



THE MOST TRUSTED NAME IN RADIO SINCE THE BIRTH OF ROCK & ROLL

ISSUE 2236

DECEMBER

# GAVIN

## Lauryn Hill Ex-Factor

Next up  
from her  
supremely  
acclaimed  
triple-platinum  
debut  
album

**"The Miseducation Of Lauryn Hill."**

Ex-ing  
all competition

**Now!**

Produced, Written, Arranged and Performed by Lauryn Hill.

Management: 7 Days Entertainment

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**RUFFHOUSE**  
**COLUMBIA**

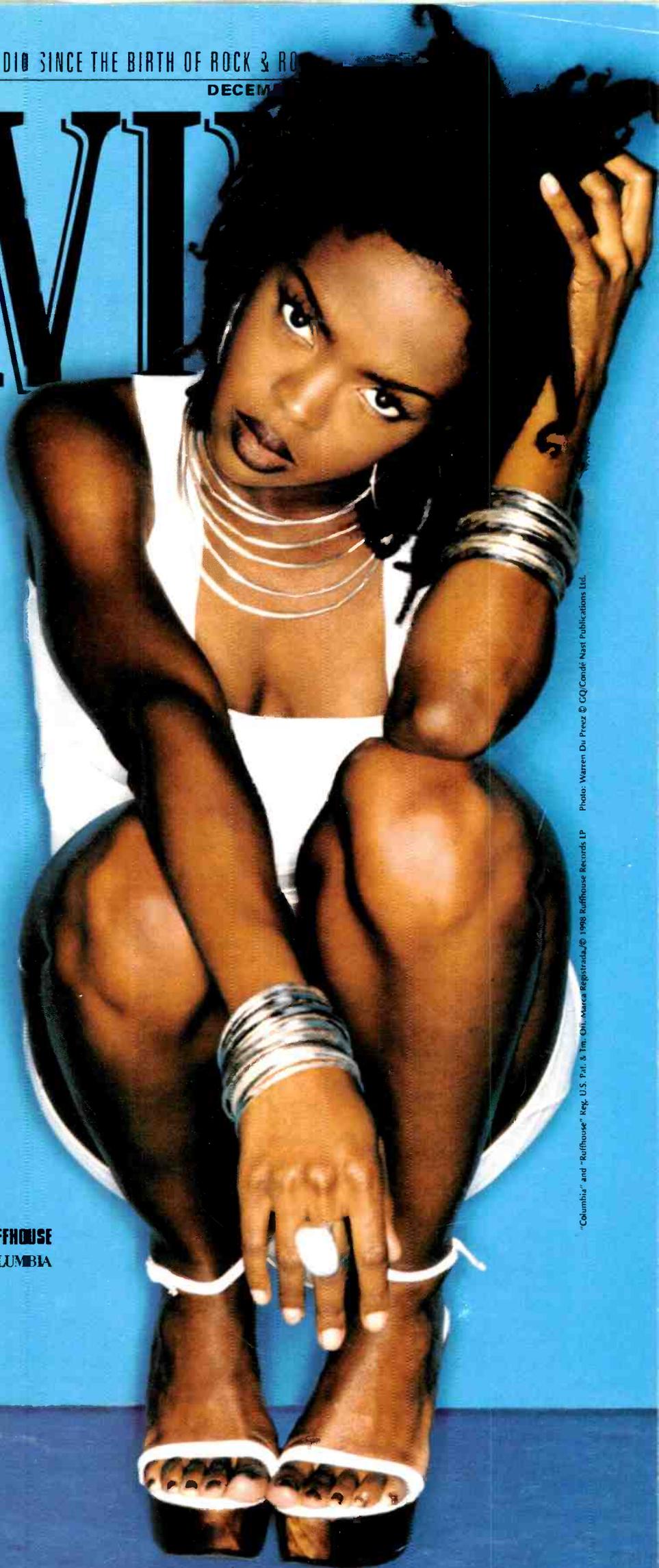


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"Columbia" and "Ruffhouse" Reg. U.S. Pat. & Tm. Off. Maria Registrada. © 1998 Ruffhouse Records LP

# Gavin Year-End Charts

As 1998 comes to a close, the GAVIN Editors have compiled lists of the top 40 charting records of the year for each format (except Rhythm Crossover, which was launched too late in the year to provide an accurate reading). Why 40? because GAVIN is celebrating its 40th year, and we thought it only appropriate. (If you're interested in seeing a more lengthy list, contact your specific format editor). **Happy Holidays to all!**

## Active Rock

- Creed - What's This Life For (Wind-Up)
- Monster Magnet - Space Lord (A&M)
- Days Of The New - The Down Town (Outpost)
- Lenny Kravitz - Fly Away (Virgin)
- Stabbing Westward - Save Yourself (Columbia/CRG)
- Eve6 - Inside Out (RCA)
- Rob-Zombie - Dragula (Geffen)
- Creed - Torn (Wind-Up)
- Hole - Celebrity Skin (DGC)
- Candlebox - It's Alright (Maverick/WB)
- Jerry Cantrell - My Song (Columbia/CRG)
- Fuel - Shimmer (550 Music)
- Kiss - Psycho Circus (Mercury)
- Metallica - Better Than You (Elektra/EEG)
- Smashing Pumpkins - Ava Adore (Virgin)
- Aerosmith - What Kind Of Love Are You On (Columbia/CRG)
- The Flys - Got You... (Trauma/Delicious Vinyl)
- Metallica - Fuel (Elektra/EEG)
- Korn - Got The Life (Immortal/Epic)
- Black Sabbath - Psycho Man (Epic)
- Kenny Wayne Shepherd - Blue On Black (Revolution)
- Marilyn Manson - The Dope Show (Nothing/Interscope)
- Second Coming - Soft (Capitol)
- Goo Goo Dolls - Iris (Warner Sunset/Reprise)
- Brother Cane - I Lie In The Bed I Make (Virgin)
- Kenny Wayne Shepherd - Somehow, Somewhere... (Revolution)
- Pearl Jam - Wishlist (Epic)
- Goo Goo Dolls - Slide (Warner Bros.)
- Rammstein - Du Hast (Slash)
- Semisonic - Closing Time (MCA)
- Megadeth - A Secret Place (Capitol)
- Brother Cane - Machete (Virgin)
- Offspring - Pretty Fly (For A White Guy) (Columbia/CRG)
- Seven Mary Three - Over Your Shoulder (Mammoth/Atlantic)
- Metallica - Turn The Page (Elektra/EEG)
- Jerry Cantrell - Cut Me In (Columbia/CRG)
- Candlebox - 10,000 Horses (Maverick/WB)
- Foo Fighters - My Hero (Roswell/Capitol)
- Local H - All The Kids Are Right (Island)
- Days Of The New - Shelf In The Room (Outpost)

## Adult Contemporary

- Shania Twain - You're Still the One (Mercury)
- Savage Garden - Truly, Madly, Deeply (Columbia/CRG)
- Eric Clapton - My Father's Eyes (Duck/Reprise)
- Celine Dion - To Love You More (550 Music)
- John Tesh & James Ingram - Give Me Forever (GTSP/Mercury)
- Natalie Imbruglia - Torn (RCA)
- Celine Dion - My Heart Will Go On (550 Music)
- Sarah McLachlan - Adia (Nettwerk/Arista)
- Rod Stewart - Oh La La (Warner Bros.)
- Backstreet Boys - As Long As You Love Me (Jive)
- Elton John - Recover Your Soul (Rocket/Island)
- Backstreet Boys - I'll Never Break Your Heart (Jive)
- LeAnn Rimes - Looking Through Your Eyes (Curb/Atlantic)
- Lionel Richie - Time (Mercury)
- Shania Twain - From This Moment On (Mercury)
- Faith Hill - This Kiss (Warner Bros.)
- John Tesh feat. Dalia - Mother I Miss You (GTSP/Mercury)
- Bonnie Raitt - One Belief Away (Capitol)
- Fleetwood Mac - Landslide (Reprise)
- Madonna - Frozen (Maverick/Warner Bros.)
- Anne Cochran & Jim Brickman - After All These... (Windham Hill)
- Edwin McCain - I'll Be (Lava/Atlantic)
- Marilyn Scott - Starting to Fall (Warner Bros.)
- George Benson - Standing Together (GRP)
- Amy Grant - Like I Love You (A&M)
- Aerosmith - I Don't Want to Miss a Thing (Columbia/CRG)
- Paula Cole - I Don't Want to Wait (Imago/Warner Bros.)
- Garth Brooks - To Make You Feel My Love (Capitol)
- Richard Marx & Donna Lewis - At the Beginning (Atlantic)
- Vanessa Williams - Oh How the Years Go By (Mercury)
- Gloria Estefan - Heaven's What I Feel (Epic)
- Phil Collins - True Colors (Atlantic)
- LeAnn Rimes - Feels Like Home (MCG/Curb)
- Mariah Carey - My All (Columbia/CRG)
- Elton John - Something About the Way You... (Rocket/Island)
- Chicago - All Roads Lead to You (Reprise)
- John Mellencamp - Your Life Is Now (Columbia/CRG)
- Bryan Adams - Back to You (A&M)
- Peter Cetera - She Doesn't Need Me Anymore (River North)
- Okata Moon - A Promise I Make (Elektra/EEG)

## Alternative

- Eve6 - Inside Out (RCA)
- Fuel - Shimmer (550)
- Harvey Danger - Flagpole Sitta (Slash/London)
- Semisonic - Closing Time (MCA)
- Marcy Playground - Sex and Candy (Capitol)
- Fastball - The Way (Hollywood)
- Goo Goo Dolls - Iris (Warner Bros.)
- Everclear - I Will Buy You A New Life (Capitol)
- Green Day - Good Riddance (Time of Your Life) (Reprise)
- Barenaked Ladies - One Week (Reprise)
- Beastie Boys - Intergalactic (Capitol)
- Smashing Pumpkins - Perfect (Virgin)
- Lenny Kravitz - Fly Away (Virgin)
- Creed - My Own Prison (Wind-Up)
- Pearl Jam - Given To Fly (Epic)
- Hole - Celebrity Skin (Geffen)
- Garbage - Push It (Almo Sounds)
- Foo Fighters - My Hero (Capitol)
- Everclear - Father of Mine (Capitol)
- Pearl Jam - Wishlist (Epic)
- The Verve - Bitter Sweet Symphony (Virgin)
- Goo Goo Dolls - Slide (Warner Bros.)
- Garbage - I Think I'm Paranoid (Almo Sounds)
- Third Eye Blind - How's It Gonna Be? (Elektra)
- Creed - What's This Life For? (Wind-Up)
- Dave Matthews Band - Don't Drink The Water (RCA)
- Smashing Pumpkins - Ava Adore (Virgin)
- Blirk 182 - Dammit (Growing Up) (MCA)
- Ben Folds Five - Brick (550)
- Marcy Playground - Saint Joe on the School Bus (Capitol)
- The Urge - Jump Right In (Immortal)
- Cherry Poppi - Daddies - Zoot Suit Riot (Mojo)
- Swirl Coughing - Circles (Slash/Warner Bros.)
- Tori Amos - Spark (Atlantic)
- matchbox 20 - Real World (Atlantic)

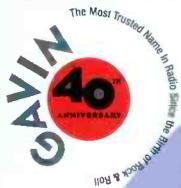
## Americana

- The Horse Whisperer (Original Soundtrack) (MCA/Nashville)
- Lyle Lovett - Step Inside This House (Curb/MCA)
- The Derailers - Reverb Deluxe (Watermelon/Sire)
- Chris Knight - Chris Knight (Decca)
- Junior Brown - Long Walk Back (Curb)
- Heather Myles - Highways & Honky Tonks (Rounder)
- Lucinda Williams - Car Wheels On a Gravel Road (Mercury)
- BR5-49 - Big Backyard Beat Show (Arista)
- Randy Scruggs - Crown Of Jewels (Reprise)
- (tie) Bruce Robison - Wrapped (Lucky Dog)
- The Mavericks - Trampoline (MCA/Nashville)
- Dwight Yoakam - A Long Way Home (Reprise)
- Ricky Skaggs - Bluegrass Rules (Rounder)
- Willie Nelson - Teatro (Island)
- The Woodys - The Woodys (Rounder)
- Waylon Jennings - Closing In On The Fire (Ark 21)
- Ole Watson - The Truckin' Sessions (Koch)
- Charlie Robison - Life Of The Party (Lucky Dog)
- Jim Lauderdale - Whisper (BNA)
- (tie) Jamie Hartford - What About Yes (Paladin)
- Sam Bush - Howlin' At The Moon (Sugar Hill)
- Robert Earl Keen - Walking Distance (Arista)
- Cheri Knight - Northeast Kingdom (E-Squared)
- George Jones - It Don't Get any Better Than This (MCA/Nashville)
- Steve Earle - El Corazon (E-Squared/Warner Bros.)
- Kieran Kane - Six Months, No Sun (Dead Reckoning)
- Peter Case - Full Service No Waiting (Vanguard)
- Austin Lounge Lizards - Employee Of The Month (Sugar Hill)
- (tie) Joe Ely - Twistin' In The Wind (MCA/Nashville)
- Ralph Stanley - Clinch Mountain Country (Rebel)
- Don Walsler - Down At The Skyview... (Watermelon/Sire)
- Mike Ireland & Holler - Learning How To Live (Sub Pop)
- (tie) Delbert McClinton - One of the Fortunate... (Curb/Rising Tide)
- Fred Eaglesmith - Lipstick Lies & Gasoline (Razor & Tie)
- (tie) Emmylou Harris - Spyboy (Eminent)
- Nanci Griffith - Other Voices, Too (Elektra/EEG)
- Tom T. Hall - Home Grown (Mercury)
- Don Williams - I Turn The Page (Giant)
- Dave Alvin - Blackjack David (Hightone)
- Paul Burch - Pan-American Flash (Checkered Past)

## College

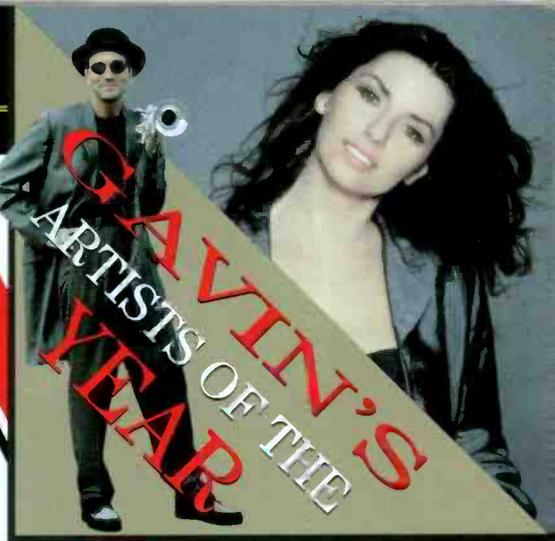
- Beastie Boys - Hello Nasty (Grand Royal/Capitol)
- Belle & Sebastian - The Boy With the Arab Strap (Matador)
- Massive Attack - Mezzanine (Circa/Virgin)
- Liz Phair - whitechocolatespaceegg (Matador/Capitol)
- Sunny Day Real Estate - How It Feels to Be... (Sub Pop)
- PJ Harvey - Is This Desire? (Island)
- Sonic Youth - A Thousand Leaves (DGC)
- Elliot Smith - XD (DreamWorks)
- Juliana Hatfield - Bed (Zoe)
- Tricky - Angels With Dirty Faces (Island)
- Billy Bragg & Wilco - Mermaid Avenue (Elektra/EEG)
- Soul Coughing - El Oso (Slash/Warner Bros.)
- Spiritualized - Royal Albert Hall... (deConstruction/Arista)
- OJ Spooky - Riddim Warfare (Outpost)
- Squirrel NUT Zippers - Perennial Favorites (Mammoth)
- U.N.K.L.E. - Psyence Fiction (Mo' Wax/frr/London)
- Jon Spencer Blues Explosion - Acme (Matador/Capitol)
- Brian Jonestown Massacre - Strung Out in Heaven (TVT)
- Afghan Whigs - 1965 (Columbia/CRG)
- Mercury Rev - Deserter's Song (V2)
- Bis - Intendo (Grand Royal)
- Jets To Brazil - Orange Rhyming Dictionary (Jade Tree)
- Air - Moon Safari (Source/Caroline/Astralwerks)
- Jesus & Mary Chain - Munki (Sub Pop)
- Tortoise - TNT (Thrill Jockey)
- Neutral Milk Hotel - In The Aeroplane Over the Sea (Merge)
- Snowpony - The Slow Motion World of Snowpony (RadioActive)
- The Spinanes - Arches and Aisles (Sub Pop)
- Bob Mould - The Last Dog & Pony Show (Rykodisc)
- Beck - Mutation (DGC)
- Shonen Knife - Happy Hour (Big Deal)
- The Revered Horton Heat - Space Heater (Interscope)
- Halo Benders - The Rebel's Not In It (K)
- DJ Shadow - Preemptive Strike (Mo' Wax/frr/London)
- Propellerheads - Decksandrumsndrockandroll (DreamWorks)
- Cat Power - Moon Pix (Matador)
- Money Mark - Push the Button (Mo' Wax/frr/London)
- Baxter - Baxter (Maverick)
- Buffalo Daughter - New Rock (Grand Royal)
- Rocket From the Crypt - RFTC (Interscope)

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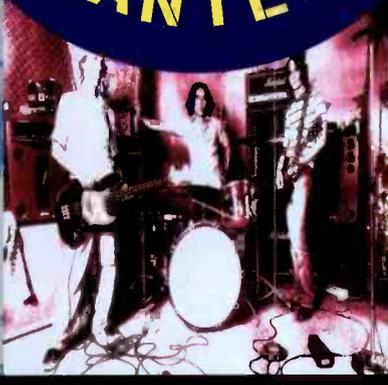
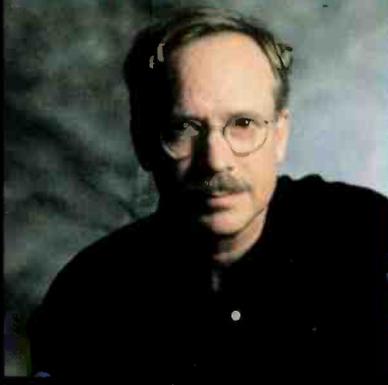
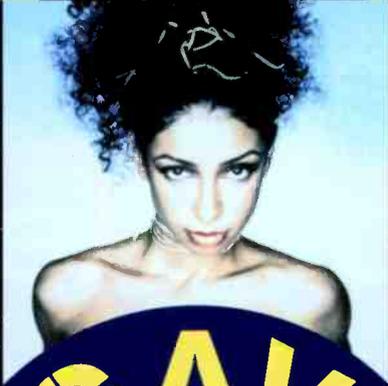


THE MOST TRUSTED NAME IN RADIO SINCE BRENDA ROCKED AROUND THE XMAS TREE  
ISSUE 2236  
DECEMBER 18 1998

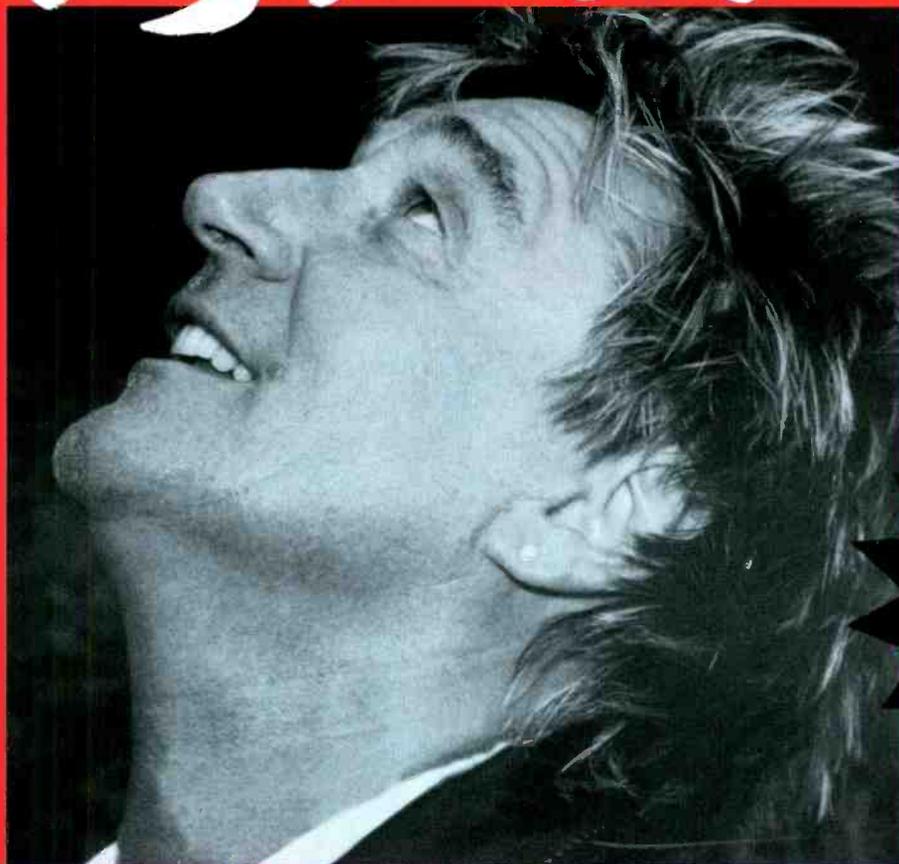
# GAVIN



BIZZY BONE OLU  
KHALEEL SIXPENCE  
NONE THE RICHER  
BETH ORTON MYA  
BRITNEY SPEARS  
LEE ANN WOMACK  
VANESSA WILLIAMS  
LARRY STEWART  
GARY BURTON  
DAMNATIONS  
TX NEBJLA  
UNBELIEVABLE TRUTH



# Rod Stewart



**#1  
MOST  
ADDED!**

## faith of the heart

Written by Diane Warren

**EARLY ADDS:**

WLTW/New York  
WLTQ/Milwaukee  
WMGS/Wilkes Barre  
WSWT/Peoria

WLIT/Chicago  
WWLI/Providence  
WMAS/Springfield  
KOOI/Tyler

WLTE/Minneapolis  
WRSN/Raleigh  
KWAV/Monterey  
WKWK/Wheeling

WLIF/Baltimore  
WVEZ/Louisville  
WTFM/Kingsport

KIMN/Denver  
WTVR/Richmond  
WSRS/Worcester

**NEW ADDS  
THIS WEEK:**

KIIS/Los Angeles  
WAKS/Tampa  
WOMX/Orlando  
WYJB/Albany  
WAEB/Allentown  
WLRQ/Melbourne  
WXLK/Roanoke  
WMEZ/Pensacola  
WSKS/Utica-Rome  
KISR/Ft. Smith  
WJYY/Manchester  
WNKI/Elmira  
WOMP/Wheeling

WLIT/Chicago  
KOSI/Denver  
WMGF/Orlando  
KMXX/Tucson  
KEFM/Omaha  
WMEE/Ft. Wayne  
WLKT/Lexington  
KZMG/Boise  
WRTS/Erie  
WQLR/Kalamazoo  
WVAQ/Morgantown  
KQID/Alexandria  
WXIL/Parkersburg

WBEB/Philadelphia  
WRRM/Cincinnati  
WEAT/West Palm Beach  
KBFM/McAllen  
WNTQ/Syracuse  
WAJI/Ft. Wayne  
WFMK/Lansing  
KRUF/Shreveport  
WSPK/Poughkeepsie  
WWKZ/Tupelo  
WMGI/Terre Haute  
KELO/Sioux Falls  
WQMZ/Charlottesville

WXKS/Boston  
WNCI/Columbus  
WDJX/Louisville  
KSOF/Fresno  
WJBR/Wilmington  
WKCI/New Haven  
WAHR/Huntsville  
WHUD/Newburgh  
WMRV/Binghamton  
WKMX/Dothan  
KWTX/Waco  
KMXC/Sioux Falls  
KKYS/Bryan

WASH/Washington  
WROX/Norfolk  
KMGL/Oklahoma City  
WLHT/Grand Rapids  
WTCB/Columbia  
WDEF/Chattanooga  
WERZ/Portsmouth  
WKEE/Huntington  
WGLU/Johnstown  
WOOF/Dothan  
WJMX/Florence  
KLTA/Fargo

From Universal Pictures' "Patch Adams"

Soundtrack available on Universal Records



Management: Arnold Stiefel/Annie Challis / Stiefel Entertainment



# NEWSBRIEFS

PAGE 16

## The Picks to Hit

GAVIN gives you predictions you can count on. You won't find us talking about violent plagues or torrential floods, but we do know the music—and we know who the next breakthrough artists are and where they're coming from. We guarantee it.



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## Naming Names

It's always tough to choose an act that summarizes an entire year in music: Do you choose the one who dominated the charts, or the one who redefined the format? An established star, or a fresh new face? That's the challenge our editors face every year...here are the results.



PAGE 25

## Deja Vu All Over Again

"Many superstar acts producing pop/rhythm are having trouble, and what's taking their place is pop/hip-hop by acts like Puff Daddy and Notorious BIG." That's the word from Guy Zapoleon, who says, "Flashback to 1989, when pop and pop/R&B was drying up and we had radio hits by hip-hop acts like MC Hammer and Tone Loc...seem familiar?"

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Miller Freeman  
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## FIRSTPERSON

AS TOLD TO ELIOT TIEGEL

## Steve Nemeth

On Rhino Films and Movie Bios

"My mandate is to succeed in the movie business by coming up with the best stories. I'd rather not throw something in the hopper simply because there's great music if the story is not interesting. There are a lot of great musical biographies to tell about people who aren't household names in addition to those who are well-known." That's the credo motivating Steve Nemeth, Head of Production for Rhino Films, which was started in 1994.

Our latest release was *Why Do Fools Fall in Love*, the story of Frankie Lymon as told through his three marriages, with two separate CDs to reach different generations of listeners. We've got a number of music biography projects in development: Florence Greenberg, founder of Scepter Records, who's not a household name, which we're doing with Bette Midler and her All Girl Productions; and the Stax Records story, which is a joint venture with John Singleton.



We're also talking to Ray Charles, and we've got music bios planned for Johnny Rotten, Otis Redding, the Monkees, Bob Wills & the Texas Playboys, and Robert Johnson, as well as several music parodies. These include *Chant Mania* and a Spinal Tap set in the opera world called *Three Loud Men*.

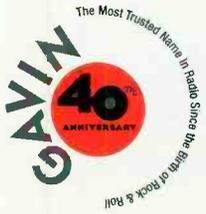
The Florence Greenberg story is a 10-year passion of Bette Midler and her partner Bonnie Bruckheimer. Bette will play Flo. This is a story about a middle-aged Jewish housewife from New Jersey in the 1950s who discovered the Shirelles at her daughter's high school. She opens Scepter Records with her partner, Luther Dixon, in a coffee shop in Manhattan near the Brill

Building, because they didn't have any offices or money at the time. Our films have a budget range of \$1.5-40 million.

The next project to go before the camera is either Johnny Rotten or Robert Johnson, king of the Delta blues. We'll start prepping in the next two or three months. There are a lot of counter-culture movies that are music-driven. We'll do the sequel to *Valley of the Dolls*, two of our first releases were *Fear and Loathing in Las Vegas* and *Pulp Fiction*.

When it's prudent we'll release two soundtrack albums from the same film. You help market the film with a second contemporary record that will get radio, VH1, and MTV exposure.

Radio, with the exception of great oldies stations, at this particular time is inclined to go with contemporary artists and new soundtrack songs. But I think this will change in time.



Normally at this time of year, I get to thank people for their help and positive contributions throughout the past year. But now, as GAVIN's 40th anniversary year draws to a close, I want to grab the opportunity to thank not only all those who have helped to make the celebration a special one, but also everyone who has played a part in building up GAVIN's rich heritage stretching into five decades.

Whether as staff, contributors, correspondents, radio reporters, advertisers, clients, seminar participants, performers, sponsors, or, simply, as readers, you have all helped along the way, and so, thank you.

But, do you know what? As we really kicked off the 40th anniversary at the Seminar in San Diego, we're going to cheat a little and unofficially extend the 40th anniversary celebrations through to the Seminar in February, 1999. So, if you want to join in the fun, make sure you're in New Orleans—the ultimate fun town—February 17-21.

In the meantime, from all of us here at GAVIN, enjoy the holidays and prepare for a new year already guaranteed to be packed with challenges and opportunities.

*David Dalton*

David Dalton, CEO

# GAVIN NEWS

## Sands Joins Gavin As Alternative Editor

Former KITS (Live 105)-San Francisco VP/Programming Richard Sands has joined GAVIN as its new Alternative Editor. Sands will oversee the company's Alternative operations, including editorial resources, the weekly Alternative chart, radio station and record label communication, and all Alternative-oriented elements at the GAVIN Seminar.

"It is rare that a major market programmer of Richard's knowledge and experience becomes available," stated GAVIN CEO David Dalton. "Having helped steer the format during its dramatic growth, I'm delighted that Richard will—in the future—be able to share his wisdom with many more radio people through GAVIN."

"I spent the last several

months exploring various aspects of our business from radio to Internet radio to satellite music systems," Sands commented. "Ultimately, I felt that work-



ing at GAVIN would be the perfect platform to make a real contribution to the world of Alternative music and radio. I can't wait to join David Dalton, [COO] Bob Galliani, [Editor-in-Chief] Reed Bunzel, and the rest of the GAVIN editorial team."

A 15-year veteran of KITS, Sands also has consulted

KNRK-Portland and WNRP-Pittsburgh, and is a former GAVIN award-winner for PD of the Year and Station of the Year.

Sands, who will be based in GAVIN's San Francisco offices, steps in January 4.

*"The growth of such large companies as Clear Channel and Seagram has fostered an atmosphere of both excitement and paranoia. The synergy and resources we're afforded is unprecedented. But there's a small part of me that longs for the 'good old days.'"*

**LEBRON JOSEPH,  
WYLD-NEW ORLEANS**  
—see page 25

## A Last Good-Bye

Ewart G. Abner, Jr. (Motown executive, 12/27/97); Johnny Adams (jazz vocalist); Gene Autry (singing cowboy) Laurie Beechman (Broadway star); Congressman Sonny Bono; Owen Bradley (record producer); Roy Burrowes (jazz trumpeter) Jerry Neil Capehart (songwriter); Harry Caray (baseball announcer); Jacob A. Carey (Flamingos); Betty Carter (jazz legend); Thomas Chapin (Knitting Factory artist); Floyd Cramer (Nashville pianist); Carl "Chill"

Crawford (Funk Rage 'n' Soul); Hal Davis (Motown producer/writer) Carl Desuze (radio legend); Dorothy Donegan (jazz pianist); Falco ("Rock Me Amadeus"); Charlie Feathers; Brian Garvin (KDOG-Mankato); John Gary; Grandpa Jones; Junior Hernandez (WSKQ); George Howard (Smooth Jazz artist) Tim Kelly (Slaughter); Royce Kendall (The Kendalls); Kenny Kirkland (jazz pianist); Jason Knuth (KUSF-San Francisco); Nicolette Larson (died in last week of '97); S.P. Leary (blues drummer); Buddy Lee (Buddy Lee Attractions, Nashville); Rose Maddox (Country pioneer); Jerry Masucci (Latin music legend); Linda McCartney; Marian McPartland; Bob Merrill (popular composer); Robert W. Morgan (legendary DJ); Tony Muscolo (Iron America); Carl Perkins; Dayton Phillips (KOME-San Jose); Rob Pilatus (Milli Vanilli); Eddie Rabbitt (Country singer); Sheila René (metal mama); Bill Rice (radio broker); Roy Rogers (singing cowboy); Steve Sanders (ex-Oak Ridge Boy); Rick Shaw (K101-San Francisco); Frank Sinatra; Doug Sorensen (Journal Broadcast Group); Dick Springfield (The Research Group); Cliffie Stone (Country pioneer); Lynn Strait (Snot); Irene Vargas (A/C promotion exec); Nick Webb (Acoustic Alchemy); Junior Wells (blues musician); Wendy O. Williams (punk diva) Carl Wilson (Beach Boys); Tammy Wynette (Country legend).

## Universal Sets New Label Structure

**"The new Universal Music Group—which will be the market leader in every region in the world—will embody the best of both Universal and PolyGram."**

That's the official word from UMG Chairman/CEO Doug Morris, who last week confirmed the long-anticipated changes stemming from Seagram's \$10.2 billion acquisition of PolyGram. "Integration of these two companies presents a rare opportunity to create an organization that is well-positioned for profitable growth," Morris said in a company statement. The new, expanded UMG

will be a "lean, flexible organization that will benefit from economies of scale while nurturing a strong entrepreneurial spirit."

Confirming what most of the industry already knew, Morris outlined the new label structure within UMG as follows:

■ **Island and Mercury merge, to be headed by Chairman Jim Caparro and President John Reid in New York.**

■ **Universal and Motown fold together (also in NYC), guided by Chairman Mel Lewinter, who's joined by Jean Riggins; Kedar Massenburg will serve as President of Motown. Def Jam, which is 60 percent owned by UMG, will continue to be chaired by**

**Russell Simmons, with CEO Lyor Cohen and President Kevin Liles.**

■ **In L.A., a West Coast group consisting of Interscope, Geffen, and A&M will be run by co-Chairmen Jimmy Iovine and Ted Field, and President Tom Whalley.**

■ **Jay Boberg remains head of MCA in L.A.**

■ **MCA Nashville will continue to be led by Chairman Bruce Hinton and President Tony Brown, while Mercury Nashville will continue to be headed by President Luke Lewis.**

No word yet on how promotion staffs fare, but the merger is expected to cut 3,000 jobs overall—some 20 percent of the company's workforce.

GAVIN

*"Summer breeze...  
makes me feel fine."*



# MUSIC CHANGES EVERYTHING<sup>SM</sup>

*"dunt, dunt... dunt, dunt..."*

*dunt, dunt, dunt, dunt..."*

*Theme from Jaws*

**Just add music and perceptions are altered. Emotions are heightened.**

**And, most importantly, your revenues are boosted.** That's because nothing else has music's power to make your promos hit home, enhance your station's identity and increase your market share. Put the power of music to work for your business, and you'll see the picture change in the best possible way.

# BMI

For the power of music.<sup>SM</sup>

BMI operates as a not for profit organization of songwriters and music publishers that licenses songs for public use. Your BMI license fees are distributed to songwriters, composers and music publishers to support the craft of songwriting.

# Stranger Than Fiction

by Laura Swezey

*With apologies to David Letterman and that venerable holiday favorite, "The Twelve Days of Christmas," GAVIN presents here a solid dozen of this year's more notable moments in the radio and music biz. In no particular order (except your own):*

## Best Intro to a Dr. Laura-Related Story

"Dr. Laura Schlessinger, Talk radio's queen of the higher moral ground and best-selling author of *Ten Stupid*



*Things Women Do to Mess Up Their Lives*, may want to add No. 11: Allowing someone to take nude photos of you and letting him keep the film." (Patrick May, *San Jose Mercury News*, October 28, 1998.)

## No Thanks, I Had Raccoon for Lunch

Radio personality/outdoorsman Ted Nugent announced on his WWBR-Detroit morning show that he is retiring for a year. The Nuge announced he would drop out of sight following last night's Ted Nugent 50th Birthday Bash and Wild Game Dinner in Detroit. On the menu: Pheasant Pot Pie, Buffalo Sausage & Kraut, Alligator Alfredo, Venison Mostaccioli, and Garlic Mashed Potatoes with Raccoon Gravy. Ummm good!

## Michael Loses Dignity, Retains Sense of Humor

George Michael, despite being busted for performing a "lewd act" on himself in a public restroom in Los Angeles on April 7, hasn't become embittered by the experience. He was sentenced to 24 months' probation, slapped with a paltry \$810 fine, and given five hours of sexual counseling. When he threw a birthday party for himself in June, the invitations read:

"Important note: Please go before you come as all conveniences will be locked to protect the host."



## Knott Amused

The band The Don Knotts Overdrive was forced to change its name when the real Don Knotts kicked up a fuss. It seems that Knotts, best known for his role as Deputy Barney Fife on *The Andy Griffith Show*, feared his reputation would be tarnished should the band participate in any criminal activity. Also high on Knott's grievances was the band's participation in the soundtrack from the film *Orgazmo*, about a Mormon missionary-turned-porn star. The band, signed to Centipede Records, is now called Head Set.

## But How Did They Get Their Name?

In October, rappers The Kottonmouth Kings were kicked off the Insane Clown Posse tour for "unacceptable behavior." What constitutes

unacceptable behavior in the minds of Insane Clown Posse? "Excessive drug use, rowdiness, and inciting riotous behavior," according to a press release. Apparently the final straw came when ICP discovered members of the Kottonmouth Kings traded backstage passes for marijuana. Brad X of the Kings explained, "We were broke as a joke and we needed more smoke. What would you do?"

## Liam Gallagher Grounded

Liam Gallagher's presence is no longer welcome in the friendly skies of Cathay Pacific Airways. The airline has banned the Oasis lead singer for threatening to stab a pilot during a flight from Hong Kong to Australia. In fact, Oasis and its 30-member entourage were so disruptive the pilot threatened to divert the plane and oust the group.

## No, Baby, Danger's My Middle Name

Congratulations to Billie Joe Armstrong of Green Day and wife Adrienne on the name they chose for their son. The couple's second child, born September 12, is Jacob Danger Armstrong. Austin Powers approves.



## The Truth is Out There

Art Bell, host of Premiere Radio Networks' *Coast to Coast* program, alarmed listeners when he took a sudden leave of absence on

October 13. Bell said the reason for his departure "was certainly not a publicity stunt or contract ploy as rumored by my competitors and detractors. It is real and serious. This should become self-evident when you know—and you will know." Bell resumed his show nearly three weeks later but, except for a few vague references to family, the reason for his sabbatical remains a mystery.

## Our Favorite Monica Story

To celebrate the release of the Starr Report, KUBE-Seattle sent a male Monica Lewinsky impersonator out to greet the masses. Wearing a blue dress and a wig, Dave (a member of the station's Traffic Patrol) stood at an intersection holding a "get a free blow from Monica" sign. He handed out blow pops and cigars to bemused commuters inching toward the I-5 onramp.

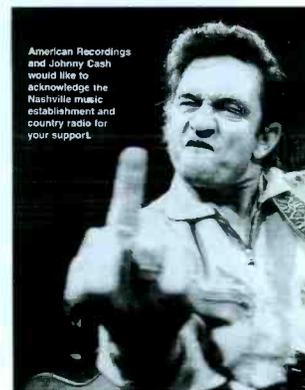
## Gritz Heads for the Hills

Bo Gritz, talk show host of *Freedom Calls* and former Green Beret, led a group of listener volunteers into the North Carolina mountains this summer in search of an abortion clinic bombing suspect. The group gave up the search on August 21 when Eric Rudolph was not found. Gritz, who has since returned to his talk show, was found with a self-inflicted gunshot wound along an Idaho highway in late September.

## Cash Flips the Bird

After scoring a Grammy earlier this year, Johnny Cash sent a pointed message to

Nashville in the form of a full page ad in *Billboard* magazine. A photo of Cash



American Recordings and Johnny Cash would like to acknowledge the Nashville music establishment and country radio for your support.

extending his middle finger ran with the accompanying text: "American Recordings and Johnny Cash would like to acknowledge the Nashville music establishment and Country radio for your support." At the bottom of the page, the text reads, "Johnny Cash *Unchained*. Winner, Best Country Album. Thanks to those who made a difference...you know who you are."

## The Artist Ends Marriage in Symbolic Commitment to Wife

The Artist formerly known as Prince, who formerly believed in marriage, has announced he and his wife are having their union annulled. Formally. The Artist and Mayte Garcia, who were wed on Valentine's Day in 1996, are planning a "symbolic" ceremony for this upcoming V-Day to counter their previous commitment. The Artist explained he does not believe in any "contract held by social conventions," and furthermore, "Mayte and I are joined for life, and the best way to demonstrate it is to do away with the legal bonds that people demand."



# Thank You

**Kevin Carter & Gavin**  
for choosing me  
as your Top 40  
Gavin Guarantee

Love  
Britney

**Britney Spears "...Baby One More Time":**

Billboard HOT 100 8\*-5\* Power Pick/Sales

Top 40 Airplay Monitor 9\*-6\*

R&R Pop Chart 5\*

Gavin Top 40 Chart 7\*

Soucsan Single Sales 6\*



**Debut  
album  
available  
January 12,  
1999**



**On tour now with 'N Sync** • [www.psps.com/britney](http://www.psps.com/britney) • Representation: Larry Rudolph for Rudolph & Beer, L.L.C.



"I've now given myself this freedom to play whatever I want without the self-inflicted burden of always having to be serious. There doesn't have to be ten layers to the song. It can just be a simple statement. And that's a big freedom for me."

—Sarah McLachlan

"The management abilities of any PD have never been more important. Of course, you want to surround yourself with the best people, but a good manager knows how to draw the strengths out of those people." —Tom Poleman, PD WHTZ (Z100)-New York

"There really are good aspects to radio. It always reflects what's going on musically. Right now things are very song-driven as opposed to album- or artist-driven. And whether that's good or bad depends on how you look at it and what you prefer."

—Matt Pinfield, MTV



"Before record companies can move toward a greater presence on the Internet, some fundamental shifts have to occur...We're trying to come up with a workable system for Webcasting, but to build in safeguards for dramatic technical shifts."

—Hillary Rosen, RIAA

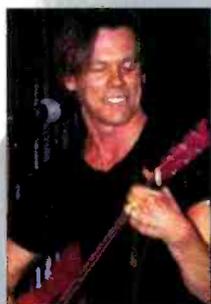
"One reason I kept doing what I love to do was the fans who love Country music... 'You're the Only Reason' I actually wrote for the fans...it's actually a very unique song that could be interpreted at least three different ways—to a loved one, to God, or in my case, to the fans."

—Aaron Tippin



"American and English record companies weren't going to come to Indonesia looking for new talent when there was so much available in their own countries. So I had to bring my talent to the West."

—Anggun



"Radio is different today than it was in the early '60s. So many stations now are so compartmentalized... and once you step into one world, you're not going to hear anything that branches out from that in any way."

—Kevin Bacon

"I've never really understood why a radio station in Texas would allow a researcher in Florida to program their radio station."

—Travis Tritt



"This is about marketing, and what I do is try to market myself to the best of my ability...It's not about having a number one album; it's about being consistent."

—Keith Sweat

"Stations can own a particular sound and a mix, but it's becoming increasingly difficult to own an artist or a song, unless you're a soft A/C playing artists like Michael Bolton and Air Supply."

—Steve Streit, VP A/C Programming, Chancellor

"Who cares about local, really? Funny is funny. Are you going to watch a local TV show over a national show just because it's local? Who gives a s\*\*\*? If it's better—if it's funnier—people are gonna listen."

—Mancow Muller, WKQX (Q101)-Chicago



"Many young women are addicted to drama, but I'm into healthy and happy romance. That's why I write about love so much, because it inspires me."

—Lauryn Hill



"There are way too many records for everything to be even exposed to the public. To make matters worse, with the media being money-driven, there are real people in the minority whose tastes are rarely served properly."

—Hertie Hancock

"As a listener, you never know for sure what's what. Even if a song ends up being a big lie, there's always a kernel of truth somewhere."

—Lyle Lovett



"Sometimes I can't honestly take anything sincerely from anybody in this business. If they really are sincere, that's great. If they're not, it doesn't matter."

—Monifah

"We're not in the business of breaking music, that's not the charter of a radio station. As a licensee, it's our responsibility to provide a good product and serve the community."

—John Dickey, Cumulus Media



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# OWN ARDS 98 VIEW

"The only reason we're talking with the labels is because our goals are the same: we both want to increase artist exposure and generate sales. We believe there's a synergy between our industries a way for us to work together and grow much better than we could do on our own."

—Rick Torcasso, CBS Radio



"The '60s were not about rock & roll. 'Incense and Peppermints' does not rock. The Mamas and the Papas don't rock. I hate to say it, but the Grateful Dead didn't really rock that hard, either. Put them up against the later stuff, like Jimi Hendrix and Led Zeppelin—now they rocked!"

—Rev. Horton Heat

"In today's multi-conglomerate environment, you have to have a GM who fights for your programming decisions, someone who protects your product. As a PD, you have to be able to understand revenue goals, which are bordering on insane these days."

—Michelle Santosuosso, former KKBT-LA PD

"I am increasingly concerned that, at a time when our country is becoming more pluralistic, the media is becoming less so."

—FCC Chairman Bill Kennard

"If radio ever does lose its localization, it is in serious trouble. This is not any kind of a linear or single-dimensional issue, however. It's multi-varied, and part of the power of market clusters lies in the fact that we can actually increase the localization while controlling our costs and at the same time improve the quality of our programming."

—Randy Michaels, Jacor Communications



"You may not like my show the first time you hear it, but nobody ever liked a beer the first time it went down, and pretty soon you've got yourself a nice little habit."

—Jim Rome, The Jim Rome Show



"It's hard when the record label or artist doesn't realize they've got better material on the album. That's not to say that you should not add the single; that's not what it is about. What it's about is playing the best songs currently available, in a strong enough rotation so that the public will hear it."

—Dene Hallam, VP Programming, KKBQ-Houston

"Backselling is more important than PDs and jocks believe. I hear listeners ask all the time 'What was the name of that song?' Radio has lost the fine art of creatively pre-selling and post-selling music."

—Michael Saunders, WJLB/FM-Detroit PD



"Watch how your friends who are not in the business listen to the radio. They scan through the dial, punch around, and look for their favorite song. That's your typical listener."

—Paul Goldstein, WNUA-Chicago VP Programming

"With consolidation, PDs are often now overseeing formats they might not be familiar with. Thus, they're often relying more on analytical tools to understand those formats."

—Pierre Bouvard, Arbitron



"There are tremendous opportunities for today's program directors and



general managers to play the game more intelligently, to get more information on their listening audience, to get more information on their advertisers. Ultimately, this higher-level thinking will get us into the major retailers who may have historically been spending the vast majority of their dollars in television and newspapers."

—John Martin, Critical Mass Media

"Station concerts give us bragging rights, and it's fun to watch the competition try to scramble and counter a major—and, most important, exclusive—concert. Besides, I can give the audience 15 or more artists for ten bucks. You can't beat that."

—Michael Martin, PD

Wild 94.9-San Francisco



"It's easy to be innovative when everyone else is walking backwards."

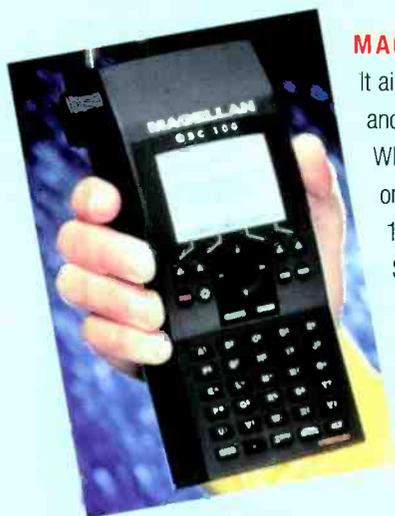
—Laura Hoppe, MD, KPIG-Gilroy



"It looks as though we might be in the seventh or eighth inning of the game of buying stations, but we're only in the first inning as far as management is concerned."

