, KRBE
"Anggun is a true artist whose music is able to make a real connection with our listeners."

Jay Michaels-MD, KRBE
"This is a song with mass appeal with a unique sound. This will be refreshing on our radio station."

Kent Phillips-PD, KPLZ
"Unique sound, and already generating phones."

Louis Kaplan-PD, KLLC
"An exciting new artist who has quickly attracted the attention of our audience."

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

produced by erik latino
executive produced by cranky hands for sony records
management: bill dyson for sony records