—Jimmy de Castro, Chancellor Media

# real...cool



### MAGELLAN GSC 100

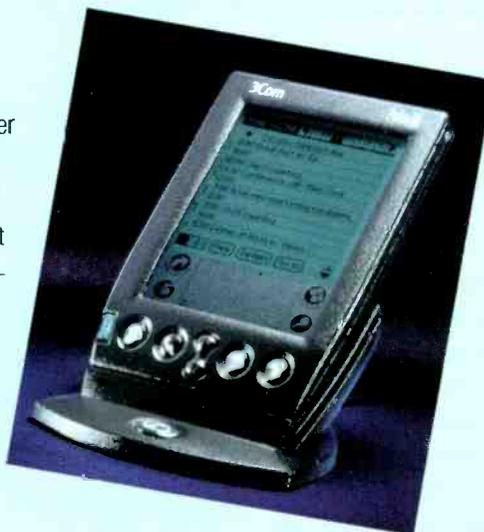
It ain't sleek or pretty, but this baby will let you send and receive e-mail from anywhere on the planet. Whether you need to find your way out of the jungle or send your GM taunting e-mail from Tahiti, the GSC 100 comes equipped with a Global Positioning System, using satellite navigation to guide you anywhere you want to go. Let it identify your position, plot and track your course, and communicate this information to any e-mail address to send help on its way. Price: \$1000. [www.magellangps.com](http://www.magellangps.com) (800-669-4477)

### MOTOROLA V3620

A pixie of a phone weighing less than three ounces, this analog unit allows three hours of continuous talk time or three days of standby. Its built-in answering machine/voice recorder allows up to four minutes of incoming messages or personal notes. Digital versions will arrive next year. Price: \$700. [www.startac.com](http://www.startac.com) (800-331-6456)

### FUJIFILM TIARA ENDEAVOR 1000IX

A tough competitor for digital technology, the Endeavor 1000ix uses the Advanced Photo System film, offering three print sizes (4x6, 4x7, and 4x9). The Tiara also has a zoom lens, red-eye reduction mode, and its Super EBC lens reduces glare for brighter, sharper prints than regular 35 mm cameras. Its slick titanium casing makes it a hot-looking camera. Price: \$480. [www.fujifilm.com](http://www.fujifilm.com) (800-800-3854)



### 3COM PALM III

Standing 4.7" tall and weighing six ounces, this organizer has a lot to offer: storage capacity for 6,000 addresses, five years of appointments, 1500 memo items, and 200 e-mail messages. The Palm III has a sturdy lid to protect its screen, and allows for the exchange of data wirelessly through an infrared port at the top of the unit. A stylus allows for quick access to items onscreen, and the touch of a button on the accompanying cradle exchanges information with your PC. Price: \$369. [www.palm.com](http://www.palm.com) (800-881-7256)

### TOSHIBA PORTEGE 3010CT

Less than one inch thick and weighing three pounds, don't let the might of this tiny computer fool you. On the inside is a Pentium 266 MMX chip and a 10.4 inch screen. All that's missing are the external floppy and CD-ROM drives. But it's easier than toting a six pound notebook. Price: \$2000. [www.toshiba.com](http://www.toshiba.com) (800-867-4422)



### SAMSUNG SCH-2000

Simply speak each person's pre-programmed name into the Samsung SCH-2000 and it automatically dials the number. No need to take your eyes off the road. In addition to the 20 voice dialing numbers storage capacity, voice mail, caller ID, call waiting, three way calling, and call forwarding are standard. Price: \$180. [www.samsungtelecom.com](http://www.samsungtelecom.com) (888-987-4357)

# for...th

# s t u f f

## SOFTBOOK

Feel like reading but nothing on your bookshelf excites you? SoftBook, a lightweight portable tablet, allows you to download reading materials from SoftBook Press' SoftBookstore through a phone jack. Documents are collections of pages with large clear text, and thousands of pages of text and graphics can be stored within SoftBook to read and search through again. Downloading rate is approximately 100 pages per minute on its 33.6K modem. Price: \$300. [www.softbook.com](http://www.softbook.com) (800-222-5861)



## NIKON COOLPIX 900S

This digital camera offers three-mode metering and precise auto focus, resulting in clear, bright photos. It comes equipped with zoom lens, and a video-out cable allows for viewing on standard television monitors. High speed shooting allows for up to two frames per second for ten frames. A 2-inch LCD lets you view photos already taken. Price: \$700. [www.nikonusa.com](http://www.nikonusa.com) (800-526-4566)

## RIM INTERACTIVE PAGER 950



The tiny keys on BellSouth's two-way pager may seem too small at first glance, but they are actually laid out much like a full-size keyboard, well adapted for typing brief messages. For \$25 per month,

BellSouth allows users to send and receive up to 25,000 characters. Price: \$360. [www.bellsouthwd.com](http://www.bellsouthwd.com) (888-423-9663)

## GAME BOY COLOR

After a decade of black and white hand-held playing fun, Game Boy goes color. The shell is now available in solid or transparent purple, and the screen is capable of showing 52 colors simultaneously. The original 450 black and white games get the color treatment with the new model as well; users can choose from one of twelve default color palettes to add vibrancy to their favorite games.



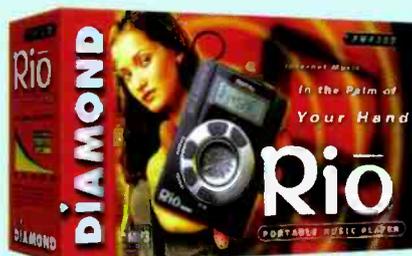
New games specifically made for color promise to be even more colorful. Price: \$80. [www.nintendo.com](http://www.nintendo.com) (800-255-3700)

## DIAMOND MULTIMEDIA RIO PMP300

The device that struck fear among the hearts of members of the RIAA, the Diamond Rio is the world's smallest and first portable MP3 music player, storing up to 60 minutes of digital quality sound. Hook up the Rio to a computer and download selections from Web sites such as [www.mp3.com](http://www.mp3.com) for songs that have been specially encoded for Rio. Each song takes

approximately ten minutes to download on a 56K modem. With no moving parts, there's no skipping, even with extreme movement or vibration. Allows for 12 hours of continuous playback, powered by a single AA battery. Price: \$200.

[www.diamondmm.com](http://www.diamondmm.com) (800-468-5846)



## VADEM CLIO

Utilizing the Windows CE operating system, this classy-looking notebook has a screen that rotates on a hinge, enabling it to lie flat or face-up. Weighing a mere three pounds, the Clio is less than one inch thick and runs on a battery lasting up to 12 hours. Unfortunately, it only runs "pocket" versions of programs and has no floppy drive. Price: \$1000. [www.vadem.com](http://www.vadem.com) (888-468-2336)

# e h o l i d a y s

# 1998 GAVIN AWARDS NOMINEES

Congratulations to the 1999 Gavin Award Nominees... Winners will be announced at individual format luncheons during the 1999 Gavin Seminar, February 18-21, in New Orleans. See you there!

## Top 40

**MAJOR MARKET (#1-20) STATION**  
 KDWB-Minneapolis  
 KHKS-Dallas  
 KHS-Los Angeles  
 KRBE-Houston  
 WHTZ (Z100)-New York  
 WXKS-Boston

**MAJOR MARKET OM/MD**  
 Dan Bowen, WSTR-Atlanta  
 Dan Kieley, KIIS-Los Angeles  
 Mr. Ed Lambert, KHKS-Dallas  
 John Peake, KRBE-Houston  
 Tom Poleman, Z100-New York

**MAJOR MARKET APD/MD**  
 J.R. Ammons, WSTR-Dallas  
 Tracy Austin, KHKS-Los Angeles  
 Paul "Cubby" Bryant, Z100-New York  
 John Michaels, KRBE-Houston  
 Jay Reynolds, KHKS-Dallas

**LARGE MARKET (#21-50) STATION**  
 KKRZ-Portland  
 KMXV-Kansas City  
 WFLZ-Tampa  
 WNCI-Columbus  
 WPKY-Rochester

**LARGE MARKET OM/MD**  
 Tommy Austin, KKRZ-Portland  
 Brian Bridgman, WPKY-Rochester  
 B.J. Harris, WFLZ-Tampa  
 Clarke Ingarr, WPKY-Rochester  
 Jon Zellner, KMXV-Kansas City

**LARGE MARKET APD/MD**  
 Pete de Graaf, WXL-Orlando  
 Dylan, KMXV-Kansas City  
 Davey Morris, WPRO-Providence  
 Neal Sharpe, WNCI-Columbus  
 Oom "Dom" Theodore, WFLZ-Tampa

**MEDIUM MARKET (#51-100) STATION**  
 KQKD-Omaha  
 KRQQ-Tucson  
 WABB-Mobile  
 WKRZ-Wilkes Barre  
 WWHT-Spokane

**MEDIUM MARKET OM/MD**  
 Wayne Coy, WABB-Mobile/KQKD-Omaha  
 John O'Dea, WNBK-Harrisburg  
 JJ Rice, WWHT-Spokane  
 Tim Richards, KRQQ-Tucson  
 Darrin Stoeck, WABB-Mobile

**MEDIUM MARKET APD/MD**  
 Tony Marr, WABB-Jacksonville  
 JJ Morgan, WKDK-Omaha  
 Mike Ross, WSTV-Wilmington  
 Jerry Parker, WKRZ-Wilkes Barre  
 Randy Williams, KRQQ-Tucson

**SMALL MARKET (#101-PLUS) STATION**  
 WHTS-Quad Cities  
 WKCI-New Haven  
 WPST-Trenton  
 WZEE-Madison  
 WZOR-Rockford

**SMALL MARKET PD**  
 Scott Chase, WZOR-Rockford  
 Dave McKay, WPST-Trenton  
 Kelly Nantz, WKCI-New Haven  
 Jimmy Stael, WZEE-Madison (now at WRVV-Nashville)  
 Tony Wainek, WHTS-Quad Cities

**SMALL MARKET APD/MD**  
 David Jay, WZOR-Rockford  
 Tommy B. Dason, WZEE-Madison  
 Mark Reid, WKCI-New Haven  
 Sally Vicious, WZOR-Rockford  
 Chris Pucro, WPST-Trenton

**MAJOR LABEL**  
 Arista  
 Atlantic  
 Columbia  
 Interscope  
 Reprise  
 Universe

**INDEPENDENT LABEL**  
 Curb  
 DreamWorks  
 Hollywood  
 Jive  
 Red Ant

**SR./EXEC. VP/PROMOTION**  
 Jerry Blair, Columbia  
 Steve Ellis, Mercury  
 Andrea Gunn, Atlantic  
 Brenda Kamano, Interscope  
 Greg Thompson, Elektra  
 Charlie Wall, Columbia

**VP/PROMOTION**  
 Jim Elliott, Arista Records  
 Scot Fine, Hollywood Records  
 Barney Kaprielian, Warner Bros.  
 Vicki LeBen, Reprise Records  
 Lee Lelpanis, Columbia Records  
 Bill Plardesler, Elektra Records

**NATIONAL PROMOTION EXECUTIVE**  
 Ken Lebeck, A&M  
 Karen McLellan, Jive  
 Eric Olsen, Elektra  
 Marc Retner, DreamWorks  
 Felicia Swerling, Epic  
 Bob Weil, Reprise

## RHYTHM CROSSOVER

**Major Market Station (#1-20)**  
 KYLD-San Francisco  
 WBBM/FM (B96)-Chicago  
 WERQ-Baltimore  
 WKTU-New York  
 WJMN-Boston  
 WQHT (Hot 97)-New York

**MAJOR MARKET OM/MD**  
 Joey Amberg, KMEL-San Francisco  
 Frankie Blue, WKTU-New York  
 Tom Calococo, WERQ-Baltimore  
 Todd Cavannah, B96-Chicago  
 Cadillac Jack, WJMN-Boston  
 Michael Martin, KYLD-San Francisco

**MAJOR MARKET APD/MD**  
 Erik Bradley, B96-Chicago  
 Andy Shang, WKTU-New York  
 Danny Ocean, WJMN-Boston  
 Maunco Davis, WPEC-Washington  
 Jazzy Jim Archer, KYLD-San Francisco

**LARGE MARKET (#21-50) STATION**  
 KLUC-Las Vegas  
 KOKS-Denver  
 KGGI-Riverside  
 KTFM-San Antonio  
 WLLD-Tampa

**LARGE MARKET OM/MD**  
 Cat Collins, KOKS-Denver  
 Cat Thomas, KLUC-Las Vegas  
 Diana Laird, KGGI-Riverside (now at KHJS-San Diego)  
 Cliff Irwin, KTFM-San Antonio  
 Scott Wheeler, WLLD-Indianapolis

**LARGE MARKET APD/MD**  
 Steve Chavez, KTFM-San Antonio  
 Jesse Duran, KGGI-Riverside  
 Orlando, WLLD-Tampa  
 Melissa Stefan, KLUC-Las Vegas  
 Jennifer Wade, KOKS-Denver

**MEDIUM MARKET (#51-100) STATION**  
 KBFM-Moablen-Brownsville  
 KDON-Salt Lake City  
 KISV-Bakersfield  
 KKSQ-Albuquerque  
 KPRR-El Paso

**MEDIUM MARKET OM/MD**  
 John Camilleria, KPRR-El Paso  
 Mark Foster, KISV-Bakersfield (now at KGGI-Riverside)  
 Mickey Johnson, WBHJ-Birmingham  
 Tony Manero, KKSQ-Albuquerque  
 Scooter B. Stevens, KDON-Salt Lake City (now at KQBT-Austin)

**MEDIUM MARKET APD/MD**  
 James Coles, KIKI-Honolulu  
 Tiffany Green, WBHJ-Birmingham  
 Jackie James, KKSQ-Albuquerque  
 Picazzo, KDON-Salt Lake City  
 Bobby Saxe, KISV-Bakersfield

**SMALL MARKET (#101-PLUS) STATION**  
 KCAQ-Oxnard  
 KWNZ-Rego  
 KZFM-Corpus Christi  
 WJJS-Roanoke  
 WOCQ-Salisbury-Ocean City

**SMALL MARKET OM/MD**  
 Dan Garita, KCAQ-Oxnard  
 Mike Keane, KPSI-Palm Springs  
 David Lee Michael, WJJS-Roanoke  
 Dan Watson, KHTW-Stockton  
 Wockie, WOCQ-Salisbury-Ocean City

**SMALL MARKET APD/MD**  
 Geoff Dog, KCAQ-Oxnard  
 Jojo, KZFM-Corpus Christi  
 Melissa Morgan, WJJS-Roanoke  
 Premy Boy Dante, KVIN-Stockton  
 Bill Shakespear, KVIN-Reno (now PD)

**MAJOR LABEL**  
 Arista  
 Columbia  
 Interscope  
 Atlantic  
 Elektra

**INDEPENDENT LABEL**  
 Def Jam  
 Jive  
 Priority  
 Relativity  
 Tommy Boy

**VP/PROMOTION**  
 Nino Duccinillo, Interscope  
 Tom Maffei, Arista  
 Tony Monte, RCA  
 Bruce Rimes, MCA  
 Lisa Velasquez, Atlantic

**NATIONAL PROMOTION EXECUTIVE**  
 Lisa Ellis, Columbia  
 John McMann, Jive  
 Debbie Paterson, MCA  
 John Strazza, RCA  
 Morte Shulman, Def Jam

## ADULT CONTEMPORARY

**LABEL**  
 Arista  
 Atlantic  
 Columbia  
 Mercury  
 Warner Bros.

**LABEL PROMOTION EXECUTIVE**  
 Mary Conroy, Atlantic  
 Elaine Locatelli, Columbia  
 Valerie Moses, Warner Bros.  
 Claire Parr, Curb  
 Mark Rizzo, Arista  
 Kerry Wood, Mercury

**PROMOTION PERSON**  
 Bill Dixon, Mercury  
 D. Scott Meyers, BPSF  
 Lince Thurman, Elektra  
 Etoile Zisselman, Arista

**INDEPENDENT PROMOTION PERSON**  
 Donna Brake, Donna Brake Promotions  
 Tom Callahan, Callahan & Associates  
 Rhonda Herlich, RJ Promotions  
 Sandi Lifson, Sandi Lifson Promotions  
 Mike Martucci, Tucci Promotions  
 Tom Mazzetta, Mazzetta Promotions

**MAJOR MARKET STATION**  
 KOST-Los Angeles  
 KVIL-Dallas  
 WPEB-Philadelphia  
 WJTE-Chicago  
 WLTE-Minneapolis  
 WLTW-New York

**MAJOR MARKET PROGRAM DIRECTOR**  
 Bill Curtis, KVIL-Dallas  
 Mike Del Rosso, KESZ-Phoenix  
 Mark Edwards, WJTE-Chicago  
 Jhoni Kaye, KOST-Los Angeles  
 Gary Nolan, WLTE-Minneapolis  
 Jim Ryan, WLTW-New York

**MAJOR MARKET MUSIC DIRECTOR**  
 Johnny Chiang, KOST-Los Angeles  
 Tony Coles, KBIG-Los Angeles  
 David Joy, WPCB-Atlanta  
 Charlie Lombardo, WJTE-Chicago  
 Alex O'Neal, KVIL-Dallas  
 Doane Rowland, WPEB-Philadelphia

**LARGE/MEDIUM MARKET STATION**  
 KKRW (K103)-Portland  
 KOSR-Denver  
 KSFZ Salt Lake City  
 WPDQ-Cleveland  
 WRCH-Hartford, Conn.  
 WSMY (Sunny 95)-Columbus, Ohio

**LARGE/MEDIUM MARKET PROGRAM DIRECTOR**  
 Allan Camp, WRCH-Hartford, Conn.  
 Dan Craig, KSFZ-Salt Lake City  
 Tom Holt, WPDQ-Cleveland  
 Chuck Knight, WSMY (Sunny 95)-Columbus, Ohio  
 Scott Taylor, KOSI-Denver

**LARGE/MEDIUM MARKET MUSIC DIRECTOR**  
 Mark Bingham, WSMY (Sunny 95)-Columbus, Ohio  
 Joe John, WRCH-Hartford, Conn.  
 John Morris, KSFZ-Salt Lake City  
 Thom Walsh, KUDL-Henderson, Nev.

**SMALL MARKET STATION**  
 KBOI-Sioux Falls, S.D.  
 KQSD-Modesto, Calif.  
 W3BO-Augusta, Ga.  
 WFMK/Lansing, Mich.  
 WRWK/FM-Wheeling, W. Va.  
 WDRR-Kalamazoo, Mich.

**SMALL MARKET PERSON**  
 Reid Holsen, KBOI-Sioux Falls, S.D.  
 Donna Miller, KQSD-Modesto, Calif.  
 Max Miller, KQSD-Modesto, Calif.  
 John Patrick, WBEQ-Augusta, Ga.  
 Brian Walker, WRZT-Brighton, Mich.

## HOT A/C

**MAJOR MARKET STATION**  
 KDMX-Dallas  
 KFMB-San Diego  
 KGLD-San Francisco  
 KYSR-Los Angeles  
 WBMX-Boston  
 WPLJ-New York

**MAJOR MARKET PROGRAM DIRECTOR**  
 Barry James, WTMJ-Chicago  
 Tracy Johnson, KFMB-San Diego  
 Louis Kaplan, KGLD-San Francisco  
 Angela Parrelli, KYSR-Los Angeles  
 Scott Shannon, WPLJ-New York  
 Greg Stansell, WBMX-Boston

**MAJOR MARKET MUSIC DIRECTOR**  
 Rich Anhorn, KDMX-Houston  
 Chris Elliott, KYSR-Los Angeles  
 Jaime Kerkak, WTMJ-Chicago  
 Tony Mascaro, WPLJ-New York  
 Julie Makehars-Stoeckel, KLLC-San Francisco  
 Lisa Thomas, KDMX-Dallas

**LARGE/MEDIUM MARKET STATION**  
 KAMX-Austin  
 KMXB-Las Vegas  
 KZZJ-Sacramento  
 WKTI-Milwaukee  
 WMC-Memphis  
 WSSF-Tampa

**LARGE/MEDIUM MARKET PROGRAM DIRECTOR**  
 Danny Clayton, WKTI-Milwaukee  
 Chuck Collins, WKDD-Akron  
 Darcy Hayes, KAMX-Austin and WXPJ-Minneapolis  
 Chuck Morgan, WSSR-Tampa  
 Duncan Payton, KMXB-Las Vegas

**LARGE/MEDIUM MARKET MUSIC DIRECTOR**  
 Kuzman, KMXB-Las Vegas  
 Drew Michaels, KZPT-Tucson  
 Leonard Pease, WKTI-Milwaukee  
 Jack Stevens, KAMX-Austin  
 Bruce Wayne, WMC-Memphis

**PROMOTION PERSON**  
 Nick Bedding, Capital  
 Debbie Cerechone, Island  
 Scott Emerson, A&M  
 Dana Kell, Elektra  
 Cheryl Khare, RCA

## URBAN

**MAJOR MARKET STATION**  
 WOLR-New York  
 WDCI-Chicago  
 WVEE-Atlanta  
 WLSZ-Philadelphia  
 WTLR-Washington  
 KKBK-Dallas  
 KBZZ-Houston

**MAJOR MARKET PROGRAM DIRECTOR**  
 Vinny Brown, WBLR-New York  
 Helene Little, WJSL-Philadelphia  
 Hector Linnard, Washington  
 Eloy Smith, WDCI-Chicago  
 Michael Saunders, WJLB-Detroit  
 Tony Brown, WVEE-Atlanta

**MAJOR MARKET MUSIC DIRECTOR**  
 Glenn "Golden Boy" Cooper, WJSL-Philadelphia  
 Kashon Powell, KBZZ-Houston  
 Mitchell Campbell, WBLR-New York  
 Carl Boatner, KKBK-Dallas  
 Kris Kelly, WMAO-Pittsburg

**LARGE/MEDIUM MARKET STATION**  
 WDLR-New Orleans  
 WPEB-Charlotte  
 WBLI-Norfolk  
 KPRS-Kansas City

**LARGE/MEDIUM OM/MD**  
 Brian Wallace, WTLN-Indianapolis  
 Gerald Stevens, WQOL-New Orleans  
 Andrew Carson, WPEB-Charlotte  
 Sam Weaver, KPRS-Kansas City  
 Skip Dillie, WBLI-Norfolk  
 KJ Holiday, WJVI-Norfolk

**LARGE/MEDIUM MARKET MUSIC DIRECTOR**  
 Nate Quick, WPEG-Charlotte  
 Rick Walker, WDKD-Denver  
 Myron Fears, KPRS-Kansas City  
 Vicki Buchanon, WTLN-Indianapolis  
 Heart Attack, WQVI-Norfolk

**SMALL MARKET STATION**  
 WBHJ-Birmingham, Ala.  
 KIZL-Killeen, Texas  
 WPMI-Redland  
 WROU-Gastonia  
 WJMI-Jackson, Miss.

**SMALL MARKET OM/MD**  
 Mickey Johnson, WBHJ-Birmingham  
 Nancy Davis, WBLX-Mobile  
 Stan Benson, WJM-Jackson, Miss.  
 Philip March, WFXE-Columbus, Ga.  
 Desarea Downs, WJMI-Lima, Ohio  
 Michael Maguire, KIZL-Killeen

**SMALL MARKET MUSIC DIRECTOR**  
 Phil Dennis, WPLZ-Richmond, Va.  
 Kelly Berry, WJMZ-Greenville, S.C.  
 "CJ" Gold, WJHY-Lexington, KY  
 Jewel Carter, WEAZ-Savannah, GA

## RAP

**COMMERCIAL STATION**  
 WQHT (Hot 97)-New York  
 KKET (The Beat)-Los Angeles  
 KFWB (Power 106)-Los Angeles  
 WOJF-Mcrry, Va.

**COLLEGE/COMMUNITY STATION**  
 WHDV-Hampton, Va.  
 KJLS-San Jose, Ca.  
 WRAS-Atlanta  
 KSCR-Los Angeles

**MIXSHOW DJ/PERSONALITY**  
 Baka Boyz, KPWR-Los Angeles  
 Sway & Tech, The WaveUp Show  
 Buddha Brothers, WQWI-Norfolk  
 Julio G, KKBT-Los Angeles  
 Funkmaster Flex, WQHT-New York  
 Francisco

**COLLEGE/COMMUNITY PROGRAMMER**  
 Jay Wright, WHDV-Hampton  
 Warren Peace, WJLV-Las Vegas  
 Mike Nice, WNCN-Durham, N.C.  
 Michelle Ortiz, K3FE-San Francisco

**RETAILER**  
 Fat Beats, New York  
 V.J.P. Records, Long Beach, Ca.  
 Ear Wax, Atlanta  
 George's Music, Rock, Chicago

**MAJOR LABEL**  
 Columbia  
 Elektra  
 Def Jam  
 MCA

**INDEPENDENT LABEL (Major Distribution)**  
 Loud Records  
 No Limit Records  
 Jive Records  
 Priority Records  
 Relativity Records

**INDEPENDENT LABEL (Self-Distributed)**  
 Rawkus Records  
 Makin' Records  
 Tommy Boy Records  
 ABB Records

**RECORD POOL**  
 Heavyweights, Los Angeles  
 Table of Distinction, Maryland  
 Impact, Los Angeles  
 Big Dawg, New York  
 V.I.P., Chicago

**COLLEGE/MIXSHOW PROMOTION PERSON**  
 Monig, Loud  
 Mike Spivey (for merly Interscope)  
 Roddy Rod Edwards, Priority  
 Al Lindstrom, Jive

**PROMOTION/MARKETING EXEC**  
 Chris "Atlas" McDaniel, Tommy Boy  
 Rene McClain, Interscope  
 Mario Martin, Relativity  
 Garnett Reid, Universal

**INDEPENDENT PROMOTION PERSON**  
 J. Grand, Makin' Records  
 Byze One, IFLN  
 Ray Tammarra  
 Rena Sandy & Vvas Jackson, Seven Heads

**THE NEXT LEVEL AWARDS FOR THOSE ON THE RISE AND GOING PLACES**  
 DJ On the Rise  
 Mike Nice, WNCN-Durham, N.C.  
 DJ Mecca, 88.1 PHOP  
 Warren Peace, KUNV-Las Vegas  
 Icy Ice, KKBT-Los Angeles

**EXECUTIVE ON THE RISE**  
 Al Lindstrom, Jive  
 Rene McClain, Interscope  
 Chris "Atlas" McDaniel, Tommy Boy  
 J. Grand

**RAP WOMAN AWARD**  
 Mario Martin, Relativity  
 Jennifer Norwood, Priority  
 Aisha White, Epic Records  
 Crystal Isaacs, Atlantic

## TRIPLE A

**MAJOR MARKET STATION**  
 KBCC-Denver/Boulder  
 KFOG-San Francisco  
 KKZN-Dallas/Fort Worth  
 KMTT-Seattle  
 KTCZ-Minneapolis/St. Paul  
 WXRT-Chicago

**LARGE/MEDIUM MARKET STATION**  
 KBAC-Santa Fe  
 KGSR-Austin  
 KPIG-Watsonville  
 KTHX-Reno  
 WNCN-Montpelier  
 WRNX-Holyoke

**NON COMMERCIAL STATION**  
 KSUT-Ignacio  
 WFPK-Louisville  
 WFUV-New York  
 WNCW-Spindale  
 WYEP-Pittsburgh  
 WXPB-Philadelphia

**MAJOR MARKET OM/MD**  
 Dave Benson, KBCC-Denver/Boulder  
 Dennis Constantine, KINK-Portland  
 Lauren MacLach, KTCZ-Minneapolis/St. Paul  
 Paul Marszalek, KFCG-San Francisco  
 Jason Parker, KMTT-Seattle  
 Norm Winer, WXRT-Chicago

**LARGE/MAJOR MARKET OM/PD**  
Barbara Dacey, WMYV-Manha's Vineyard  
Jody Penberg, KGSS-Austin  
Pat Gallagher, WMMM-Madison  
Ira Gordon, KBAC-Santa Fe  
Bruce Van Dyke, KTCK-Reno  
Dave Witthaus, WRNZ-Honolulu

**NON COMMERCIAL OM/PD**  
Mark Esfeld, WNCW-Spokane  
Shana L'Vigne, KPCC-Pasadena  
Dan Reed, WPKL-Louisville  
Bill Stewart, K1WR-Chicago  
Bruce Warren, WXPB-Philadelphia

**MAJOR MARKET APD/MD**  
Scott Arkhough, KBCO-Denver/Boulder  
Dean Carlson, KMTT-Seattle  
Bill Evans, KFOG-San Francisco  
Patsy Martin, WXRZ-Chicago  
Mike Mullaney, WXRW-Boston  
Mike Wolf, KTCZ-Minneapolis/St. Paul

**LARGE/MEDIUM MARKET APD/MD**  
Susan Castle, KGSR-Austin  
Dean Kattari, KOTR-San Luis Obispo  
Jeff Merin, WDDD-Chattanooga  
Jody Peterson, WNCS-Montpelier  
Harry Reynolds, KTHX-Denver  
Tom Teuber, WMMM-Madison

**NON COMMERCIAL APD/MD**  
Lizak Faulkner, WQBE-Columbus  
Chuck Horn, WDET-Detroit  
Rita Homson, WFUV-New York  
Stacia Lawler, KSUT-Ipswich  
Shawn Stewart, WXPB-Philadelphia

**MAJOR LABEL**  
Capitol  
Mercury  
FCA  
Reprise  
Virgin  
Warner Bros.

**INDEPENDENT LABEL**  
*(with major label distribution)*  
Capricorn  
Dreadnoughts  
Maverick  
New West  
Rounder  
World

**INDEPENDENT LABEL**  
Anvar  
Alligator  
I-Squared  
Razor & Tie  
Righteous Babe  
Rykodisc

**MAJOR LABEL PROMOTION PERSON**  
Mick Eedling, Capitol  
Alex Corrally, Reprise  
David Einstein, Mercury  
Lisa Michelson, Elektra/EGG  
Bonnie Slikin, Atlantic  
Nancy Stein, Warner Bros.

**INDEPENDENT LABEL PROMOTION PERSON**  
*(with major label distribution)*  
Cathy Burke, Blackbird/Sire  
Jill Cook, Capricorn  
Pat Edwards, World  
Bud Harner, Verve  
Leslie Roulfe, Rounder

**INDEPENDENT LABEL PROMOTION PERSON**  
Dave Earlson, Tone Cool  
Meg MacDonald, Vanguard  
Michael Marrone, Rykodisc  
Sean O'Connell, Righteous Babe  
Liz Opoka, Razor & Tie

**INDEPENDENT PROMOTION PERSON**  
Michele Clark, Michele Clark Promotion  
Sean Coakley, Songlines  
Michael Ehrenberg, Outside Music  
Susan Levin, Coast to Coast  
Harry Levy, Levitation Entertainment  
Kevin Sutter, M3

**GAVIN MAJOR LABEL ARTIST AND ALBUM**  
Barenaked Ladies, Stunt (Reprise)  
Chris Isaak, Speak of the Devil (Reprise)  
Liz Lovett, Step Inside This House (Curb/MCA)  
Dave Matthews Band, Before These Crowded Streets (RCA)  
Seasonic, Closing Time (MCA)  
Lucinda Williams, Car Wheels on a Gravel Road (Mercury)

**GAVIN IMPRINT OR INDEPENDENT ARTIST AND ALBUM**  
Ans DiFranco, Little Plastic Castle (Righteous Babe)  
Everything, Supernatural (Blacks & Sire)  
Emmylou Harris, Spyboy (Element)  
Jennifer Kimball, Veering from the Wave (Imaginary Road)  
Susan Tedeschi, Just World Burns (Tone Cool/Rounder)

**ZIMMERMAN EAR OF THE YEAR SPECIAL ACHIEVEMENT AWARD: RADIO**  
John Bradley, SBR Creative Media  
Dean Carlson, KMTT-Seattle  
Bruce Warren, WXPB-Philadelphia  
Norm Winer, WXRZ-Chicago

**ZIMMERMAN EAR OF THE YEAR SPECIAL ACHIEVEMENT AWARD: RECORDS**  
Alex Corrally, Reprise  
David Einstein, Mercury  
James Evans, Interscope  
Paulitta McCubbin, Frequency Lounge  
Nancy Stein, Warner Bros.

## ALTERNATIVE

**MAJOR MARKET STATION**  
99X-Atlanta  
KNDD-Seattle  
KNRK-Fortland  
KROQ-Los Angeles  
Q101-Chicago  
WBGN-Boston

**MEDIUM MARKET STATION**  
KNRX-Kansas City  
KXRE-Salt Lake City  
KXTE-Las Vegas  
WBRU-Providence  
WEDG-Eufrato

**SMALL MARKET STATION**  
KHLR-Boston  
KJEE-Santa Barbara  
KMYZ-Tulsa  
KRZO-Reno  
WHMP-Springfield  
WRAX-Birmingham

**MAJOR MARKET OM/PD**  
Leslie Fram, 99X  
Alex Luke, Q101  
Phil Manning, KNDD  
Oedipus, WBGN  
Kevin Weatherly, KROQ

**MEDIUM MARKET OM/PD**  
Ron Buncie, K100  
John O'Connell, WPBZ  
Tim Schiavelli, WBRU  
Sean Smith, KNRX  
Rich Wall, WJEG

**SMALL MARKET OM/PD**  
Rob "Blaze" Brooks, KZRQ  
Chris Bruet, WJDX  
Eddie Suterese, KJEE  
Adam Wright, WHMP  
Dave Rossi, WRAX

**MAJOR MARKET MD**  
Aaron Axelrod, Live105  
Lenny Djana, WYXX  
Pat Ferrise, WJFS  
Chris Patyk, WEDJ  
Mike Peier, WWRK

**MEDIUM MARKET MD**  
Dave Hill, WMBQ  
John Michael, WRXQ  
Chris Ripley, XTE  
Alan Rentz, Raz, KWJDB

**SMALL MARKET MD**  
Lana Baldwin, WAUF  
Stephen Battanley, WEQX  
Heather Combs, KRZQ  
Julie Forman, KTEG  
Steve Prodan, WBZT

**MAJOR LABEL**  
Atlantic  
Capitol  
Geffen  
Interscope  
Virgin

**INDIE LABEL**  
Astralwerks  
Capricorn  
Mammoth  
Trauma  
Val-Val  
Wind-Up

**MAJOR LABEL PROMOTION PERSON**  
Tom Biery, Warner Bros.  
Brian Corona, Capitol  
Bob Divney, Reprise  
Robbie Loyd, Interscope  
Jacqueline Sauter, Epic  
Gary Spivack, Atlantic

**INDIE LABEL PROMOTION PERSON**  
Mike Abtlatiza, Val-Val  
Marc Alghini, Astralwerks  
Nan Fisher, Capricorn  
Shanna Fischer, Wind-Up  
Sean Maxson, Mammoth  
Kristin Meyer, Sub Pop

**INDEPENDENT PROMOTION PERSON**  
Scott Burton  
Jon Cohen  
Jonathan Lew  
Thomas Westfall, McClusky  
Det Williams

## COLLEGE

**STATION**  
KXLU-Los Angeles, CA  
WFUM-Jersey City, NJ  
WICB-Ithaca, NY  
WNHU-West Haven, CT

**MUSIC DIRECTOR**  
Ron Brown, WNHU-West Haven, CT  
Casey Korchner, WICB-Ithaca, NY  
Brad Fraeger, WUMS-Liverly, MS  
Kerensa Wight, KUGS-Bellingham, WA

**MAJOR LABEL**  
Capitol  
Geffen/DGC  
Virgin  
Warner Bros.  
**MAJOR-AFFILIATED INDEPENDENT LABEL**  
Astralwerks  
Grand Royal  
Matacler  
Sub Pop

**INDEPENDENT LABEL**  
Drag City  
Jade Tree  
Jesse  
Thrill Jockey

**LABEL PROMOTION PERSON**  
Lawrence Lui, V2  
Julie Mincy, Warner Bros.  
Mike Powers, Maverick  
Crystal Stephens, Astralwerks

**INDEPENDENT PROMOTION PERSON**  
Jen Fowler, AAM  
Jon Landman, The Syndicate  
Dave Sanford, S.P.E.C.T.R.E.  
Gary Sharwood, AAM

## ACTIVE ROCK

**MAJOR MARKET STATION**  
KUPD-Phoenix, AZ  
KIOZ-San Diego, CA  
WRIF-Detroit, MI  
WAAF-Boston, MA  
WVDC-Washington, DC  
WXTM-St. Louis, MO

**MAJOR MARKET OM/PD**  
Greg Stevens, KEGE-Dallas, TX  
Doug Fodell, WRIF-Detroit, MI  
JJ Jeffries, KUPD-Phoenix, AZ  
Neal Marksy, WYSP-Philadelphia, PA  
Tommy Matern, WXTM-St. Louis, MO

**MAJOR MARKET MD**  
Buddy Rizer, WVDC-Washington, DC  
John Osterlin, WAAF-Boston, MA  
Shanon Lader, KIOZ-San Diego, CA  
Cathy Faulkner, KISW-Seattle, WA

**LARGE/MEDIUM MARKET STATION**  
KRXQ-Sacramento, CA  
WLRZ-Milwaukee, WI  
KISS-San Antonio, TX  
WVMS-Memphis, TN

**LARGE/MEDIUM MARKET OM/PD**  
Curtiss Johnson, KRXQ-Sacramento, CA  
Keith Hastings, WLRZ-Milwaukee, WI  
Brad Herdin, WXTB-Tampa, FL  
Dick Shreeve, WJRR-Orlando, FL

**LARGE/MEDIUM MARKET MD**  
Marilyn Moe, WLRZ-Milwaukee, WI  
Eylee Brooks, KRXQ-Sacramento, CA  
Pat Lynch, WJRR-Orlando, FL  
Al Scott, KJFO-Portland, OR

**SMALL MARKET STATION**  
WJUG-Madison, WI  
TUX-Shreveport, LA  
KNJY-Spokane, WA  
KRZR-Fresno, CA

**SMALL MARKET OM/PD**  
Paul Cannell, KTUX-Shreveport, LA  
E. Curtis Johnson, KRZR-Fresno, CA  
Jave Patterson, KFMM-Waterloo, IA  
Rich Hawk, KULO-Colorado Springs, CO

**SMALL MARKET MD**  
Jon Terry, KIBZ-Lincoln, NE  
Mark She Stark, WTKX-Pensacola, FL  
Chili Walker, WQBN-Flint, MI  
John Carlo, WOLZ-Springfield, IL

**MAJOR LABEL**  
Elektra  
Columbia  
Capitol  
Hollywood  
Atlantic  
Interscope

**MAJOR LABEL PROMO PERSON**  
Al Tavera, Elektra  
Warner Christensen, Geffen  
Howard Leon, Universal  
Ray Greiner, Virgin

**INDIE LABEL**  
TVT  
Wind-Up  
Trauma  
Roadrunner

**INDIE LABEL PROMOTION PERSON**  
Mark Abramson,TVT  
JoAnne Grand, Wind-Up  
Wendy Navler, Wind-Up  
Joe Guzik, Roadrunner

**ROOKIE PROMO PERSON**  
Joey Scoleri, Hollywood  
Alan Dew, Trauma  
William Marion, Sire  
Matt Shay, Loosegroove

**INDEPENDENT PROMOTION POWERHOUSE**  
McCarthy Promotions, New York, NY  
Heavy Lenny Promotions, Santa Monica, CA  
The Promotion Department, Los Angeles, CA  
Concrete Marketing, New York, NY  
Skateboard Marketing, Valley Stream, NY  
Mid West Music Alliance, Stillwater, MN

## COUNTRY

**MAJOR/LARGE MARKET STATION**  
KNIX-Phoenix, Ariz.  
V/DYK-Tampa, Fla.  
WSIX-Nashville, Tenn.  
WSM-Nashville, Tenn.  
WVTV-Detroit, Mich.

**MAJOR/LARGE MARKET OM/PD**  
Larry Daniels, KNIX-Phoenix, Ariz.  
Dave Kelly, WSIX-Nashville, Tenn.  
Scott Lindy, WPOC-Baltimore, Md.  
Tim Roberts, WVTV-Detroit, Mich.  
Bill Young, WKKT-Charlotte, N.C.

**MAJOR/LARGE MARKET APD/MD**  
Kevin Anderson, WSM-Nashville, Tenn.  
Dave Louis, WKXX-St. Louis, Mo.  
Buddy Owens, KNIX-Phoenix, Ariz.  
Gunny Rogers, WKLB-Easton, Mass.  
Dallas Turner, WSIX-Nashville, Tenn.

**MEDIUM MARKET STATION**  
KFST-Abuquerque, New Mex.  
KTDM-Salinas, Calif.  
KLZZ-Bakersfield, Calif.  
WAMZ-Louisville, Ky.  
WSSL-Greenville, S.C.

**MEDIUM MARKET OM/PD**  
Beverlee Brannigan, KJY-Des Moines, IA  
Evan Bridwell, KUZZ-Bakersfield, Calif.  
Coyote Calhoun, WAMZ-Louisville, Ky.  
Bruce Logan, WSSL-Greenville, S.C.  
Lance Tidwell, KTDM-Salinas, Calif.

**MEDIUM MARKET APD/MD**  
Jeff Allen, KYQQ-Wichita, Kan.  
Daedalic, WRKZ-Hershey, Penn.  
Dae Holiday, KZSN-Wichita, Kan.  
Chris Huff, WIVK-Knoxville, Tenn.  
John Lardrum, WESC-Greenville, S.C.

**SMALL MARKET STATION**  
KJUG-Tulare, Calif.  
WBTU-Fort Wayne, Ind.  
WGR-Myrtle Beach, S.C.  
WRSP-Nags Head, N.C.  
WUSY-Charlottesville, Tenn.

**SMALL MARKET OM/PD**  
John Bassam, KCKR-Waco, Texas  
Dane Daniels, WBTU-Fort Wayne, Ind.  
Dave Daniels, KJUG-Tulare, Calif.  
Tom Martinez, WUSZ-Virginia, Minn.  
Glenn Noale, KRKT-Abilene, Tex.

**SMALL MARKET APD/MD**  
Andy Brown, WKML-Fayetteville, N.C.  
Tim Cicciorelli, WNGC-Atlanta, Ga.  
Holly Hear, WGR-Myrtle Beach, S.C.  
Jeri Holm, WRSP-Nags Head, N.C.  
Billy Rich, KKJG-Garden City, Kan.

**GOLDEN EAR**  
Greg Fisher, WQKC-Bloomington, Ind.  
David Holtsbecke, KGKL-San Angelo, TX  
Jay Michaels, WTND-Poughkeepsie, NY  
Jay Richards, KZAM-Victoria, Texas  
Scott Scheler, KRKT-Abilene, Tex.

**GAVIN PROMOTER**  
Jerry Duncan  
Promotion-  
Kimberly Dunn, MCA Records Nashville  
Trudie Richardson, Decca Records Nashville  
Diane Richey, Diane Richey Promotions  
Carl Wilson, Diane Richey Promotions

**COUNTRY RECORD LABEL**  
Arista Records Nashville  
Capitol Records Nashville  
Decca Records Nashville  
MCA Records Nashville  
Mercury Records Nashville

**SR. VICE PRESIDENT/ VICE PRESIDENT OF PROMOTION**  
Rob Dalton, Epic Records Nashville  
David Haley, MCA Records Nashville  
Brad Howie, Warner Bros. Nashville  
Bobby Kralj, Arista Records Nashville  
Terry Steves, Capitol Records Nashville

**NATIONAL PROMOTION DIRECTOR**  
Kevin Harris, Lyric Street Records  
Bill Macky, MCA Records Nashville  
Denise Nichols, Arista Records Nashville  
Mike Rogers, Columbia Records Nashville  
Eva Wood, Curb Records

**REGIONAL PROMOTION DIRECTOR**  
Enzo De Vincenzo, Decca Records Nashville  
Jay Jensen, Capitol Records Nashville  
Jimmy Rector, Capitol Records Nashville  
Royce Risser, MCA Records Nashville  
Buffy Rockhill, Columbia Records Nashville

## AMERICAN

**RECORD LABEL**  
E Square  
Hightone  
MCA Nashville  
Rounder  
Sire  
Sugar Hill

**LABEL PROMOTION PERSON**  
Darrell Anderson, Hightone Records  
Steve Gardner, Sugar Hill Records  
Brad Hunt, E Square  
Liz Opoka, Razor & Tie  
Leslie Roulfe, Rounder Records  
Eric Zappa, Watermelon

**INDIE PROMOTION PERSON**  
Al Moss Promotions, Al Moss/Mick Wainman  
Bill Vance Promotions, Bill Vance  
Counterpoint Music, Jon Grimson  
GTO Promotions, Kim Dipietro/Tiffany Suitor  
Jackline Enterprises, Jenn Sperandac/Chris Roldan

**STATION**  
KCMU-Seattle, WA  
KFAN-Fredricksburg, TX  
KHVI-Plano/Dallas, TX  
KNBT-New Braunfels, TX  
KPIG-Watsonville, CA  
WNCW-San Diego, NC

**ALBUM**  
Lucinda Williams, Car Wheels on a Gravel Road (Mercury)  
Chris Kriger, Chris Knight (Becca)  
Greg Trooper, Popular Demons (Koch)  
Horse Whisperer (MCA Nashville)  
Heather Myles, Highways and Honky Tonks (Hollywood)  
Dave Alvin, Blackjack Dave (Hightone)  
Lyle Lovett, Step Inside This House (Curb/MCA)

Robert Earl Keen, Walking Distance (Arista/Austin)  
Bruce Robison, Wrapped (Jockey Dog)

**PROGRAMMER**  
Laura Koppar, KPIC-Washington, DC  
Eric Kaufman, KJDA-Ricegeest, CA  
Mark Keefe, WNCW-Spokane, NC  
Bruce Kilder, KHVI-Plano/Dallas, TX  
Doug Neal/Jamie DePola, WDBM-East Lansing, MI  
Mattson Barber, KNBT-New Braunfels, TX  
J.D. Rose, KFAN-Fredricksburg, TX  
David Stone, WMLB-Cumming, GA  
Don Yates, KCMU-Seattle, WA

**MAJOR LABEL**  
Dick Conte, KCSM-San Mateo  
Arturo Gomez, WDPA-Miami  
Bobby Jackson, WCPN-Cleveland  
Kyle LaRue, WEA-Baltimore  
Gary Walte, WBSD-Newark

**LARGE/MEDIUM MARKET PROGRAMMER**  
Eric Cohen, WAER-Syracuse  
Michael Myers, KUSD-Vermilion, SD  
Jae Sinner, WHRV-Norfolk, VA  
Gary Verzele, KXJZ-Sacramento  
Linda Yoho, WEMU-Ypsilanti, MI

**MAJOR MARKET STATION**  
KDSM-San Mateo  
KPLU-Seattle/Tacoma  
KLON-Long Beach  
WBGO-Newark  
WDNA-Miami  
WEAA-Baltimore

**LARGE/MEDIUM MARKET STATION**  
KXJZ-Sacramento  
WAER-Syracuse  
WEMU-Ypsilanti  
WMOT-Nashville  
WNCU-Durham  
WXTS-Toledo

**MAJOR LABEL**  
Atlantic Records  
Blue Note Records  
Columbia/CRG  
Impulse! Records  
Verve Records  
Warner Bros. Records

**INDEPENDENT LABEL**  
Arkadia Records  
Concord Records  
Evidence Records  
HighNote Records  
MAMA Records  
Telarc International

**NATIONAL PROMOTION PERSON**  
(The Duke DuBois Award)  
Eulis Cather, NZK Encoded Music  
Laura Chiarilli, Impulse! Records  
Chris Jones, Warner Bros. Records  
Julie Kern, Verve Records  
Vikki Pickman, Telarc Jazz

**INDEPENDENT PROMOTION PERSON**  
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Neil Gorov & Groov Marketing  
Mike Hurzer & The Tracking Station  
Susan Levin & Coast to Coast Promotions  
Neal Sapper & New World 'N Jazz Promotions

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Herbie Hancock (Verve Records)  
Kevin Mahogany (Warner Bros. Records)  
Wynton Marsalis (Columbia/CRG)  
Nicholas Payton (Verve Records)  
Eric Reed (Impulse! Records)

## SMOOTH JAZZ

**MAJOR MARKET OM/PD**  
Chris Bode, KTWV (The Wave)-Los Angeles  
Nick Francis, KYOT-Phoenix  
Paul Goldstein, KXSF-San Francisco  
Ann Gross, WJZZ-Philadelphia  
Michael Fischer, KOAI-Dallas

**LARGE/MEDIUM MARKET OM/PD**  
Grant Curtis, WHRL-Albany  
Bernie Kimple, WNCW-Cleveland  
Chris Moreau, WJZI-Milwaukee  
Steve Williams, KSSJ-Sacramento  
Maxine Todd, WJCD-Norfolk

**MAJOR MARKET APD/MD**  
Kelly Cole, KIFM-San Diego  
Blake Lawrence, KXSF-San Francisco  
Ralph Stewart, KTLV (The Wave)-Los Angeles  
Steve Siles, WNUA-Chicago  
Michael Tozzi, WJZZ-Philadelphia

**LARGE/MEDIUM MARKET APD/MD**  
Steve Bauer, WJGO-Santa Barbara  
Michelle Chase, KCIY-Kansas City  
John Conrad, WJUF-Ft. Myers  
Larry Hollowell, WJCD-Norfolk  
Doug Wilf, KPVR-Moab

**MAJOR MARKET STATION**  
KIFM-San Diego  
KTWV (The Wave)-Los Angeles  
KWJZ-Seattle  
KYOT-Phoenix  
WJZZ-Philadelphia  
WNUA-Chicago

**LARGE/MEDIUM MARKET STATION**  
KMGO-Santa Barbara  
KSSJ-Sacramento  
KTNT-Oklahoma City  
WJCD-Norfolk  
WHRL-Albany  
WSJT-Tampa/St. Petersburg

**MAJOR LABEL**  
Columbia/CRG  
GRP Recording Company  
Verve Forecast Records  
Warner Bros. Records

**INDEPENDENT LABEL**  
*(With major label distribution)*  
Discovery/Sire Records  
Higher Octave Music  
i.e. music  
Bluemoon/Atlantic Records  
NYC Records  
Zebra Records

**INDEPENDENT LABEL**  
Heads Up Int'l  
Instinct Records  
NZK Encoded Music  
Nu Groove Records  
Shanachie Entertainment  
Unity Label Group

**NATIONAL PROMOTION PERSON**  
(The Duke DuBois Award)  
Leigh Armistead, Discovery/Sire Records  
Bud Harner, Verve Forecast Records  
Deborah Lawson, Warner Bros. Records  
Claudia Nazzari, Shanachie Entertainment  
Sue Stillwagon, GRP Recording Company

**INDEPENDENT PROMOTION PERSON**  
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Susan Levitt & Coast to Coast Promotions  
Roger Lifesiz & Peer Pressure Promotions  
Michael Moray & Matrix Promotions  
Marla Rosaman & Promark Promotions  
Neal Sapper & New World 'N Jazz Promotions

**GAVIN ARTIST**  
Marc Antonio (NYC Records/GRP Recording Company)  
George Benson (GRP Recording Company)  
Jonathan Etliff (NZK Encoded Music)  
Down To The Bone (Nu Groove Records)  
Fourplay (Warner Bros. Records)  
Lee Ritenour (i.e. music)

# Satellite Radio: It's Just a Year Away

BY KATIE ZARLING

Technology is finally threatening to crowd the presumed market of traditional AM/FM radio. According to a recent Arbitron listening survey, "radio is on the verge of facing the kinds of challenges that print and television have been facing for years."

As the study reports, 17 percent of Americans say that "their local radio options do not serve their music tastes." Further, when explained the concept of satellite radio, 56 percent say they are either very or somewhat interested. Additionally, satellite radio's most anticipated market

impact will be in the car, where Arbitron reports that "87 percent of commuters listen to radio as they drive." Indeed, satellite radio has the potential to be a viable, marketable, and *desirable* concept.

Satellite's expansive reach, beyond the 30-mile radius of current terrestrial radio, opens new avenues to a now limited and local-driven single market. The two competing satellite entities—CD Radio and XM Satellite Radio (formerly American Mobile Radio Co.)—plan to take full advantage of this newly created marketplace, basking in the entrepreneurial wake forming behind rapid radio consolidation and the resultant increased spotloads and perceived "blandness" of commercial radio.

#### CD RADIO

"One-quarter to one-third of all listening tastes in this country are not able to be served economically on a

local basis by local radio stations," says David Margolese, Chairman and CEO of CD Radio. The company plans to break that mold, providing 50 channels of commercial-free music and 50 channels of news, talk, or entertainment information. Generating revenues through a monthly subscription fee of \$9.95, CD Radio will be able to deliver programming ranging from standard mainstream "Top of the Charts" formats (Spice Girls, Barenaked Ladies, Madonna) to more niche-oriented channels such as "Boleros" (Latin standards from the 1930s-1960).

CD Radio will broadcast from its New York studios directly to three strategically placed satellites. In turn, the signal will beam back (if necessary) through various terrestrial repeaters placed in the top 41 markets of the U.S. to mini satellite dish destinations. Consumers will access the signal by sliding a "radio card" (approximate cost: \$187) into an existing cassette or compact disc slot. When activated, the card's digital display will reveal channel, format, title, and artist currently selected. Specially manufactured radios also will be available.

CD Radio Satellite's initial launch is scheduled during the fourth quarter of 1999. "The reason for our existence is the ability to have what you otherwise cannot have, commercial free, on a seamless basis, anywhere," Margolese says. "There are 200 million cars and trucks out there, and we believe we only need 1/2 of 1 percent of that subscribing to our service to break even."

The satellite firm recently has inked agreements with several established companies in the last year. C-SPAN, Sports Byline USA, Hispanic Radio Network, Classic Radio, and Bloomberg will provide 24-hour programming on selected channels.

#### XM SATELLITE RADIO

Similarly, XM Satellite Radio intends to bring a variety of news/talk and music formats to its customers for a fee of \$10 a month, but not until late in the year 2000. "Consumers will be able to get up to 100 channels, which

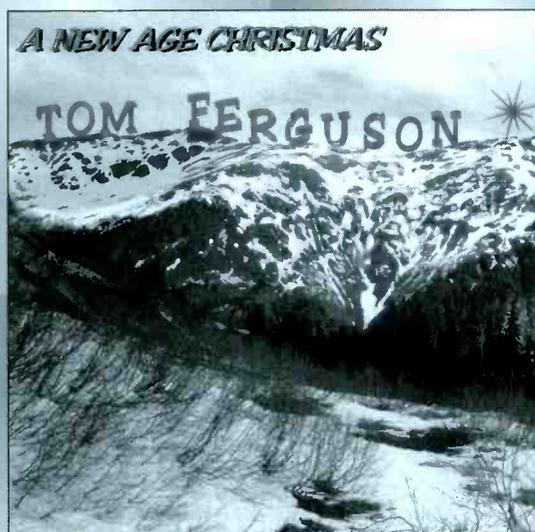
would involve potentially 50 channels of music and 50 channels of information or entertainment," promises XM President/CEO Hugh Panero, whose background is in cable television. "You will have the ability to hear some of your favorite kinds of music: reggae, blues, jazz, and rock and roll."

The XM signal will broadcast from home offices in Washington D.C. to two orbiting satellites and, again, will be directed and received by silver-dollar-sized adhesive satellite dishes. Programming will be relayed through special radios (approximate cost to consumer \$199-\$500, depending on accessories) equipped with XM capabilities. Specific hardware will include the informative digital artist and format display, like the CD Radio card, but will not work in conjunction with existing car radio cassette and CD slots, which Panero doesn't see as a deterrent. "There were approximately 7-1/2 million aftermarket radio sales recorded in 1997," he says, suggesting that he expects to make inroads in that market segment.

The company just announced manufacturing deals with Alpine and Pioneer, which together make up one third of total car radio aftermarket sales. Further, XM has been talking with all the major car companies about installing the new receivers. "They want to be on the cutting edge of providing the best and latest technology in the car," Panero explains. XM also has made several major programming deals including *USA Today*, Bloomberg News Radio, Heftel Broadcasting Corporation, Salem Communications Corporation, Asia One, and C-SPAN.

Both companies believe that satellite services can exist in conjunction with local radio in order to increase variety and consumer options. "We are going to be the new technology entrants that will provide people with another level of service," says Panero. "People will continue to want to tune into their favorite AM and FM station, either for local flavor or the news and weather or whatever else. We will provide this very robust large channel capacity menu of programming that you get as an adjunct to that." ■

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# Internet Radio Ratings Coming Soon From Arbitron, RadioWave.com



**H**ave you been naughty... or nice? If your station streams audio through its Web site, you're about to find out. A present not associated with the usual holiday goodies—the first ratings report based on Internet listening—will be released by Arbitron and RadioWave.com by the end of this month (12/98).

GAVIN recently spoke with Radio Wave.com President Greg Mackintosh and Arbitron's VP/Communications Thom Mocarsky to preview this industry first. Follow along, then decide whether this development is good news or just a lump of coal in your proverbial holiday stocking.

## OVERVIEW: RADIOWAVE.COM

At the NAB Radio Show in Seattle, Arbitron produced two Internet-related headlines. The first was the release of the ratings firms' premier study of radio listening on the Internet; the second was a strategic alliance with RadioWave.com in a first step to help produce ratings based on Internet listening. But, to paraphrase Butch Cassidy and the Sundance Kid, "who are those guys?"

RadioWave.com President Greg Mackintosh provided some answers to this pressing question. Mackintosh first was exposed to the radio industry when he founded an independent record label; now he's guiding the Motorola subsidiary's efforts as RadioWave.com gears up to produce—for Arbitron and with their significant assistance—audience mea-

surement based on Internet listening.

Mackintosh sees his firm's mission as "partnering with the radio industry to help it grow from seven percent of the national advertising pie to eight percent and beyond." RadioWave.com hopes to boost revenues by offering software (the "player") that allows interactive visual ad opportunities combined with live radio programming on the 'Net.

Mackintosh attended the Arbitron Radio Advisory Council meeting recently to discuss this concept and to cement a successful relationship with our business. He also encourages broadcasters with questions/ideas, or who may want to sign up for his firm's revenue-generating services, to call the RadioWave.com Affiliate Relations department at 800-788-1270.

## INTERNET REPORT CARD DEBUTS

If all goes according to plan (and Murphy's Law doesn't run rampant), Arbitron will have available for sale (\$895) the initial printed Internet Ratings Report. Among the key aspects will be:

- A tally of approximately 300 Internet radio stations/audio streams. Presumably, these 300 or so will be those with the most tune-in to their sites. Not all will be RadioWave.com clients.
- Data will be based on Arbitron's definition of cume (i.e., listening for five or more uninterrupted minutes within a given quarter hour). Arbitron's algorithms will be used to construct the ratings.
- The report will be far-flung in its geography, not metro- or DMA-based as "regular" books are. According to Mocarsky, most of the 300 will be American but, by definition, the Internet is without boundaries.
- Due to technical limitations, TSL and AQH "share" will not be reported.

## THE SERVER KNOWS

How is the data compiled? RadioWave.com has proprietary software known as "the player," which

is downloadable to create interactive opportunities in the environment of live radio over the Internet. Mackintosh suggests that stations streaming through their Web sites announce over-the-air that listeners can hear Station X at such-and-such address (and see ads for station promos or client wares, as well). Then, as folks cume the Web site they could have the option of clicking to download the "player" software. At that point the software will inquire about age, sex, and zip. Proprietary server monitors allow folks to be included in the ratings universe.

What happens if the system can't sort out which station the user is tuned to? RadioWave.com will collaborate with Arbitron to try and settle any editing or crediting questions or ambiguities. Mocarsky told GAVIN that there are about 1,000 stations (U.S. and elsewhere) currently streaming audio on the Internet, and Mackintosh contends that the server system has the capacity to track and identify an even larger number of stations.

Suffice it to say, the upcoming report will be just the first step in an intriguing journey to get radio credit for its pervasiveness. Over-the-air or over-the-Web, Arbitron will try to capture radio's big picture. Stay tuned! ■

## NEW RATINGS, NEW SCHEDULE

Next month we'll show an example of the first RadioWave.com/Arbitron Internet numbers as part of the new weekly "Ratings & Research" section. We'll examine ratings, music and perceptual research, marketing tips aimed at boosting your numbers, and a monthly interview with someone who can affect your success.

I always enjoy talking with our readers, so if you have any ideas for future topics, please call me at (831) 626-6070 or fax me at (831) 626-6078.

Founded by Bill Gavin in 1958

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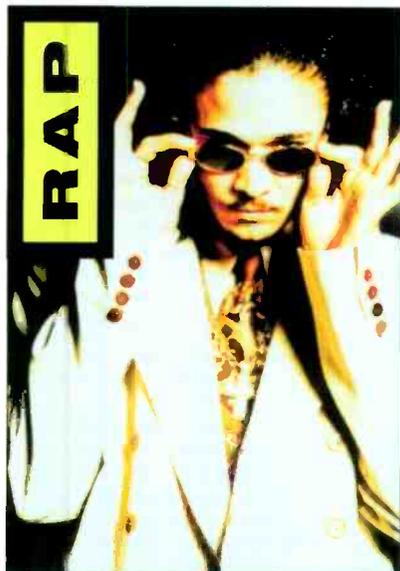
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GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.  
SUBSCRIPTION RATES: \$325 FOR 50 ISSUES, OR \$180 FOR 25 ISSUES.  
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.  
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**A**s we hurtle on fast forward into the last year of this millennium, the supermarket tabloids are full of dire global prophecies. An onslaught of apocalyptic weather patterns, devastating earthquakes, and catastrophic Y2K meltdowns will bring an end to the world as we know it on or before January 1, 2000. Maybe.

By contrast, GAVIN gives you predictions you can count on. You won't find us talking about violent plagues or torrential floods, but we do know the music—and we know who the next breakthrough artists are and where they're coming from. So, as we bid 1998 a fond farewell and usher in 1999, we proudly present our latest roster of next year's biggest and hottest stars. We guarantee it.



## Bizzy Bone

The Rap world was turned on its head when Eric "Eazy E" Wright of N.W.A. signed spiritual, harmonic rapping quintet Bone Thugs N Harmony to his label in the early '90s. But the group quickly rocketed to the sales summit, locking up platinum-plus digits for 1994's *Creepin' on Ah Come Up*, 1996's *E 1999 Eternal*, and 1997's *The Art of War*. Now the youngest and perhaps most mysterious member of the crew, Bizzy Bone, has followed the group's master plan by breaking out solo with an astonishing album project, *Heaven'z Movie* (Relativity).

The album represents a return to the music arena after a self-imposed exile and a liberation from issues Biz says were holding him back—primarily drugs and alcohol that clouded a painful past. The album features a sophisticated blend of music along with intricately philosophical, spiritual, and intensely personal lyrics by Bizzy, a.k.a. B.B. Gambini, who has dedicated the album to his deceased father. The first single, "When Thugz Cry," has garnered acclaim both for its hard-hitting message and the powerful imagery of the accompanying video.

A native of Columbus, Ohio, the 22-year old says he used music to escape his rough childhood and became known in his 'hood as a singer. "I rapped on the side," he has said, "but my basic M.O. was harmonies." With the rap game having paid off, Bizzy has established his own label, 7th Sign Records; two of the guest artists on *Heaven'z Movie*—his brother Adrian on the track "Waitin' for Warfare" and Mr. Majesty on "Mr. Majesty II"—are signed to the imprint. Bizzy's blend of harmony, musicality, arresting lyrics, and a striking visual presence should resonate with hardcore Thugs fans. —JANINE COVENEY

## Gary Burton

When Gary Burton first gained national attention in the 1960s as a talented and youthful vibraphonist, he was known for two things; he was one of the first Jazz players to have long hair, and he played the vibes using an unprecedent-

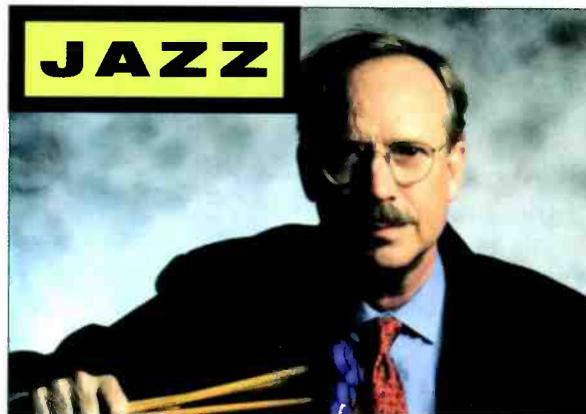
ed four-mallet technique.

During the 1970s, Burton recorded on the prestigious ECM label. In 1974, he hired a young guitarist named Pat Metheny to join his group. Two-and-a-half decades later, Burton and Metheny have both enjoyed highly rewarding careers in Jazz.

As Burton made plans for his third release on Concord last June, he received an e-mail from Metheny suggesting he, pianist Chick Corea, and Burton record an album together. The project quickly became a kind of calling in of the chips. Corea, drummer Roy Haynes, and Metheny had all played in Burton's band, but Chick had never recorded with Pat before. Dave Holland, who played with Corea during the Miles Davis *Bitches Brew* days, was chosen to play bass for the sessions. The subsequent CD, entitled *Like Minds*, became a bonafide Jazz superstar release.

When the sessions were done in December of 1997, it became clear that spontaneity was the order of the day. Each performance was basically acoustic in nature and the five players meshed instantly in the studio. As a result, of the ten tunes on *Like Minds*, six of them were studio first takes. The opening track, a composition by Metheny called "Question and Answer," was the first piece the band attempted, and it, too, was caught in one take.

*Like Minds* fits in several tracks deep with Jazz radio's current melodic leanings. With its crystalline, tuneful approach, *Like Minds* is poised to be a significant, number one Jazz airplay recording for 1999. —KEITH ZIMMERMAN



## Damnations TX

In recent years, I had heard so much praise for this band that I doubted their music could ever measure up to the hype. *Wrong!*

Led by sisters Amy Boone and Deborah Kelly (originally from upstate New York), the Damnations draw from the high lonesome styles of the Louvins and Ralph Stanley, fusing it triumphantly with elements of punk, Country, and



# MYA

FROM HER  
PLATINUM DEBUT –

*It's All About Me*  
TOP 10  
(featuring Sisqo of Dru Hill)

*Movin' On*  
TOP 3  
(featuring Silkk The Shocker)

*Ghetto Supastar*  
TOP 3  
(featuring Pras Michel and  
Ol' Dirty Bastard)

*Take Me There*  
TOP 5  
BLACKSTREET  
featuring MYA  
(with Ma\$e & Blinky Blink)

**GAVIN GUARANTEE  
FOR 1999**



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## AMERICANA

sold out its entire limited run of 1,000 copies, raising the band's profile outside of their homebase. In 1997, they were named Best New Act at the *Austin Chronicle's* Amp Awards.

Their major label debut, *Half Mad Moon* (Sire), scheduled for release in mid-February, is an impressive start. Their insurgent sound is polished with a pop sensibility that hopefully will endear them to commercial radio. Songs like "Things I Once Adored," "Spit and Tears," and "Finger the Pie" (prime dessert for Alternative radio) should all be given mucho airplay. —CHRIS MARINO

## Khaleel

Comprised of front man Bob (a.k.a. "Bronx Style Bob") Khaleel and his longtime songwriting partner John O'Brien, Los Angeles-based Khaleel produce music that's poised to have a huge cross-format impact. The band's current single, "No Mercy," taken from the forthcoming album *People Watching* (due January 26), is already bubbling under at Alternative and will no doubt begin to be felt at various A3, Hot A/C, and Top 40 outlets come the new year.

While the name Khaleel may be new to folks, Bronx Style Bob is a longtime fixture on the Alternative scene. Originally a member of Ice T's Rhyme Syndicate circa 1988, Bob released his first solo album, the critically acclaimed *Grandma's Ghost* in 1992. In 1996, he and O'Brien formed the funkified, psych-delic groove-oriented Super 8, released an album, and toured extensively. Most recently Bob lent his silky vocal command to "Today (Watch Me Shine)," a track on longtime cohorts Everlast's new album.



## ALTERNATIVE

With Khaleel, Bob embarks on a new phase in his diverse career, touching upon myriad sonic and lyrical styles, in the process creating multi-layered bliss. "No Mercy" is a rare gem which works on a variety of levels. On the surface, the tune is wrapped in an infectious steel drum-tinged funk mist that coaxes one's head into a deep, rhythmic nod.

Yet it is also lyrically introspective, causing the listener to ponder the words long after the infectious melody has faded.

Of his music, Bob says, "I like to change things up. I don't like to feel like I have a formula. If I'm able to sit down, come up with songs, and be able to produce it to a point where there's continuity, then that's my statement. But it's got to be something that I'm passionate about—something I can get behind—not, 'this is what I think people want to hear.'"

With *People Watching*, Bob has succeeded not only in creating something which he can be passionate about, but something that the people will definitely want to hear. —SPENCE D.

rock. Active in the Austin club scene for years, the Damnations (now Damnations TX to avoid confusion and conflict with another band) developed a devoted following. A live album recorded at KUT radio last

year (*Live Set*, a mix of covers and originals) quickly

## Mya

Because Interscope recording artist Mya's is already a household name at Rhythm Crossover radio, it's difficult to grasp the fact that, although we may perceive her as having been around a lot longer, Mya basically exploded onto radio's radar just this year with several high-profile projects. Even though she's only 19, Mya appears to have an inborn knack for choosing just the right songs (and recording partners).

She teamed first with Dru Hill's Sisqo for "It's All About Me," then with Pras of the Fugees for the smash, "Ghetto Supastar." Her next effort was "Movin' On," featuring Silkk the Shocker, all leading to her latest triumph, "Take Me There," teaming Mya with BLACKstreet and Mase, from the massively successful *Rugrats* movie. After just a few weeks of release, "Take Me There" is already garnering huge phone response wherever it's played. It seems she just can't make a wrong move.

While Mya says she feels most at home on stage, she's also branching out creatively, landing a small role in Spike Lee's next movie, *In Too Deep*. Based on her incredible early track record and the resulting love she's getting from both radio and the public, we proudly proclaim Mya our latest Rhythm Crossover GAVIN Guarantee. —KEVIN CARTER



## RHYTHM CROSSOVER

## Nebula

Southern California's Nebula is a stellar three piece with more explosive energy than the rocket boosters on the space shuttle. Launched by guitar player Eddie Glass and drummer Ruben Romano, formerly of Fu Manchu, Nebula completed its triangle when bass player Mark Abshire joined the band. The



group's combined experience allows them to generate fully-developed music that's purposely been left rough around the edges.

Songwriter Glass fuses the high energy of driving guitars found in his earlier work for Cargo Records'

## ACTIVE ROCK

Olivelawn with a heavy blues influence; mix in the loose, action-packed drumming of Romano and the solid, in-your-face bass of Abshire, and the end result is a merging of sounds that explores new territory.

Nebula's recently finished recording, *Sun Creature* with the legendary Seattle knob-tweaker Jack Endino (Nirvana, Soundgarden, Screaming Trees, Supersuckers), will be released in early February. Further, their debut *Let It Burn* (Tee Pee) has just been re-released on Relapse Records with two new songs.

Nebula will appear in an upcoming issue of *GQ* magazine, along with previous GAVIN Guaranteed groups Monster Magnet and Queens of the Stone Age. The hypnotic trance rockers are currently burning down the highway with old school innovators Mudhoney. —MATT BROWN

## Olu

I've only heard five songs by this amazing young man, but they were enough to convince me that what we have in Olu is a new artist who matches the



**URBAN**

anticipatory excitement of the new millennium. The evocative and mesmerizing tracks were from his upcoming debut, *Soul Catcher*, and featured Olu on keyboards, guitars, bass, and drum programming, in addition to his seductive voice, which is sure to strike a responsive chord with the ladies.

Born 24 years ago, Olu grew up in Harlem and began music lessons at the age of four. While still a child, he won a spot in the world-famous Harlem Boys Choir. After years of honing his vocal talents and his skills on the guitar, both of which are quite evident in his beautiful acoustic musicianship, Olu is set out to break into the top ranks of R&B singers. And although initially there may be comparisons to Maxwell and other neo-soul artists, in my opinion Olu has broken new ground, uplifting the romantic groove beyond modern standards. —QUINCY MCCOY

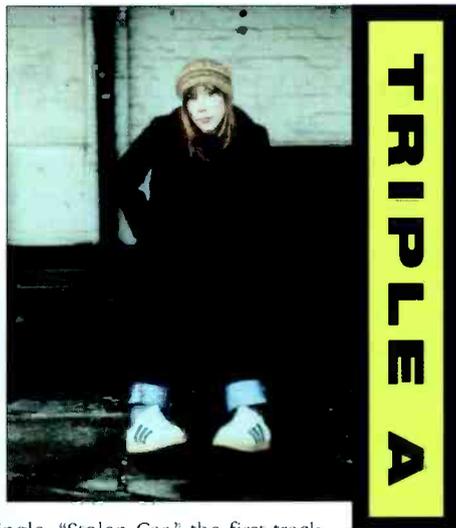
## Beth Orton

She's tall, lean, British, and comes from Norwich. She spent her teens listening to Terry Callier, Nick Drake, Neil Young, Carole King, and Rickie Lee Jones.

Before cutting her first album (the highly acclaimed *Trailer Park* on the Heavenly/Dedicated label), Beth sang with techno-wiz-bangs like William Orbit (with whom she co-wrote "Water From a Vine Leaf") and the Chemical Brothers.

Appearing with her band at the Fox Theatre during the GAVIN Summit in August 1997, Beth shared the stage with Ben Harper; it was their first meeting. She was voted GAVIN's "Best New Artist of 1998" in the Triple A category. Now Harper appears on Orton's new single, "Stolen Car," the first track lifted from the upcoming *Central Reservation* album, scheduled for release in the U.S. by Arista. Further cameo appearances include Dr. John, David Roebuck of Mazzy Star, and Terry Callier. In addition, the video for "Stolen Car" was shot by director Hal Hartley, the indie filmmaker known for such art house hits as *Henry Fool* and *Flirt*.

Like her influences, Beth's music is a mixture of unlikely alliances, in a place where folk collides with hip-hop rhythms. As Chemical Bro Ed Simmons says, "She's not some soppy girl with Laura Ashley dresses who reached grade seven on the violin." Rather, Beth Orton and her band break away from a growing scene of left field female singer-songwriters by creating electronica melodica. —KENT ZIMMERMAN



**TRIPLE A**

## Sixpence None the Richer

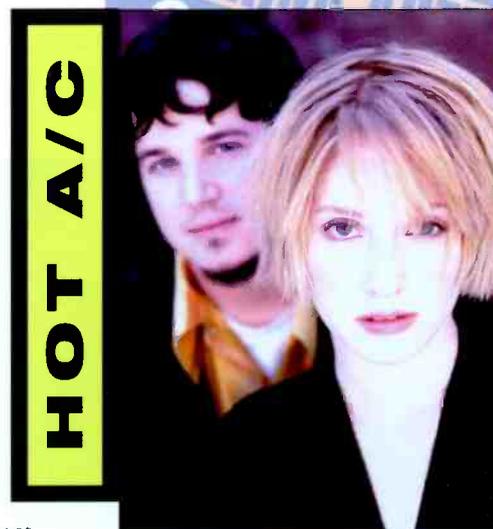
Destined to be worth much more than the name suggests, Austin-based Sixpence None the Richer offers proof that the third time's a charm with the recent release of a self-titled album on Squint Records. Frontwoman Leigh Nash's smoothly textured vocals give songwriter/guitarist Matt Slocum's innocent tales of love and humanity a signature, sugary, folk-pop style. Subtle levels of nostalgia in the idyllic melodies of first single "Kiss Me" quickly have you remembering your first kiss—or the way it *should* have been.

Early believers include PD Louis Kaplan and APD/MD Julie Stoeckel of KLLC

(Alice@97.3)-San Francisco, who call the group a true Cinderella story. Once they caught our attention, we were hooked! The single has consistently scored high in our call-out, ranking top 5 for the first few months, and they are a delight to watch in concert. We're so glad to see that "Kiss Me" is catching the imagination of the rest of the country as it already has in San Francisco."

A GAVIN *gmail* favorite for several months now, "Kiss Me" retains that fairy tale quality, sweetening more than just radio waves. The single is set to be featured on the soundtrack to television's *Dawson's Creek*, due out in the spring of 1999, but not before Miramax includes the song in the feature film *She's All That* at the end of January 1999. VH1 will add the "Kiss Me" video into rotation this month, right around the time that the band sets off on the Christmas show circuit for close to a dozen radio stations.

Squint Records President Stephen Prendergrast says, "A live performance gives more opportunity to pick up on the subtleties that prove SNTR won't have a [one song] career. People who see them in person can recognize that the band's work is not just another song, and they're not just another band." You can also expect this captivating single to hit big at the Top 40 level with Columbia's help in the coming year. —MELISSA PIAZZA & ANNETTE M. LAI



**HOT A/C**

## Britney Spears

Another young artist who came out of nowhere to take radio by storm this year is Louisiana native Britney Spears, whose "...Baby, One More Time" came along at just the right moment—when Mainstream Top 40 radio was searching for some pop product with attitude.

Born in 1981 (now how old do you feel?) in Kentwood, Louisiana, Spears made her first professional mark in an off-Broadway play at age 10, and, two years later, as a '90s-style Mouseketeer with Disney's New Mickey Mouse Club in Orlando. Signed earlier this year to Jive Records, Spears' recorded her debut album in two exotic locales: Sweden and New Jersey. The combination of the CD's upbeat material and Spears' engaging personality made her a natural when the Jive team took her on the road to meet radio this summer.

The mutual admiration was swift, as was the acceptance of "...Baby, One More Time," the video of which was shot at Venice High School in Los Angeles, the site of the fictional "Rydell High" in the movie *Grease*.

Speaking of high school, Spears is philosophical about the loss of school experiences as a result of her rapid rise: "I know I've had to give some stuff up to do this, but I don't miss high school," she says. While she continues her education on the road with tutors, "I need a lot of help in geometry and Spanish," she admits. —KEVIN CARTER



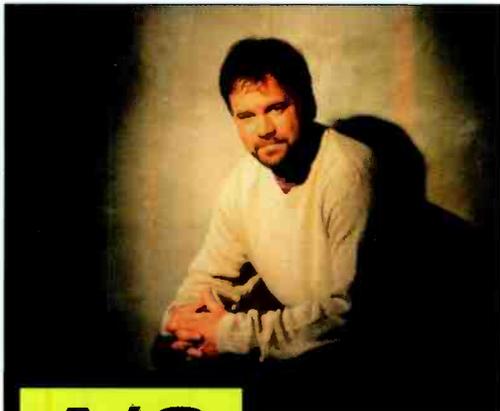
**TOP 40**

## Larry Stewart

His name might not be instantly familiar, but you're sure to recognize his voice. Stewart, once the lead singer of Restless Heart, returns on a new label

with a solo album, *Learning to Breathe*, set for release early next year. Collaborating with Stewart on this latest endeavor is producer Michael Omartian, himself no stranger to pop music, as he's produced hits for Christopher Cross, Donna Summer, and many more.

Stewart says of his latest project, "This is the first time in my whole career where I've made an album like this. We really made a pop-A/C album purposely. So beyond that, if a polka station wants to play it...well, go ahead!"



**A/C**

The album is deep with lyrically-rich songs—an important component for A/C audiences. Guest appearances include good pal Vince Gill, who plays guitar on the mid-tempo "Take This Heart," a song co-written by John Bettis, who penned many hits for the Carpenters. Michael McDonald can be heard singing on "Prodigal Daughter," and

the album closes with a hot remake of Lovin' Spoonful's "Summer in the City," which, Stewart says, "was an afterthought. I told Michael I loved that song, and he said we should record it. We laughed ourselves funny recording that one."

At press time the first single, "Still in Love" can also be found on labelmate Jim Brickman's CD *Visions of Love*. Stewart, who's been married for 15 years says, "'Still in Love' is probably the most personal song I've ever written."

Windham Hill National Director of Promotion Andrea Paulini says of Stewart, "He writes songs that lyrically connect—not only to the female listener, but also to the male listener. His lyrics are sensitive and honest and his voice is familiar to A/C radio from the hits he had with Restless Heart, including 'I'll Still Be Loving You' and 'When She Cries.'" With that memory in mind, GAVIN looks forward to welcoming Stewart back to the airwaves in 1999.

—ANNETTE M. LAI

## Unbelievable Truth

It is perhaps more of a curse than a blessing that Unbelievable Truth's frontman Andy Yorke is brother to Thom Yorke of Radiohead. Inevitably, comparisons will be made and because of this, Unbelievable Truth may be disregarded by some naysayers as another act that got a shot because of famous siblings.

Be that as it may, the fact is that UT's debut album, *Almost Here*, is a stunning piece of work; it is without a doubt, one of the best albums of the year. Once you get past the hype, you will discover an album of subtle beauty, heart-wrenching lyrics, and beautiful melodies. Having already garnered rave reviews in both British and American press, and with impressive airplay at College radio, this is an album that you will not part with at any cost. *It is that moving. It is that good.* This is a five star release that, in a just world, will one day be considered a masterpiece. —VINNIE ESPARZA



**COLLEGE**

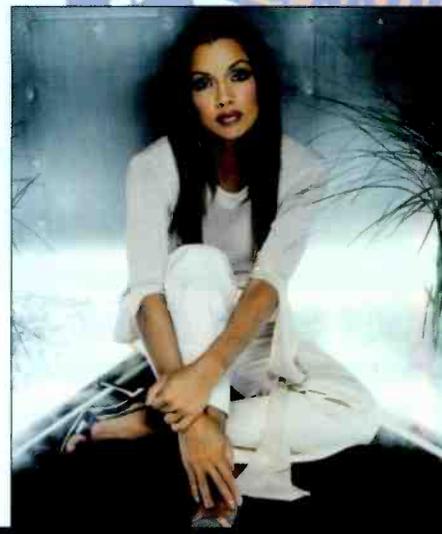
## Vanessa Williams

After five best-selling albums, several Top 40 and Urban A/C hits, and Broadway and motion picture roles, it may seem a bit strange for Vanessa Williams to be labeled a "guaranteed" editor's pick in GAVIN. After all, how

much more career validation does an artist like Vanessa need?

But for all her success, Williams' last unconquered broadcast frontier is Smooth Jazz radio. With Vanessa's *Greatest Hits: The First Ten Years* on Mercury Records, she's included an unreleased song that is especially well-suited for Smooth Jazz programmers. "My Flame," written by Bobby Caldwell, has the suave, soulful makings of a major hit track for Smooth Jazz. It has the precise groove quotient and sophisticated chord changes to fit the format's current exacting standards.

True, Williams has had Smooth Jazz airplay in the past with the songs "Colors of the Wind" and "Where Do We Go From Here," but "My Flame" promises to be much bigger.



**SMOOTH JAZZ**

Also, Smooth Jazz radio leans heavier these days toward pop crossover singers like Williams, Luther Vandross, Janet Jackson, and Phil Collins to complement its instrumental music flow. Vanessa Williams is about to become a top image artist for Smooth Jazz radio. —KEITH ZIMMERMAN

## Lee Ann Womack

You may remember Womack as our Country GAVIN Guarantee last January, but despite the success of her last project (Lee Ann's self titled debut album launched four singles; two hit Top 15, one Top 5, and "The Fool" became her first Number One), she has yet to gain the stature we think she deserves. Now we're so impressed with her sophomore album, *Some Things I Know*, that she's once again our choice to break through this year.

For *Some Things I Know*, Lee Ann has again teamed up with producer Mark Wright to deliver a well-rounded project that not only puts some "C" back in "Country," but also showcases her growth—both as an artist and as a person (her second child is due in January).

The album's first single, "A Little Past Little Rock," recently topped the GAVIN Country charts for two consecutive weeks (no easy feat in Country these days), and her upcoming single, "I'll Think of a Reason Later," could—*should*—set cash registers and radio request lines a-ringing. Written by two of Nashville's top writers, Tony Martin and Tim Nichols, "I'll Think..." perfectly captures the true essence of a woman's cattier side, and may well be 1999's ultimate female anthem.

Other outstanding cuts include "(Now You See Me) Now You Don't," which offers a well-written twist on the familiar "see ya!" sentiment. One of my favorites (and I've heard it's one of Lee Ann's, too), is the tender "Don't Tell Me," simply a stunningly-sung Country song.

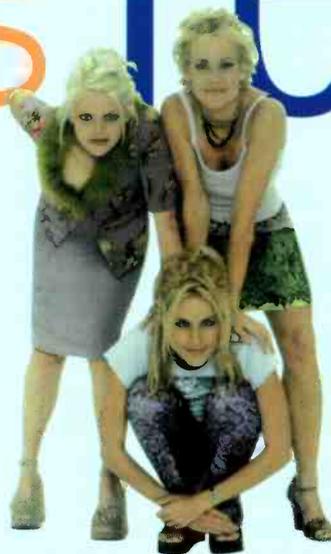
Well Lee Ann, there are also some things *we* know: we've watched your steady ascent through the ranks of new Country artists, and we now see your star heating up and getting ready to soar. —JAMIE MATTESON ■



**COUNTRY**

# Artists of the Year

It's always tough to choose an act that summarizes an entire year in music: Do you choose the one who dominated the charts, or the one who redefined the format? An established star, or a fresh new face? That's the dilemma our editors face every year 'round this time. For a new take on tradition, we asked our editors to this year choose three acts apiece, so as to better represent their format as a whole.



## TOP 40

By Kevin Carter

### BREAKTHROUGH: BARENAKED LADIES (REPRISE)

Sure, we knew they were a bunch of wacky Canadian guys with a cult following and a funny name. But that perception quickly changed this year with the



release of *Stunt* and novelty-esque first single, "One Week." For a time, it was impossible to go anywhere without hearing the song on the radio or watching—sometimes painfully—as your dad tried to sing along. A follow-up single, "It's All Been Done" confirmed this wasn't some one-hit wonder. Today, our perception of this band has been forever changed: we now know Barenaked Ladies as a bunch of wacky, rich Canadian guys with a mass appeal following and a funny name.

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### DEFINING: NATALIE IMBRUGLIA

Imbruglia, a former soap actress in her native Australia, became a de facto American courtesy of radio osmosis in 1998; her debut single, "Torn," became the informal female anthem record of the year and landed as the #2 Top 40 record of the year in GAVIN's Year-End Chart. Programmers who began playing the song by

The categories:

**Breakthrough, Defining, and Sales or Touring Domination.**

Here's their votes. See if you agree...

this previously unknown Aussie in early 1998 quickly discovered that once it began testing in call-out and subsequently hit power rotation, it just stayed there.

Many theorize that the unexpected—and unprecedented—longevity of "Torn" was, in no small way, responsible, however unwittingly, for preventing Imbruglia's excellent follow-up single, "Wishing I Was There," from achieving its full hit potential. Massive TV exposure via MTV and VH1 certainly didn't adversely affect the engaging and telegenic Imbruglia from achieving mass appeal acceptance.



### SALES/TOURING: BACKSTREET BOYS (JIVE); N'SYNC (RCA)

When it came down to sheer visibility and brand loyalty, it seemed that no one was hotter in the Top 40 format in 1998 than the formidable Backstreet Boys/N'Sync combo. Sharing basically the same production



and management teams, both acts became relentless road dogs in '98, playing innumerable radio shows and meeting and greeting their rabid fan bases. In the process, both sets of boys sold about a zillion records, insuring their continued success (and frequent flyer mileage) in 1999.

## HOT A/C

By Annette M. LaJ

### DEFINING: GOO GOO DOLLS (WARNER BROS.)

Reviewing this year's charts, we see that Alternative favorites the Goo Goo Dolls reigned supreme as Hot A/C's Number One for 13 consecutive weeks—from July 10 through October 2—with "Iris," their contribution to the *City of Angels* soundtrack, fighting off the likes of powerhouse bands such as Fastball, matchbox 20, and Aerosmith. Thanks to this song and hits from format mainstays Alanis Morissette and Sarah McLachlan, the soundtrack sold four million plus units. The GGDs will also finish 1998 out in Hot A/C's Top Ten with their follow-up hit, "Slide." These two songs have proven them as a Hot A/C playlist staple.



### BREAKTHROUGH: SHAWN MULLINS (SMG/COLUMBIA/CRG)

The buzz that turned into a roar. I

first heard about this song from WSHE-Orlando MD Shark; on the Alternative side, 99X-Atlanta PD Leslie Fram was singing the praises of this native Georgian son. Mullins' debut effort quickly became a *gmail* favorite as well as a multi-format smash. And while the song didn't go to number one at Alternative, it currently sits in that prized spot on Hot A/C's chart. Though it isn't slated for a single,



be sure to check out Mullins' remake of David Bowie's seminal "Changes," which will appear on *The Faculty* soundtrack—sounds like a secret weapon to me, what do you think?

### SALES/TOURING: SARAH McLACHLAN

It was another banner year for Lilith Fair ringleader Sarah McLachlan, who took her celebration of women in music on the road for another successful run of 57 summer hows. This year's roster of stars proved to be rich in talent and diversity, including luminaries such as Natalie Merchant, Bonnie Raitt,

Lauryn Hill, Missy Elliott, Martina McBride, and Diana Krall. Also no stranger to the charts, McLachlan's latest album *Surfacing* has sur-



passed the 4 million mark in sales thanks to such 1998 hits as "Sweet Surrender," "Adia," and her latest smash, "Angel."

## URBAN

By Quincy McCoy

### BREAKTHROUGH: DIVINE

The first time I heard the group Divine was when Ruben Rodriguez, Senior VP Red Ant/Pendulum Records, played me the single "Lately" over and over in his office. He wasn't forcing the music down my ears, I wanted to hear it again and again, because I knew that they were something special. The single was released in August and very quickly, these three young women—17 year-old Kia Thornton, 17 year-old Kikki Brachter, and 18 year-old Tonia Tash—found wide success. *Fairy Tales*, Divine's debut album, conveys a musical sophistication far beyond their tender years, easily crossing generation barriers. The use of live instruments, a broad range of southern-tinged R&B



peppered with hot funk, and acoustic simplicity makes this heartfelt album one of the best of the year.

## DEFINING:

### LAURYN HILL

How much talent can this doe-eyed 23 year-old possess? In 1996, Lauryn Hill and her fellow Fugees—Prakazrel "Pras" Michel and Wyclef Jean—dominated the hip-hop music scene with their sophomore album *The Score*. The album has sold over 17 million copies and earned two Grammys for the group. Hill served as co-writer, co-producer, and featured vocalist on Rap's all time biggest-selling CD.

In 1998, in addition to writing and producing the smash hit for Aretha Franklin's album, *A*



*Rose is Still a Rose*, Hill went solo with a self-produced album, *The Miseducation of Lauryn Hill*, on which she displays her wide knowledge of the workings of studio while also showcasing her delicious vocal stylings and prolific songwriting skills. Lauryn Hill is truly one of the highlights of 1998. The only problem we have now is wondering how we will pass the time while waiting for the next project from this groundbreaking artist.

## SALES/TOURING:

### DRU HILL

In addition to a multi-platinum debut album and the sophomore smash *Enter the Dru*, Dru Hill has created a tremendous buzz with live performances across the globe. Showcasing musical skills with nifty choreography, the group's high energy shows continue to wow audiences and receive rave reviews. Sisqo, Noko, Woody, and Jazz toured with Sean "Puffy" Combs and Mary J. Blige in 1997. In 1998, they were invited to South Africa to perform in front of 40,000 people at a spe-



cial celebration of President Nelson Mandela's eightieth birthday; also on that bill were Stevie Wonder and Chaka Khan. The group's global appeal has resulted in tours in the U.K., Germany, Sweden, and Hong Kong. Winners of the GAVIN Urban Artist of the Year Award last year and holders of five songs that lived in the Top 5 on our charts for weeks, I wouldn't be surprised if Dru Hill was the first group to repeat as champs.

## ACTIVE ROCK

By Matt Brown

### BREAKTHROUGH:

#### DAYS OF THE NEW (OUTPOST)

"People always ask me how a 17 year-old can write the kind of things I do, and I never really have an answer for that," confesses Days frontman Travis Meeks. "I can only write from deep inside, about things that have happened to me, things that haunt me. You change in some ways as you grow older, but what's inside never really changes at all." Days, much like Active Defining Artist Creed,



make music people can relate

to and rock to. The Louisville, Kentucky, quartet's self-titled, platinum-selling debut, keeps rock alive and on the airwaves. Travis and company are currently in the quarry, mining some new rock for a summer release.

## DEFINING:

### CREED (WIND-UP)

Creed stands out as a grassroots phenomenon, built fan-by-fan from the ground up. The Tallahassee, Florida foursome combines big guitars, dramatic vocals, and bold lyrics to make music that's real; music with which real people can identify. Their debut album, *My Own Prison*, was certified double-platinum in August and is now well on its way to triple-



platinum. Creed's fourth single, appropriately titled "One," impacted radio December 1 and will surely set the tone for the Active Rock format into the new millennium.

## SALES/TOURING:

### OZZFEST; BLACK SABBATH REUNION

The highly successful Ozzfest continued to sell-out venues and excite concert attendees everywhere it touched down. Since its inception in 1996, the Ozzfest has helped launch careers, sold plenty of records, and even reunited the four original members of Black Sabbath (Ozzy Osbourne, Tony Iommi, Geezer



Butler, and Bill Ward). The first tour in two decades to

feature full-length shows by the original Black Sabbath will kick off New Year's Eve at the Bank One Ball Park in Phoenix, Arizona. Joining Sabbath onstage for this monumental event will be opening acts Pantera, Megadeth, Slayer, and Soulfly. What a way to ring in 1999.

## RHYTHM CROSSOVER

By Kevin Carter

### BREAKTHROUGH:

#### BRANDY/MONICA

Whether as solo artists or as a duo, each of these ladies made sizeable impact on Rhythm Crossover radio before moving into the Mainstream and hitting number one on the pop charts. "The Boy Is Mine" quickly achieved pop-culture landmark status, cemented when it was covered by the Barenaked Ladies at the MTV Awards. As solo artists, Monica



enjoyed success with "First Night," which battled for chart supremacy with Brandy's "Have You Ever." Brandy also maintained her visibility by teaming up with Bad Boy's Ma\$e for "Top of the World."

## DEFINING:

### JAY-Z

Much of the summer and fall of 1998 belonged to a guy named Jay-Z, an artist who, seemingly out of nowhere, quickly became "The Man" at Rhythm Crossover radio. His most recent CD, the multi-platinum *Jay-Z, Vol. 2...Hard Knock Life*, spawned two simultaneous hits, "Hard Knock Life," and "Can I Get A...," which, for a time, ran neck-and-neck on the charts. For months at a stretch, whenever we engaged a GAVIN Rhythm Crossover reporter in a conversation about what music was hot, inevitably the name Jay-Z came up, followed immediately by the phrase, "Blowing up."



## SALES

### 2PAC (AMARU/JIVE);

### NOTORIOUS BIG (BAD BOY/ARISTA)

While posthumous artists tend to tour less than their living coun-



terparts, record sales have traditionally skyrocketed postmortem. Witness the countless compilations and reissues of material from Jimi Hendrix, John Lennon, and that permanent money factory, Elvis. 1998 also saw multi-platinum record sales by Notorious BIG, and, late in the year, another surge for 2Pac, whose "Changes," which sampled the Bruce Hornsby classic "The Way It Is," opened the floodgates (and the wallets) yet again in this unique, and seemingly bottomless, afterlife revenue stream.

## COUNTRY

By Jamie Matteson

### BREAKTHROUGH:

#### DIXIE CHICKS (MONUMENT)

By breaking the traditional mold—and Country's often bland sound barrier—Dixie Chicks clearly stole the show this year. Their Monument Records debut, the triple-platinum *Wide Open Spaces*, has already produced

two Number Ones and the new single, "You Were Mine," is currently racing up the Country charts. The trio also won big at this year's CMA



Awards, walking away with Best Vocal Group and the coveted Horizon Award. National media features have included *Rolling Stone*, *People*, *USA Weekend*, and a cover story in the October issue of Southwest Airlines' in-flight magazine *Southwest Spirit*. While we're not the first to say it, we agree: Chicks Kick Ass!

## DEFINING:

### TIM MCGRAW (CURB)

In 1998, Tim McGraw solidified his well-deserved ascent to Country superstar status. His Curb Records album *Everywhere* has sold over three million units and charted four Number Ones and a Top 5 single; the label is currently working a sixth single, which also shows no signs of slowing down. This year also saw Tim spread his creative wings to produce other artists, including a co-producer's credit for Jo Dee Messina's gold certified *I'm Alright*, which itself produced two Number Ones and has a third single nearing the top. His fairytale marriage to Faith Hill (who herself has enjoyed tremendous success this year) has led many people to dub them the George Jones & Tammy Wynette of the '90s. With a new project slated for release in early spring 1999, we're sure Tim's best is still ahead.



## SALES/TOURING:

### SHANIA TWAIN (MERCURY);

### GARTH BROOKS (CAPITOL)

Shania Twain's current Mercury Records album, *Come on Over*, has spawned five hit singles. Several of these songs crossed over to Top 40 and A/C, helping the album achieve 7X-platinum status. In support of the album, Shania this year launched her

first mega-tour, which has already been seen by over one million fans and quickly put to rest anyone's doubts about her



live singing and performing abilities. This year Shania showed us all the substance behind her style.

That said, name a music-industry record and, chances are, Garth Brooks has broken it. *Garth Brooks Double Live* enjoyed first week sales of 1,085,373—breaking not only the best first-week sales record (previously held by Pearl Jam's *Vs.*), but also achieving the best one-week sales of any album in US history (previously set by *The Bodyguard* soundtrack). His recently concluded tour was seen by over five million people. As he himself said on a recent award show, 1998 has been the best year of Garth's life. He's promised that 1999 will be a quiet year. We'll see!

## RAP

By Janine Coveney

### BREAKTHROUGH:

**BLACK EYED PEAS**

West Coast-based Peas combine all the basic elements of hip-hop: unique lyrics, underground following, live instrumentation, b-boying—even a certain third-world pan-culturalism as represented by the three members themselves. In 1998, the group managed to break through to mainstream radio with "Fallin' Up," "Que Dices," and "Joints & Jams" from their debut Interscope disc *Behind the Front*, then went on to open the biggest national Rap show of the year, the Smokin' Grooves Tour.

### DEFINING:

**BLACK STAR**

Straight from New York's underground came this pair of skilled

lyricists/mic magicians, whose '98 release *Mos Def & Talib Kweli Are Black Star* has hip-hop heads buzzing. Mos Def has also been performing solo,



even taking turns as an actor and standup comic; last year's "Universal Magnetic" track spread his appeal, as has his guest turns on current projects from DJ Honda and A Tribe Called Quest. Kweli is also a rapper in the Lyricist Lounge tradition, with the cut "Manifesto" from the Lounge compilation on Rawkus. His next project is a collaboration with DJ Hi-Tek as Reflection Eternal.

### SALES/TOURING:

**JAY-Z**

No newcomer to the game, Jay-Z had been on the scene since 1990, when he flowed on records by Big Jaz and Original Flavor. In 1996 he partnered in the Roc-A-Fella label and slowly built his empire, gaining attention with joints like "Ain't No N—a" with a then-fledgling Foxy Brown and "Can't Knock the Hustle." But it took his fourth album, *In My Lifetime Vol. 2 ... Hard Knock Life* to blow Jay-Z to the sales pinnacle, powered by the smash singles "Hard Knock Life" and "Can I Get A ..."

## JAZZ

By Keith Zimmerman

### BREAKTHROUGH:

**CHRISTIAN MCBRIDE (VERVE)**

Although Christian McBride has earned his share of GAVIN Jazz accolades in the past, the release of his current Verve Records project, *A Family Affair*, featured McBride dabbling with new concepts and furthering the concept of "the New Standard" (i.e. covering titles by modern artists like Stevie Wonder and Kool & the Gang instead of turn-of-the-century



composers like George Gershwin and Rodgers & Hart). McBride also put his artistry on the line by playing more electric bass and experimenting with electronic keyboards. McBride is working hard to create a distinctive Jazz sound for his generation.

### DEFINING:

**MICHAEL BRECKER (IMPULSE!)**

Brecker's latest recording on Impulse!, *Two Blocks From the Edge*, was one of the finest Jazz



releases of the year. Brecker epitomizes Jazz excellence not only because he is an impeccable technician, but also because he's fluent in Jazz tradition as well as modern rock and funk fundamentals. Although he's a consummate bandleader and composer, his strongest suit is knowing how to balance improvisation and a sense of edge with a strong melody base. His 1998 live show (I caught a late set with Ralph Peterson sitting in for Jeff "Tain" Watts on drums) was the finest Jazz performance I had seen all year.

### SALES/TOURING:

**MEDESKI MARTIN & WOOD (BLUE NOTE)**

Medeski Martin & Wood are trained Jazz players through and through, but what makes



them an impressive live and sales entity is the fact that they eschewed the traditional Jazz nightclub circuit to build their own alternative audience base. Instead of playing three or four nights in a typical Jazz venue, MM&W built a youthful, progressive audience through concert halls and clubs that booked cutting edge rock acts. By the time they linked themselves to the with Blue Note Records lineage and released 1998's *Combustion*, they already had a ready-made, younger, non-traditional Jazz fan base.

## COLLEGE

By Vinnie Esparza

### BREAKTHROUGH:

**ELLIOT SMITH (DREAMWORKS)**

Long before his breakthrough song "Miss Misery" on the *Good Will Hunting* soundtrack, those



familiar with Smith's work were well aware that it would only be a matter

of time before the rest of the world caught on to this musical genius. The release of his major label debut, *XO*, which received overwhelming critical praise, introduced the masses to his very personal, dark, and compelling songwriting style. It's an affirmation that, at a time when most major labels are driven to find one-hit wonders, there is still hope that truly talented artists who have paid their dues will be given a chance to shine on a larger scale.

### DEFINING:

**BEASTIE BOYS (GRAND ROYAL/CAPITOL)**

With roots firmly planted in both punk (the Boys cite seminal Bad Brains as a major influence) and



funk (they're long known for sampling dusty grooves by James Brown, Kool & the Gang, and many obscure funkies), the Beasties are the definitive College band. And with their 1998 release *Hello Nasty*, they've managed to maintain their core following in the College radio format—enjoying a lengthy stay at number one and receiving the most spins ever for a record in the top spot—while also crossing over to a number of commercial formats including Top 40, Alternative, and Rap.

### SALES/TOURING:

**SPIRITUALIZED (DEDICATED/ARISTA)**

While the majority of Spiritalized's tour took place in the latter part of 1997, the group did play



in the early part of 1998 and this year released a double live CD of their Albert Hall show. This disc recently made history as the first live album to reach number one on GAVIN's College chart. As anyone who has attended a Spiritualized show can attest, it is an extraordinary experience—not likely to be forgotten. The band recently broke the Guinness World Record for playing the "Highest Show" ever by performing on top of the CN Tower in Toronto, Canada. Plans are in the works to have the band perform at the North Pole, using the northern lights phenomenon as their backdrop.

## TRIPLE A

By Kent Zimmerman

### BREAKTHROUGH:

**LUCINDA WILLIAMS (MERCURY)**

Lucinda Williams broke A3 barriers, not only in a retail sense,



but stylistically. She shattered the boundaries that sometimes separate the more rocking Triple A stations from the more rootsy. *Car Wheels On a Gravel Road* represented common ground.

### DEFINING:

**BONNIE RAITT (CAPITOL)**

Nobody combines glamour and authenticity like Bonnie Raitt. When she walks onto a stage, she's not only a big star, but a real person. Triple A can always use more artists of her caliber.



### SALES/TOURING:

**DAVE MATTHEWS BAND (RCA)**

While Sarah McLachlan's Lilitz Tour grabbed headlines, the Dave Matthews Band sold out stadiums in minutes and shifted platinum portions of CDs in a matter of weeks.

Dave and his band is still our best ambassador on the road.



## SMOOTH JAZZ

By Keith Zimmerman

## BREAKTHROUGH:

DOWN TO THE BONE (NU GROOVE)

Great Britain's Down to the Bone, essentially the brainchild of production team Stuart Wade and



Chris Morgans, recently staged a mini-tour of the

States as a seven-piece group. Although the Nu Groove release *From Manhattan to Staten* has been around for over a year, they grew slowly and impressively to the tune of over 100,000 in sales. They also bring groove, attitude, and fresh tempos to an often overly safe and carefully researched Smooth Jazz landscape.

## DEFINING:

GEORGE BENSON (GRP)

George Benson's *Standing Together*, on GRP, defines Smooth Jazz on multiple levels. His satiny, R&B vocals on the title cut typifies the fact that Smooth Jazz is leaning heavily on crossover artists from Urban and A/C radio these days. He's also simultaneously a current and classic artist for the format (1976's *Breezin'* became the first platinum Jazz record of all time). Along with Wes Montgomery, Benson's guitar style is the most trademarked and copied in the format. Ultimately, Benson has been warmly embraced as a mega Smooth Jazz star on record, on the air, and on stage.



## SALES/TOURING:

RICK BRAUN (ATLANTIC)

Many of us remember when Rick Braun first came on the scene five years ago. He gave up a safe gig playing in horn sections for Rod Stewart and Sade to pursue a career as a Smooth Jazz solo artist at a time when the format was still a wing and a prayer.

This year's *Full Stride* on Atlantic went straight to Number One on the SJ&V airplay charts, but Braun's unrelenting tour schedule and six-figure sales prove that he's built his career brick-by-brick. He's an ardent friend of the format—gladly emceeding Smooth Jazz events, cutting marketing promos and videos, and performing at endless listener concerts. Rick has been in the boat with all of us since Day One.



## AMERICANA

By Chris Marino

## BREAKTHROUGH:

CHRIS KNIGHT (DECCA)

While Chris Knight's self-titled debut on Decca has not received gold status yet, it certainly had an impact on programmers and critics—and added to his growing fan base. In the four-year history of the Americana format, Knight is the only debut artist to spend 6 weeks at number one; while on the chart, he was named one of "The 100 Most Creative People in Entertainment" by *Entertainment Weekly*. His ability to transform complex human emotions into simple verse and melody is extremely rare. Time will show that songs like "It Aint Easy Being Me" and "William" are among the best ever written.



## DEFINING:

ROBERT EARL KEEN

A skilled storyteller with his own distinctive vocal style, Keen has methodically built a following through years of hard work:



going from town to town, graduating from tiny honky-tonks to larger

venues, all the while developing relationships with programmers who will play his music. When at WMLB in Atlanta, I saw Keen at a place called Smith's Old Bar; there were about 50 people in attendance. A year and half later, he came to town with Kim Richey and performed at the Variety Playhouse to about 600 fans. Two months ago, he again headlined a show at the Variety Playhouse, this time playing to a capacity crowd of about 1100. That's Keen's legacy.

## SALES/TOURING:

LUCINDA WILLIAMS (MERCURY)

In the May 29, 1998 issue of GAVIN before the record was released, Lucinda was my GAVIN Guarantee.

Americana devotees have known since at least 1986, when Rough Trade released Williams' debut album, that Williams was a star. But it took *Car Wheels on a Gravel Road* (Mercury) to grab a larger audience.

From a sales and touring perspective, Williams went from an almost non-existent touring schedule to packed houses across the country. The record should reach gold status shortly. Anyone who still doesn't think Americana artists are viable should spend time with the musings of the "The Patron Saint of Americana" (Associated Press reference to Lucinda Williams).

## ADULT CONTEMPORARY

By Annette M. Lai

## DEFINING:

SHANIA TWAIN (MERCURY)

Shania Twain spent more weeks in the number one spot on GAVIN's A/C chart than any other artist in 1998, thanks to "You're Still the One" (which is also the format's number one song for the year) and her current chart topping smash "From This Moment On." The naysayers always claim that A/C doesn't break artists, but I contend they're wrong; Shania's acceptance as a mass appeal artist beyond her Country roots is due in no

small part to A/C radio's belief in her talent and music.

## BREAKTHROUGH:

COUNTRY CROSSOVERS

Rather than single out any one artist, I'd rather focus on the amount of Country tunes that crossed over into the mass appeal pop realm via A/C's airwaves. Country superstars LeAnn Rimes, Shania Twain, Garth Brooks, and Faith Hill can all claim Top Ten A/C hits or better. And many listeners didn't really care that the artists were "Country"; they just really loved the songs they sang. Now the question is: will this trend continue into the new year or not? Only time—and the music—will tell.

## SALES/TOURING:

CELINE DION (550 MUSIC/EPIC)

Montreal native Celine Dion continued to dominate the A/C format in 1998 thanks to the Oscar-winning love theme to the blockbuster film, *Titanic*; "My Love Will Go On" remains a strong recurrent at most stations. Aside from Celine's platinum contribution to the film's soundtrack, add in her appearances on the *VH1 Divas Live* CD, the *Touched By an Angel*



soundtrack, a French language CD, her just-released Christmas album, and her current smash duet with R&B superstar R. Kelly. Celine will continue her concert tour in 1999 but hopes to take time off in 2000 to finally start a family. As she recently told Matt Lauer on NBC's *Today Show*, "I try to remember what's really important in life, and my gold records aren't going to keep me company in my old age."

## ALTERNATIVE

By Spence D.

## BREAKTHROUGH:

HARVEY DANGER

These four lads from Seattle sprung forth with a decidedly non-grunge aesthetic, proving that Alternative rock doesn't have to be about slick production,

heavy attitudes, and "rock star" posturing. HD managed to bring a down-to-earth, quirky exuberance back to the format with "Flagpole Sitta" (yet another Alt hit about masturbation), which struck a deep chord with kids of all ages—whether they were stuck in junior high or experiencing a mid-life crisis.

## DEFINING:

EVERCLEAR

Everclear is one of those groups that you either love unconditionally or hate immensely. But regardless of your feelings for Art Alexakis and crew, one thing is true: ask any MD or



PD in the format, and they'll tell you that each and every Everclear track released this year (and there were no less than three which cracked the Top 100) tested very well in research and was huge on the phones. Why? Simple. Art and the boys appeal to the primal rock urge in us all, and through their music they took the format back to the roots: stripped down guitars and a solid rhythm backing.

## SALES/TOURING:

BARENAKED LADIES (REPRISE); BEASTIE BOYS (GRAND ROYAL/CAPITOL)

The Barenaked Ladies toured their ass off this year, making them one of the most high-profile musical outfits in the format. Everywhere you turned it seemed like the crazy, wasabi-chompin', Canuck cats were there; whether it was a station fest, arena show, medium sized concert hall, or the MTV Video Music Awards, BNL were on hand.

As for the Beasties, they performed surprise small-venue gigs in Philly and New York, organized and headlined the Third Annual Tibetan Freedom Concert in Washington, D.C., sold-out multiple arena gigs in just about every major metropolis between NYC and Seattle, rocked the MTV Video Music Awards, and turned European and Asian audiences on their heads by rockin' nuthin' but the sureshot. ■

NEW

# MAINSTREAM

THE RADIO + HIT MUSIC CONNECTION

## Top 40 In 1999



by Guy Zapoleon

We are closer to the end of the "Boom" period than we think for Top 40. The sad thing is that the rebirth period actually started in 1994, but many owners were scared out of the format by industry wise-men who pronounced Top 40's death. It's only been during the past two years that we've seen the format come back in almost every market across America.

What we need to be aware of is that since the cycles originally began in 1955, "Super-Pop" (i.e. Spice Girls, Backstreet Boys, etc.) has traditionally marked the end of "rebirth" periods of contemporary music (and the Top 40 format). Too much of this type of music will cause an alienation of the cutting-edge people who have rediscovered Top 40 over the past few years because of pop/alternative and hip-hop. We are close to re-entering the dreaded "extremes" period, where rock and R&B become more extreme in sound. Many superstar acts producing pop/rhythm are having trouble, and what's taking their place is pop/hip-hop by acts like Puff Daddy and Notorious B.I.G.

Flashback to 1989, when pop and pop/R&B were drying up and we had radio hits by hip-hop acts like MC Hammer and Tone Loc...seem familiar? Today, on the rock side of pop, we've seen a glut of Lilith Fair-type female acts and Alanis sound-alikes, which has begun to dry up this sound. In its place we now have edgier hits by acts like Eve6 and Semisonic. In 1989, we had MTV-influenced rock acts like Guns 'N

## Looking Forward, Looking Back

Roses, Def Leppard, Aerosmith, and Bon Jovi were dominant forces and, in recent music tests, I've seen songs like "November Rain," "Pour Some Sugar on Me," "I'll Be There For You," and "What It Takes" all top testers with 18-24 females. Next year, Top 40 will reach a crossroads.

There will be almost no pure pop music to bridge the rock and rhythm, and it will become nearly impossible to play both styles on one station, because they appeal to totally different groups of people who don't agree on music. You will see rock hits stations and more Rhythm Crossover radio stations pop up all over the place.

Couple the ethnic population boom with a generation coming of age that grew up with hip-hop and Slow Jamz in the late '80s and early '90s, and you'll have an audience that will want the music they grew up with, and that's rhythmic radio, including musical products like

Chancellor's "Jammin' Oldies" format. What happened to Top 40 then will happen again in many markets.

I do foresee mainstream Top 40 getting through this period, as there are a lot more musically savvy programmers like Tom Poleman who "get" musical history and understand how to see past the research to maintain a balance of music. Radio and the record industry will have to cooperate to produce and play not only the more extreme types of music that listeners will soon be demanding, but also supply what they will cry out for after they get bored with too much rock and rhythm: a bigger "sound" variety, as the musical pendulum inevitably swings back the other way toward pop music.

GUY ZAPOLEON IS THE PRESIDENT OF ZAPOLEON MEDIA STRATEGIES. HE CAN BE REACHED @ (281) 980-3665 OR GZAPOLEON@AOL.COM

*"No doubt, my most defining moment was experiencing Z100 crack a five share (5.1) for the first time in over a decade. At the very moment that I watched that information come over the printer, that was my personal highpoint of 1998. It meant that Z100 had really achieved what everyone had said was impossible."*

—Tom Poleman, PD, Z100 (WHTZ)-New York

"This year's defining moment for me, personally, was when Kiss-FM broke a 20-year ratings record for Top 40 in Dallas, hitting an 8-share 12-plus in the spring of '98. That's a unique phenomenon that just doesn't happen very often these days. It's rare when a radio station is able to transcend being just an appliance and become an actual lifestyle necessity for your audience, to be considered a member of their family. It's amazing that we've been able to recapture that special magic that those big, legendary radio stations used to enjoy years ago." —John Reynolds, APD/MD, KHKS (Kiss-FM)-Dallas

"Until early this year, I was mind-ing my own business as APD/MID of [ABC Alternative] WPLT here in Detroit. My defining moment happened in May of 1998, when my company promoted me from within to program an ABC owned-and-operated radio station in a Top 10 market. They gave me a shot at sailing my own ship when they named me PD of WDRQ. As a company, ABC put a lot of faith in me, and, with their guidance, we're going to make great things happen here." —Alex Tear, PD, WDRQ-Detroit

"A defining moment for me personally, other than moving to the blue skies and sandy beaches of San Diego, was leaving KGGI-Riverside on such a high note. I had been here at Channel 933 for only three days when KGGI got their most recent trend, my last one there as PD, delivering yet another ten share, 18-34. On the musical front, another defining moment for me was actually finding a song within the rhythmic format that I had a true passion for: 'Lately' by Divine. The cool part is that the song is now just moving to mainstream Top 40, so I get to relive the magic all over again." —Diana Laird, PD, KHTS (Channel 933)-San Diego

"I have several defining moments in 1998. First, I feel that programming Channel 933-San Diego and hitting a 4.7 share 12-plus certainly didn't suck. I also feel that the advancement of the

*Continued on page 26*

**LOOKING FORWARD... continued**

Prophet voice-tracking system reached a point where it could truly make audience-challenged markets sound a heck of a lot better. I also think it's cool that John Glenn went back into space. As far as my most defining moment of 1998, and, at the risk of sounding like a selfish bastard: Hey! I'm the PD of WNCI-Columbus!...I just pray I don't screw it up." —**Todd Shannon, PD, WNCI-Columbus**

**Looking Ahead: Urban**

Radio in the '90s began to show signs of a creative rebirth. Some of the positive indications are the success of strong personalities like Tom Joyner, Doug Banks, Inus in the Morning, and of course, Howard Stern. The national success of these performers echoes our need for creative showmanship on radio. All of these personalities worked in radio for years before the liner-card-hostile-takeovers; they were able to perfect their craft at a time when stations craved new talent and allowed them to blossom.

It's easy to play the same music

and adjust your positioning statement with adjectives and adverbs, but no one can copy your talent. Talent is creativity that turns ordinary radio into extraordinary entertainment in the hearts of your customers.

Ironically, consolidation hasn't helped bring talent back to the forefront of our industry. I must admit I'm surprised by this, because in other American businesses that have deregulated, they've quickly learned that talent is what separates the winners from the losers. In the new economy, competition is global and smart companies are waging war by hiring the brightest and the best. I believe the radio companies that are most likely to survive merger mania will be the ones that spend the most energy on attracting, developing, and retaining talent. Not just on-air talent, but managers and executives who are imaginative leaders. —**QUINCY MCCOY**

"We had many great moments in 1998, including adding Wendy Williams to our morning show and receiving our third NAB Crystal Award for community service. But by far the most defining moment

was our Powerhouse concert this year. It was the biggest show that came through the Philadelphia area featuring hip-hop and R&B artists. The all-star artists included Jay-Z, DMX, Monica, Aaron Hall, Cam'ron, Mya, Fat Joe, Big Pun, Next, Redman, Method Man, Jagged Edge, Nicole, and a local group, the Fat Cat Clique. The show sold out a 20,000 seat venue in less than four hours. It was a lot of hard work but rewarding to see the listeners enjoying themselves and to hear them say they can't wait until next year! I thought that it would be hard to beat our 1997 concert with Busta Rhymes, Usher, and Timbaland, but we did. So I expect '99 to be beyond off the hook." —**Helen Little, OM WUSL/FM (Power 99)-Philadelphia**

"The defining words for our industry in 1998 continue to be 'change' and 'growth.' While the changes—namely consolidation—continue, I don't think any of us have any idea as to what the fallout will be. Certainly, downsizing continues in both radio and records. This change

*Continued on page 27*

*It's easy to play the same music and adjust your positioning statement with adjectives and adverbs, but no one can copy your talent. Talent is creativity that turns ordinary radio into extraordinary entertainment in the hearts of your customers.*

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— **ROLLING STONE**

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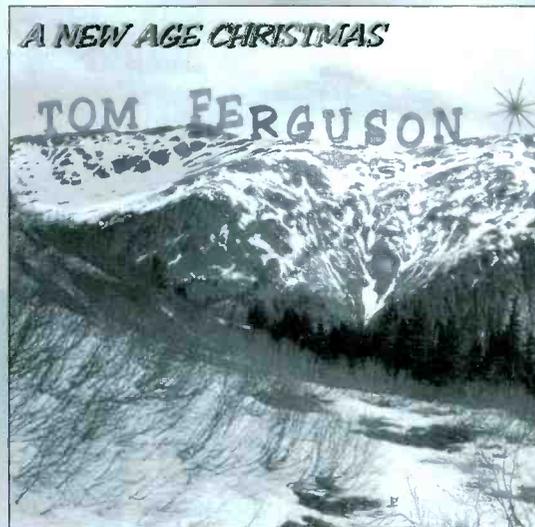


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**LOOKING FORWARD... continued**

has forced us all to be more prepared, educated, and driven.

The growth of such large companies as Clear Channel, Seagram, etc., has fostered an atmosphere of both excitement and paranoia. The synergy and resources we're afforded is unprecedented. There's a small part of me that longs for the 'good old days' just a few short years ago, when we essentially knew what was around the corner." —**LeBron Joseph, PD WYLD/FM-New Orleans**

**Looking Ahead: A/C**

Just when I thought A/C had splintered itself into as many directions as it possibly could (mainstream, Hot, Modern, Urban), I get a reporter's application from a station that considers itself "Rhythmic A/C." Now, I ask you: how many other niches can this format possibly splinter itself into? On the positive side of things, A/C continues to be the most reported and listened-to format at GAVIN—over 300 stations strong—and despite the widely held belief that A/C doesn't break artists, we proudly stand by our 1998 record (Shania Twain, Natalie Imbruglia, Anggun, Fastball, etc.) and expect the trend to continue in '99. —**ANNETTE M. LAI**

"There were a lot of moments for me...and yes, most of them had to do with Barenaked Ladies! I did a two-hour radio documentary with Ed and Steve from Barenaked Ladies to cele-

brate the on-sale date of *Stunt* and that was so cool. But I must say that the defining moment of the year for me was onstage July 6th in Boston in front of over 88,000 screaming fans for an 'in store' performance for the on-sale of *Stunt*. That was breathtaking—I felt like I was watching my kids graduate from college. Being along for the ride at WBMX in Boston and utilizing the fan base of Barenaked Ladies and Lilith Fair was mind boggling and very rewarding, as well as defining of the year. Thanks for allowing me to use GAVIN and *gmail* as a soap box for these guys for so long. I am not alone anymore!" —**Michelle Engel, PD, KBBT (The Beat)-Portland**

"After 30 years of missing them, I finally decided not to miss the opening of the Stones tour at Soldier Field. When I got there, among 60,000 of my closest friends, I thought "Wow! Look at how old all these people are!" A nano-second later, reality hit. But, within minutes, the Stones hit the stage and I was 10 rows back from being 18 again. We rocked our butts off, stood up all night, and at the end of the show, walked with the throngs of fans from Soldier Field to downtown Chicago. The following morning, I got up, looked down at what used to be my feet and thought "Wow! Look at how old those things are!" And, I wouldn't have missed it for the world." —**Barry James, VP/Programming, WTMX-Chicago**

"In retrospect, I'd have to say 1998 was a banner year. Personally, it couldn't have been more outstand-

ing; professionally, this year was truly amazing. If I had to isolate one particular event, it would be the Backstreet Boys' concert this summer in Philadelphia. I took my eight-year old neighbor to see the show. Being in this business we see show after show, meet artist after artist. We're very privileged to do what we do. I realized how privileged when I had an opportunity to make an eight-year old's dream come true—to not only see the Backstreet Boys, but to *meet* them and hang out with them backstage. Let's face it, this is really what it's all about." —**Donna Rowland, MD, WBEB-Philadelphia**

"I have a positive and negative 'defining moment of 1998.' The negative defining moment was the pur-

grammers and I were a part of the same company. I had everyone from Tom Poleman to Michael Martin to Elroy Smith to Steve Rivers on 'my team'. It is my hope that the record industry can make the sum total of all it consolidates greater than the small original companies, like we have at Chancellor." —**Jim Ryan, PD, WLTV-New York**

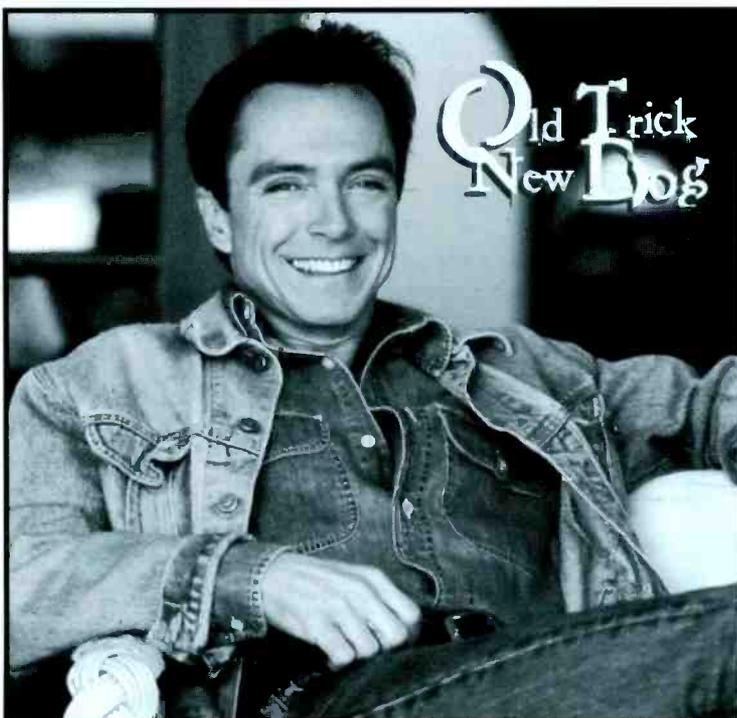
"I thought of two moments immediately. First, the feeling from last winter when [KBKS-Seattle PD] Mike Preston played Chumbawumba's 'Tubthumping' for me in his production room at full blast, and we were pumping our fists in the air and going 'Yeah that's it!' That sound captured the exuberance and excitement that Top 40 is all about. Another exciting

*"Defining moment #1: the birth of my daughter on March 19. Defining moment #2: our Spring Book—the best book in the station's 25-year history."*

—**Jimmy Steal, Director of programming and operations, KDMX-Dallas**

chase by Seagrams of the Polygram labels. The uncertainty and pain that these people and their families went and, in some cases, are still going through reminds us of the negative of business consolidation. The positive moment came at our Chancellor programming meetings in June when I realized that these great pro-

moment was seeing the Alanis Morissette showcase in S.F., and watching everyone in the club singing along to completely unfamiliar songs from, at the time, her unreleased album. How did that happen? Well, the hooks were that good." —**Dave Shakes, VP/Consulting, Alan Burns & Associates**



**David Cassidy**

**"No Bridge I Wouldn't Cross"**

*from the album*

**"Old Trick New Dog"**

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**MOST ADDED**



**SUGAR RAY (46)**  
**\*\*CHER (22)**  
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**BARENAKED LADIES (20)**  
**SIXPENCE NONE THE RICHER (16)**

**TOP TIP**



**SUGAR RAY**  
 "Every Morning"  
 (Atlantic)  
 Already making noise.  
 Watch this "Fly" in '99.

**RADIO SAYS**



**CHER**  
 "Believe"  
 (Warner Brothers)  
 "Believe" is going to be huge—a perfect pop/dance record."  
 —Dan Kieley, PD,  
 KIIS-Los Angeles

**KEVIN CARTER'S TOP TEN (OR 15) RECORDS OF 1998**

(in alphabetical order)

- Backstreet Boys** "Everybody (Backstreet's Back)" (Jive)
- Barenaked Ladies** "One Week" (Reprise)
- Sheryl Crow** "My Favorite Mistake" (A&M)
- Divine** "Lately" (Red Ant)

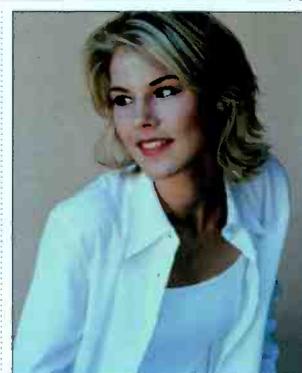


**Eve6** "Inside Out" (RCA)  
**Fastball** "Fire Escape" (Hollywood)

**Green Day** "Time of Your Life" (Reprise)  
**Jennifer Love Hewitt** "How Do I Deal" (Warner Bros.)  
**Natalie Imbruglia** "Tom" (RCA)  
**Janet Jackson** "Go Deep" (Virgin)



(Virgin)  
**matchbox 20** "Back to Good" (Atlantic)  
**Shawn Mullins** "Lullaby" (Columbia/CRG)  
**Jennifer Paige** "Crush" (Hollywood)  
**Smashmouth** "Can't Get Enough of You Baby" (Interscope)  
**Brian Setzer Orchestra** "Jump Jive and Wail" (Interscope)



**TOP 40**

LW	TW	Artist	Weeks	Reports	Adds	SPINS	TREND
1	1	<b>SHAWN MULLINS</b> - Lullaby (Columbia/CRG)	15	150	1	7369	+484
3	2	<b>EAGLE EYE CHERRY</b> - Save Tonight (WORK)	23	137	1	6526	+280
2	3	<b>THIRD EYE BLIND</b> - Jumper (Elektra/EEG)	19	142	0	6496	-8
4	4	<b>JEWEL</b> - Hands (Atlantic)	10	146	0	6029	+358
8	5	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	15	142	3	5157	+668
5	6	<b>SHERYL CROW</b> - My Favorite Mistake (A&M)	17	128	0	4985	-593
7	7	<b>BRITNEY SPEARS</b> - ...Baby One More Time (Jive)	12	129	0	4813	+220
11	8	<b>BRANDY</b> - Have You Ever? (Atlantic)	11	119	1	4271	+676
6	9	<b>ALANIS MORISSETTE</b> - Thank U (Maverick/Reprise)	13	113	0	4175	-1364
10	10	<b>EVE 6</b> - Inside Out (RCA)	21	124	2	4133	+279
13	11	<b>'N SYNC</b> - (God Must Have Spent) A Little More Time... (RCA)	8	133	7	4067	+616
22	12	<b>SARAH McLACHLAN</b> - Angel (Warner Sunset/Reprise) <i>Callout, already huge, continues to get stronger.</i>	12	130	13	3709	+916
19	13	<b>NEW RADICALS</b> - You Get What You Give (MCA)	11	128	4	3537	+608
14	14	<b>SHANIA TWAIN</b> - From This Moment On (Mercury)	17	113	3	3512	+106
16	15	<b>R. KELLY &amp; CELINE DION</b> - I'm Your Angel (Jive)	10	121	2	3354	+209
12	16	<b>98 DEGREES</b> - Because Of You (Motown)	19	95	0	3236	-281
18	17	<b>FASTBALL</b> - Fire Escape (Hollywood)	12	112	0	3118	+40
25	18	<b>WILL SMITH</b> - Miami (Columbia/CRG)	11	98	3	3076	+474
9	19	<b>BARENAKED LADIES</b> - One Week (Reprise)	24	86	0	2875	-1341
34	20	<b>EMILIA</b> - Big, Big World (Universal)	6	116	7	2653	+1087
15	21	<b>GOO GOO DOLLS</b> - Iris (Warner Sunset/Reprise)	38	72	1	2564	-647
28	22	<b>MONIFAH</b> - Touch It (Universal)	22	91	1	2532	+370
26	23	<b>MATCHBOX 20</b> - Back 2 Good (Lava/Atlantic)	13	90	6	2472	+140
33	24	<b>DIVINE</b> - Lately (Red Ant)	11	87	11	2402	+654
24	25	<b>W. HOUSTON &amp; M. CAREY</b> - When You Believe (DreamWorks/Geffen)	7	104	1	2387	-258
—	26	<b>BARENAKED LADIES</b> - It's All Been Done (Reprise) <i>Biggest spincrease proves Top 40 loves the Ladies.</i>	5	116	20	2334	N
31	27	<b>EVERCLEAR</b> - Father Of Mine (Capitol)	11	96	5	2132	+248
23	28	<b>ALL SAINTS</b> - Never Ever (London/Island)	37	55	0	2009	-678
21	29	<b>JENNIFER PAIGE</b> - Crush (Edel America/Hollywood)	28	65	0	1991	-828
20	30	<b>AALIYAH</b> - Are You That Somebody (Atlantic)	28	65	0	1981	-903
27	31	<b>U2</b> - Sweetest Thing (Island)	12	74	2	1970	-353
36	32	<b>JENNIFER LOVE HEWITT</b> - How Do I Deal (Warner Bros.)	6	87	8	1870	+510
17	33	<b>MADONNA</b> - The Power Of Goodbye (Maverick/Warner Bros.)	16	64	0	1800	-1324
30	34	<b>EDWIN McCAIN</b> - I'll Be (Lava/Atlantic)	58	51	0	1797	-206
—	35	<b>BLACKSTREET</b> featuring <b>MYA</b> - Take Me There (Interscope)	8	80	9	1712	N
—	36	<b>OFFSPRING</b> - Pretty Fly (For A White Guy) (Columbia/CRG)	7	97	14	1682	N
29	37	<b>EVERYTHING</b> - Hooch (Blackbird/Sire)	22	54	0	1663	-379
—	38	<b>BACKSTREET BOYS</b> - All I Have To Give (Jive)	5	86	13	1592	N
39	39	<b>SHAGGY</b> featuring <b>JANET JACKSON</b> - Luv Me Luv Me (MCA)	22	45	2	1443	+177
32	40	<b>FAITH HILL</b> - This Kiss (Warner Bros.)	25	45	0	1353	-527

Total Reports This Week 153 Last Week 154

**CHARTBOUND**

Artist	Reports	Adds	SPINS	TREND
<b>CHER</b> - "Believe" (Warner Brothers)	75	22	1280	+313
<b>KHALEEL</b> - "No Mercy" (Hollywood)	74	12	1274	+931
<b>LENNY KRAVITZ</b> - "Fly Away" (Virgin)	64	9	1156	+196
<b>CAKE</b> - "Never There" (Capricorn)	63	3	1189	+66
<b>LAURYN HILL</b> - "Doo Wop (That Thing)" (Columbia/CRG)	55	3	1230	+43



**RAVES**

By New Mainstream Editor  
 Annette M. Lai.

**ROD STEWART**  
 "Faith of the Heart" (Universal)  
 Rod's contribution to the soundtrack of Robin Williams' new Christmas flick, *Patch Adams*, has radio buzzin'. WLTW-New York already reports "instant phones." Written by Diane Warren and produced by Guy Roche, look for this song to be one of 1999's early multi-format hits. Impacting mainstream Top 40, Hot and mainstream A/C.

.....  
**SUGAR RAY**  
 "Every Morning" (Lava/Atlantic)  
 #1 Most Added nods this week at mainstream Top 40 and Hot A/C should be proof positive that radio has been hungry for Sugar Ray's return. We especially like the clever sample of "Suavecito" that's interjected into this mid-tempo winner. Impacting mainstream Top 40 and Hot A/C.

.....  
 (EDITOR'S NOTE: THE FOLLOWING SONGS ARE IMPACTING RADIO JANUARY 4 AND 5, 1999. HAPPY HOLIDAYS!)

**ELTON JOHN & LeANN RIMES**  
 "Written in the Stars" (Rocket/Island/Curb)

One of the most anticipated releases of the New Year teams the legendary Elton



Continued on page 31

**TOP 40 REPORTS ACCEPTED**  
 MONDAYS AND TUESDAYS  
 8:30 A.M.-4 P.M.  
 GAVIN STATION REPORTING  
 PHONE: (415) 495-1990  
 FAX: (415) 495-2580

**TOP 40 UP&COMING**

Rpts.	Adds	SPINS	TREND	
50	46	235	+235	* SUGAR RAY - Every Morning (Lava/Atlantic)
45	6	893	+29	DAVE MATTHEWS BAND - Crush (RCA)
38	—	873	-194	FIVE - It's The Things You Do (Arista)
31	1	549	-42	MARY GRIFFIN - Knock On Wood (Curb)
31	6	484	+199	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)
23	—	437	-6	MERRIL BAINBRIDGE - Walk On Fire (Universal)
23	2	381	+156	SPICE GIRLS - Goodbye (Virgin)
22	22	86	+86	* ROD STEWART - Faith Of The Heart (Universal)
20	6	235	+149	2 PAC - Changes (Interscope)
19	5	306	+214	BOYZ II MEN - I Will Get There (DreamWorks/Geffen)
16	3	244	+61	SAMANTHA FOX - Let Me Be Free (Ichiban)
15	2	268	+118	NATALIE IMBRUGLIA - Smoke (RCA)
15	1	247	+16	REEL BIG FISH - The Set Up (You Need This) (Mojo/Universal)
15	1	202	+36	LADIES' NIGHT - Boys' Night Out (Kid)
15	2	176	-29	CUTTING EDGE - Without You (Thunder Quest)
15	8	169	+110	* BETTER THAN EZRA - At The Stars (Elektra/EEG)
15	8	130	+76	* TOUCH AND GO - Would You...? (V2)
15	9	111	+107	* UNCLE SAM - When I See You Smile (Stonycreek/Epic)
13	—	245	+88	* JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)
13	—	241	-37	DAVID TYLER MARTIN - Some Kind Of Wonderful (VP)
12	5	194	+89	* DEBORAH COX - Nobody's Supposed To Be Here (Arista)
12	1	177	+9	TONY MASCOLO - Night Wind (Modern Voices)
10	2	185	+53	* HOLE - Malibu (DGC)
10	1	165	+37	SEMISONIC - Singing In My Sleep (MCA)

**Drops:** #35 Backstreet Boys (I'll Never...), #37 Seal, #38 Janet Jackson (Everytime), #40 'Nsync (Tearin'...), Hootie & The Blowfish, Blue Flannel, Splitsville, Monica, Bravo All Stars, Gone Jackals, TQ

**Footy's Wing Ding?**



Y100-Miami survived its 11th Annual Footy's Wing Ding, featuring a bunch of recording artists, including Jive's Britney Spears, who happens to be our latest Top 40 GAVIN Guarantee Artist. Pictured, from left, Jive's James Heathfield, Y100 PD Rob Roberts, MD Deidre Poyner, Spears, and Y100's Footy.

**GAVIN ONLY**

GO STATION PANEL: The GO Chart is based on reports by 90 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

TW		SPINS	TREND
1	SHAWN MULLINS - Lullaby (Columbia/CRG)	3468	+365
2	<u>THIRD EYE BLIND</u> - Jumper (Elektra/EEG)	3134	+273
3	<u>JEWEL</u> - Hands (Atlantic)	3100	+425
4	<u>EAGLE EYE CHERRY</u> - Save Tonight (WORK)	3023	+253
5	<u>GOO GOO DOLLS</u> - Slide (Warner Bros.)	2751	+461
6	<u>SHERYL CROW</u> - My Favorite Mistake (A&M)	2584	-5
7	<u>ALANIS MORISSETTE</u> - Thank U (Maverick/Reprise)	2561	-27
8	<u>BRITNEY SPEARS</u> - ...Baby One More Time (Jive)	2441	+333
9	<u>FASTBALL</u> - Fire Escape (Hollywood)	2028	+258
10	<u>EVE 6</u> - Inside Out (RCA)	2015	+341
11	<u>'N SYNC</u> - (God Must Have Spent) A Little More Time On You (RCA)	1975	+419
12	<u>NEW RADICALS</u> - You Get What You Give (MCA)	1957	+560
13	<u>R. KELLY &amp; CELINE DION</u> - I'm Your Angel (Jive)	1908	+299
14	<u>BRANDY</u> - Have You Ever? (Atlantic)	1854	+366
15	<u>SARAH McLACHLAN</u> - Angel (Warner Sunset/Reprise)	1813	+518
16	<u>SHANIA TWAIN</u> - From This Moment On (Mercury)	1720	+192
17	<u>98 DEGREES</u> - Because Of You (Motown)	1660	+185
18	<u>WHITNEY HOUSTON &amp; MARIAH CAREY</u> - When You Believe (DreamWorks/Geffen)	1613	+122
19	<u>U2</u> - Sweetest Thing (Island)	1531	+144
20	<u>BARENAKED LADIES</u> - One Week (Reprise)	1428	-159
21	<u>BARENAKED LADIES</u> - It's All Been Done (Reprise)	1358	<b>N</b>
22	<u>MATCHBOX 20</u> - Back 2 Good (Lava/Atlantic)	1348	+105
23	<u>EMILIA</u> - Big, Big World (Universal)	1338	<b>N</b>
24	<u>JENNIFER LOVE HEWITT</u> - How Do I Deal (Warner Bros.)	1243	+421
25	<u>WILL SMITH</u> - Miami (Columbia/CRG)	1196	+197
26	<u>EVERCLEAR</u> - Father Of Mine (Capitol)	1154	+242
27	<u>JENNIFER PAIGE</u> - Crush (Edel America/Hollywood)	1003	-5
28	<u>MONIFAH</u> - Touch It (Universal)	980	+247
29	<u>GOO GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	968	+134
30	<u>EVERYTHING</u> - Hooch (Blackbird/Sire)	936	+51
31	<u>KHALEEL</u> - No Mercy (Hollywood)	924	<b>N</b>
32	<u>MADONNA</u> - The Power Of Goodbye (Maverick/Warner Bros.)	917	-79
33	<u>SEAL</u> - Human Beings (Warner Bros.)	873	+53
34	<u>HOOTIE &amp; THE BLOWFISH</u> - Only Lonely (Atlantic)	848	+131
35	<u>AALIYAH</u> - Are You That Somebody (Atlantic)	821	-21
36	<u>CAKE</u> - Never There (Capricorn)	820	+214
37	<u>CHER</u> - Believe (Warner Bros.)	788	<b>N</b>
38	<u>OFFSPRING</u> - Pretty Fly (For A White Guy) (Columbia/CRG)	778	<b>N</b>
39	<u>DIVINE</u> - Lately (Red Ant)	777	<b>N</b>
40	<u>JANET JACKSON</u> - Everytime (Virgin)	773	+148

**MOST ADDED**



- SUGAR RAY (23)
- BARENAKED LADIES (13)
- \*\*CHER (9)
- \*\*KHALEEL (9)
- \*\*ROD STEWART (9)

**MOST ADDED**



**TLC (18)**  
**\*DEBORAH COX (8)**  
**\*JUVENILE (8)**  
**\*DRU HILL (7)**  
**\*\*WHITNEY HOUSTON (7)**  
**\*\*LAURYN HILL (7)**

**TOP TIP**



**TLC**  
 "Silly Ho"  
 (LaFace/Arista)  
 Already blowing up in gmail—  
 destined for huge-ness.

**RADIO SAYS**



**2PAC**  
 "Changes"  
 (Interscope)  
 "Huge phone response  
 for 2Pac's 'Changes.'"  
 —Erik Bradley, APD/MD,  
 B96-Chicago

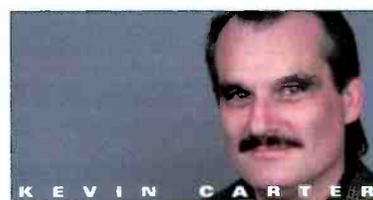
**RHYTHM CROSSOVER**

LW	TW		SPINS	TREND
2	1	<b>BRANDY</b> - Have You Ever? (Atlantic)	2451	+3
1	2	<b>DRU HILL</b> - How Deep Is Your Love (Island)	1986	-689
6	3	<b>BLACKSTREET</b> featuring <b>MYA</b> - Take Me There (Interscope)	1881	+124
5	4	<b>JAY-Z</b> - Can I Get A ... (Roc-A-Fella/Def Jam)	1729	-72
3	5	<b>LAURYN HILL</b> - Doo Wop (That Thing) (Columbia/CRG)	1723	-571
4	6	<b>DIVINE</b> - Lately (Red Ant)	1604	-514
9	7	<b>JAY-Z</b> - Hard Knock Life (Roc-A-Fella/Def Jam)	1440	+150
11	8	<b>2PAC</b> - Changes (Interscope)	1431	+209
<i>Life after death indeed— "Changes" is blowing up everywhere.</i>				
12	9	<b>MONICA</b> - Angel Of Mine (Arista)	1379	+235
8	10	<b>WILL SMITH</b> - Miami (Columbia/CRG)	1269	-138
7	11	<b>MONIFAH</b> - Touch It (Universal)	1204	-518
18	12	<b>OUTKAST</b> - Rosa Parks (LaFace/Arista)	1139	+266
23	13	<b>DEBORAH COX</b> - Nobody's Supposed To Be Here (Arista)	1113	+449
10	14	<b>FAITH EVANS</b> - Love Like This (Bad Boy/Arista)	1032	-211
30	15	<b>DRU HILL</b> - These Are The Times (Island)	904	+454
<i>Doesn't get much smoother than this.</i>				
16	16	<b>'N SYNC</b> - (God Must Have Spent) A Little More Time On You (RCA)	880	-28
13	17	<b>AALIYAH</b> - Are You That Somebody (Atlantic)	719	-388
17	18	<b>NEXT</b> - I Still Love You (Arista)	643	-240
25	19	<b>KURUPT</b> - We Can Freak It (Antra/A&M)	565	-25
19	20	<b>MONICA</b> - First Night (Arista)	556	-227
15	21	<b>TQ</b> - Westside (Epic)	554	-357
22	22	<b>R. KELLY &amp; KEITH MURRAY</b> - " Home Alone " (Jive)	508	-204
14	23	<b>XSCAPE</b> - My Little Secret (So So Def/Columbia/CRG)	499	-579
—	24	<b>WHITNEY HOUSTON</b> - Heartbreak Hotel (Arista)	496	<b>N</b>
—	25	<b>TQ</b> - Bye Bye Baby (Epic)	441	<b>N</b>
—	26	<b>BACKSTREET BOYS</b> - All I Have To Give (Jive)	423	<b>N</b>
31	27	<b>112</b> - Love Me feat. Mase (Bad Boy/Arista)	422	-18
27	28	<b>JANET JACKSON</b> - Everytime (Virgin)	401	-118
35	29	<b>ICE CUBE</b> - Pushin' Weight (Priority)	398	+13
—	30	<b>VOICES OF THEORY</b> - Wherever You Go (H.O.L.A./Red Ant)	396	+78
—	31	<b>TOTAL</b> - Trippin' (Bad Boy/Arista)	391	<b>N</b>
37	32	<b>MO THUGS FAMILY</b> - Ghetto Cowboy (Relativity)	380	+15
32	33	<b>BRITNEY SPEARS</b> - ... Baby One More Time (Jive)	362	-72
20	34	<b>MYA</b> - Movin' On (Interscope)	346	-383
21	35	<b>TIMBALAND &amp; MAGOO</b> - Here We Come (Blackground Ent./Atlantic)	338	-375
26	36	<b>REEL TIGHT</b> - (Do You) Wanna Ride (Restless)	334	-242
—	37	<b>BUSTA RHYMES</b> - Gimme Some More (Elektra/EEG)	325	<b>N</b>
29	38	<b>TATYANA ALI</b> - Boy You Knock Me Out (MJJ/Epic)	324	-142
28	39	<b>TAMIA</b> - So Into You (Qwest/Warner Bros.)	321	-153
24	40	<b>NASTYBOY KLICK</b> - Lost In Love (Upstairs)	313	-296

Total Reports This Week 46 Last Week 51

**CHARTBOUND**

	Reports	Adds	SPINS	TREND
<b>TLC</b> - "Silly Ho" (LaFace/Arista)	22	18	312	+287
<b>UNCLE SAM</b> - "When I See You Smile" (Epic)	15	5	243	+54
<b>JD &amp; KEITH SWEAT</b> - "Going Home With Me" (So So Def)	13	3	282	+211
<b>FOXY BROWN</b> - "Hot Spot" (Def Jam/Mercury)	12	3	184	+184
<b>TYRESE</b> - "Sweet Lady" (RCA)	11	3	237	+180



**FOR THE RECORD**

"Ruffriderz Anthem" by DMX (Def Jam) is totally out of control. It's the biggest street record out there."



—Michael Martin, PD, Wild 94.9 (KYLD)-San Francisco

"Women are really starting to dig 'All the Places' by Aaron Hall (MCA)."

—John Candelaria, OM, Clear Channel El Paso

"Ghetto Cowboy" by Mo' Thugs (Relativity) is our #1 phone record."

—Tony Manero, PD, KKSS-Albuquerque

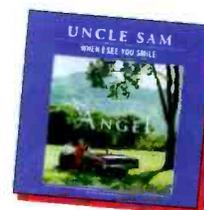
"Would You" by Touch & Go is gonna be huge."

—Steve Dorrell, PD, KDGS-Wichita



"When I See You Smile" by Uncle Sam is a great remake of the John Waite original, and how many rhythmic guys even know who John Waite is?"

—Alex Tear, PD, WDRQ-Detroit



RHYTHM CROSSOVER REPORTS  
 ACCEPTED MONDAYS & TUESDAYS  
 8:30 A.M.-4 P.M.  
 GAVIN STATION REPORTING  
 PHONE: (415) 495-1990  
 FAX: (415) 495-2580

**Everything's Gonna "B" Alright**

RCA recording artist Sweetbox hangs with B96-Chicago after a recent B-Bash. From left, RCA's Amy Kaplan, APD/MD Erik Bradley, RCA's John Strazza, Sweetbox, RCA's Tony Monte, and morning maniacs Eddie & Jobo.



**Supermodel Love Sandwich!**

Power 106-LA recently rented out Universal Studios Hollywood for its Supastar Power Party featuring about a zillion guests. Pictured backstage, from left, Supermodel Tyson Beckford, Super APD Damion Young, and Super Recording artist TQ.

# HOT A/C



ANNETTE M. LAI

**RAVES** *continued*  
John with relatively new A/C core artist LeAnn Rimes. It already has key stations like WLTW-New York, WLIT-Chicago, and KOST-Los Angeles chomping at the bit. The song, written by Elton and Tim Rice, is part of the new Broadway production *Aida* that Disney will be staging next year. If songs like this are what 1999's gonna be all about, next year is gonna be awesome! Impacting Hot and mainstream A/C.

## MARIAH CAREY "I Still Believe" (Columbia/CRG)

One of three new tracks to be found on Mariah's #1's greatest hits package, "Believe" is actually a stunning remake of her former boss Brenda K. Starr's hit from 1988. Legend has it that it was Brenda who gave Mariah's demo tape to Tommy Mottola—and the rest is pop music history. Loved the song then and still love it now. Impacting the pop radio spectrum.



*Continued on page 34*

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

## MOST ADDED



**BARENAKED LADIES (19)**  
**SUGAR RAY (12)**  
**\*\*SIXPENCE NONE THE RICHER (7)**  
**\*\*LENNY KRAVITZ (7)**  
**U2 (6)**

## TOP TIP



**SUGAR RAY**  
"Every Morning" (Lava/Atlantic)  
Out-of-the-box believers in Boston, San Francisco, Chicago, and more indicate Sugar Ray is back stronger than ever.

## RADIO SAYS



98°

"Because of You"  
(Motown)

"Our most played record is getting Top 5 phones consistently. All demos love it."

—Courtney Nelson, PD,  
KSII-El Paso

LW	TW	Reports	Adds	SPINS	TREND	
1	1	SHAWN MULLINS - Lullaby (Columbia/CRG)	120	0	4833	+56
2	2	JEWEL - Hands (Atlantic)	120	0	4519	+42
4	3	EAGLE EYE CHERRY - Save Tonight (WORK)	111	0	4278	+43
5	4	SHERYL CROW - My Favorite Mistake (A&M)	108	0	3986	-128
7	5	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	116	4	3861	+351
3	6	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	110	0	3821	-441
6	7	THIRD EYE BLIND - Jumper (Elektra/EEG)	105	3	3630	+109
8	8	GOO GOO DOLLS - Slide (Warner Bros.)	108	5	3554	+236
11	9	U2 - Sweetest Thing (Island)	98	6	2662	+68
9	10	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	78	1	2532	-402
12	11	FASTBALL - Fire Escape (Hollywood)	91	1	2530	-11
10	12	BARENAKED LADIES - One Week (Reprise)	76	0	2468	-402
13	13	NEW RADICALS - You Get What You Give (MCA)	91	2	2290	+85
15	14	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	89	4	2281	+155
17	15	EVE 6 - Inside Out (RCA)	68	2	2065	+255
14	16	EVERYTHING - Hooch (Blackbird/Sire)	67	0	1982	-197
16	17	MATCHBOX 20 - Real World (Lava/Atlantic)	59	0	1796	-172
20	18	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	81	5	1717	+30
29	19	BARENAKED LADIES - It's All Been Done (Reprise)	84	19	1663	+431
<i>Tops in Spinincreases, added at KYSR-Los Angeles, and a ten-point chart leap!</i>						
22	20	R. KELLY & CELINE DION - I'm Your Angel (Jive)	63	1	1587	+36
18	21	SHANIA TWAIN - From This Moment On (Mercury)	62	3	1540	-176
19	22	EDWIN McCAIN - I'll Be (Lava/Atlantic)	56	1	1493	-215
21	23	FAITH HILL - This Kiss (Warner Bros.)	47	0	1403	-244
27	24	NATALIE MERCHANT - Break Your Heart (Elektra/EEG)	61	1	1258	-8
31	25	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	55	7	1249	+149
<i>A gmail favorite for months, SNTR gains Top 25 status and is added at KMXB-Las Vegas.</i>						
26	26	W. HOUSTON & M. CAREY - When You Believe... (DreamWorks/Geffen)	60	1	1245	-22
30	27	EVERCLEAR - Father Of Mine (Capitol)	54	3	1210	+81
28	28	SEAL - Human Beings (Warner Bros.)	60	1	1148	-114
35	29	KHALEEL - No Mercy (Hollywood)	64	5	1073	+108
36	30	DAVE MATTHEWS BAND - Crush (RCA)	53	5	1071	+197
24	31	JENNIFER PAIGE - Crush (Edel America/Hollywood)	41	0	1056	-310
25	32	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	44	0	1010	-286
32	33	SEMISONIC - Closing Time (MCA)	42	0	987	-45
23	34	HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	41	0	961	-421
33	35	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	36	0	883	-131
34	36	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	43	0	785	-183
—	37	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	35	4	713	N
—	38	EMILIA - Big, Big World (Universal)	34	4	610	N
—	39	LENNY KRAVITZ - Fly Away (Virgin)	34	7	589	N
38	40	R.E.M. - Day Sleeper (Warner Bros.)	27	0	583	-154

Total Reports This Week 122 Last Week 125

## CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
27	2	373	+59				
19	2	387	+87				
18	12	278	+172				
15	1	339	+55				
15	5	232	+35				

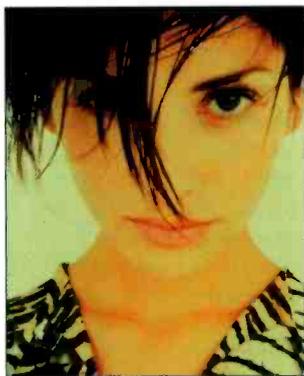
Drops: #37-Fastball ("The Way"), #39-Bruce Hornsby, #40-Natalie Imbruglia ("Torn"), Semisonic ("Singing..."), Phil Collins.

## AMI'S 1998 FAVES

This is Annette M. Lai's list of personal favorites for 1998 (listed alphabetically by artist):

- Aerosmith "I Don't Want to Miss a Thing" (Columbia/CRG)
- Christina Aguilera "Reflection" (Walt Disney/Hollywood)
- Backstreet Boys "I'll Never

- Break Your Heart" (Jive)
- Brandy "Have You Ever?" (Atlantic)
- Cher "Believe" (Warner Bros.)
- Anne Cochran & Jim Brickman "After All These Years" (Windham Hill)
- Amy Grant "I Will Be Your Friend" (A&M)
- Faith Hill "This Kiss" (Warner Bros.)
- Whitney Houston *My Love*



- Is Your Love (Arista)
- Natalie Imbruglia "Torn" (RCA)
- Shawn Mullins "Lullaby" (SMG/Columbia/CRG)
- 'NSync "Tearin' Up My Heart" (RCA)
- Jennifer Paige "Crush" (Edel America/Hollywood)
- Sixpence None the Richer "Kiss Me" (Squint)
- Shania Twain "You're Still the One" (Mercury)

## Ultimate Broadway

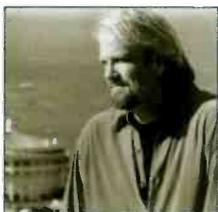


# A/C

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



## MOST ADDED



**JOHN TESH PROJECT (30)**  
**LARRY KING & JOHN BLASUCCI (23)**  
**JOHN BERRY (22)**  
**\*\*ALTO REED (20)**  
**\*\*GREGG SWANN (20)**

## TOP TIP

**MONICA**  
 "Angel Of Mine"  
 (Arista)

Already successful at Top 40 and Crossover, Monica is ready for A/C.

## RADIO SAYS



**ROD STEWART**  
 "Faith of the Heart"  
 (Universal)

"The next Lite smash... instant calls."  
 —Jim Ryan, PD,  
 WLTW-New York

LW	TW	Artist	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
2	1	R. KELLY & CELINE DION - I'm Your Angel (Jive)	10	142	1	3619	-177	60	46	24	11
1	2	SHANIA TWAIN - From This Moment On (Mercury)	17	134	0	3252	-566	47	44	33	9
4	3	WHITNEY HOUSTON & MARIAH CAREY - When You Believe... (DreamWorks/Geffen)	7	142	2	3221	-90	48	40	33	15
3	4	PHIL COLLINS - True Colors (Atlantic)	14	130	1	3101	-596	46	41	31	9
5	5	JEWEL - Hands (Atlantic)	10	123	7	2905	-19	51	31	21	15
11	6	SARAH McLACHLAN - Angel (Warner Sunset/Reprise) <i>An upper demo callout monster—time to pay attention.</i>	11	120	10	2230	+300	26	18	37	33
13	7	DAVID CASSIDY - No Bridge I Wouldn't Cross (Slamajama)	14	100	3	2082	+201	33	17	23	22
7	8	EDWIN McCAIN - I'll Be (Lava/Atlantic)	58	90	1	2018	-93	30	19	28	11
10	9	MARILYN SCOTT - The Last Day (Warner Bros.)	11	102	4	1999	+66	33	13	24	21
6	10	LeANN RIMES - Feels Like Home (MCG/Curb)	19	100	0	1961	-668	25	18	30	16
12	11	LIONEL RICHIE - I Hear Your Voice (Mercury)	14	102	5	1881	-36	26	13	30	22
8	12	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	25	77	0	1658	-368	18	28	20	10
9	13	FAITH HILL - This Kiss (Warner Bros.)	23	74	0	1606	-376	23	14	26	9
15	14	THE TEMPTATIONS - Stay (Motown)	15	81	0	1563	-47	22	19	14	18
18	15	SHAWN MULLINS - Lullaby (Columbia/CRG)	10	66	5	1534	+33	23	18	16	8
14	16	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	14	85	2	1514	-235	14	15	27	22
21	17	PJ - A Little Bit Of Me (TidalWave)	18	70	6	1459	+148	22	14	19	10
17	18	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	12	57	4	1449	-136	29	13	10	4
32	19	JOHN TESH PROJECT - Carol Of The Bells (GTSP/Mercury) <i>Format mainstay Tesh with a Christmas song—can't miss.</i>	4	129	30	1252	+339	2	5	24	65
16	20	SHERYL CROW - My Favorite Mistake (A&M)	17	50	1	1183	-417	18	11	16	5
22	21	KENNY LATTIMORE with HEATHER HEADLEY - Love Will Find A Way (Columbia/CRG)	14	61	1	1167	-32	14	13	19	12
26	22	GLORIA ESTEFAN - Don't Let This Moment End (Epic)	8	65	4	1065	+75	7	11	26	16
27	23	JOE'S BAND - Daydream Lover (Rag)	14	52	1	1042	+53	12	14	16	9
29	24	MARSHALL TUCKER BAND - Love I Gave To You (K-TEL)	18	51	3	1032	+87	15	13	11	10
33	25	MR. BLUE - Shadow On The Wall (TidalWave)	14	51	2	1000	+124	9	19	13	8
30	26	VARIOUS ARTISTS - Love Shouldn't Hurt (Qwest)	6	60	2	987	+49	3	16	24	16
31	27	PATTI O'HARA - Forever Friends (J-Bird)	21	45	1	966	+45	12	15	12	6
23	28	CELINE DION - To Love You More (550 Music)	32	51	0	880	-190	6	8	24	9
35	29	CRYSTAL BERNARD - Don't Touch Me There (River North)	7	61	4	877	+60	4	11	17	22
34	30	MARY GRIFFIN - Knock On Wood (Curb)	7	48	2	870	+43	5	14	18	11
25	31	JOHN TESH featuring DALIA - Mother I Miss You (GTSP/Mercury)	20	46	0	784	-234	6	8	14	14
28	32	BETTE MIDLER - My One True Friend (Warner Bros.)	19	51	0	774	-172	4	7	19	13
—	33	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	5	47	10	769	N	4	8	20	13
24	34	TEN SUGAR COFFEE - Stand A Little Rain (Huge Secret)	15	32	1	733	-312	10	8	11	3
20	35	BRUCE HORNSBY - The Great Divide (RCA)	14	39	0	725	-588	8	7	14	10
39	36	FUSHIA - It's Not Too Late (Finakon)	14	38	0	720	+18	6	10	13	9
—	37	WIREWOOD - Inside Screaming (Teleca)	11	39	5	698	N	8	7	11	13
—	38	LANI HALL - Meant To Be (Windham Hill)	7	45	6	692	N	2	11	16	15
—	39	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)	14	35	2	641	N	8	3	17	7
37	40	JOHN MELLENCAMP - Your Life Is Now (Columbia/CRG)	16	34	1	620	-194	5	6	15	7

Total Reports This Week 159 Last Week 172

CHARTBOUND		Reports	Adds	SPINS	TREND	SPINCREASE	
KENNY ROGERS - "It's Not Just Christmas" (Dreamcatcher)	57	17	550	+204	JOHN TESH PROJECT	+339	
ALTO REED - "Do You Hear What I Hear" (Harmonie Park)	48	20	546	+269	SARAH McLACHLAN	+300	
CHICAGO - "Little Drummer Boy" (Chicago)	46	15	387	+178	ALTO REED	+269	
MONICA - "Angel of Mine" (Arista)	45	8	514	+103	STEVE PERRY	+259	
DIANA KRALL - "Only Lonely" (Atlantic)	44	13	345	+67	BRICKMAN/SMITH	+252	

## ARTIST PROFILE

# DOUG GRAY

(Marshall Tucker Band)

LABEL: K-Tel

CURRENT SINGLE:

"Love I Gave to You"

THE BAND: Doug Gray, vocals; Tim Lawter, bass; Rusty Milner, bass; Stuart Swanlund, slide

guitar; B.B. Borden drums; David Muse, keyboard, saxophone, flute.

HOMETOWN & BIRTHDATE:

Spartanburg, S.C.; May 22, 1948

MAJOR MUSICAL INFLUENCES:

"B.B. King, Billie Holiday, Dionne Warwick"

THINGS THAT MAKE YOU HAPPY:

"Spending time with my daughters."

THINGS THAT MAKE YOU SAD:

"People who don't appreciate themselves or their kids."

MOST TREASURED MATERIAL

POSSESSION: "A hand-made blanket given to me by a fan."

WHAT AMBITIONS DO YOU STILL

HAVE TO FULFILL? "Performing on a space station."

SOMETHING WE WOULD BE

SURPRISED TO KNOW ABOUT

YOU: "What kind of underwear I wear..."

BEST CAREER MOMENT SO FAR:

"Playing Nudestock. Once was enough!"

ORIGIN OF THE GROUP'S NAME? "It

was just an old key ring found more than 20 years ago on the

floor of a vacant Spartanburg building with the name

'Marshall Tucker' printed on it."

QUOTE ABOUT MTB'S MUSIC:

"Face Down in Blues is the best received effort in 10 years and I'm very pleased."



Compiled by Melissa Piazza

# ELTON JOHN ★ LEANN RIMES

## "Written In The Stars"

From the upcoming release "Elton John & Tim Rice's AIDA,"  
the follow-up to their multi-platinum The Lion King.

# AIDA

The classic love story of all time, retold by the greatest musical  
superstars of our time.

### Featuring

Elton John, Sting, James Taylor, Spice Girls, Usher, Shania Twain,  
Lenny Kravitz, Tina Turner, LeAnn Rimes, Janet Jackson, Boyz II Men and Kelly Price.

Impacting Radio January 4th!

Album Executive Producer: Phil Ramone

Produced by Peter Collins and Wilbur Rimes

Management for Elton John: Collin Bell & Frank Presland / Elton John Mgt Ltd.

Management for LeAnn Rimes: Wilbur C. Rimes & Lyle Walker / LeAnn Rimes Entertainment, Inc.

rocket



CURB  
RECORDS

Walt Disney Theatrical Productions

**A/C UP&COMING**

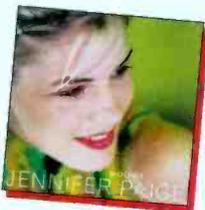
Rpts	Adds	SPINS	TREND	
43	9	606	+259	STEVE PERRY - When You Fall In Love (For The First Time) [Columbia/CRG]
42	10	545	+162	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)
38	5	587	+88	BIC RUNGA - Sway (Columbia/CRG)
38	4	419	+76	CAROLE KING - Anyone At All (Atlantic)
37	18	388	+252	* JIM BRICKMAN feat. MICHAEL W. SMITH - Love Of My Life (Windham Hill)
35	2	606	+20	SEAL - Human Beings (Warner Bros.)
35	2	538	+111	JOHN PURDELL - Better Way To Die (Jackal)
35	20	368	+183	GREGG SWANN - Spinning (Daljin)
31	4	484	+63	THE REGULATORS - Sweet Sustain (Southbound)
30	7	405	+131	TONY MASCOLO - Night Wind (Modern Voices)
29	5	514	-109	JENNIFER PAIGE - Crush [Edel America/Hollywood]
29	2	387	+9	PEABO BRYSON - My Heart Belongs To You (Windham Hill)
28	17	241	+147	* RICHIE SAMBORA - O Come All Ye Faithful (Mercury)
27	4	425	+107	SIMON APPLE - Scenes Of December (Trunk)
27	3	345	-74	DIONNE WARWICK - I Promise You (River North)
25	2	415	+68	SUNPOWER ORCHESTRA - A Princess Blessing (Sunpower)
23	3	377	+60	ROADSIDE ATTRACTION - Eilat World (Headspin)
23	2	407	+3	BRANDY - Have You Ever? (Atlantic)
23	23	217	+217	* LARRY KING & JOHN BLASUCCI - Worlds Apart (MFO)
22	4	477	-5	GOO GOO DOLLS - Slide (Warner Bros.)
22	3	288	+109	BOJEST - Kissing It On (Midheaven 7)
22	9	233	+100	* JOHN CALLED MARK - Carry My Load (Eversong)
22	22	169	+169	* JOHN BERRY - Celebrate This Christmas (Striker)
21	5	178	+65	CHRISTMAS IN THE AIR - Jingle Belch (Gastrocity)
21	14	171	+154	* TRANS-SIBERIAN ORCHESTRA - Christmas Canon (Atlantic)
20	8	178	+71	* FOURMEL-DYHIDES - Heather & Red Roses (Coast)
19	5	207	+68	* VENUS PUMPING - B.A.
18	1	419	-55	FASTBALL - Fire Escape (Hollywood)
18	2	184	+47	SIMON DANIELS - Hand In Hand
18	11	138	+96	* MAX CARL & BIG DANCE - In Your Arms At Christmas (Mission)
17	12	131	+131	* LAURA ALLAN - Your Christmas Day (Skyline Entertainment)
16	2	177	+38	* MARC COHN - Healing Hands (Atlantic)
15	2	308	-17	U2 - Sweetest Thing (Island)
15	8	145	+110	* I AM - Under The Impression (Marvelous Show)
15	14	148	+148	* ROD STEWART - Faith Of The Heart (Universal)
15	13	140	+140	* STEVE ANDERSON - Chasing Grace (American Gramophone)

Drops: #19-Lisa Molina, #38-Jon-Paul & Rich, #38-Shania Twain (You're Still...), #40-Aerosmith, Diner Junkies, Neil Diamond, Jon Bare, J. Osborne/S. Easton, Rod Stewart ("Superstar"), Bob Carlisle, Ivory Rose, Third Eye Blind (Jumper), Trina.

**BAYES** *continued*

**JENNIFER PAIGE**  
"Sober" (Edel America/Hollywood)

One of the bright, new talents who caught our ears this year was Georgia native Jennifer Paige, who follows her debut smash "Crush" with one of my favorite tracks from her self-titled album. Paige's latest has female-friendly lyrics and a hook that sticks in your brain. Impacting mainstream Top 40.



at Urban and Rhythm Crossover, (just look at their 30-15 leap on the RC chart this week!), Dru Hill's latest has the potential to establish their name in the pop/mainstream world, too. And they have none other than pop music genius Babyface at the production helm. Tender, smooth, and a real winner. Impacting mainstream Top 40.



**DRU HILL**  
"These Are the Times" (Island)

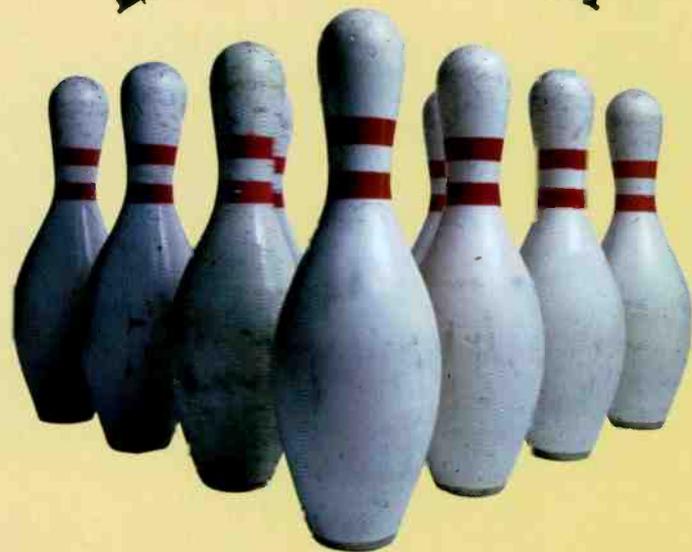
Already a force to be reckoned with

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

**WEDNESDAY**  
**FEBRUARY 17TH**

**Boulder Entertainment Group**  
**in association with the**  
**TJ Martell Foundation**  
**invite you to attend a very special**

**BOWLING**  
**EXTRAVAGANZA**



To kick off the GAVIN Convention, Boulder Entertainment Group and the TJ Martell Foundation are hosting a "Bowling Party" from 9pm to 1am at the "Rock 'n Bowl" in New Orleans with food being served from 9:30 till 11:00 and an open bar for the entire four hours!

A donation of \$20 is requested with all proceeds going to the TJ Martell Foundation for Cancer, AIDS and Leukemia.

Curb Records recording artist Mary Griffen will be performing on the main stage in addition to Insignificant Action (A group made up of industry people).

The event is being sponsored by Curb Records, Universal, Capitol and American Gramophone. Lane sponsorships are still available.

Prizes will be awarded for high score and team high score.

For more information contact Jon Scott at (818) 981-9876 or Tom Mazzetta at (303) 545-9990

# URBAN

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

## MOST ADDED

### TLC (37)

Silly Ho' (LaFace/Arista)

Including: WKGN, WEUP, WJKS, KMJJ, KVJM, WJMG, WJZD, KVSP, KBCE, KJMM, KRRO, WTLZ, WTMP, WJMI, WPFI, WQHH, WENN, WZHT, KKDA, WMNX, WZFX, WUSL, WFXA, WEDR, WGBB, WFXE, WIZF, WZAK, KMJM, KXHT, WJTT, WPEG, WBLK, WHRK, KYEA, WKND, WCKX

### LAURYN HILL (35)

Ex-Factor (Columbia/CRG)

Including: WVAZ, WUVA, WDTJ, WDLT, WJMJ, WJMG, WIMX, WEUP, WFLM, WDAS, WYLD, WDAD, KMJJ, KRIZ, KVJM, WJMG, WJZD, KVSP, KBCE, KJMM, KXZZ, WWDM, WENN, KKDA, WMNX, WZFX, WEDR, WHRK, KKBT, WZAK, KMJM, WJTT, WPEG, KYEA, WCKX

### XSCAPE (14)

The Softest Place (So So Def/Columbia/CRG)

Including: WEUP, WMCS, WDAS, WDAO, KMJJ, WTMP, WWDM, WRNB, KCEP, KKDA, WWWZ, KMJM, KZWA, WDKX

### YOUTH EDITION (13)

Anything Is Possible (IMI)

Including: WKGN, WMCS, KVJM, WJZD, WDLT, WTLZ, WTMP, WPAL, KKDA, KATZ, WJTT, KYEA, WDKX

### DJ CLUE (11)

It's On Feat. DMX (Roc-A-Fella/Def Jam)

Including: KVSP, KJMM, WTLZ, WJMI, WPFI, WDWI, KKDA, WUSL, WZAK, WPEG, KYEA

## BLACK A/C



### DEBORAH COX

"Nobody's Supposed To Be Here" (Arista)

### BRANDY

"Have You Ever?" (Atlantic)

### WHITNEY & MARIAH

"When You Believe" (DreamWorks/Geffen)

### AARON HALL

"All The Places..." (MCA)

### GERALD LEVERT

"Take Everything" (EastWest/EEG)

## WEST COAST

GERALD LEVERT +48 "Take Everything" (EastWest/EEG)

BRIAN MCKNIGHT +46 "Hold Me" (Motown)

THE TEMPTATIONS +34 "This Is My Promise" (Motown)

WHITNEY & MARIAH +33 "When You Believe" (DreamWorks/Geffen)

LAURYN HILL +30 "Ex-Factor" (Columbia/CRG)

## MIDWEST

BLACKSTREET & MYA +172 "Take Me There" (Interscope)

R. KELLY +136 "When A Woman's Fed Up" (Jive)

MONICA +115 "Angel Of Mine" (Arista)

LAURYN HILL +105 "Ex-Factor" (Columbia/CRG)

TIMBALAND +103 "Here We Come" (Blackground/Atlantic)

## EAST COAST

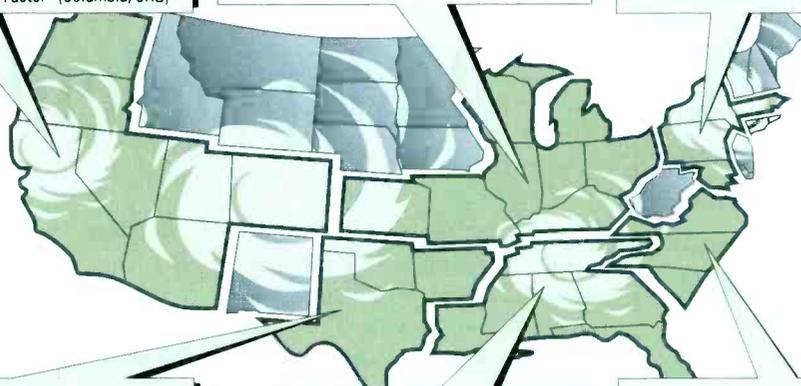
DRU HILL +101 "These Are The Times" (Island)

WHITNEY HOUSTON +100 "Heartbreak Hotel" (Arista)

CASE & JOE +99 "Faded Pictures" (Def Jam/Mercury)

2 PAC +83 "Changes" (Amaru/Jive/Death Row)

LAURYN HILL +82 "Ex-Factor" (Columbia/CRG)



## SOUTHWEST

R. KELLY +104 "When A Woman's Fed Up" (Jive)

AARON HALL +72 "All The Places (I Will Kiss You)" (MCA)

LAURYN HILL +71 "Ex-Factor" (Columbia/CRG)

KELLY PRICE +70 "Secret Love" (Island)

BRIAN MCKNIGHT +65 "Hold Me" (Motown)

## SOUTHEAST

R. KELLY +199 "When A Woman's Fed Up" (Jive)

LAURYN HILL +185 "Ex-Factor" (Columbia/CRG)

DRU HILL +129 "These Are The Times" (Island)

WHITNEY HOUSTON +127 "Heartbreak Hotel" (Arista)

TOTAL +118 "Trippin'" (Bad Boy/Arista)

## CAROLINAS/VIRGINIA

R. KELLY +212 "When A Woman's Fed Up" (Jive)

DRU HILL +178 "These Are The Times" (Island)

BOYZ II MEN +156 "I Will Get There" (DreamWorks/Geffen)

2 PAC +147 "Changes" (Amaru/Jive/Death Row)

ICE CUBE +147 "Pushin' Weight" (Priority)

## TOPTENSPINZ

Rank	Artist	Single	Spinz Last Week	Spinz This Week
1	DEBORAH COX	"Nobody's Supposed To Be Here"	3270	3720
2	BRANDY	"Have You Ever?"	2858	3058
3	DRU HILL	"These Are The Times"	2207	2794
4	AARON HALL	"All The Places (I Will Kiss You)"	2326	2508
5	TOTAL	"Trippin'"	1938	2278
6	CASE & JOE	"Faded Pictures"	1901	2261
7	FAITH EVANS	"Love Like This"	2177	2515
8	JAY-Z	"Can I Get A..."	1970	2002
9	JAY-Z	"Hard Knock Life"	1784	1929
10	BRIAN MCKNIGHT	"Hold Me"	1844	1880

SPINZ LAST WEEK

SPINZ THIS WEEK

## Q McCoy's Favorites of 1998

*The Miseducation of Lauryn Hill*, Lauryn Hill  
*Gershwin's World*, Herbie Hancock  
*A Rose Is Still A Rose*, Aretha Franklin  
*Behind The Front*, Black Eyed Peas  
*Comes Love*, Loston Harris  
*Phoenix Rising*, The Temptations  
*Keep The Faith*, Faith Evans  
*I Remember Miles*, Shirley Horn  
*None But The Lonely Heart*, Charlie Haden & Chris Anderson  
*Awakening*, Leon Parker

## URBAN RAVES

By Janine Coveney

### CALVIN RICHARDSON "True Love" (Universal)

Every once in a while, a newcomer comes along who holds the ear. That's the case with Calvin Richardson, a Monroe, N.C., native who calls himself an "R&B cowboy." This haunting and sweet mid-tempo ballad, set over a "50 Ways to Leave Your Lover" military drumbeat, is a solid-gold setting for

Richardson's 24-carat, molasses-smooth voice that is evocative of Stevie Wonder's. The song, taken from his forthcoming *Country Boy* album, was penned by labelmate Chico DeBarge. A beautiful addition to Urban, Urban A/C, and even A/C playlists.

### 3RD STOREE

#### "Him or Me" (Yab Yum)

The Jackson 5, then New Edition, then the Boys—every generation wants its own preteen group. Yab Yum's Tracey

Edmonds may well have discovered the next sensation with 3rd Storee, a group of 4 young men led by Kenneth "Li'l Man" Pratt, who is probably all of 10 and sounds hauntingly like a young Michael Jackson. On this up-tempo tune, all the bubblegum elements are intact: the smitten-schoolboy lyrics, a sing-along chorus, and a sprightly bassline just made for the stage choreography the boys demonstrated at their well-attended Los Angeles listening party Nov. 19.

# FROM THE STREET

## THE RAP CONNECTION



**W**hat were the key artists, trends, and labels for hip-hop in 1998? We asked a few radio programmers what they thought were the defining moments of the year:

"It was pretty good for hip-hop this year. With Mos Def, definitely, and Black Star dropping was hot—that s\*\*t changed the rules for independents. A lot of the time independents weren't gaining that much respect from sales and the radio. But Mos Def showed that indies could make a record that still rocked in the club and sold copies. He's more universal, it's not just straight up hip-hop records being made. But he's still in the underground and keeping it real.

"And then the other thing is just how the West Coast came up on some hip-hop s\*\*t and represented for the underground, for Defari and Dilated Peoples, Rasco, Xzibit, Saafir, and Rass Kass, all those artists put together showed that the West Coast isn't just Ice Cube and Mack 10—it's some serious underground, with labels like ABB and Stone's Throw really putting out underground stuff this year.

"My favorite records this year were Black Star and Pete Rock—his whole album is banging, it's non-stop, the only hip-hop record I can listen to all the way through. He's diverse! You got straight up hip-hop, you got some soul in there, it's all that Pete Rock level of excellence."  
—J. BOOGIE, KUSF/FM-SAN FRANCISCO

"One of the happiest moments of 1998 for me was seeing M.O.P. and Gangstarr when they played at Tramp's in New York. Gangstarr hadn't been there in so long, it was their only show after their album

## 1998: Year of Independents

came out, and it was the first time people got to hear them do stuff off the album. Plus M.O.P. killed it. Tramp's does usually more college-level acts, but everyone who walked out of that show with me was like: 'Damn, that was it, that was the hottest show!'

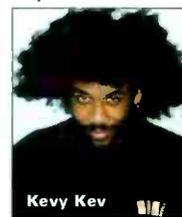
"In terms of singles: that Outkast single 'Spodeeodeelicious' is the jam. I'm a New York hip-hop head, and to me it was on some other s\*\*t. I'm open to non-New York hip-hop, and this got me open. It had spoken word, it had trumpets, they were telling a story, it was like a spoken word performance. Also the Missing Link single, 'Missing in Action,' was in constant play for me.

"I think this year was when a lot of independent labels came out with really strong stuff, stuff that they put out that really solidified a following. They all worked separately, but in terms of New York there is an underground that came together—Rawkus, Making Records, that whole scene became solidified because of Black Star, Sound Bombing II, Rawkus's compilations, *Digging In The Crates* came out, Showbiz & AG came out this year. It was a time when the underground, non-commercial scene really solidified its following and identity to retake hip-hop.... I have to admit that it's not a commercial versus underground thing, though, it's a continuum. There are those big artists that get love from both, like Pete Rock and Jay-Z."  
—JEE KIM, EDITOR IN CHIEF, 88HIPHOP, NEW YORK

"For 1998 I think the Pete Rock album *Soul Survivor* is incredible, the Brand Nubian album is great.

Black Star's 'Definition' was definitely a banger, a hip-hop classic.

"One of the high points of the year was the Canibus/LL Cool J battle that spanned about five records—



there hasn't been a lyrical battle like that for years, and it made for some hilarious records. They even got Wyclef Jean, who's down with Canibus, into it. I just did a whole show on it. The first one was LL's '4-3-2-1,' where he invited a bunch of

people to rhyme on it, including Canibus, but then he changed his own verse after. That started it. Then Canibus did 'Second Round TKO'; then LL came back with his track where he called Wyclef a Bob Marley imposter, and that's when Wyclef came out with 'What's Clef Got To Do With It?,' which was the B-side of his next single. This month, LL made another record in response to that, a white label record talking about Wyclef, and it's a banger; it's what he should have put out before. I even went to the store to buy this record! It's called 'Rasta Impostor.'

"The *Lyricist Lounge* show was hot this year, the Roots killed it! They always do a good show, and the best thing about the Roots show is not just that they have a live show with a live band, but they bring out this kid Razel—this kid is just the illest! When I first saw him in New York, this kid got on mike and started doing something, and I was like, 'Where's the hidden instruments?'" —KEVY KEV, *THE DRUM*, KZSU-STANFORD ■

## Hip-Hop's Future Sounds

**In comparison with the previous two years, 1998 was relatively quiet: Few "overnight" sensations, no high-profile lawsuits or deaths (thankfully), no controversies about the music that hadn't existed previously in some form. What we have seen in 1998 is a further widening of the gulf between "commercial" hip-hop—those rappers who have become widely accepted by mainstream radio formats—and underground fare produced by independent labels, largely out of New York, the Bay Area, and other regions in between. As Black Star's Talib Kweli says in the liner notes for the track "Hater Players": "I remember when the worst thing you could be [in hip-hop] was a sell-out. Then the sell-outs started running things."**

**With the record industry in the midst of a major consolidation (the Seagram's buyout of PolyGram was finalized December 10), and a new formerly-underground player being canonized by the mainstream every other month (can you say Jay-Z? Puff Daddy?), the future of hip-hop includes the continued proliferation of independent labels with independent distribution releasing the most innovative sounds. And some of these new indies are likely to sprout out of the most unlikely places, as regional styles continue to create new trends, just as Miami, Houston, and New Orleans have in the past. —Janine Coveney**

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# RAP

## MOST ADDED



**MONEY BOSS PLAYERS (23)**  
**ROOTS (12)**  
**AFU-RA(11)**  
**HELTAH SKELTAH (9)**  
**BAD SEED (9)**

## MOST REQUESTED



**XZIBIT**  
**BLACK STAR**  
**JAY-Z**  
**LA THE DARKMAN**  
**A TRIBE CALLED QUEST**

## RADIO SAYS



**ROOTS**  
 "Adrenaline" (MCA)  
 "The perfect medley of B-Boy charisma with commercial appeal. This single should do wonders for the 215's illest reps."  
 — Eothen "Egon" Alapatt, 911 Emergency, WRVU-Nashville.

LW	TW		Spins	Diff.
1	1	<b>TRAGEDY</b> - Blood Type (25 To Life Records)	1707	-13
4	2	<b>RZA</b> - Holocaust Feat. GhostFace (Gee Street)	1379	+71
5	3	<b>LYRICIST LOUNGE ALL-STARS</b> - Talking To You/C.I.A. (Rawkus)	1335	+69
2	4	<b>BLACK STAR</b> - Redefinition (Rawkus)	1299	-322
24	5	<b>THE ROOTS</b> - Adrenaline (MCA)	1167	+581
3	6	<b>MOOD</b> - Secrets Of The Sands/Snake Backs (Karma Pt.2 ) (Blunt/TVT)	1159	-150
7	7	<b>BUSTA RHYMES</b> - Gimme Some More/Tear The Roof Off (Elektra/EEG)	1137	+77
8	8	<b>OLD WORLD DISORDER</b> - Shadowman/365 (Beyond Real)	1132	+98
6	9	<b>LA' THE DARKMAN</b> - Spring Water Feat. Raekwon / City Lights (Supreme Team Entertainment)	1040	-119
9	10	<b>KID CAPRI</b> - Follow Me Feat. Buckshot (Columbia/CRG)	901	+8
11	11	<b>DEMASTAS</b> - Ain't No Sunshine (ffrr/London)	789	-42
15	12	<b>FAT JOE</b> - Bet Ya Man Can't (Triz) Feat. Big Pun... (Atlantic) <i>It's a safe bet that the leader of the Terror Squad will reach the top.</i>	761	+39
10	13	<b>EMINEM</b> - Just Don't Give A F*ck/Brain Damage (Interscope)	713	-134
12	14	<b>VISIONARIES</b> - Audible Angels (UP ABOVE)	705	-113
13	15	<b>D.V. ALIAS KRIST</b> - Attack Is On (Tommy Boy)	699	-70
19	16	<b>METHOD MAN</b> - Dangerous Grounds (Def Jam/Mercury)	695	0
17	17	<b>SLAM SOUNDTRACK</b> - The World I Know Feat. Goodie Mob and Esthero (Epic)	659	-49
35	18	<b>RASCO</b> - Take It Back Home (Stones Throw Records)	640	+171
21	19	<b>XZIBIT</b> - Puddy Pop (Loud)	634	-16
16	20	<b>PETE ROCK</b> - Tru Master feat. Insp. Deck & Kuruft (Loud)	633	-87
27	21	<b>PACEWON</b> - Step Up (Ruffhouse/Columbia/CRG)	609	+50
—	22	<b>BAD SEED</b> - Grits (Makin' Records) <i>Put a slab of butter on mine and it could be Top 10 by January.</i>	605	N
32	23	<b>BLACK STAR</b> - Respiration Feat. Common (Rawkus)	587	+93
20	24	<b>EDDIE MEEKS &amp; THAREEKO</b> - Larger Than Life (Serious Records)	587	-85
14	25	<b>HI &amp; MIGHTY</b> - B-Boy Document (Eastern Conference)	587	-156
28	26	<b>NONCHALANT</b> - Take It There (RMX) feat. The Roots (MCA)	578	+26
25	27	<b>SEVEN L &amp; ESOTERIC</b> - Def Rhymes (Direct Records)	541	-34
31	28	<b>ZION I</b> - Innerlight (Goodvibe)	535	+18
23	29	<b>JAY-Z</b> - Hard Knock Life (Roc-A-Fella/Def Jam)	529	-82
26	30	<b>OUTKAST</b> - Rosa Parks (LaFace/Arista)	502	-70
18	31	<b>PHELON</b> - I See You Partyin'/N—z (Interscope)	493	-213
36	32	<b>CHARLI BALTIMORE &amp; GHOSTFACE</b> - Stand Up (Entertainment/Epic)	480	+51
—	33	<b>DEFARI</b> - Likwit Connection (Black Label/Tommy Boy)	479	N
22	34	<b>B-ONE</b> - Cardinal Sins (Rawkus)	474	-175
—	35	<b>AFU RA</b> - Whirlwind Thru Cities (Gee Street)	451	N
—	36	<b>UNSPOKEN HEARD</b> - Better (7 Headz Recordings)	438	N
—	37	<b>COOL BREEZE</b> - Watch For The Hook (Organized Noise/Interscope)	433	N
40	38	<b>CAM'RON</b> - Glory / Feels Good Feat. Usher (Entertainment/Epic)	408	+13
—	39	<b>BLACK EYED PEAS</b> - Joints & Jams (Interscope)	403	+22
34	40	<b>DEAD PREZ</b> - Police State (Loud)	392	-90

## CHARTBOUND

- MOP** - "Brooklyn-Jersey Gets Wild/Breaking The Rules" (Relativity)
- HELTAH SKELTAH** - "Brownsville 2 Long Beach" (DuckDown/Priority)
- GHOSTFACE** - "Mighty Healthy" (RazorSharp/Epic)
- GETO BOYS** - "Gangsta (Put Me Down)" (Rap-A-Lot/Virgin)
- REDMAN** - "Pill B@Dat" (Def Jam Music Group)



## THE TOP TEN LIST

Here's the stuff I liked this year, in no particular order.

1. Lauryn Hill, *The Miseducation of Lauryn Hill* (Ruffhouse/Columbia). At first listen I was less than impressed, but then the sheer simplicity of Hill's voice, the subtle arrangements, and the conviction of her lyrics seeped into my brain.
2. *Slam*, the movie. Though the Epic soundtrack has some high points, I was profoundly affected by this hip-hop-minded film, which portrayed the realities of D.C. street life and how one young man used the power of the spoken word to rise above the endless cycle of violence and despair.
3. Pete Rock, *Soul Survivor* (Loud/RCA).
4. Black Eyed Peas, *Behind The Front* (Interscope).
5. Black Star, *Mos Def & Talib Kweli Are Black Star* (Rawkus).
6. A Tribe Called Quest, *The Love Movement* (Jive).
7. OutKast, *Aquemini* (LaFace).
8. Kuruft, *Kuruption* (A&M). I don't condone all of his lyrics, but the production is tight.
9. The Smokin' Grooves Tour. It was great to see Gang Starr and Public Enemy back on stage, Busta Rhymes & the Flipmode Squad and Cypress Hill were awesome.
10. Singles: Big Pun, "Still Not A Player"; Xzibit, "What U See Is What U Get"; Jay-Z, "Hard Knock Life"; Rufus Blaq, "Out Of Sight"; The Firm, "Phone Tap."



## ARTISTPROFILE

#26

# BASS RECORDS

36488 Fremont Blvd.  
 Fremont, Ca. 94536  
 CONTACT: Jeremy Hinton  
 PHONE: (510) 739-1857  
 FAX: (510) 739-1893  
 PICK SINGLE: JAY-Z - "Hard Knock Life" (Roc-A-Fella/Def Jam)

PICK ALBUM: JAY-Z - "Hard Knock Life Volume 2" (Roc-A-Fella/Def Jam)  
 PROPS: "We try to make BASS as DJ friendly as possible. We keep our customers informed on new releases and what records they might have missed. They type of DJ's that come into our store are smart and saavy, so when labels service us

with advance copy promo's those records get right into their hands."—Jeremy Hinton  
 TOP FIVE SINGLES:  
 1. NOREAGA - "Superthug" (Penalty)  
 2. JAY-Z - "Can I Get A..." (Roc-A-Fella/Def Jam)  
 3. LAURYN HILL - "Doo Wop (That Thing)" (Ruffhouse/Columbia/CRG)  
 4. SNOOP DOGG - "Still A G Thang" (No Limit/Priority)

5. BIG PUNISHER - "You Came Up" (Big Beat/Atlantic)  
 TOP FIVE ALBUMS:  
 1. JAY-Z - "Hard Knock Life Volume 2" (Roc-A-Fella/Def Jam)  
 2. OUTKAST - "Aquemini" (Arista)  
 3. A TRIBE CALLED QUEST - "The Love Movement" (Jive)  
 4. LAURYN HILL - "The Miseducation Of..."

(Ruffhouse/Columbia/CRG)  
 5. DIGITAL UNDERGROUND - "It's All About The Gravy" (White)



*Rebirth of Slick (Cool Like Dat)*

*Reachin'*

*Grammy Awards*

*Blow Out Comb*

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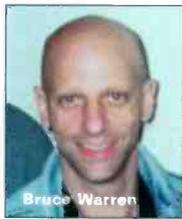
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# NEW ROCK ZONE

ACTIVE + ALTERNATIVE + COLLEGE + A 3

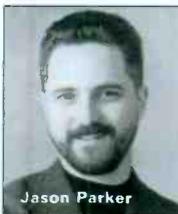
“My most defining moment of 1998 was the birth of my second son, Avi Dylan, in October. Second most defining personal moment was when my oldest son Max Elvis met Avi for the first time. It was awesome.

“Now on to real life rock & roll: One of the defining moments we had with the World Café was when we traveled



to Nashville to record a one-time only performance of Randy Scruggs and his band at the Station Inn. Roger McGuinn, John Hiatt, Delbert McClinton, Earl Scruggs, Kim Richey, Emmylou Harris, Randy, and a five-piece band got together and recorded exclusively for the Café. Our three days were electrifying. Two other defining moments were hearing Patty Griffin’s ‘Christina’ and the New Radicals’ ‘You Get What You Give’ for the first time and remembering the rush and the true power and magic of a great song. Also, I can’t forget when Lyle Lovett and Bruce Hornsby played together at the SBR client dinner at the GAVIN A3 conference. That was unbelievable.” —Bruce Warren, PD, WXPB-Philadelphia

“We brought Marc Cohn in to sing the national anthem at the Mariners’ opening day game. He came out on



the field in front of 60,000 people at the Kingdome and a nationwide television viewing audience. The announcer comes on and says, ‘103.7/FM The Mountain and the Mariners would like to welcome Marc Cohn.’ It brought tears to my eyes.” —JASON PARKER, PD, KMTT (THE MOUNTAIN)-SEATTLE

“Sign-on, October 19 at 5 p.m.

## 1998’s Defining Moments in Rock Radio

Another defining moment had to do with Gene Autry, who owned KSCA. The day Gene Autry died was the day I spent back and forth on the phone with Dave Benson and Gene Romano. It was the day they confirmed that Channel 103.1 was happening, and that they were



offering me the job as Music Director. As I’m on the phone with them, the television is on with the sound down, and I’m seeing all this footage of Gene Autry. I knew right then that he had died. It was kind of a weird synchronicity; one thing ends as something new begins.” —NICOLE SANDLER, MD, CHANNEL 103.1-LOS ANGELES

“As a public radio station, we have two fund drives a year. They’re always tough, but we had our best ever in the spring. But the defining moment came when we first opened up the phones in August for a ten-day capital campaign. We told the listeners that all the money was going into a fund, earmarked toward building a performance studio. We didn’t know what was going to happen, it had only been tried a couple of



times in public radio. We knew we needed about \$200,000 to show the Board that the listeners were behind us. When we opened up those phones at 6 a.m. on a Friday morning, they rang for a solid two hours. That was a defining moment for

me—knowing the listeners cared, and raising almost \$500,000 in ten days. Today [December 9] brought it all home when we officially broke ground at the site.” —DAN REED, PD, WFPK-LOUISVILLE

“There was a magical moment when my afternoon guy—Todd Cramer—was interviewing Robbie Robertson. You could tell it was supposed to be a five-to-ten minute interview, but I could hear these guys developing a real respect and friendship on the telephone. The interview went almost 40 minutes! I thought, ‘This is what this radio station is, and this is who we are.’

It was like theater that went straight for the heart, something private and intimate, and that’s where the relationship with our listeners comes from.

“Then Rod Carew—the famous baseball player with the Minnesota Twins—sat in my office and for an hour and we didn’t talk about anything except baseball. He told me a story about playing in the All Star game, hitting his second triple in the seventh inning. As he rounded second and was running past third, he heard Pete Rose yell, ‘Nobody’s ever done that before.’ After scoring he goes back and asks Rose what he said. ‘Nobody’s ever hit two triples in an All Star game!’ Talking to an All Star who played against Mickey Mantle, what a great way to spend an hour! Then he signed a baseball.” —BRAD HOCKMEYER, OWNER, KTAO-TAOS

“This year’s installment of the Terrastock music fest—a 3-day benefit concert for the excellent Ptolemaic Terrascope fanzine/label—loomed large over the live music landscape like a kinder, gentler Godzilla, handing out gardenias to the head nodding faithful while



crushing everything else in sight. Despite the fact that we all live in the post-drug, post-attention span ‘90s, and have grown to distrust any live event that would dare have the word ‘stock’ in it, most of the 38 or so bands that comprised this ‘psyche underground’ (more or less) orgy defied pigeonholing: the woe-fully under appreciated genius of folks like Spaceheads, Brother JT, Major Stars, and Subarachnoid Space blew minds just as handily as better known tweakers like the Bevis Frond, Olivia Tremor Control, and Neutral Milk Hotel. Hey man, it’s like that tired old saying: if you remember Terrastock, you weren’t there...or something like that.” —CHRIS HALL, MD, KUSF-SAN FRANCISCO

“1998 will be remembered as the year that hip-hop music officially ‘crossed over.’ Acts like DJ Shadow, Portishead, and Tricky blurred the boundaries between hip-hop and

rock music; meanwhile, artists like the Black Eyed Peas and A Tribe Called Quest brought pure hip-hop to the educated music masses. This year has witnessed the most drastic increase in acceptance of this legitimate genre of music. People who had previously never experienced hip-hop and rap are now buying the records and telling their friends. It’s great to see a young white person who was brought up on Fugazi and Sonic Youth at a hip-hop show with other people of all races. Musical bound-



aries are crumbling faster than we realize. Hopefully this increased acceptance of other forms of music and expression leads to increased acceptance of all people of this world. Music is a powerful tool of social change. We should use it wisely." —DAVE STEINER, MD, WJCU-CLEVELAND

1998 saw the further removal of College radio from the music industry. This was most evident at this year's *CMJ* convention in NYC. (I actually think this convention is about waiting in line and scamming door people.) Every time I tried to get into a venue—including *CMJ's* opening party—I was told, 'No more badges.' It didn't matter what time you got there. Example: On Friday at 9:20, I was told at an independent label showcase they were no longer taking badges. At 9:00 at night they were done? Not possible. The label owner let us in after they saw the station we were from. That very moment defined my experiences in College radio this year." —BRENDAN GILLEN, MD, WCBN-ANN ARBOR, MI



Brendan Gillen

"It's Monday morning and she strolls in, a cup of Seattle's Best in hand, balancing a stack of CDs and an armful of vinyl. She stumbles into the office and unloads the bundle. The little orange light is blinking, and if it could talk it would scream, 'Messages! Messages! A thousand messages for you!' She picks up the receiver, dials access to the voice mail with pen in hand ready to frantically copy down the names and numbers of the music nazis calling to harass about records. 'You have 18 new messages. Press 1,' the automated voice says. One. 'Hey Kerensa, this is Frank Black...' Need I say more? *Frank Black called me!* The icon of alternative rock! The godfather of progressive sound! A legend of our time! 1998 couldn't get any better. 1999?" —KERENSA WIGHT, MD, KUGS-BELLINGHAM, WA



Kerensa Wight

"Time flies when you're having fun, and 1998 has been quite a blur.

Taking time to reflect here in the heartland, it is clear that rock has regained its heavyweight position, achieving true revival status at radio and retail. The rock legends returned with new product for existing fans, which led to a passing of the torch to a new generation of believers. Aerosmith, Black Sabbath, Page & Plant, and Kiss filled concert halls and brought in dollars at music stores. Those of us at rock radio can take gleeful pride in the fact that no other format supports their favorites like rock listeners! Add in the young talents like Creed, the Flys, Jonny Lang, and Indigenous, and the rock format delivers the fresh breath needed for a healthy future—and the numbers confirm rock radio is alive in the heartland. As for the flipside of '98, the format change of WRCX in Chicago sent me reeling! I can't imagine no great rock radio in the windy city. Thanks to all our friends at the labels for making '98 happen here...and we plan to take no prisoners in '99 at 105NINE, KZZK The Grizz." —PAUL "THE ROCK DOG" ERICSON, APD/MD, KZZK-QUINCY, ILLINOIS



Paul Ericson

"Some amazing snapshots from KISW's recent history: Great talent continues to come out of the Emerald City; Seattle's own Second Coming went to the Top 10 with their first single 'Soft,' and Queens of the Stone Age are making movement on the Active Rock charts. "Pearl Jam stepped up and donated proceeds from their two Seattle shows to the Alliance for Education/The John Stanford Book Fund. KISW jumped in as well by building a house of books to help raise money and awareness. We cast morning man Bob Rivers in concrete for 52 hours while the house was being built and raised \$12,000. "Our final season of the summer 'Pain in the Grass' free concert series was a huge success. Candlebox, Second Coming, Brother Cane, Goodness, Econoline Crush, and many others helped entertain the masses during our 11-week free concert series.

"But the year's major highlight has been watching our new studios take shape. After 17 years, KISW will be

moving to new digs in '99. Our listeners are enjoying our 'KISW Leftovers' giveaway weekends (we can't take everything with us)...it's been a great way to relive our 27 year rock heritage in this market." —CATHY FAULKNER, APD/MD, KISW-SEATTLE

"You know, every day I get up and I can't wait to get to work! I mean, look at what I do: I listen to music, talk on the phone, and go to concerts! It truly is my dream job. Even at its worst, the radio biz is better than digging ditches or working at a drive-through spitting out the words," "Thank you, please drive through," (both of which, by the way, I'm qualified for!) Dave Nunime is a kick-ass Program Director and has always been a fountain of encouragement and a great friend.

**There Goes the Neighborhood**  
Veteran rockers Motley Crue recently opened S'Crue, a retail outlet dedicated to the band, including merchandise from all of the band's international tours, both Nikki Sixx and Vince Neil's clothing lines (Outlaw and Bad Bones, respectively), and the full MC recording catalog.



**Nelson Tops Non Comm**  
Island's Barry Lyons, Willie Nelson, and David Anderson of Willie Nelson Productions with a plaque commemorating Willie's number one record on Gavin's A3 Non Com chart.



**Melrose Gets Active**  
Arista's Pushmonkey made their primetime debut December 14, when they took the stage at "Kyle's" on FoxTV's Melrose Place (l-r): band members Howie Behrens, Tony Park, Darwin Keys, Pat Fogarty, and Will Hoffman with MP's Kelly Rutherford, a.k.a. Megan, third from left.





# TRIPLE A

Red entries highlight a stronger performance than on the combined A3

## MOST ADDED



### GOLDEN SMOG (5)

"Looking Forward to Seeing You" (Ryko)

Including: WRNX, WKZE, WBZC, KRXS, and KINK

### UNBELIEVABLE TRUTH (5)

"Higher Than Reason" (Virgin)

Including: WBOS, KPFT, KROK, KBAC, and KTHX

### RUSTED ROOT (5)

"Magenta Radio" (Mercury)

Including: WNCS, WRNR, WIIS, WMMM, and KINK

### BARE JR. (4)

"Boo-Tay" (Immortal/Epic)

Including: MUSIC CHOICE, WYSO, WFPK, and KRCL

## RECORD TO WATCH



### UNBELIEVABLE TRUTH

Almost There (Virgin)

UK's Unbelievable Truth's moody timbre puts it squarely inside the adult radio arena.

Action on "Higher Than Reason." Spun @ WRNX, WBOS, WXPB, KPFT, WDET, KBAC, KTHX, KFXJ, and more!

LW	TW	COMBINED
1	1	R.E.M. (Warner Bros.)
2	2	SHERYL CROW (A&M)
6	3	NEW RADICALS (MCA)
3	4	JEWEL (Atlantic)
5	5	BARENAKED LADIES (Reprise)
10	6	CHRIS ISAAK (Reprise)
4	7	U2 (Island)
15	8	SEAL (Warner Bros.)
9	9	BECK (DGC)
7	10	BRUCE HORNSBY (RCA)
13	11	PHISH (Elektra/EEG)
12	12	DAVE MATTHEWS BAND (RCA)
11	13	GOO GOO DOLLS (Warner Bros.)
8	14	ALANIS MORISSETTE (Maverick)
16	15	B.B.KING (MCA)
14	16	LYLE LOVETT (Curb/MCA)
18	17	LUCINDA WILLIAMS (Mercury)
17	18	SHAWN MULLINS (SMG/Columbia)
19	19	KEB' MO' (550 Music)
26	20	JONNY LANG (A&M)
25	21	ROLLING STONES (Virgin)
23	22	RUSTED ROOT (Mercury)
22	23	JOHN LENNON (Capitol)
21	24	BRUCE SPRINGSTEEN (Columbia/CRG)
28	25	CAKE (Capricorn)
20	26	JOHN MELLENCAMP (Columbia/CRG)
24	27	SON VOLT (Warner Bros.)
27	28	BRIAN SETZER ORCHESTRA (Interscope)
31	29	SUSAN TEDESCHI (Rounder)
34	30	GOLDEN SMOG (Rykodisc)
42	31	WES CUNNINGHAM (Warner Bros.)
29	32	NEIL FINN (WORK)
33	33	EAGLE EYE CHERRY (WORK)
38	34	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
36	35	SOUL COUGHING (Slash/Warner Bros.)
37	36	LAURA LOVE (Mercury)
30	37	HOOTIE & THE BLOWFISH (Atlantic)
41	38	BETTER THAN EZRA (Swell/Elektra)
35	39	ELLIOTT SMITH (Dreamworks)
32	40	SINEAD LOHAN (Interscope)
39	41	JOHN LEE HOOKER (Point Blank/Virgin)
45	42	PATTY GRIFFIN (A&M)
40	43	LENNY KRAVITZ (Virgin)
46	44	ROBERT EARL KEEN (Arista)
50	45	INDIGENOUS (Pachyderm)
49	46	SONIA DADA (Capricorn)
47	47	CRACKER (Virgin)
44	48	JONI MITCHELL (Reprise)
43	49	MATCHBOX 20 (Lava/Atlantic)
N	50	CRY CRY CRY (Razor & Tie)

LW	TW	COMMERCIAL
2	1	R.E.M. (Warner Bros.)
1	2	SHERYL CROW (A&M)
5	3	NEW RADICALS (MCA)
4	4	BARENAKED LADIES (Reprise)
3	5	U2 (Island)
7	6	JEWEL (Atlantic)
11	7	SEAL (Warner Bros.)
8	8	DAVE MATTHEWS BAND (RCA)
14	9	CHRIS ISAAK (Reprise)
9	10	GOO GOO DOLLS (Warner Bros.)
12	11	PHISH (Elektra/EEG)
6	12	ALANIS MORISSETTE (Maverick)
15	13	LUCINDA WILLIAMS (Mercury)
10	14	BRUCE HORNSBY (RCA)
13	15	SHAWN MULLINS (SMG/Columbia)
16	16	B.B.KING (MCA)
22	17	BECK (DGC)
19	18	ROLLING STONES (Virgin)
21	19	KEB' MO' (550 Music)
24	20	JONNY LANG (A&M)
17	21	LYLE LOVETT (Curb/MCA)
27	22	CAKE (Capricorn)
20	23	BRIAN SETZER ORCHESTRA (Interscope)
23	24	BRUCE SPRINGSTEEN (Columbia/CRG)
18	25	JOHN MELLENCAMP (Columbia/CRG)
25	26	RUSTED ROOT (Mercury)
28	27	JOHN LENNON (Capitol)
32	28	PATTY GRIFFIN (A&M)
30	29	NEIL FINN (WORK)
33	30	SUSAN TEDESCHI (Rounder)
26	31	SON VOLT (Warner Bros.)
29	32	SINEAD LOHAN (Interscope)
37	33	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
41	34	SOUL COUGHING (Slash/Warner Bros.)
34	35	EAGLE EYE CHERRY (WORK)
36	36	ELLIOTT SMITH (Dreamworks)
50	37	WES CUNNINGHAM (Warner Bros.)
39	38	GOLDEN SMOG (Rykodisc)
31	39	HOOTIE & THE BLOWFISH (Atlantic)
40	40	SCOTT THOMAS BAND (Elektra/EEG)
43	41	LENNY KRAVITZ (Virgin)
46	42	BETTER THAN EZRA (Swell/Elektra)
44	43	CRACKER (Virgin)
35	44	MATCHBOX 20 (Lava/Atlantic)
42	45	SONIA DADA (Capricorn)
47	46	JOHN LEE HOOKER (Point Blank/Virgin)
N	47	EVERLAST (Tommy Boy)
49	48	INDIGENOUS (Pachyderm)
48	49	ROBERT EARL KEEN (Arista)
N	50	GARBAGE (Aimo Sounds)

LW	TW	NON-COM
1	1	BECK (DGC)
2	2	R.E.M. (Warner Bros.)
3	3	LYLE LOVETT (Curb/MCA)
5	4	LAURA LOVE (Mercury)
4	5	BRUCE HORNSBY (RCA)
7	6	RUSTED ROOT (Mercury)
6	7	CHRIS ISAAK (Reprise)
8	8	NEW RADICALS (MCA)
9	9	B.B.KING (MCA)
13	10	GOLDEN SMOG (Rykodisc)
10	11	SON VOLT (Warner Bros.)
12	12	JOHN LENNON (Capitol)
11	13	PHISH (Elektra/EEG)
14	14	CRY CRY CRY (Razor & Tie)
17	15	KEB' MO' (550 Music)
18	16	ROBERT EARL KEEN (Arista)
15	17	JONI MITCHELL (Reprise)
16	18	BRUCE SPRINGSTEEN (Columbia/CRG)
19	19	JOHN LEE HOOKER (Point Blank/Virgin)
20	20	JOHN GORKA (Red House)
22	21	LUCINDA WILLIAMS (Mercury)
29	22	JEWEL (Atlantic)
21	23	WILLIE NELSON (Island)
30	24	ELLIS PAUL (Philo)
28	25	SHERYL CROW (A&M)
27	26	MARTIN SEXTON (Atlantic)
26	27	BARENAKED LADIES (Reprise)
35	28	SEAL (Warner Bros.)
33	29	ROLLING STONES (Virgin)
32	30	ALANIS MORISSETTE (Maverick)
24	31	SOUL COUGHING (Slash/Warner Bros.)
31	32	THE BAND (River North)
38	33	JONATHAN RICHMAN (Vapor)
34	34	CAKE (Capricorn)
39	35	WES CUNNINGHAM (Warner Bros.)
41	36	DUKE DANIELS (E Pluribus Unum)
N	37	JONNY LANG (A&M)
40	38	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
36	39	THE NIELDS (Mercury)
23	40	ROBBIE FULKS (Geffen)
42	41	JOHN MELLENCAMP (Columbia/CRG)
37	42	THE KENNEDYS (Philo)
50	43	BRIAN SETZER ORCHESTRA (Interscope)
—	44	SHAWN MULLINS (SMG/Columbia)
47	45	AMY RIGBY (Koch)
43	46	U2 (Island)
46	47	RORY BLOCK (Rounder)
N	48	MIKE SCOTT (Steady)
44	49	EMMYLOU HARRIS (Eminent)
N	50	HERBIE HANCOCK (Werve)

## LOOKING AHEAD TRIPLE A '99

In 1999, Triple A will continue to be the enviable format for those who love music. Our format hasn't completely relinquished its freedom like other pop formats by putting promotions and statistics ahead of the music. But how long will that last in the

current climate of consolidation, both in the radio and record industries? Some may argue that day has already arrived. Can we sustain a balance of the right music and financial success making the format attractive to radio ownership and record label support?

I predict we can. Claiming stations, charging for airplay, and adding the wrong records for the worst reasons will continue to be scorned by the format's elite practitioners. As for those who attempt to drag Triple A down a muddy road of shaky practices, it's the obligation of everyone in the format—at music, radio and trades—to

police ourselves, guarding the integrity of the programming in all markets, large and small.

I predict that in 1999, we at the Triple A format will continue to receive interesting calls from artists willing to stretch the traditional definition of A3. In 1998, for every big star like Bonnie Raitt, Chris Isaak, Lyle

Lovett, and Bruce Hornsby—all of whom we had the extreme privilege to work with—there will also be people like Willie Nelson, Lucinda Williams, Bela Fleck, Herbie Hancock, the amazing artists who blur the boundaries by bending the rules. Without such a blend, we might as well be flipping burgers.

# A3 BOOMER GRID

EDITORS:  
KENT/KEITH  
ZIMMERMAN

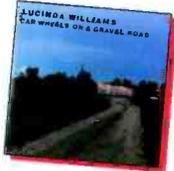
TW	Title (Label)	Spins	Trend	CDP	KACD	KACY	KBAC	KBCD	KBKR	KCRN	KPCD	KFAN	KEYL	KFOG	KFKJ	KGSP	KINK	KKCN	KLBD	KMMS	KMTT	KNBA	KOTR	KPCD	KPIG	KROK	KRSH	KRVM	KRBS	KSPN	KSUT	KTAO	KTCZ	KTHX	
1	R.E.M. (Warner Bros.)	1096	+18	26	17		16	9	28		13	15	11	22	11	23	7	29		18	23	13	16	7	33	15	15	21	15	8	18	30	14		
2	SHERYL CROW (A&M)	907	-38	14		15	9	25	11		15	25	16	12	22	7	23		16	10	10	18	7	45	15	9	17		31	13	12				
3	NEW RADICALS (MCA)	857	+63	26	15	23	30	13	23		10			22	8	14	16		20	24	10	18	7	33	17	10	21	11	8	8	26	14			
4	JEWEL (Atlantic)	845	+29	29	28		15	25	21		12			24	23	7	13	17		8			5	32	18	10	21	17	6	7	11	14			
5	BARENAKED LADIES (Reprise)	814	+16	27	14	24	31	11	16		15	7	13	24		24	12	17		24	10	18	5	32	17	15	12	16		9	12	14			
6	CHRIS ISAAK (Reprise)	783	-84		26	15	18	23		9	15	11	23	18	23	27	34		18	12	11	8	7	10	24	15	20	12	13	6	29	16	10		
7	U2 (Island)	769	-45	32	17	23	12	8	15		10	24	23	12		6	7		18	24	10	14	5	33		14	10	14	14		9	14			
8	SEAL (Warner Bros.)	757	+108	20	28	15	19	24	22		6	5	7	25	24	23	23	12	5		12	10	9	7		14	10	14	14		9		14		
9	BECK (DGC)	734	+30	15			31		13	17	13			15	22	15			10		12	14	7	25	11	10	21	7	7	11		8			
10	BRUCE HORNSBY (RCA)	700	-61		17		18	24	18		10	15	26	11	5	12	8	11		3	9	11	8	7	8	26	4	15	14	17	12	9	17	12	
11	PHISH (Elektra/EEG)	685	+16	13	17		15	6	12			8		19	9	14				13	9	20	5	33	12	10	21	14	8	7	21	10	14		
12	DAVE MATTHEWS BAND (RCA)	677	+3	28	26		18	25				7	21	12	23	12	29		13	7		4	5	4	33	10	15				33	10			
13	GOO GOO DOLLS (Warner Bros.)	666	-11	27	26		14	23	23		7		9	23	25			25	18		10		5	32	4	10	9	10		7	30				
14	ALANIS MORISSETTE (Maverick)	661	-76	32		23	32	11	24		11	10		14				13					7	32	9	15	9	18		33	1	12			
15	B.B.KING (MCA)	613	-26	10	15		8	16	10		11	15	25	12	12	24	13	12	10		13	11	9	5	10	7	10	14	11	12	8	11	10		
16	LYLE LOVETT (Curb/MCA)	613	-39	11	17	14	11		10		8	10	11		5	32				6	10	8	7	13	23	15	27	14	16	12	14	3	10		
17	LUCINDA WILLIAMS (Mercury)	608	+49	19	16	2	15	15	12		7	10		4	8	22	17			5	10	8	5	15	16	15	9		10	18	14	14			
18	SHAWN MULLINS (SMG/Columbia)	581	-38	19			8	13	24			5	12	15				25	16	8	22	10	7	6	33	15	21		8	11	5				
19	KEB' MO' (550 Music)	545	-8		14		3	15		10	15	14	23	23		30	7			12	10	8	5	10	16	10	15	9	14	12	31	4	12		
20	JONNY LANG (A&M)	497	+63			5					10	26	20			13	16			22	10		5	10	22	5	21	9		18	29	12			
21	ROLLING STONES (Virgin)	486	+41	3			12	8	22		10	10	9	9	6		7		11	20	7	9	8	16	12	4	14	19	7	17	1	14			
22	RUSTED ROOT (Mercury)	476	+13	17		7	5		9		12	15			7					9	10	8	7	22	10		12	15	9	8		5			
23	JOHN LENNON (Capitol)	470	+6	10		23	14		16	7	9	10	10		14	15	4		5	18	8	11	8	6	10	3	9	7	7	15	8	10			
24	BRUCE SPRINGSTEEN (Columbia/CRG)	470	-10	10		12	5		11		15	11			15	12			10	8		10	9	5	10	24	17	7	14	14	7	20	13	10	
25	CAKE (Capricorn)	469	+61			23	12	15	7		8	10			14	10							12		27	15		12	6	7		10			
26	JOHN MELLENCAMP (Columbia/CRG)	426	-59		17		3				15	24	11			6	12			9		10	14	7	4		15		8	18	32	10			
27	SON VOLT (Warner Bros.)	408	-54						12		11	15	6		15								7	4				10	9	4		10			
28	BRIAN SETZER ORCHESTRA (Interscope)	392	-31	4		17	7	6	7			15	21	13	16					7			4	8		20	10		6	9	6	10			
29	SUSAN TEDESCHI (Rounder)	365	-4	1	26			12	8			11	11	16		26	24		10	11			5		6	15			8	6					
30	GOLDEN SMOG (Rykodisc)	356	+28			16	20				12	5			8							10	14	5	3	5		9	10	5	6		9		
31	WES CUNNINGHAM (Warner Bros.)	344	+76			14	4	15	9			7	2	14	10	7				12	11		5	23			14	7	8	6	8				
32	NEIL FINN (WORK)	334	-41	12		9					5		9	10	15	9			11				8		12	8	15	21	9	12		5			
33	EAGLE EYE CHERRY (WORK)	331	-9				13					11	9										5		28	15	14	6	28	2					
34	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)	326	+20			8	3	6	6			7	7	5		12			10				12	5		7		19	7	6	11	9			
35	SOUL COUGHING (Slash/Warner Bros.)	313	-1		17		12	14		4	9			8		9							8	3				8					9		
36	LAURA LOVE (Mercury)	312	+4								10										10	12	8	5	12			6	8	4		7			
37	HOOTIE & THE BLOWFISH (Atlantic)	308	-64	13	16			17			10	9		5				13		4			7	8	23	17	10	21			14				
38	BETTER THAN EZRA (Swell/Elektra)	299	+31			23	6				10	6							6			10		3	16			14	9	6		7			
39	ELLIOTT SMITH (Dreamworks)	298	-22								10				24	15					7	11	15					21	7	7					
40	SINEAD LOHAN (Interscope)	297	-56	19		7					5			5	9	7					10		4		22	5		9		5	2	12			
41	JOHN LEE HOOKER (Point Blank/Virgin)	291	-1								10	10	3			8				10			4	8		7	10	12	10	6					
42	PATTY GRIFFIN (A&M)	285	+23	8			3				5	8			30					8		10					15	5		9	5				
43	LENNY KRAVITZ (Virgin)	281	-1			3		14			8									3	7					7	15	21	7	7	8				
44	ROBERT EARL KEEN (Arista)	258	0								9	15			28								9	5	16	5			10				10		
45	INDIGENOUS (Pachyderm)	255	+9								5	5											11	8	7		14	20	21	9	8	7		9	
46	SONIA DADA (Capricorn)	249	-4		17			27			10				7		5			6			10		23	7	10	12	7		16		5		
47	CRACKER (Virgin)	235	-19								5												16	5	4			9		4	8	9			
48	JONI MITCHELL (Reprise)	235	-28								10					15								5	5		5	15		12	6		5		
49	MATCHBOX 20 (Lava/Atlantic)	222	-46	20											13													21	8		5	5			
50	CRY CRY CRY (Razor & Tie)	218	NEW								8	10												8					10	6					

## A FEW OF OUR FAVORITE THINGS

By Kent Zimmerman

### Lucinda Williams, *Car Wheels on a Gravel Road* (Mercury)

On the car ride up to Tahoe to attend In The Pines, Keith and I noticed, hey, there isn't a bad cut on the whole record.



### Eva Cassidy, *Songbird* (Blix Street)

I must have played this for folks in my office and over the phone a hundred times. Most of the 37 reviews on Amazon.com use the word "tears."



### Martin Sexton, *The American* (Atlantic)

The songs reek of mileage. Love the vocal arrangements (a la Roy Rogers and the Sons of the Pioneers) and the yodeling.



### Willie Nelson, *Teatro* (Island)

The high point of 1998 was walking with Willie and his band from his bus to the Fox Theatre stage. Fortunately this was the music they played for you.

### Bob Dylan, *Live 1966* (Legacy/Columbia)

The electric set gets all the atten-



tion, but the acoustic set is a near perfect selection of Dylan's best.

### Rufus Wainwright, *Flaming Red* (A&M)

Have you seen the Gap ad? I think he's got "it."



### Patty Griffin, *Flaming Red* (A&M)

An apt description of the live show; shredding the trappings of a folkie and going for it.



### Smashing Pumpkins, *Adore* (Virgin)

The Pumpkins' drift into dreamy

acoustism was our gain.

### Elliot Smith, *XO* (DreamWorks)

The 1998 example of understatement. Less is more.



# A3 BOOMER GRID

SPINS in RED are ADDS

Artist - Title (Label)	KUWR	KXL	WAPS	WBCS	WBZC	WCRB	WCLZ	WDET	WEEK	WEBX	WERU	WFAB	WFKX	WFOV	WIS	WKZE	WLUM	WMAA	WNY	WNNV	WVCS	WVCW	WVKU	WVNN	WVLT	WVNR	WVNY	WVOD	WVPR	WVWC	WVWP	WVWT	WVXV	WVTEP
R.E.M. (Warner Bros.)	2	5	13	24		6		14	14	36	10	3	12	9	15	16		34	9	15	13	16	15	28	30	12	24	15		19	18	34	23	15
SHERYL CROW (A&M)		14	7	48	7				21	20			12	5	16	6		13	9	16	11	16			13	19	21		53	12		29	24	12
NEW RADICALS (MCA)			8	24				12	19	36			12		18			12	7	10	18	14	8		10	15	14	12	34	21	18		22	7
JEWEL (Atlantic)	2	26	8	22	12				14							6		25	8	16	15			18	20	8	28	23	29	24	17	23	7	
BARENAKED LADIES (Reprise)	1		7	7	11		14		10						17	16	5	25	10	18	12			16	22	27	24	34	17	18	18	12	8	
CHRIS ISAAK (Reprise)	2	15	6	31		9			7	20	8		8	7	16			9	10	15	15			26	18	8	6	11	4	14	2	15		
U2 (Island)			4	23	5				14	20			12		15		12	25	4	12		8			20	9	16	23	41	25	8	15	5	
SEAL (Warner Bros.)	1	31	7	11					14		3					12	15	11	17	14				21	21	19	17	14	4	13	16	10		
BECK (DGC)			7	13	8	9		15	14		10	9	12	7	16			7	5		11	16	15	28	22	17	10	20		20	13	8	15	
BRUCE HORNBSBY (RCA)	2	16	11	12	10	9			22		7			5	12		13	9	13	11	16	15	8	28	6	21				3	10	6		
PHISH (Elektra/EEG)			7	2			17	14	14	36	5		12	5	6		15	4	14	21	16	15			29	21	6	21			11	10	16	10
DAVE MATTHEWS BAND (RCA)			3	23	12		14							4	16	14	22	10	8						29	15	6		19	22	6	25	20	
GOO GOO DOLLS (Warner Bros.)			6	24	11				8					20		24	14				8			20	22	17	18	50	18	16	2			
ALANIS MORISSETTE (Maverick)		2	6	23	8				21				4		8		26	10	12	14				10	10	14	9	33	22			15	3	
B.B.KING (MCA)	2	3	5	11				14	15	10		6	8	5	6		12	11	15	8	16				11	17				4	4	15	8	
LYLE LOVETT (Curb/MCA)	2	18	6			9		13	9		9	12	7	16		17	10	17	13	16			12	9	6		12			11		2	9	
LUCINDA WILLIAMS (Mercury)	2			14		9	15	8	10		6	7		9			9	8	30	16				30	10	20	20			7	8	10	8	
SHAWN MULLINS (SMG/Columbia)				23	8				14	10				5	9	12	23	10	8			15		8	13	11	42	13	3	8	12	5		
KEB' MO' (550 Music)		21	6	5		9				7				5	16			10	24	15	16				8	6			4	1	13	7		
JONNY LANG (A&M)			3	20					36	3						15	9	10	9	1	8				6	6	11				8	15	8	
ROLLING STONES (Virgin)	1			6	11			15	20	4			12			12		7	11	12	12	8			8	10				21	6	7		
RUSTED ROOT (Mercury)	2		4	13		6			36	6				5	6		6	4	12	1	16	15		8	19	10	21			7	9	6	15	
JOHN LENNON (Capitol)	2	5	4	6		9	15						8		6		8	9	12	5	8	15		9	6	6			3	1	9	5		
BRUCE SPRINGSTEEN (Columbia/CRG)	2	13				6				4			12		6		13	11	7	16	15				3	18	8			10	9	8	6	
CAKE (Capricorn)								10	20	6			8	4	19		6		5	5		6	28	27	12				36	11	14	14		
JOHN MELLENCAMP (Columbia/CRG)				23	10				20						16	14						6		9	15	6	19			8	8		8	
SON VOLT (Warner Bros.)			4	3		9			10	9	4	12	5		12			5		11	16	15	24	11	18				19	5	6	13	10	
BRIAN SETZER ORCHESTRA (Interscope)			12	2	7		15						4	4	16		17	6	12	6						9	6	12	13	3			3	
SUSAN TEDESCHI (Rouder)				12		9	15			5			5					5							10		24			8		9		
GOLDEN SMOG (Rykodisc)	2		4		3		7	14	20	9			8	9			7	2	8	10	16	15			10		13			8		8	9	
WES CUNNINGHAM (Warner Bros.)				5		6						3	8				8	4	5	10		15	20	21	7	6			4				5	
NEIL FINN (WORK)		4					15				6			4			7	14	10	12				18	11		6	23					7	
EAGLE EYE CHERRY (WORK)							15									12	23												54	19		12	7	
BIG HEAD TODD & THE MONSTERS (Giant/Reprise)	1			7					14	20				9				8		7		16								24		5	5	
SOUL COUGHING (Slash/Warner Bros.)		6		3	9		8		20				4	20						9	6			6					29		12	5	5	
LAURA LOVE (Mercury)	2			11	9		15			7			12	5		12			5		16	15	10						4			3	3	
HOOTIE & THE BLOWFISH (Atlantic)						8										12			12															
BETTER THAN EZRA (Swell/Elektra)	1		6	12	7				9					9				8	10	12				10				23		17		8		
ELLIOTT SMITH (Dreamworks)			5			6				8	3		5	6			8	9	14			6	18	10		14	24			11		9	7	
SINEAD LOHAN (Interscope)		3	9	11	9	3				5			4	6			15	9	7					2		9	23			3	10	18	5	
JOHN LEE HOOKER (Point Blank/Virgin)	2	2				9		16	13	20	3	13		4		6		8				8	6					23			2			
PATTY GRIFFIN (A&M)	1			9			30								16			10		7				22	18	6	11			4	23			
LENNY KRAVITZ (Virgin)	1			10	6									18		23	9	9			14				7				12	13	14			
ROBERT EARL KEEN (Arista)	2							14		6	3	8	7		6						16	15	5											
INDIGENOUS (Pachyderm)			6	11					7	10											5	7						23						
SONIA DADA (Capricorn)	1			5			12										13	10	10										3					
CRACKER (Virgin)			2	13	7						6										14	9		8	6				26	0	7	7	3	
JONI MITCHELL (Reprise)	2	9	5					13					8	7	16			15			7												5	
MATCHBOX 20 (Lava/Atlantic)				2	9										13		14																	
CRY CRY CRY (Razor & Tie)	2				7	3		8	7				8	9		6																	9	10

Miles, Robert Johnson, Duke, Trane, Elvis, all the heavy cats. And Billy and the boys did him extreme justice.

## JON FOJTIK'S FAVE RAVES OF 1998:

**Marc Ribot y Los Postizos**  
*Cubanos* (Atlantic)

Most chillin' record of my year.

**Rufus Wainwright (DreamWorks)**  
I'm a cheesy romantic at heart and this one fits like a glove.

**Pete Droge, Spacey and Shakin'**  
(550/Epic)

Solid songwriting with touches of Petty and John Mellencamp.

**Maxwell, Embrya** (Columbia)  
A more anticipated album than

# ALTERNATIVE

## MOST ADDED



### MARVELOUS 3 (18)

Freak of the Week (Elektra)  
Including: WDST, KLZR, WLIR, KVQC, WKRL, WMAD, WPGU, WPLT, WJSE, KJEE, WWDX, WBCN, WPLA, WIXD, KFTE, KACV, XTRA, KHLR

### CREED (11)

One (Wind-up)  
Including: WRXQ, CFNY, WEOX, WEND, WNNX, WLSZ, WHMP, WIXO, KNSX, WMRQ, KITS

### VAST (9)

Touched (Elektra/EEG)  
Including: WGBD, WHTG, KVQC, WNNX, WHMP, WPLA, KACV, KHLR, KCXX

### CLASS OF 99 (9)

Another Brick In The Wall (Columbia/CRG)  
Including: WRXQ, KKND, KLZR, KMYZ, WHTG, WEND, WAVE, KDGE, WMRQ

### LIMP BIZKIT (8)

Faith (Flip/Interscope)  
Including: KTEG, WENZ, WGBD, KKND, KRDX, WAVE, KDGE, KWDD

## RADIO SAYS



### KHALEEL

"There's nothing like hearing a great reggae song when it's 40 degrees outside!"  
—Leslie Fram, 99X

LW	TW		Spins	Diff.
3	1	EVERLAST - What It's Like (Tommy Boy)	2796	+369
1	2	CAKE - Never There (Capricorn)	2755	-45
4	3	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	2436	+128
2	4	LENNY KRAVITZ - Fly Away (Virgin)	2403	-62
6	5	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	2062	+49
5	6	GOO GOO DOLLS - Slide (Warner Bros.)	2014	-193
7	7	SOUL COUGHING - Circles (Slash)	1751	-159
10	8	NEW RADICALS - You Get What You Give (MCA)	1718	+201
38	9	SUGAR RAY - Every Morning (Lava/Atlantic)	1709	+1090
9	10	U2 - Sweetest Thing (Island)	1668	+13
11	11	GARBAGE - Special (Almo Sounds)	1607	+138
14	12	PLACEBO - Pure Morning (Virgin)	1479	+185
12	13	BEASTIE BOYS - Body Movin' (Grand Royal/Capitol)	1429	+72
13	14	BARENAKED LADIES - It's All Been Done (Reprise)	1426	+85
8	15	HOLE - Celebrity Skin (DGC)	1344	-526
18	16	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1293	+170
20	17	ALANIS MORISSETTE - Joining You (Maverick)	1282	+252
16	18	FUEL - Bittersweet (550 Music)	1259	+71
34	19	HOLE - Malibu (DGC)	1236	+484
23	20	REMY ZERO - Prophecy (DGC)	1098	+159
29	21	ORGY - Blue Monday (Reprise)	1066	+257
Orgy's "Blue Monday" is in the black rising to #21				
32	22	EVE6 - Leech (RCA)	1008	+238
26	23	DAVE MATTHEWS BAND - Crush (RCA)	998	+105
19	24	EAGLE EYE CHERRY - Save Tonight (WORK)	972	-121
21	25	KORN - Got The Life (Immortal/Epic)	930	-82
28	26	CARDIGANS - My Favourite Game (Mercury)	929	+67
24	27	EVERCLEAR - Father of Mine (Capitol)	874	-61
17	28	SHAWN MULLINS - Lullaby (SMG/Columbia)	871	-255
15	29	BECK - Tropicalia (DGC)	838	-411
33	30	PEARL JAM - Elderly Woman Behind The Counter In A Small Town (Epic)	777	+24
31	31	ROB ZOMBIE - Dragula (Geffen)	777	-20
36	32	ZEBRAHEAD - Get Back (Columbia/CRG)	747	+57
25	33	EVE6 - Inside Out (RCA)	703	-210
—	34	CREED - One (Wind-up)	668	N
22	35	OASIS - Acquiesce (Epic)	597	-399
27	36	THIRD EYE BLIND - Jumper (Elektra/EEG)	587	-282
42	37	TOUCH AND GO - Would You...? (V2)	581	+45
41	38	LESS THAN JAKE - History Of A Boring Town (Capitol)	575	-5
37	39	THE EELS - Last Stop This Town (DreamWorks/Geffen)	575	-101
30	40	R.E.M. - Daysleeper (Warner Bros.)	527	-281
47	41	KHALEEL - No Mercy (Hollywood)	504	+132
35	42	MARILYN MANSON - The Dope Show (Nothing/Interscope)	469	-244
—	43	PERRY FARRELL - Hot Lava (Columbia/CRG)	457	N
Perry Farrell's "Hot Lava" erupts onto the chart, debuting at #43				
40	44	REEL BIG FISH - The Set Up (You Need This) (Mojo)	441	-161
—	45	KID ROCK - I Am The Bullgod (Lava/Atlantic)	419	N
45	46	METALLICA - Turn The Page (Elektra Entertainment Grp.)	409	+2
39	47	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	408	-200
50	48	CANDYSKINS - Feed It (Velve)	391	+29
43	49	SHERYL CROW - My Favorite Mistake (A&M)	384	-47
48	50	ECONOLINE CRUSH - Surefire (Restless)	368	+3

## ON THE RECORD

Here's what radio had to say about Alternative all year long in gmail:

### LIZ PHAIR

"She's monstrous. She's immortal. She's larger than life for us. She's a strong writer, her view of reality is unique, she's lyrically biting, and f\*\*king smart. Our audience loves her. Chicago loves her." —Norm Winer, WXRT-

### BEASTIE BOYS

"We're talking about a core artist here. There's a big buzz on the new record." —Aaron Axelson, Live 105 (KITS)-San Francisco

### EVERLAST

"Whenever I hear it I can't help singing '...and the colored girls go doot doot doot,' because the subject matter is just like Lou Reed." —Jason Justice, KNRX

### PUSHMONKEY

"Pushmonkey's sound was best described by one Eric Cartman [of South Park fame]; I believe he said 'Kick Ass.'" —Lenny Diana, WDXD

### SOUL COUGHING

"Hear it once and you'll be singin' it all day!" —Shellie Hart, KEDJ

### CAKE

"We just put it on and the songs were there. We never doubted it. They do well here, so it was never a question if it was gonna be able to work for us." —Bryan Schock, 91X (XTRA)-San Diego

### FUEL

"There's a great record that we can't get rid of...one that we've been playing for six months."

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## ARTIST PROFILE

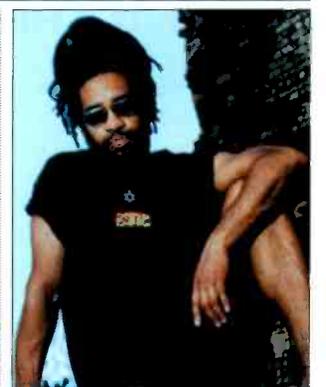
### DR. ISRAEL

LATEST RELEASE:  
Inna City Pressure  
LABEL: Mutant Sound System  
CONTACT: Danny Starr (212) 387-8900 x245 or starr@paradigmusic.com  
EVERYTHING BUT THE KITCHEN

SINK: Accompanied by his band, Trumystic Sound System, Dr. Israel astutely combines elements of roots-reggae, world beat, ska, hard-core punk, jungle, hip-hop, trip hop, and dub to create a clever concoction groovy enough to jiggle your booty. However, the album is as serious as it is fun. Tracks "Survivor" and "Life in the

Ghetos" pay tribute to political heroes Marcus Garvey and Malcom X.  
INFLUENCES: As a child, Dr. Israel's biggest influence was his cousin, who was a DJ. Later on, Black Sabbath, Black Uhuru, and Bad Brains played a part. Their impressions become apparent throughout *Inna City Pressure*. "The Doctor vs. The Wizard" is a re-hashing of Black Sabbath's "The Wizard," "Coppers" is a

breakbeat remix of Rancid's recent "Life Won't Wait" (on which Dr. Israel made a vocal appearance) and "Armageddon Time" is a Willie Williams cover that was also re-cut by the Clash.  
OTHER PROJECTS: Dr. Israel has been involved with several collaborations and compilations. Recently, he's worked with Brooklyn Jungle Soundsystem on a release entitled *Next Step* (Baraka).



**MOST ADDED**



**JUCIFER (16)**

Calling All Cars on the Vegas Strip  
(Crack Rock)

Including: KBOO, KFSR, KGLT, KUGS, KZSC, WCDB, WFDU, WJCU, WMNF, WNHU, WRAS, WRSU, WRVU, WSMU, WTSR, WVUM.

**DYNAMITE HIGH (16)**

Rock Island  
(Crack Rock)

Including: KBOO, KFSR, KUCI, KUGS, KZSC, WCDB, WFDU, WJCU, WMNF, WMSV, WNHU, WRSU, WRVU, WSMU, WTSR, WVUM.

**RECORD TO WATCH**



**KOOL DJ RIZE**

Beneath the Underdog  
(Malvado)

Comin' at ya in '99, Rize's infectious beats and super tight production will set the standard for instrumental hip hop.

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# COLLEGE

LW	TW		Rpts.	Adds
1	1	<b>SPIRITUALIZED</b> - Royal Albert Hall October 10, 1997 Live (deConstruction/Arista)	37	0
2	2	<b>STEREOLAB</b> - Aluminum Tunes (Drag City)	32	0
3	3	<b>JETS TO BRAZIL</b> - Orange Rhyming Dictionary (Jade Tree)	33	0
4	4	<b>JON SPENCER BLUES EXPLOSION</b> - Acme (Matador/Capitol)	34	0
8	5	<b>MACHA</b> - Macha (Jetset)	27	1
7	6	<b>BECK</b> - Mutations (DGC)	26	0
5	7	<b>AFGHAN WHIGS</b> - 1965 (Columbia/CRG)	22	0
6	8	<b>FATBOY SLIM</b> - You've Come A Long Way, Baby (Astralwerks)	31	0
10	9	<b>R.E.M.</b> - Up (Warner Bros.)	20	0
11	10	<b>CARDIGANS</b> - Gran Turismo (Mercury)	17	0
13	11	<b>ASIAN DUB FOUNDATION</b> - Rafi's Revenge (Phase 4)	23	0
12	12	<b>HIS NAME IS ALIVE</b> - Ft. Lake (4-AD)	23	0
18	13	<b>TALVIN SINGH</b> - OK (Island)	28	0
22	14	<b>FEAR OF POP</b> - Volume 1 (550 Music) <i>Ben Folds new project is striking a good vibe with the kids.</i>	23	1
15	15	<b>PORTISHEAD</b> - Roseland NYC Live (Go!Discs/London/Island)	21	0
19	16	<b>VARIOUS ARTISTS</b> - Bombay the Hard Way (Motel)	24	0
9	17	764-HERO - Get Here and Stay (Up)	20	0
14	18	PLACEBO - Without You I'm Nothing (Virgin)	16	0
16	19	SILVER JEWS - American Water (Drag City)	15	0
26	20	<b>PETER MURPHY</b> - Recall (Red Ant)	16	0
N	21	<b>BAXTER</b> - Television EP (Maverick)	17	0
20	22	SQUARE PUSHER - Music Is Rotted One Note (Warp/Nothing/Interscope)	17	1
23	23	<b>THE RONDELLES</b> - Fiction Romance, Fast Machines (Smells Like Records)	15	0
25	24	<b>JAWBOX</b> - My Scrapbook of Fatal Accidents (DeSoto)	19	0
35	25	<b>UNBELIEVABLE TRUTH</b> - Almost Here (Virgin)	15	0
21	26	CAT POWER - Moon Pix (Matador)	15	0
31	27	<b>SEAN LENNON</b> - Half Horse, Half Musician (Grand Royal/Capitol)	21	0
17	28	PJ HARVEY - Is This Desire? (Island)	15	0
24	29	CAKE - Prolonging the Magic (Capricorn)	11	0
36	30	<b>OASIS</b> - The Masterplan (Epic)	8	0
N	31	<b>SQUIRREL NUT ZIPPERS</b> - Christmas Caravan (Mammoth) <i>Break out the cheese whiz, it's a Zippers X-mas!</i>	11	0
42	32	<b>HEFNER</b> - Breaking God's Heart (Too Pure/Beggars Banquet)	13	0
N	33	<b>THE EX</b> - Starters & Alternators (Touch & Go)	11	1
47	34	<b>VIC CHESNUTT</b> - The Salesman & Bernadette (Capricorn)	13	1
45	35	<b>BLUETIP</b> - Join Us (Dischord)	12	0
N	36	<b>THE BOREDOMS</b> - Super aR (Birdman)	17	3
44	37	<b>REEL BIG FISH</b> - Why Do They Rock So Hard? (Mojo/Universal)	9	0
43	38	<b>VARIOUS ARTISTS</b> - Zum Audio Volume 2 (Zum)	15	0
33	39	THE GRADUATES - Up in Downtown (Beatville)	10	0
29	40	EINSTRUZENDE NEUBAUTEN - Ende Neu (Nothing/Interscope)	10	0
40	41	BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador)	10	0
30	42	MERCURY REV - Deserter's Song (V2)	12	0
N	43	<b>PLASTIKMAN</b> - Artifakts (BC) (NovaMute)	14	0
37	44	KARATE - The Bed is in the Ocean (Southern)	13	0
39	45	GOLDEN SMOG - Weird Tales (Rykodisc)	8	0
38	46	EDITH FROST - Telescopic (Drag City)	10	0
N	47	<b>VARIOUS ARTISTS</b> - Tommy Boy's Greatest Beats (Tommy Boy)	12	0
N	48	<b>THE DAKTARIS</b> - Soul Expulsion (Desco)	10	0
N	49	4 HERO - Two Pages (Mercury)	10	0
41	50	MELT BANANA - Charlie (A Zap)	12	0



**COLLEGE TOP TEN PICKS**

1. Spiritualized—Royal Albert Hall October 10, 1997 Live (deConstruction/Arista)
2. Bombay The Hard Way (Motel) Original music from '70s Indian "brownsploitation" films are remixed by the Automator. C'mon, you can't go wrong with titles like "Fists of Curry."
3. Unbelievable Truth—Almost Here (Virgin) A quite, stunning, and beautiful album that brings one close to tears with each listen. This will one day be considered a classic.
4. Sonic Youth—Silver Sessions for Jason Knuth (SKR) In memory of a dear friend, former KUSF—San Francisco Music Director Jason Knuth, Sonic Youth deliver what some consider to be their best work.
5. Tortoise—TNT (Thrill Jockey) Good God, can these guys ever do anything wrong. Believe the hype.
6. Brain Jonestown Massacre—Strung Out In Heaven (TVT) One hell of an album by a band that deserves much more recognition in commercial radio.
7. Air—Moon Safari (Source/Astralwerks) Brilliant! Frenchmen Air deliver an album that fuses modern beats with '70s lounge cheese.
8. Beastie Boys—Hello Nasty (Grand Royal/Capitol) "Led Zeppelin didn't make music everybody liked, they left that to the Beasties."—Wayne from Wayne's World.
9. Boards of Canada—Music Has the Right to Children (Matador) Unlike any electronic album you will hear any time soon. Both frightening and beautiful, this is eerie music serious trippers."
10. Kool DJ Rize—Beneath the Underdog (Malvado) As underground as you can get. This wax only release features subtle beats and tight loops that will make you "throw your hands in the air..."

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**LOOKING AHEAD COLLEGE**

Currently college radio finds itself at the crossroads. What has become most apparent is the continuing polarization of the format. Whereas the true purpose of college radio is to expose the under-represented, the format currently struggles to find its identity in the rapidly

changing radio industry—at the cost of the artists and the listeners. An increasing number of station Music Directors have chosen to accept what is spoon fed to them by promoters, rather than actually doing their homework to weed-out the gems from the mediocre.

Ideally, the job of the MD is to inform their staff of new and compelling music that they have discovered as part of their job, not just to add and play whatever is thrown at them. Conversely, other stations have rejected these advances altogether, opting to chart music that is so obscure and underground, that quality music on majors is completely

overlooked and not given a fair shake. What needs to happen here is a balance of both, sadly too few stations have this crucial component that is essential to the formats survival. Often, individual stations will get so wrapped up in self-importance, that they fail to look at how they fit in the entire college radio structure. This is what is

killing our format. Communication amongst MDs is crucial in order to maintain a sense of community, and ultimately to keep our format, one of the last true outlets the under-represented can use to have their voice heard at a time when mega-mergers, consolidation, and big business dominate, alive.  
—VINNIE ESPARZA

# ACTIVE

## MOST ADDED



### CREED (10)

One (Wind-Up)

Including: KSJO, KNCN, KZRO, KKED, WMMS, KIOZ, KATS, WRQK, WRTR, KSQY.

### CLASS OF '99 (9)

Another Brick In The Wall (Pt. 2) (Sony Music Soundtrax/CRG)

Including: WRIF, WAAF, KLFX, KLSZ, WBUZ, WHMH, WMMS, WTFX, WVVN.

### MARILYN MANSON (7)

I Don't Like The Drugs (But The Drugs Like Me) (Nothing/Interscope)

Including: KUPD, KRAB, KRQR, KIBZ, KPOI, WJJO, WTDS.

### INDIGENOUS (6)

Now That You're Gone (Pachyderm)

Including: KTUX, WCPK, WPUP, WTFX, WZBH, KRAR.

### SPRUNG MONKEY (6)

Super Breakdown (Surfdog/Hollywood)

Including: WYSP, WRIF, KNCN, KMZY, KISS, KRQR.

### STABBING WESTWARD (6)

Haunting Me (Columbia/CRG)

Including: WJJO, KTUX, KSEZ, KLSZ, KRQR, KISS.

## RADIO SAYS



### SLEEP

Jerusalem

(The Music Cartel)

This once shelved 52-minute epic has been "officially" released by the fine folks at TMC. Follow the smoke toward the riff filled land.

LW	TW		Spins	Diff.
1	1	<b>METALLICA</b> - Turn The Page (Elektra Entertainment Grp.) <i>The Damage Incorporated posse remains most requested.</i>	2440	+28
2	2	LENNY KRAVITZ - Fly Away (Virgin)	1994	-69
3	3	BLACK SABBATH - Psycho Man (Epic)	1713	-98
4	4	BLACK CROWES - Kickin' My Heart Around (Columbia/CRG)	1676	-36
5	5	ROB ZOMBIE - Dragula (Geffen)	1633	-11
7	6	<b>OFFSPRING</b> - Pretty Fly (For A White Guy) (Columbia/CRG)	1571	+50
6	7	HOLE - Celebrity Skin (DGC)	1449	-84
8	8	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1401	-1
10	9	<b>EVERLAST</b> - What It's Like (Tommy Boy)	1316	+250
9	10	GOO GOO DOLLS - Slide (Warner Bros.)	1178	-106
12	11	<b>GODSMACK</b> - Whatever (Republic/Universal)	1107	+115
14	12	<b>FUEL</b> - Bittersweet (550 Music)	946	+28
17	13	<b>JONNY LANG</b> - Still Rainin' (A&M)	930	+67
18	14	<b>KENNY WAYNE SHEPHERD</b> - Everything Is Broken (Revolution)	926	+70
16	15	<b>ECONOLINE CRUSH</b> - Surefire (Restless)	910	+41
11	16	SECOND COMING - Soft (Capitol)	879	-145
33	17	<b>CREED</b> - One (Wind-up)	875	+450
19	18	<b>MONSTER MAGNET</b> - Powertrip (A&M)	869	+59
13	19	CREED - What's This Life For (Wind-Up)	848	-86
21	20	<b>PUSHMONKEY</b> - Handslide (Arista)	700	-27
22	21	<b>KORN</b> - Got The Life (Immortal/Epic)	695	-28
24	22	<b>PEARL JAM</b> - Elderly Woman Behind The Counter In A Small Town (Epic)	694	+31
15	23	CANDLEBOX - 10,000 Horses (Maverick/Warner Bros.)	691	-195
20	24	EVE6 - Inside Out (RCA)	689	-68
25	25	JANUS STARK - Every Little Thing Counts (Track)	590	+37
27	26	<b>KISS</b> - You Wanted The Best (Mercury)	570	+85
—	27	<b>CLASS OF 99</b> - Another Brick In The Wall (Columbia/CRG) <i>Damn it's good to hear Layne Staley's voice again.</i>	552	N
36	28	EVE6 - Leech (RCA)	551	+139
26	29	KID ROCK - I Am The Bullgod (Lava/Atlantic)	537	+13
23	30	MARILYN MANSON - The Dope Show (Nothing/Interscope)	519	-172
34	31	<b>SPRUNG MONKEY</b> - Super Breakdown (Hollywood)	500	+77
28	32	JERRY CANTRELL - Dickeye (Columbia/CRG)	499	+19
30	33	SEVENDUST - Bitch (TVT)	485	+17
35	34	<b>ADDICT</b> - Nobody Knows (Big Cat/V2)	478	+58
44	35	<b>TRAIN</b> - Free (Aware/Columbia)	403	+118
—	36	<b>REMY ZERO</b> - Prophecy (DGC)	387	N
41	37	<b>MOON DOG MANE</b> - Turn It Up (Independent)	380	+44
39	38	<b>DAYS OF THE NEW</b> - The Down Town (Outpost)	380	+24
38	39	PLACEBO - Pure Morning (Virgin)	363	+1
31	40	MOTLEY CRUE - Bitter Pill (Motley/Beyond)	353	-105

## CHARTBOUND

MARILYN MANSON - "I Don't Like The Drugs" (Nothing/Interscope)	METALLICA - "Tuesday's Gone" (Elektra/EEG)
QUEENS OF THE STONE AGE - "If Only" (Loosegroove)	VALLEJO - "Beautiful Life" (TVT)
STABBING WESTWARD - "Haunting Me" (Columbia/CRG)	COAL CHAMBER - "Bisters" (CMC International)
INDIGENOUS - "Now That You're Gone" (Pachyderm)	GOV'T MULE - "Thorazine Shuffle" (Capricorn/Mercury)
ORGY - "Blue Monday" (Elementree/Reprise)	ROB ZOMBIE - "Living Dead Girl" (Geffen)
INCUBUS - "New Skin" (Immortal/Epic)	ZEBRAHEAD - "Get Back" (Columbia/CRG)



## MATT BROWN'S LUCKY 13

- Queens Of The Stone Age, Queens Of The Stone Age (Loosegroove) *The Desert Sessions*, the split disc with Kyuss, and now QOTSA's hypnotic debut album. I'm bangin' this wax all the way to Mexicola.
- Hank Williams, The Complete Recordings (Mercury) There's a tear in my case of beer.
- Monster Magnet, Powertrip (A&M) Space lord lap dance music from the masters of insanity. Bow down, baby.
- Clutch, The Elephant Riders (Columbia/CRG) The rock and roll outlaws from my homestate of Maryland have come a long way since the days of "Impetus".
- Johnny Cash, The Essential Recordings (Legacy/Columbia/CRG) I walk the line with the man in black. God bless him.
- Iron Maiden, Remasters (Raw Power/DNA) Maiden's first nine studio albums, plus three double-live albums (spanning their career from 1980-93) in the new Enhanced CD format is bloody brilliant! Long live Eddie.
- The Makers, Psychopathia Sexualis (Estrus) With a little help their friend Jack Endino, the Seattle cats put forth a record that's tighter than James Brown's horn section.
- Big Sandy, Presents The Fly-Rite Boys (Hightone) Straight-8 instrumental boogie treats from Big Sandy's backing band of backyard boozers.
- The Jam, Remasters (Polydor) The beat never surrenders.
- Kool DJ Rize, Beneath The Underdog (Malvado) & Beastie Boys, Hello Nasty (Grand Royal/Capitol) Keeping hip hop and vinyl alive. That's the dilly-o.
- Discharge, Never Again (Receiver) The punk masterpiece I wore out in high school is finally available on CD. I can now sing along to the remastered version of "Born To Die, Die In The Gutter."
- Deke Dickerson & The Ecco-Fonics, **ACTIVE ROCK REPORTS ACCEPTED** Number One Hit Record! **MINDYAYS** & **THE FIRST MULLAN** Hightone's first full-length solo **THESE DAYS** & **THE MARIAN** Cali guitar **DIANNE STAN** one recording "ang". **PHONE: (415) 495-9990**
- BIP, The Day & Deke Combo
- Playstation, NHL 99 (EA Sports) **FAx: (415) 495-2580**

## ARTISTPROFILE

### SUPAFUZZ

FROM: Lexington, Kentucky

ACTIVE SINGLE: "Push"

LABEL: Gotham Records

CONTACT: Roemer (212) 462-4185

WEB SITE:

www.gothamrecords.com

WHO THE HELL'S SUPAFUZZ:

Dave Angstrom, vocals, guitars;

Dean Smith, bass; Chris Leathers, drums.

STATION'S ON THE SINGLE:

WTFX, KZZK, KKED.

WHAT'S YOUR NAME:

"Supafuzz is a pedal that Marshall made back in the early '70s and its claim to fame was that it had about thirty seconds of distortion time. We thought it was a pretty fucking

cool name. It was either that or Tesla." —Dave  
SOUNDS LIKE: "We wanted our debut album to be us—high octane, extremely aggressive, and somewhat slick on production. We figured our record better sound good 'cause we're so damn ugly [laughing]." —Dave  
YOU DON'T EVEN KNOW ME: "I use to be in a band named Black Cat Bone and we [Kyuss]

were label mates. John Garcia's a great guy and we became friends through our label. As John grew with his career I was rebuilding mine and when Kyuss split up he was rebuilding. Our friendship grew even stronger because we could talk about our experiences. So

when we were recording I asked John to do a couple of tracks and he agreed." —Dave



# NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS



**F**or me, 1998 has been the year of yin and yang in Country—high and low emotions pulling strongly at our format, so a smile or frown had to be adjusted depending on who you were talking with. Several labels and artists enjoyed a stellar year filled with huge record sales, massive concert attendance, flirtations with other formats, and setting all-time high records and achievements.

On the flip side, some labels have not seen their new artists' efforts come to fruition, projects have fallen short on radio's and Country fans' passion meters, and just what the problems are and what the solutions might be vary widely depending on who you ask.

## Rewind & Fast Forward

BY JAMIE MATTESON

Our challenges for 1999 (and there are many) seem to be two-fold. If radio programmers and music decision makers were more in control of their own job responsibilities, they might not be as scared to make instinctive music decisions—and we could see the return of radio's passion for the music. It's been frightening to watch bright and talented programmers struggle to fit into their new roles without so much as a training manual or program. Technology is wonderful, but we are still a *human* race, and we need to rekindle the humanness in this business by developing, teaching, and inspiring our next generation of programmers.

For the record community, the challenge seems to be finding and developing artists who spark a pas-

sion in listeners. In a world with so many new distractions (the Internet, cable and satellite television, tough competition from other formats), good songs, physical beauty, or past chart history are no guarantees of a hit record. We've all got to take a hard look at some of the talent that is marching through radio's doors and ask ourselves, "Is this music really undeniable? Would I feel the need to rush out and plunk down \$18 because I've just *gotta* hear it?" That's the type of music that Nashville is challenged to bring to the table in 1999. —JAMIE MATTESON

### Radio's Thoughts

*Before we close the doors on 1998 for good, we've asked a few of our GAVIN Country Award nominees to tell us what this past year has meant to them:*

"The biggest defining moment for me this year was the W-4 Downtown Hoedown, which is an annual event that has taken place in downtown Detroit for 17 years. This year, we set an all-time attendance record of 1.3 million people. That makes a statement for Country music in Detroit. It also sends a clear message to the community that Country music is big in a city that is not primarily thought of as a Country market. We are also very proud of our accomplishment in this year's St. Jude's Radiothon, raising over \$450,000—the most ever for this station." —**Tim Roberts, PD, WWWW-Detroit**

"1998's defining moment for me has been my personal battle with cancer. December 2, 1997, was my

first surgery in treating the disease, and I've had two more surgeries since, along with radiation treatment. There have been many ups and downs and it's been quite a roller coaster ride, but the doctors are cautiously optimistic—saying that at this time there is no more cancer. I've gained a new perspective and am trying to live a healthy and strong life." —**Dane Daniels, PD, WBTU-Ft. Wayne, Ind.**

"One defining moment for KNIX this year was replacing a very good morning show with the outstanding morning team of Tim & Willy—two very different type shows, yet both were winners. One memorable moment for me professionally in 1998 is that I celebrated my fortieth year in radio, 37 of them in the Country format." —**Larry Daniels, PD, KNIX-Phoenix**

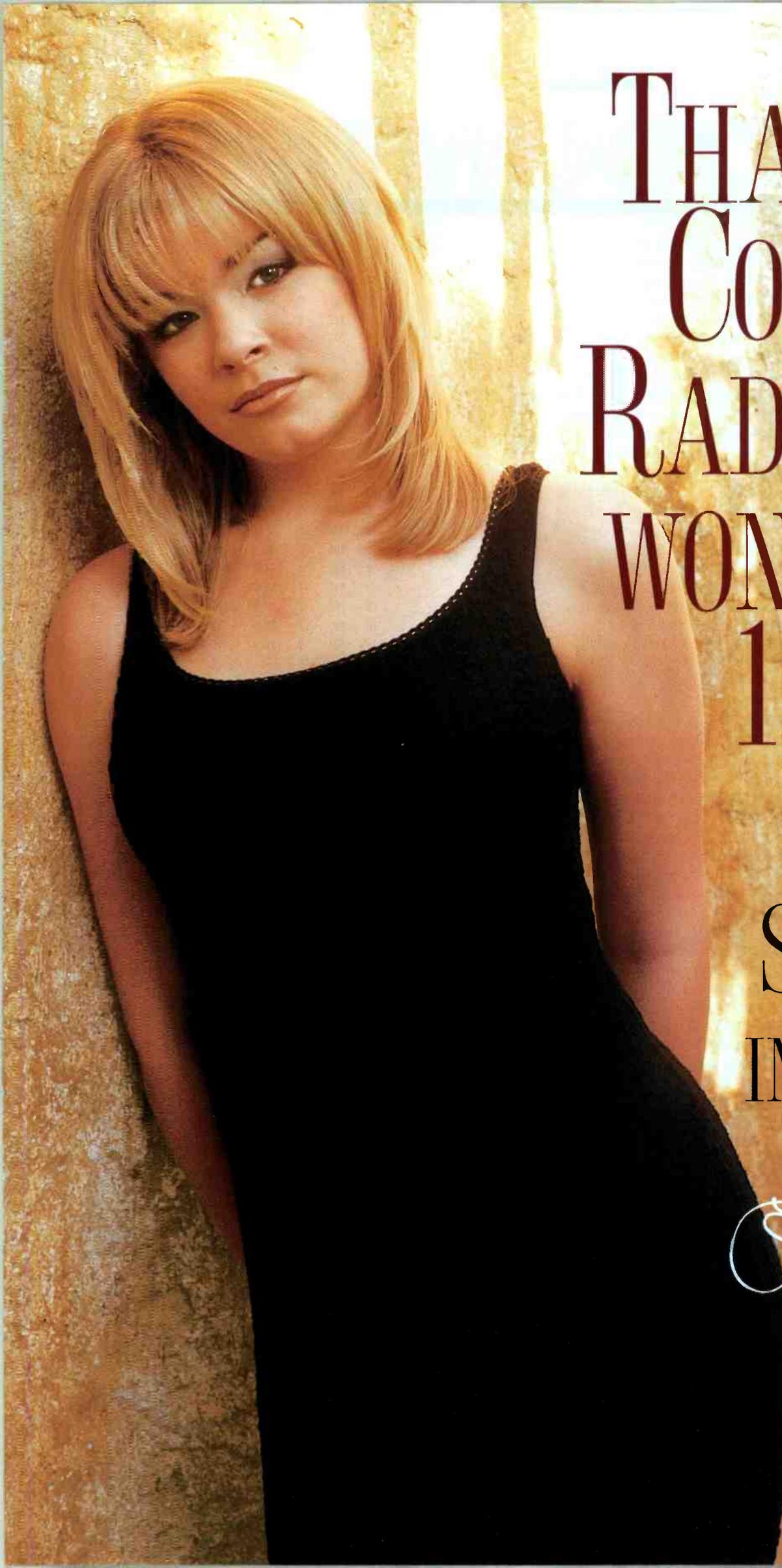
"For me, 1998 was defined by the effects of consolidation on radio. It seems that once a week a radio friend called to say they were fired, demoted, or had to add additional duties to their already full plates. I think this is just the tip of the iceberg of what's in store for the next several years. Another defining moment that I saw in 1998 is that it was a tough year for many record labels. There's more labels and many more artists, all searching for airplay and a way to push through. One thing is for sure: Country is not the fat cat it was in the early '90s, there is a definite challenge for us to get back our share of listeners and record sales." —**John Landrum, MD, WESC-Greenville, S.C.**

"As a longtime supporter of Steve Wariner's music, it was a big moment for WSM when Steve called us earlier this year and asked for our help in breaking his song 'Holes in the Floor of Heaven'. We called TNN and got the cameras rolling, Steve came in, and we were the first station to play the song—which went on to be the CMA's Song of the Year." —**Kevin Anderson, WSM-Nashville**

### The Gang's All Here!



**GAVIN** recently hosted a holiday breakfast to say thanks to all of our GAVIN promoter friends! (back row, l-r): Jerry Duncan Promotions' Charlotte Wampler and Jerry Duncan, Capitol's Sheila Brown, Bill Wence Promotions' Amy Torstenson and Bill Wence, Diane Richey Promotions' Diane Richey, GAVIN's Dave Ogden, Decca's Trudie Richardson, Aristomedia's Glenn Noblit; (front row, l-r): DR's Carl Wilson, GAVIN's Paula Erickson and Jeff House, MCA's Kim Sexton and GAVIN's Jamie Matteson. Dave Dodson, Marita O'Donnell, and Beverly "just married" Worley, we missed you!



THANK YOU  
COUNTRY  
RADIO FOR A  
WONDERFUL  
1998!

SEE YOU  
IN 1999!

*Rebecca  
Lime*

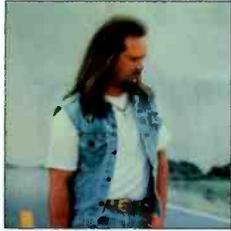


Music For The 21st Century

# COUNTRY



## MOST ADDED



- TRAVIS TRITT (55)
- DIXIE CHICKS (54)
- KENNY CHESNEY (52)
- TY HERNDON (52)
- LEE ANN WOMACK (44)

## MOST REQUESTED

- MARK CHESNUTT
- TOBY KEITH
- DIAMOND RIO
- ALAN JACKSON
- TIM MCGRAW

## MOST SPINGREASE

- SHANIA TWAIN +920
- MARK CHESNUTT +636
- TIM MCGRAW +584
- ALABAMA +568
- BILLY RAY CYRUS +548

## RADIO SAYS



**JOE DIFFIE**  
"Behind Closed Doors"  
(Columbia)

The timing on releasing this song couldn't be more perfect. We've been getting huge phones since we put it on the air." —Charlie Walker, PD, WMTM-Moultrie, Ga.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
3	1	<b>ALAN JACKSON</b> - Right On The Money (Arista) <i>Alan's "right on" top of GAVIN's last chart of the year!</i>	10	200	0	7025	+6	121	60	19	0
5	2	<b>MARTINA McBRIDE</b> - Wrong Again (RCA)	14	199	1	6928	+303	115	65	18	1
1	3	CLAY WALKER - You're Beginning To Get To Me (Giant)	18	196	0	6920	-192	128	48	17	3
7	4	<b>BLACKHAWK</b> - There You Have It (Arista)	18	197	0	6604	+316	108	62	21	6
6	5	<b>AARON TIPPIN</b> - For You I Will (Lyric Street)	20	197	1	6535	+166	102	66	24	5
8	6	<b>RANDY TRAVIS</b> - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)	13	200	0	6490	+518	93	74	31	2
9	7	<b>TIM MCGRAW</b> - For A Little While (Curb)	7	200	0	6350	+564	80	79	39	2
10	8	<b>JO DEE MESSINA</b> - Stand Beside Me (Curb)	11	200	0	6060	+376	67	87	45	1
11	9	<b>JOHN MICHAEL MONTGOMERY</b> - Hold On To Me (Atlantic)	13	199	2	5849	+219	58	87	50	4
2	10	BROOKS & DUNN - Husbands And Wives (Arista)	14	176	0	5654	-1402	100	39	16	21
12	11	<b>REBA McENTIRE</b> - Wrong Night (MCA)	7	200	0	5566	+231	38	98	59	5
4	12	FAITH HILL - Let Me Let Go (Warner Bros.)	15	176	0	5550	-1417	96	39	19	22
13	13	<b>DIAMOND RIO</b> - Unbelievable (Arista)	10	197	0	5433	+236	43	82	66	6
18	14	<b>MARK CHESNUTT</b> - I Don't Want To Miss A Thing (Decca)	5	198	2	5040	+636	26	86	72	14
17	15	<b>THE WILKINSONS</b> - Fly (The Angel Song) (Giant)	8	197	3	4779	+353	22	84	71	20
14	16	TOBY KEITH - Getcha Some (Mercury)	15	166	0	4611	-553	39	70	50	7
19	17	<b>SARA EVANS</b> - No Place That Far (RCA)	11	195	5	4573	+413	15	75	84	21
20	18	<b>BILLY RAY CYRUS</b> - Busy Man (Mercury)	8	196	4	4476	+548	12	70	94	20
22	19	<b>TRISHA YEARWOOD</b> - Powerful Thing (MCA)	5	198	4	4308	+514	9	65	96	28
21	20	<b>MICHAEL PETERSON</b> - By The Book (Reprise)	13	184	2	4052	+187	12	65	74	33
24	21	<b>LARI WHITE</b> - Take Me (Lyric Street)	12	182	2	3657	+130	11	50	72	49
25	22	<b>DERYL DODD</b> - A Bitter End (Columbia/CRG)	14	183	7	3623	+199	2	53	85	43
29	23	<b>SHANIA TWAIN</b> - That Don't Impress Me Much (Mercury) <i>We're impressed with this song's big jump this week!</i>	3	177	23	3421	+920	2	46	80	49
28	24	<b>ALABAMA</b> - Keepin' Up (RCA)	4	183	7	3396	+558	1	40	89	53
26	25	<b>STEVE WARINER</b> - Every Little Whisper (Capitol Nashville)	10	175	10	3382	+314	7	44	72	52
27	26	<b>THE KINLEYS</b> - Somebody's Out There Watching (Epic)	9	176	3	3264	+340	2	42	76	56
37	27	<b>DIXIE CHICKS</b> - You Were Mine (Monument)	2	181	54	2987	+1144	3	21	87	70
30	28	<b>LINDA DAVIS</b> - I'm Yours (DreamWorks)	9	166	12	2732	+285	3	30	63	70
31	29	<b>SAMMY KERSHAW</b> - One Day Left To Live (Mercury)	12	157	7	2719	+282	5	30	58	64
32	30	<b>LeANN RIMES</b> - These Arms Of Mine (MCG/Curb)	6	161	13	2674	+333	1	24	76	60
34	31	<b>MARK NESLER</b> - Slow Down (Asylum)	14	139	5	2312	+156	3	26	46	64
36	32	<b>CHAD BROCK</b> - Ordinary Life (Warner Bros.)	8	150	21	2263	+385	0	21	56	73
35	33	<b>GARY ALLAN</b> - I'll Take Today (Decca)	7	140	8	2179	+174	0	20	56	64
40	34	<b>SAWYER BROWN</b> - Drive Me Wild (Curb)	3	144	31	2092	+644	0	11	59	74
43	35	<b>TRACY BYRD</b> - When Mama Ain't Happy (MCA)	2	138	39	1858	+679	0	4	53	81
44	36	<b>KENNY CHESNEY</b> - How Forever Feels (BNA)	2	143	52	1854	+706	0	3	51	89
41	37	<b>RICOCHET</b> - Can't Stop Thinkin' 'Bout That (Columbia/CRG)	5	105	7	1599	+186	1	12	40	52
38	38	<b>SHANNON BROWN</b> - I Won't Lie (Arista)	8	108	5	1585	+87	0	11	43	54
42	39	<b>KEITH HARLING</b> - Write It In Stone (MCA)	6	105	5	1534	+126	0	12	38	55
45	40	<b>SOUTH SIXTY FIVE</b> - A Random Act Of Senseless Kindness (Atlantic)	5	90	7	1290	+149	0	10	29	51
47	41	<b>THE TRACTORS</b> - Shortenin' Bread (Arista)	5	77	4	1137	+83	0	7	29	41
49	42	<b>SUZY BOGGUSS</b> - From Where I Stand (Capitol Nashville)	5	71	7	1088	+86	0	8	27	36
—	43	<b>TY HERNDON</b> - Hands Of A Working Man (Epic)	1	75	52	951	<b>N</b>	0	3	25	47
50	44	<b>JOE DIFFIE</b> - Behind Closed Doors (Epic)	4	74	11	947	+167	0	4	25	45
—	45	<b>LEE ANN WOMACK</b> - I'll Think Of A Reason Later (Decca)	1	53	44	729	<b>N</b>	1	3	16	33
—	46	<b>TRAVIS TRITT</b> - No More Looking Over My Shoulder (Warner Bros.)	1	55	55	684	<b>N</b>	1	1	15	38
—	47	<b>ANDY GRIGGS</b> - You Won't Ever Be Lonely (RCA)	1	52	25	551	<b>N</b>	0	0	13	39
—	48	<b>JON RANDALL</b> - She Don't Believe In Fairy Tales (Asylum)	2	43	6	537	<b>N</b>	1	1	12	29
—	49	<b>JODY JENKINS</b> - Old Country Dance Floor (Zone7)	3	37	1	498	<b>N</b>	0	1	13	23
46	50	<b>BILLY DEAN</b> - Innocent Bystander (Capitol Nashville)	6	33	0	486	-628	0	4	9	20

## COUNTRY UP & COMING

Rpts.	Adds	SPINS	Wks.	
31	4	317	1	* <b>GRADY NATIONS</b> - Chosen (Doorknob)

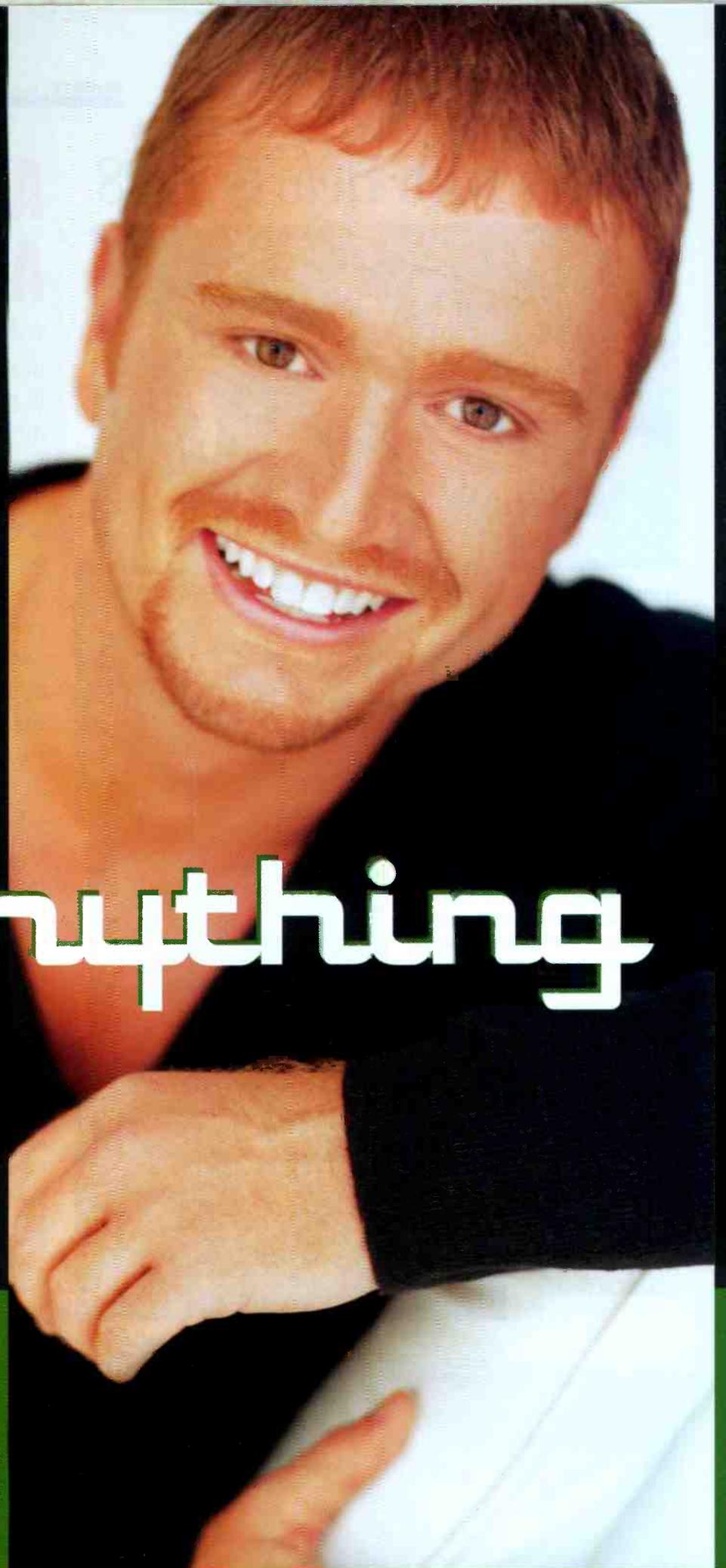
*Happy Holidays!*

## QUESTIONS? COMMENTS?

E-mail Jamie Matteson at [gavingirl@earthlink.net](mailto:gavingirl@earthlink.net)  
or Jeff House at [jeff@mail.gavin.com](mailto:jeff@mail.gavin.com)

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**Shane**  
McAnally



# Say Anything

On your  
Desk Now

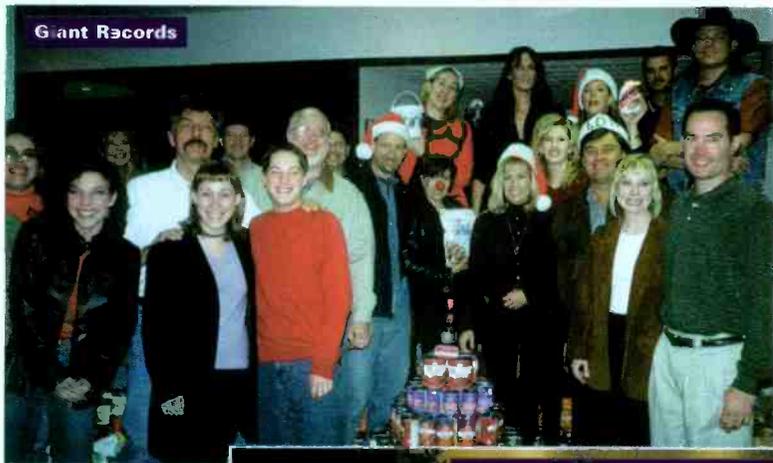
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January 11



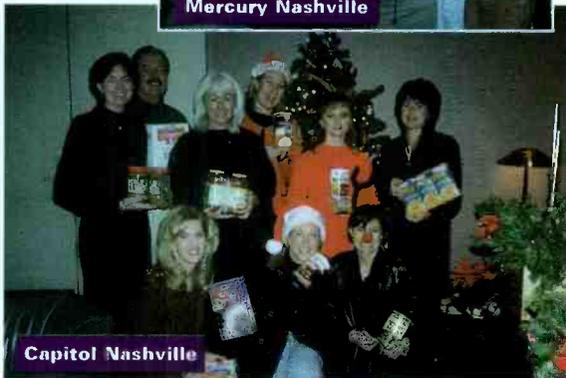
Music For The 21st Century

# Charts with Hearts 1998



In the spirit of the season, Country editors and staff members from GAVIN, *Country Airplay Monitor*, *R&R* and Music Row once again joined forces for the 2nd Annual "Charts with Hearts" Food Drive benefitting Nashville's Second Harvest Food Bank. With participation from every label, nearly 12,000 pounds of food were collected, shattering last year's amount of 7,600 lbs. Thanks to all our record label friends and their artists for helping us help Second Harvest make a difference for hungry people in Middle Tennessee.

Also, a giant congratulations to Giant Records for defending their 1st place title by collecting over 5,000 pounds of food.



# Americana's Future: Artist Development

With continued consolidation of broadcast entities, it is going to be increasingly difficult for record labels to break artists, which means they're going to have to get back into the business of *developing* artists. Not so long ago, labels would produce and release a multitude of projects, hoping that one of them would experience radio and retail success, thereby balancing the bottom line for all the others. But the ratios have changed, and record companies are going to have to start to growing their artists again—taking into account factors other than just major market airplay of "one-hit wonders."

Recent record company consolidations and imprint closings emphasize the need for this change. A&R departments are going to have to look for more artists who can create on their own (that is, write their own material), deliver live, and who show a willingness to tour in order to grow a fan base. So how does Americana fit into this scenario? Perfectly!

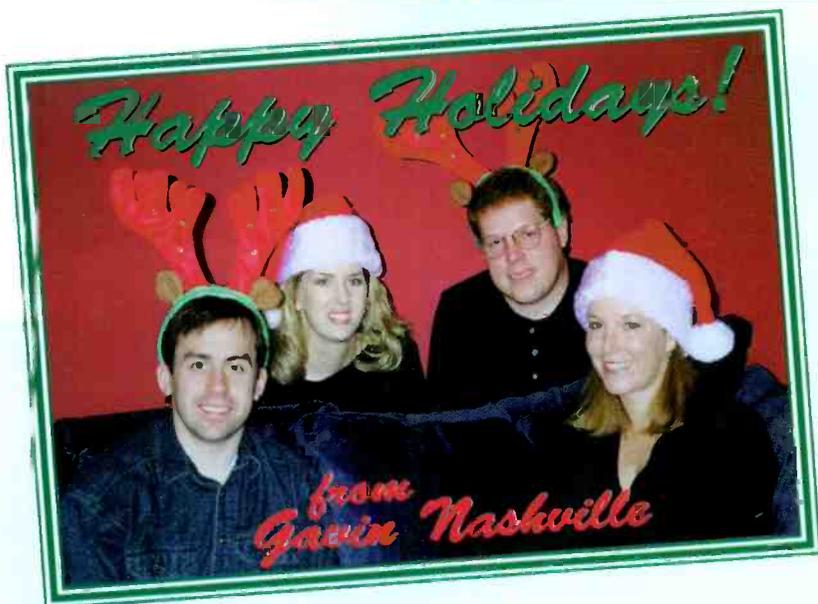
I think we can become an important part of a solution; Americana radio has always been a great artist development tool. Alison Krauss, Robert Earl Keen, the Derailers, and Junior Brown have all benefitted greatly from the support of Americana programmers, who do more than just provide airplay. Since most Americana devotees are an integral part of the music community in which they reside, artist development comes naturally. The record industry needs to view us as valuable partners in these projects. —CHRIS MARINO

"1998 was a breakout year for the Americana format. We found our-

selves offered a broader slice of the musical pie from major labels. And many of the acts that impressed me—for once in this format's life—came from Major Label America. Let's start with Chris Knight on Decca, perhaps the strongest disc since the format's inception. Then look at the gold success of Alison Krauss and Union Station, which came with no mainstream airplay. Heather Myles on Rounder/Mercury is another excellent, defining entry. Also let's not forget the best brother combo since the Isleys, Charlie and Bruce Robison on Lucky Dog. This and more in '98...I can't wait until '99." —Bruce Kidder, PD, KHYI/FM-Plano/Dallas

"'98 was great! On a local level in the Seattle area we had the W.O.M.A.D. festival and Bumber-shoot, two great events with stellar line-ups and an Americana flair. Then there was GAVIN's 'In the Pines' in Lake Tahoe, a defining moment in Americana culture. I finally had a chance to meet the 'voices on the phone' that I speak with each week. The Saturday Night Jam was incredible. Add to this an outstanding year of music, my ten-year wedding anniversary, and my niece Elizabeth's high school graduation, and I can't imagine it getting any better." —Michael Zamora, Audio Architect, Muzak

"1998 was an incredible year for WMLB and the entire Americana format. With exciting new talents like Chris Knight and Heather Myles, and 4-star releases from artists like Willie Nelson, Emmylou Harris, and Lucinda Williams, our playlists have been strong all year long. Add to the mix the appeal and success of acts like Junior Brown, the Derailers, and Alison Krauss, and the future of Americana looks bright. The success of artists, labels, and radio combined has created a force and a sound that cannot be ignored. With new music on the horizon from artists including Steve Earle, Ricky Skaggs, and Del McCoury, 1999 should be another banner year." —Dave Stone, PD, WMLB-Cumming, Georgia



# AMERICANA®

## MOST ADDED

DICKENS, JONES,  
& HAWKER (9)  
DOUG SAHM (7)



HILLBILLY IDOL (6)  
HAZELDINE (5)  
CIGAR STORE INDIANS (5)

## HOT PICKS



THE TRACTORS  
THE STEAM DONKEYS  
ALLISON MOORER  
MARK DAVID MANDERS  
CHRIS WALL

## RADIO SAYS



ROBERT EARL KEEN  
Walking Distance  
(Arista)

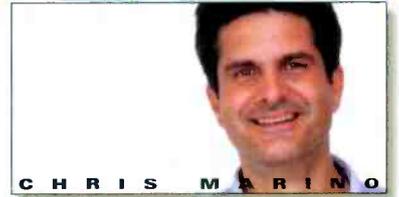
Feelin' Good Again is a winner at WHEE and will be played at my wedding on December 31.

—Bill Wyatt,  
WHEE-Martinsville, VA

LW	TW		Repts.	Adds	Spins	Trend
1	1	<b>ROBERT EARL KEEN</b> - Walking Distance (Arista) <i>Keen leaves '98 behind at # 1—Happy Holidays Y'all!</i>	77	1	981	+15
2	2	LYLE LOVETT - Step Inside This House (Curb/MCA)	76	1	921	-31
3	3	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	55	0	800	-3
6	4	<b>THE TRACTORS</b> - Farmers In A Changing World (Arista)	62	4	725	+72
5	5	<b>ALLISON MOORER</b> - Alabama Song (MCA)	63	0	708	+38
4	6	WILLIE NELSON - Teatro (Island)	60	2	703	-43
9	7	<b>DON WILLIAMS</b> - I Turn The Page (Giant)	51	0	601	+7
8	8	CONNIE SMITH - Connie Smith (Warner Bros.)	55	0	599	-26
7	9	DALE WATSON - The Truckin' Sessions (Koch)	53	0	590	-51
10	10	<b>CHRIS WALL</b> - Tainted Angel (Cold Spring)	62	2	588	+18
11	11	<b>GREG TROOPER</b> - Popular Dreams (Koch)	60	1	572	+7
13	12	JOHN JENNINGS - I Belong To You (Vanguard)	59	0	546	-7
14	13	<b>SON VOLT</b> - Wide Swing Tremolo (Warner Bros.)	58	2	530	+6
16	14	<b>D. McCOURY, D. WATSON &amp; M. WISEMAN</b> - Mac, Doc & Del (Sugar Hill)	62	0	509	+17
15	15	<b>THE WARREN BROTHERS</b> - Beautiful Day In The Cold Cruel... (BNA)	38	1	504	+4
12	16	JUNIOR BROWN - Long Walk Back (Curb)	41	2	476	-87
18	17	<b>HEATHER MYLES</b> - Highways & Honky Tonks (Rounder)	42	1	439	+7
19	18	<b>THE V-ROYS</b> - All About Town (E-Squared)	46	0	421	+3
17	19	MICHAEL MARTIN MURPHEY - Cowboy Songs 4 (Valley Entertainment)	52	1	420	-39
20	20	<b>CRY CRY CRY</b> - w/ D. Williams, L. Kaplansky, & R. Shindell (Razor & Tie)	48	2	395	+3
22	21	<b>MARK DAVID MANDERS</b> - Tales From The Couch Circuit (Blind Nello)	36	0	383	+19
21	22	THE BAND - Jubilation (River North)	42	1	352	-23
29	23	<b>THE STEAM DONKEYS</b> - Little Honky Tonks (Landslide)	38	2	333	+43
26	24	<b>RUTHIE AND THE WRANGLERS</b> - Life's Savings (Lasso)	50	1	330	+11
23	25	THE KENNEDYS - Angel Fire (Philo)	39	0	326	-8
24	26	PAUL BURCH - Wire To Wire (Checkered Past)	41	1	310	-18
38	27	<b>DOUG SAHM</b> - SDQ 98 (Watermelon)	39	7	302	+90
28	28	VERN GOSDIN - The Voice (BTM)	26	0	288	-24
25	29	ROBBIE FULKS - Let's Kill Saturday Night (Geffen)	38	1	280	-40
27	30	BR5-49 - Big Backyard Beat Show (Arista)	29	0	277	-38
30	31	LOS SUPER SEVEN - Los Super Seven (RCA)	38	0	271	-18
31	32	BAD LIVERS - Industry And Thrift (Sugar Hill)	39	0	270	-18
32	33	WHISKEYTOWN - Faithless Street (Outpost)	40	0	247	-15
—	34	<b>HAZELDINE</b> - Orphans (All Swoll Music) <i>Hazeldine leaves the orphanage with the highest debut this week!</i>	43	5	234	N
33	35	VARIOUS ARTISTS - Tribute To Tradition (Columbia/CRG)	23	1	232	-24
—	36	<b>HILLBILLY IDOL</b> - Town And Country (HBI)	41	6	230	N
35	37	PINE VALLEY COSMONAUTS - Salute The Majesty/Bob Wills (Bloodshot)	34	1	228	-17
—	38	<b>DEKE DICKERSON &amp; THE ECCO-FONICS</b> - Number One Hit Record! (HMG)	27	0	206	N
39	39	LUCINDA WILLIAMS - Car Wheels On A Gravel Road (Mercury)	26	1	201	-11
37	40	STRING CHEESE INCIDENT - Round The Wheel (Sci-Fidelity)	23	0	201	-12

## CHARTBOUND

<b>HAZELDINE</b> (All Swoll Music)	<b>GEOFF MULDAUR</b> (Hightone)
<b>DEKE DICKERSON &amp; THE ECCO-FONICS</b> (HMG)	<b>FLAT DUO JETS</b> (Outpost)
<b>HILLBILLY IDOL</b> (HBI)	<b>PRICKLY PAIR</b> (Rockhouse)
<b>RORY BLOCK</b> (Rounder)	<b>KEVIN DEAL</b> (Blind Nello)
<b>CHRIS DANIELS</b> (Moon Voyage)	<b>GOLDEN SMOG</b> (Rykodisc)
<b>JOHN GORKA</b> (Red House)	<b>SOUTHBOUND</b> (Soundwaves)



## AMERICANA REVIEWS

### RUTHIE AND THE WRANGLERS Life's Savings (Lasso)

Somewhere between Country and rockabilly, the Wranglers call home (actually, they're from Washington, D.C.—so I guess there is still some integrity in our nation's capital). On their latest, Ruthie and the band mix it up with great covers and originals. Standouts include "What Mama Don't Know," "Fist City," and "A Dime at a Time," which features some searing guitar work by Wrangler Phil Mathieu.

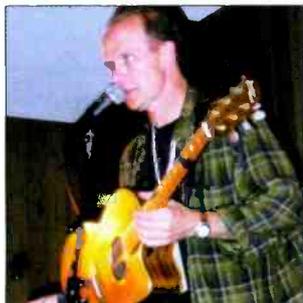


### RAY CHARLES The Complete Country & Western Recordings 1959-1986 (Rhino)

When you're out doing your holiday shopping this season, make it easy on yourself by buying everyone this Ray Charles box set, sure to bring Yuletide cheer to all who receive it. The profound impact this one man has had in music never ceases to amaze me. This 4 CD set (92 cuts!) includes a hardbound chronicle of Charles' sojourn into this primarily white man's genre and an insightful forward by Raul Malo.

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## ARTISTPROFILE



## JOHN JENNINGS

BIRTHPLACE/BIRTHDATE:  
Harrisonburg, Va.; Nov. 22, 1953  
CURRENT PROJECT:  
*Belong to You* (Vanguard)  
EXTRA CREDIT: John is Mary Chapin Carpenter's guitarist, producer, and sometime-

songwriting partner.  
FIRST INSPIRATIONS:  
"As a little kid in single digits, everything from classical music to Artie Shaw, the Dorsey Brothers, Glenn Miller, and all that. My mom would play a lot of it around the house."  
FIRST INSTRUMENT: "My first instrument was piano at about age six, which I studied for a while. I actually played trumpet for about three years,

then upright bass in orchestra in junior high. When I was about 15 I settled on guitar."  
LATER INSPIRATIONS: "I loved the Beatles! What's not to love? But my first real guitar hero was Eric Clapton. To this day I love his playing. It's really powerful, it's really evocative, it's very economical. He doesn't waste your time."  
FIRST BANDS: "First couple of bands I was in were primarily

British invasion stuff, like the Beatles, Yardbirds, Kinks, and The Who. I really didn't start paying attention to North American bands until the Band."  
CURRENT BAND: "I met Mary Chapin a little over 16 years ago through a guy named Bill Danoff, who was a founder of the Starland Vocal Band and the author or co-author of such songs as "Country Roads," "Afternoon Delight," and "Boulder to Birmingham."



# JAZZ + SMOOTH

## THE JAZZ AND SMOOTH CONNECTION

“Two defining things happened for me in 1998: Number one, the funky, rhythmic sounds triumphed as a full-fledged trend. The best example is *Down to the Bone*. In this town alone we sold over 4,000 units, and we put on a show with them a couple of weeks ago that sold very well. Most important, *Down to the Bone* really tests well, which means both the active and passive listeners enjoy it. *Down to the Bone* lights up our phones—which is not easy to do with this music.

“Secondly, the way I communicate with listeners is changing radically; it’s gone from phone calls to e-mail. I



now get dozens of e-mails from listeners every day. While we continue to do a fax newsletter a couple of times per month that is sent to over 17,000 listeners, we send an e-mail version to almost two thousand listeners. We constantly direct people to our Web site, which is very busy.

Since our signal is on the Internet, we have listeners from all over the world—and places across the United States that don’t have Smooth Jazz stations. They turn us on in Houston and the east coast of Florida at the Kennedy Space Center. They listen to us at the office on their computers or while they’re telecommuting from home.” —ROSS BLOCK, PD, WSJT-TAMPA/ST. PETERSBURG

“1998 was a turning point for KBEM when we converted to a digital studio. We’re still using CDs for music, but the rest of the station is totally digital and stored on hard drive.

## Jazz & Smooth Jazz PD’s Define 1998



Everything that would previously be put on cart, we’re now playing from computers. We do all of our in-house production

on computers now, using digital editing and recording, and it brings our radio station into the 21st Century.” —TERRY WALKER, PD, KBEM-MINNEAPOLIS

“Here are two defining moments for me. First off, there’s the complete dominance of Paul Brown as a record producer. The guy is amazing; anything he touches is a hit. I think he’s going to become the Quincy Jones of Smooth Jazz.

“Secondly, there’s the advent of voice tracking technology in radio and for Smooth Jazz radio in particular. It’s already started in the smaller markets, and now it’s creeping into the larger markets. Some people are using it for evenings, overnights, and weekends. Others have prime claysparts using voice tracks. Still others have entire stations that are voice-tracked.

“It’s a growing reality these days, but it may not be so good for developing talent. Where will the talent of tomorrow come from if they don’t have overnights, weekends, and smaller markets to hone their skills and grow? It’s good for the bottom line now, but what will happen in the future?” —BRETT MICHAEL, PD, WLVE (LOVE 94)-MIAMI

“I’ll remember 1998 as the year Frank Sinatra died. His death affected me personally, because my father actual-

ly played piano for Sinatra for a couple of years. I’ve listened to recordings of my dad playing with Sinatra, and knowing as much about him as I do, he’s an icon of American culture, and you can hear Sinatra’s music and influence in jazz, pop, and every kind of music.” —ERIC COHEN, MD, WAER-SYRACUSE

“This year was the first time I realized that *The Oasis* is *really* a part of a larger cluster of CBS radio stations in Dallas-Fort Worth, and there are going to be programming and promotional requests that don’t just come from within the station, but from within the corporation. It was a big defining moment for me when I got that



first request down from Corporate Promotions saying, ‘Because you’ve received a larger portion of a buy for a client, we are asking that you participate in this massive promotional event.’

“They’re taking the power of all eight stations in the cluster and going out and getting larger shares of the marketing dollars. It’s being sold by a group promotions person rather than your individual station’s promotion director. That means they’re securing a lot of dollars that [*The Oasis*] may not have ordinarily gotten, so you must do everything you possibly can to make it work.” —MICHAEL FISCHER, PD, KOAI (THE OASIS)-DALLAS

“Over the Thanksgiving holiday weekend, I asked myself what the long work days, endless meetings,

and tension headaches were all about. Then I realized that there is nothing more satisfying than being able to program the diversity of jazz (as well as news and information) to a community that really listens, responds...and cares. This is what it’s all about. I love my job!” —KYLE M. LARUE, PD/MD, WEA-BALTIMORE

“The Smooth Jazz format is going where no format has gone before, a lot like AOR did in the 1970s, and applying good radio—formatics, playlists, promotion, marketing, and passion from the announcers—helps us win. As I watch stations like WNUA, WJJZ, KKSF, and ourselves as well subscribe to this good radio philosophy, we get better numbers.

“I’ve done this for 29 years and I’ve learned that less is more. It’s a Top 40 concept refined from the early days of radio. If you play listeners’ favorite music more often, you’ll get more people to listen. Then you have the option to establish new music by surrounding them with familiar artists.” —BERNIE KIMBLE, PD, WNWV-CLEVELAND

“1998 has been a banner year for WDNA. We had a power increase that doubled our audience, our TSL and pledge amounts are way up, and we are the talk of the Jazz community in South Florida. There were two events in 1998 that defined our year. During the GAVIN convention in San Diego, after James Moody presented the Jazz Station of the Year award, he came up to me and told me he [had hoped] WDNA would win, as he said we were the best he had heard in many years. To hear that from a consummate jazz legend like him was overwhelming. The other special moment was picking up Sue Mingus at the airport and taking her to a packed auditorium so that she could lecture on her late husband’s *Triumph of the Underdog* film, which we premiered in Florida. The flight arrived late and we entered as the film concluded to a standing ovation that brought tears to the eyes of Mrs. Mingus. —ARTURO GOMEZ, PD, WDNA-MIAMI

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from

# vanessa williams

Gavin Smooth Jazz 37\*  
*Highest Debut*

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from her latest release  
vanessa  
williams  
greatest  
the first ten  
years hits



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# JAZZ



## REVIEW

### MISAKO KANO

#### Breakthrew (Jazz Focus)

Here's a recommended indie jazz release that's been stuck in my CD machine for the past week. Pianist Misako Kano's 1996 recording has a driving quartet that features saxophonist Thomas Chapin (who died last February of leukemia), bassist Ron McClure and drummer Jeff Williams. Chapin's reedy alto casts a little edge on a driving Kano composition "Mao," but his flute playing pacifies another Kano original, the hypnotic 3/4 ballad, "Waltz for Rachel." Although two years separate this recording from its Stateside release, *Breakthrew* enjoyed a successful Japanese release before making being available here. Kano, who studied with Manhattan pianists Richie Beirach and Harold Danko, has a nice touch here.

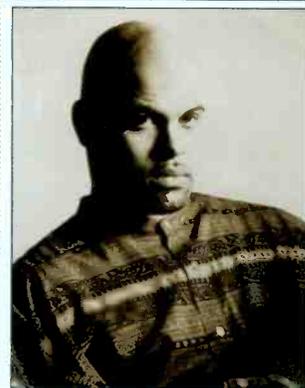
## SPINCREASE

1. JOHN HICKS +148
2. BURTON/COREA/METHENY/HAYNES/HOLLAND +97
3. MARCUS ROBERTS +89
- ERNE ANDREWS +89
5. TRUMPET LEGACY +79

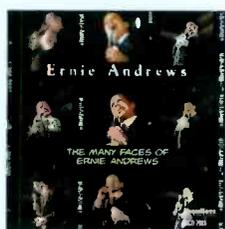
## CHARTBOUND

- WESLIA WHITFIELD (HighNote)  
 \*ERIC GOULD (Umoja)  
 \*BLUE NOTE TRIBUTE TO MOTOWN (Blue Note)  
 ROSEMARY CLOONEY/COUNT BASIE ORCH. (Concord)  
 FRED HERSCH + BILL FRISSELL (Nonesuch)  
 Dropped: #45 Paul Motian, #49 Bobby Shriver Quintet, Laurence Hobgood.

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## MOST ADDED



### ERNE ANDREWS (13)

The Many Faces of Ernie Andrews (HighNote)

Including: WVVU, WFSS, WKRY, WFPK, WMOT, KEDM, WLNZ, KTPR, WOCB, KUT, KJZZ, KCLU, WRTI

### GREG OSBY (11)

Banned In New York (Blue Note)

Including: WITR, WESM, WVVU, WRQM, WSSB, WTUL, WSIE, KIOS, KVNF, KUNV, WFMT

### JOHN HICKS (11)

The Billy Strayhorn Songbook (HighNote)

Including: WVVU, WFSS, WMOT, WTUL, KEDM, KTPR, WDCB, KCLU, KPLU, KUSD, KCMW

### MAYNARD FERGUSON & BIG BOP NOUVEAU (9)

Brass Attitude (Concord)

Including: WGMC, WESM, WNAA, WFIT, KABF, WDET, WLNZ, WDCB, KAJX

### ERIC GOULD (6)

On the Real (Umoja)

Including: WEA, WHRV, KBEM, KJZZ, KUNR, WFMT

## RADIO SAYS



### GREG OSBY

Banned In New York (Blue Note)

The Greg Osby project is the last new release jazz radio is scrutinizing. The tracks are extended length, and the blowing is free.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	ANDY BEY - Shades of Bey (Evidence)	83	0	751	-25
2	2	RAY BROWN TRIO - Some of My Best Friends Are Singers (Telarc Jazz)	79	0	749	-25
3	3	KEVIN MAHOGANY - My Romance (Warner Bros.)	81	0	732	-33
4	4	HERBIE HANCOCK - Gershwin's World (Verve)	83	1	714	-47
11	5	HOUSTON PERSON - My Romance (HighNote)	80	0	592	+56
6	6	KYLE EASTWOOD - From There To Here (Columbia/CRG)	64	0	575	-48
5	7	JOSHUA REDMAN - Timeless Tales (Warner Bros.)	64	0	563	-156
19	8	BURTON/COREA/METHENY/HAYNES/HOLLAND - Like Minds (Concord Jazz)	75	2	550	+103
<i>Gary Burton's prestigious project is a "Gavin Guarantee" to go Number One!</i>						
15	9	PHIL WOODS feat. JOHNNY GRIFFIN - The Rev & I (Blue Note)	79	0	542	+45
21	10	MARCUS ROBERTS - The Joy of Joplin (Sony Classical)	75	0	535	+103
12	11	SPHERE - Sphere (Verve)	75	1	517	-9
8	12	KEITH JARRETT TRIO - Japan '96 (ECM)	69	0	514	-97
13	13	DAVE ELLIS - In the Long Run (Monarch)	72	1	505	-18
14	14	PONCHO SANCHEZ - Afro Cuban Fantasy (Concord Jazz)	67	0	495	-19
9	15	COUNT BASIE - Count Plays Duke (MAMA Records)	57	0	483	-126
16	16	DMITRI METHENY - Starlight Cafe (Monarch)	73	1	482	+5
7	17	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	59	0	463	-155
10	18	MARCUS PRINTUP - Nocturnal Traces (Blue Note)	58	0	457	-114
18	19	TONY BENNETT - The Playground (Columbia/CRG)	69	1	456	-8
24	20	GIACOMO GATES - Fly Rite (Sharp Nine)	69	3	439	+29
28	21	KERRY STRAYER SEPTET - Jeru Blue: A Tribute to Gerry Mulligan (Palmetto)	71	1	433	+34
<i>Kansas City baritone saxophonist's tribute shows amazing staying power.</i>						
20	22	ALEXANDER/HICKS/MRAZ/MUHAMMAD - Solid! (Milestone)	62	1	420	-22
23	23	JIMMY McGRIF - Straight Up (Milestone)	65	1	410	-7
17	24	DAVE HOLLAND QUARTET - Points of View (ECM)	59	0	415	-61
25	25	HEATH BROTHERS - Jazz Family (Concord Jazz)	61	2	414	+4
29	26	ETHEL ENNIS - If Women Ruled the World (Savoy/Denon)	69	3	399	+15
22	27	JIMMY SCOTT - Holding Back the Years (Artists Only)	65	4	398	-19
38	28	GENE HARRIS & PHILIP MORRIS ALL-STARS - Live (Concord Jazz)	69	5	381	+67
47	29	JOHN HICKS - The Billy Strayhorn Songbook (HighNote)	74	11	377	+158
27	30	MARK TURNER - In This World (Warner Bros.)	59	0	378	-22
26	31	YELLOWJACKETS - Club Nocturne (Warner Bros.)	47	0	375	-29
30	32	CARMEN McRAE - Dream of Life (Qwest)	58	1	356	-13
37	33	TONY WILLIAMS - Young At Heart (Columbia/CRG)	61	1	351	+36
31	34	JOE LOCKE QUINTET - Slander (And Other Love Songs) (Milestone)	55	3	345	-17
34	35	ROY HAYNES - Praise (Dreyfus Jazz)	58	1	328	-11
33	36	SCOTT HAMILTON & BUCKY PIZZARELLI - The Red Door (Concord Jazz)	44	0	327	-26
36	37	LOU RAWLS - Seasons 4 U (Rawls & Brokaw)	41	0	295	-32
44	38	MAYNARD FERGUSON & BIG BOP NOUVEAU - Brass Attitude (Concord Jazz)	56	9	294	+39
32	39	ENDLESS MILES - Tribute To Miles (N2K Encoded Music)	38	0	286	-75
42	40	SOUL SERVICE - Dream Catcher (Cap)	49	3	278	+15
40	41	KENDRA SHANK - Wish (Jazz Focus)	54	1	275	-6
—	42	ERNE ANDREWS - Many Faces of ... (HighNote)	61	13	247	N
50	43	MISAKO KANO - Breakthrew (Jazz Focus)	51	5	245	+31
35	44	DANILO PEREZ - Central Avenue (Impulse!)	31	0	242	-88
46	45	JASON MARSALIS - The Year of the Drummer (Basin Street)	51	4	235	+7
48	46	MADS VINDING TRIO - The Kingdom (Stunt)	51	5	234	+18
41	47	RANDY WESTON - Khepera (Verve)	42	0	234	-47
43	48	RANDY JOHNSTON - Riding the Curve (J Curve)	34	0	225	-32
39	49	BRAD MEHLDAU - Songs: The Art of the Trio Volume 3 (Warner Bros.)	40	0	224	-72
—	50	TRUMPET LEGACY - Feat. Payton, Soloff, Harrell, Henderson (Milestone)	39	5	212	N

## ARTISTPROFILE

### DAVE ELLIS

TWO DIFFERENT WORLDS [PART 1]  
 "I've been playing saxophone since age ten, almost exclusively focused on jazz. My hero was Sonny Rollins. I had flyers of him on my wall and a shelf full of jazz encyclopedias.

I was probably a little jazz nerd and grew up as a Berkeley hippie-type kid. I was in a Ska band playing live gigs when I was seventeen.  
 "Charlie Hunter, Jay Lane and I had been playing jazz for many years before 1992, when this so-called Acid Jazz came through. We were hanging out in Berkeley playing with no money

and were ripe for the Acid Jazz scene in San Francisco, which has since died down.  
 "I got an offer to make a jazz record with Monarch Records immediately upon leaving Charlie's group...With my new record, *In the Long Run*, I developed my own group as well as a relationship with producer Orrin Keepnews. I joined Ratdog [with Bob Weir and Rob Wasserman] at the end

of 1996 and I'm officially juggling my solo jazz thing and Bob Weir's band. I'm part of two different musical worlds now.  
 "I love the idea of superimposing jazz, the African-American art form, with the Americana Grateful Dead tradition. These are two particular forms of American indigenous music, and, besides, Deadheads are definitely open-minded people."

# SMOOTH

JAZZ & SMOOTH CALLS



## REVIEW

### VANESSA WILLIAMS

#### "My Flame" (Mercury)

Vanessa Williams—who stars in big budget movies and Broadway plays as well as getting played on mass appeal pop stations—must really have genuine intentions to break through Smooth Jazz. Otherwise, why would she include an unreleased Bobby Caldwell tune as the final track to her *Greatest Hits: The First Ten Years* collection? Williams performs "My Flame" in the form of a suave duet with counter vocals from singer Gary Taylor. Williams is becoming a viable Smooth Jazz image artist, especially since we still haven't gotten anything new in years from pop diva icons Anita Baker and Sade. Vanessa can help fill that void since she approaches her music on a the same sultry, down to earth level.

## SPINCREASE

1. VANESSA WILLIAMS +156
2. JEFF LORBER +78
3. WARREN HILL +60
4. DOWNING & ALBRIGHT +50
5. ERIC MARIENTHAL +46

## CHARTBOUND

- DUNCAN MILLAR (Instinct)  
 DIANA KRALL (Impulse!)  
 OPEN DOOR (Helicon)  
 PEACE OF MIND (Nu Groove)  
 TUCK & PATTI (Windham Hill Jazz)  
 JOHN TESH PROJECT (GTSP/Mercury)
- Dropped: #46 Craig Chaquico, #47 Ed Hamilton

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## MOST ADDED



**DIANA KRALL (8)**  
 Have Yourself a Merry Little Christmas (Impulse!)

Including: KCJZ, WONB, KUNC, KRVR, KSSJ, WJZ, WLOQ, and WLVF

**JK (7)**  
 "Off the Hook" (Verve Forecast)

Including: WJZ, KOAI, KCJZ, WNNV, WYJZ, KCIY, and KHII

**JOHN TESH PROJECT (7)**  
 "Carol of the Bells" (GTSP/Mercury)

Including: WJZ, WJZ, WQJZ, WLOQ, WJAB, WNNV, and KSSJ

**MARC ANTOINE (5)**  
 "Concache" (NYC/GRP)

Including: WJZW, WVAE, WYJZ, KYOT, and KEZL

**WILL DOWNING & GERALD ALBRIGHT (5)**  
 "Stop, Look, Listen..." (Verve Forecast)

Including: WJZ, WVAE, WMGN, KBZN, and KMGQ

## RADIO SAYS



**JK**

What's the Word (Verve Forecast)

One of Herbie Hancock's favorite guitarists, you've heard him on Return of the Headhunters, here's his solo stuff. Track is "Off the Hook"

LW	TW		Repts.	Adds	Spins	Diff.
3	1	ERIC MARIENTHAL - Walk Tall (i.e. music)	57	1	895	+47
1	2	PETER WHITE - Perfect Moment (Columbia/CRG)	55	1	870	-64
2	3	RICK BRAUN - Full Stride (Atlantic)	50	0	831	-81
5	4	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	53	0	767	+61
4	5	GEORGE BENSON - Standing Together (GRP)	48	0	749	-46
6	6	WALTER BEASLEY - For Your Pleasure (Shanachie)	49	0	718	+38
8	7	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	47	1	669	+34
9	8	NAJEE - Morning Tenderness (Verve Forecast)	54	1	613	+13
7	9	BRIAN BROMBERG - You Know That Feeling (Zebra)	39	0	602	-34
13	10	MARC ANTOINE - Madrid (NYC/GRP) "Concache" vaults Antoine back into the Top 10.	51	5	547	+57
11	11	KIRK WHALUM - For You (Warner Bros.)	52	3	542	+23
12	12	PATTI AUSTIN - In and Out of Love (Concord/Vista)	43	0	484	-15
16	13	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	43	1	473	+34
18	14	LEE RITENOUR - This Is Love (i.e. music)	46	0	464	+44
22	15	GREGG KARUKAS - Blue Touch (i.e. music)	38	2	421	+34
10	16	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	33	0	416	-121
19	17	PHIL COLLINS - ...Hits (Atlantic)	32	0	415	-5
25	18	JEFF LORBER - Midnight (Zebra)	36	1	409	+78
20	19	J.K. - What's the Word (Verve)	41	7	398	-11
15	20	DAVE KOZ - A Blue Note Tribute To Motown (Blue Note)	35	0	387	-61
14	21	BONEY JAMES - Sweet Thing (Warner Bros.)	33	0	384	-87
17	22	BRYAN SAVAGE - Soul Temptation (Higher Octave)	31	0	356	-73
29	23	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast) Downing and Albright's torch ballads are finally catching fire at Smooth Jazz.	38	5	340	+50
26	24	KIM WATERS - Love's Melody (Shanachie)	36	1	333	+11
28	25	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz/Peak)	36	0	327	+29
27	26	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	29	0	318	+6
33	27	SHAKATAK - Shinin' On (Instinct)	31	1	301	+23
31	28	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	26	0	295	+11
24	29	FOURPLAY - Four (Warner Bros.)	35	3	284	-48
23	30	LUTHER VANDROSS - "I Know" (Virgin)	27	1	283	-62
32	31	JIM BRICKMAN - Visions of Love (Windham Hill)	29	0	281	-1
21	32	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	28	0	276	-114
30	33	SOUL BALLETT - Trip the Night Fantastic (Countdown/Unity)	30	0	271	-14
34	34	RAMSEY LEWIS - Dance of the Soul (GRP)	26	0	245	-31
35	35	GABRIELA ANDERS - Wanting (Warner Bros.)	24	0	243	-8
36	36	CHRIS STANDRING - Velvet (Instinct)	25	2	241	+16
—	37	VANESSA WILLIAMS - "My Flame" (Mercury)	27	4	236	N
39	38	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	21	0	211	+10
37	39	JOE McBRIDE - Double Take (Heads Up)	24	1	200	-23
40	40	HEADS UP SUPER BAND - Live At the Berks Jazz Fest (Heads Up)	23	1	197	-4
38	41	JANET JACKSON - "Every Time" (Virgin)	16	0	196	-23
43	42	EVERETTE HARP - Better Days (Blue Note)	19	1	179	+5
44	43	RICKY JONES - Ricky Jones (Universal)	16	0	166	-2
42	44	RACHEL Z - Love Is the Power (NYC/GRP)	18	1	161	-16
41	45	MARCUS JOHNSON - Chocolate City Groovin' (N2K Encoded Music)	16	0	161	-19
45	46	MARILYN SCOTT - Starting to Fall (Warner Bros.)	16	1	155	+2
—	47	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	17	1	153	+43
50	48	BASIA - Clear Horizon (550 Music)	17	1	144	+14
49	49	DAN SIEGEL - Clairvoyance (Countdown/Unity)	13	0	124	-10
48	50	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	13	0	124	-11

## ARTISTPROFILE

### GABRIELA ANDERS

GETTING SIGNED [PART 1]

"I got my professional start doing background singing for a [Salsa] producer named Sergio George. He called me up to sing for Marc Anthony on his second record and I also sang with Cecilia Cruz

and Tito Puente at Carnegie Hall. Although I'm not a Salsa singer and come from a jazz background, Salsa music is still a really big market in this country and in Europe and Japan.

"Then I sent an unsolicited tape to Warner Bros and when Matt Pierson tried to follow up, I had gone back to Argentina because a family friend was

dying. It wasn't my moment. Then a year and a half later I recorded a duet with Michael Franks. Michael suggested I sent [another] four-song tape to Warner Jazz. I got the address from a book on how to get a record deal. Two months later (in 1996) Warners called me back. I sent more songs and then they went to see me live at the Bitter End. I made a record called *Fantasia* that was

released on a small Japanese label. Then Warners signed me.

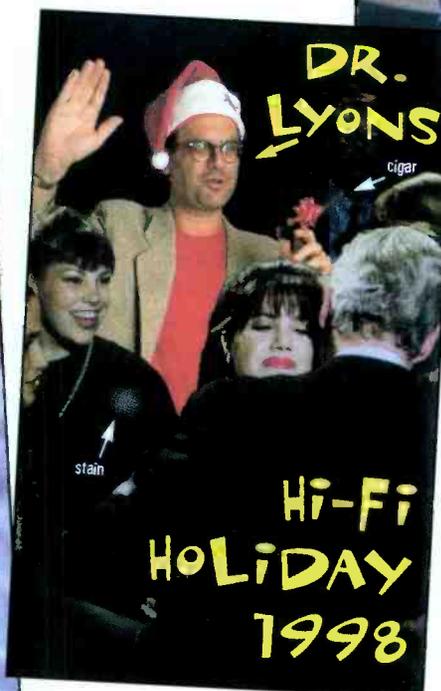
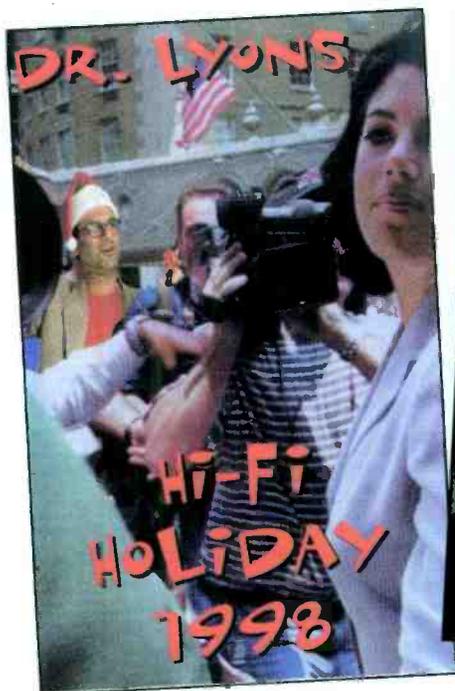
"For *Wanting*, they suggested I work with George Duke and Paul Brown. Being a South American singer, they were not sure which direction I was going to do better in. I thought for a minute it might not be coherent working with three other producers [including Alain Mallet], but we were able to try out a lot of things."



# PARTINGSHOTS

## SUCK ON THIS

Question: Did any band generate more weird ticket giveaways in 1998 than Barenaked Ladies? We don't think so. Here, a listener of The X@1039 (WEXG)-Dayton sucks mud off her boyfriend's foot for fix. Not enough. The winner soaked in a tub of Tidy Bowl, waxed his chest hair, then ate a worm.



## ENOUGH ALREADY!

One last Bill and Monica jab (pardon the pun): Barry Lyons' 13th Annual Hi-Fi Holiday release is out, and on the cover your host Dr. Lyons uh, *inserts himself* (did we say that?) into some now famous news footage.

## GMAILBOXSET

GM **Dave Martin** exits **CBS** Urban A/C **KRBV**-Dallas, setting off the usual speculation about a possible format adjustment. Both a well-known GM and PD of a sister CBS Rhythm Crossover outlet have been spotted in the hallways recently. As they say in the radio biz, stay tuned.

Effective January 1, **KPRR**-El Paso PD **John Candelaria** is upped to the newly-created position of OM for **Clear Channel** El Paso, overseeing News/Talk and A/C **KTSM AM/FM**; Sports and Country combo **KHEY AM/FM** as well as Rhythm Crossover **KPRR**. APD/MD/afternoon jock **Victor Starr** will be upped to PD of **KPRR**. **Candyman** will need a new MD.

Today's hottest battle is **KKSS** vs. **KYLZ**-Albuquerque, who continue to duke it out, both in and out of court, over the positioner, "Today's Hottest Music." **KYLZ** reportedly serviced-marked the phrase several months ago. According to **KKSS** PD **Tony Manero**, "On December 14, **KYLZ** got a temporary restraining order, which a judge threw out, then required them to post a \$100,000 cash bond by 10 a.m. December 15, which they failed

to do." At presstime, both stations still claim to play "Today's Hottest Music."

Consultant **Randy Lane** hires veteran New York-based programmer **Adam Goodman** (ex-**WWMX**-Baltimore, **Z100**-New York) to head up the new Talent division of the **Randy Lane Company**.

**Chancellor** Modern A/C **Star 98.7 (KYSR)**-Los Angeles has a midday opening to replace **Larry Morgan**, who exits at the end of the year for **Premiere Radio** as VP of Comedy Stuff. Replacement packages to Star PD **Angela Perelli**.

**WFLY (Fly 92)**-Albany PD **Rob Dawes** announces his new morning show, pairing **Z100**-New York overnighter **Reno** with **Whitney Alan**, acquired from the morning slot at **KLRS** in exotic Chico, Calif.

The new PD of **KFTZ**-Idaho Falls is **Jeff Ward** from **KIZN**-Boise.

After becoming stuck in the elevator last week, **Z95.7 (KZQZ)**-San Francisco PD **Mark Adams** picked up the emergency phone and was imme-

diately put on hold. "Here I was, trapped in an elevator, listening to elevator music," Adams says. When help failed to arrive, the resourceful Adams, who happened to have tools (?) in his duffel bag, forced open the doors and escaped. "It was just like *Die Hard*, except there were no bullets, blood, or funny accents."

## THE FINAL SAY

It's become a tradition here at GAVIN to let our support staff—report takers, editorial assistants, tech masters, convention services, hell...anyone who doesn't write for the magazine weekly (and some who do)—choose their favorite music of the year in our final issue. Consider it your opportunity to learn a little more about the diverse personalities that make GAVIN happen week-in, week-out...

**RENE BRUCKNER**, Graphic Designer:

R.E.M., Up (Warner Bros.)

**SEAN CURRAN**, Editorial Assistant:

Spiritualized, *Ladies and Gentlemen We're Floating in Space* (Arista)

**SANDRA DERIAN**, Office Manager & more:

V/A, *Just Can't Get Enough: New Wave Halloween* (Rhino)

**BEN FONG-TORRES**, Consulting Editor/

40th Anniversary Coordinator:  
Lucinda Williams, *Car Wheels on a Gravel Road* (Mercury)

**JENNIFER HILL**, Accounts Receivable:

The Derailers, *Reverb Deluxe* (Watermelon)

**JEFF HOUSE**, Country Chart Editor:  
Lucinda Williams, *Car Wheels on a Gravel Road* (Mercury)

**CHARLIE MACNULTY**, Art Production:  
Massive Attack, *Mezzanine* (Virgin)

**MIKE MANSOURIAN**, Editorial Assistant:  
Creed, *My Own Prison* (Wind-Up)

**AYOKA MEDLOCK**, New Mainstream Assistant:  
Lauryn Hill, *The Miseducation of...* (Ruffhouse/Columbia/CRG)

**DAVE OGDEN**, Country Assistant:  
Dixie Chicks, *Wide Open Spaces* (Monument)

**MELISSA PIAZZA**, Editorial Assistant:  
Elliott Smith, *XO* (DreamWorks)

**WALT REED**, Information Tech. Manager:  
Rube Waddell, *Stink Bank* (Vaccination)

**CHESTER ROSAL**, Editorial Assistant:  
Rasco, *Time Waits for No Man* (Stones Throw)

**DAVE ROTHSTEIN**, Media Services Mgr:  
Bonnie Raitt, *Fundamental* (Capitol)

**ALEXANDRA RUSSELL**, Managing Editor:  
Lyle Lovett, *Step Inside This House* (Curb/MCA)

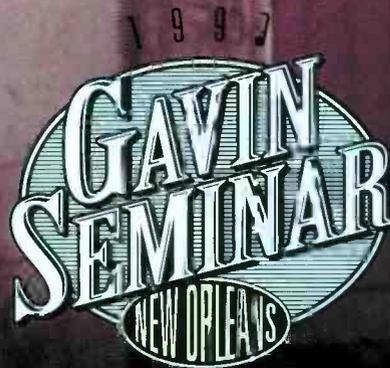
**LARRY SHORT**, Information Tech. Assistant:  
Neutral Milk Hotel, *In the Aeroplane Over the Sea* (Merge)

**LAURA SWEZEY**, News Assistant:  
Page & Plant, *Walking Into Clarksdale* (Atalntic)

**JUSTIN TORRES**, New Mainstream Assistant:  
Rasco, *Time Waits for No Man* (Stones Throw)

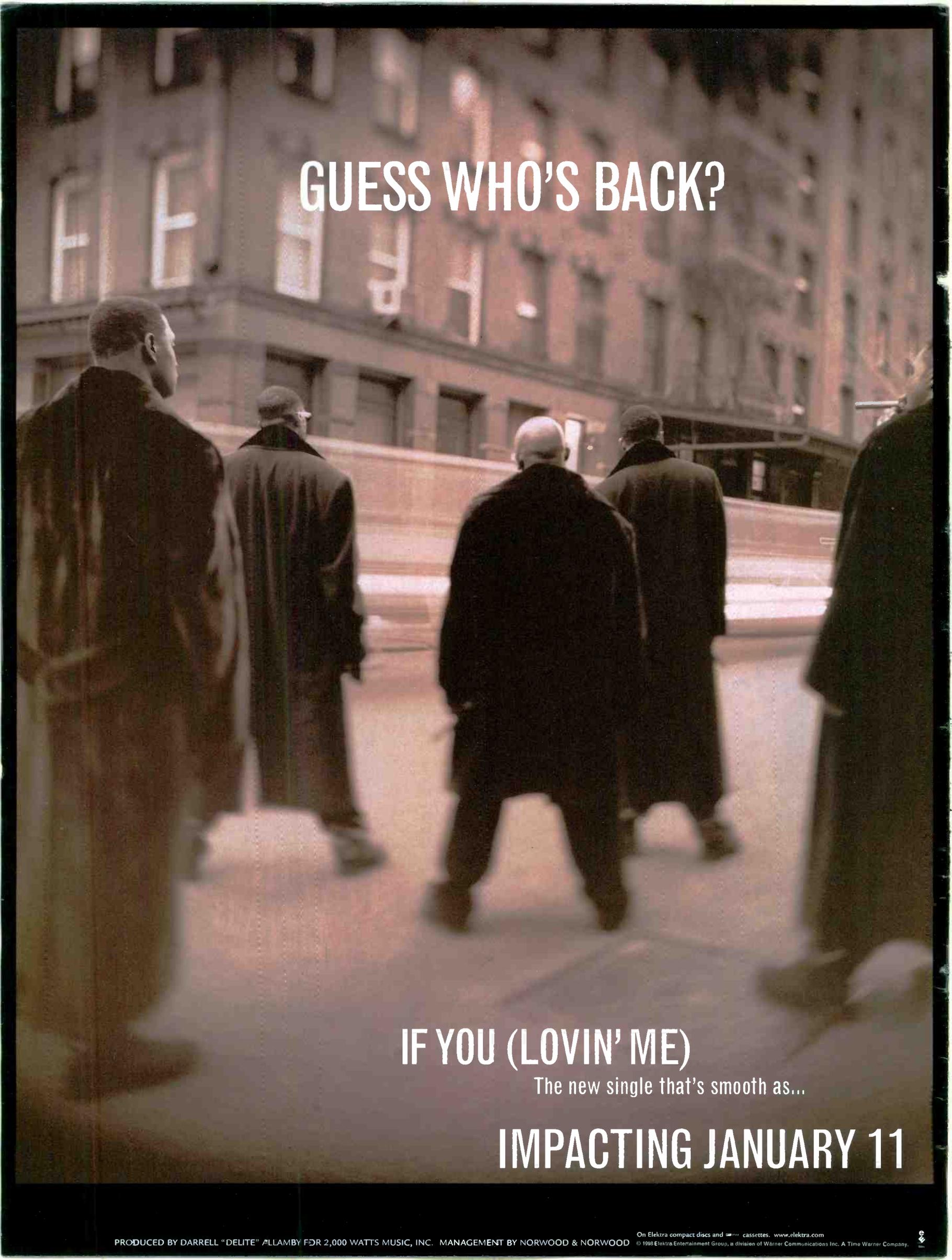
**KATIE ZARLING**, Editorial Assistant:  
Spinanes, *Arches & Aisles* (Sub Pop)

***Everybody  
is going to  
be there.***



**New Orleans Hyatt Regency  
February 17-21, 1999**

To Register: Call Laura (415) 495-1990 ext. 632  
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GUESS WHO'S BACK?

IF YOU (LOVIN' ME)

The new single that's smooth as...

IMPACTING JANUARY 11

# gavin year-end charts

## Country

1. Dixie Chicks - There's Your Trouble (Monument)
2. Diamond Rio - You're Gone (Arista)
3. Tracy Byrd - I'm From the Country (MCA)
4. Joe Diffie - Texas Size Heartache (Epic)
5. Trisha Yearwood - There Goes My Baby (MCA)
6. Tracy Byrd - I Wanna Feel That Way Again (MCA)
7. Mark Wills - I Do (Cherish You) (Mercury)
8. Gary Allan - It Would Be You (Decca)
9. Faith Hill - This Kiss (Warner Bros.)
10. Jo Dee Messina - I'm Alright (Curb)
11. Jo Dee Messina - Bye Bye (Curb)
12. Kenny Chesney - That's Why I'm Here (BNA)
13. Reba McEntire - Forever Love (MCA)
14. Terri Clark - Now That I Found You (Mercury)
15. Martina McBride - Happy Girl (RCA)
16. The Wilkinsons - 26¢ (Giant)
17. John Michael Montgomery - Cover You In Kisses (Atlantic)
18. Lee Ann Womack - A Little Past Little Rock (Decca)
19. Clint Black - The Shoes You're Wearing (RCA)
20. Vince Gill - If You Ever Have Forever In Mind (MCA)
21. Faith Hill w/ Tim McGraw - Just To Hear You... (Warner Bros.)
22. Lonestar - Everything's Changed (BNA)
23. David Kersh - If I Never Stop Loving You (Curb)
24. Ty Herndon - It Must Be Love (Epic)
25. Collin Raye - I Can Still Feel You (Epic)
26. Steve Wariner - Holes in the Floor of Heaven (Capitol)
27. Ty Herndon - A Man Holdin' On (Epic)
28. Garth Brooks - To Make You Feel My Love (Capitol)
29. Clay Walker - Then What (Giant)
30. George Strait - I Just Want To Dance with You (MCA)
31. Tim McGraw - Where the Green Grass Grows (Curb)
32. Collin Raye - Someone You Used To Know (Epic)
33. Trisha Yearwood - Perfect Love (MCA)
34. George Strait - True (MCA)
35. LeAnn Rimes - Commitment (MCA/Curb)
36. Shania Twain - You're Still the One (Mercury)
37. Brooks & Dunn - How Long Gone (Arista)
38. Clint Black - Nothin' But the Tailights (RCA)
39. Alabama - How Do You Fall in Love (RCA)
40. Shania Twain w/ Bryan White - From This Moment On (Mercury)

## Hot A/C

1. Natalie Imbruglia - Torn (RCA)
2. Goo Goo Dolls - Iris (Warner Sunset/Reprise)
3. Matchbox 20 - 3 AM (Lava/Atlantic)
4. Fastball - The Way (Hollywood)
5. Savage Garden - Truly, Madly, Deeply (Columbia/CRG)
6. Matchbox 20 - Real World (Lava/Atlantic)
7. Edwin McCain - I'll Be (Lava/Atlantic)
8. Aerosmith - I Don't Want to Miss a Thing (Columbia/CRG)
9. Natalie Merchant - Kind & Generous (Elektra/EEG)
10. Sarah McLachlan - Adia (Netwerk/Arista)
11. Semisonic - Closing Time (MCA)
12. Shania Twain - You're Still the One (Mercury)
13. Alanis Morissette - Uninvited (Warner Sunset/Reprise)
14. Barenaked Ladies - One Week (Reprise)
15. Third Eye Blind - How's It Going to Be (Elektra/EEG)
16. Smash Mouth - Walkin' On the Sun (Interscope)
17. Green Day - Time of Your Life (Reprise)
18. Eric Clapton - My Father's Eyes (Duck/Reprise)
19. Sheryl Crow - My Favorite Mistake (A&M)
20. Loreena McKennitt - The Mumpers' Dance (Warner Bros.)
21. Celine Dion - My Heart Will Go On (550 Music)
22. Billie Myers - Kiss the Rain (Universal)
23. Hootie & the Blowfish - I Will Wait (Atlantic)
24. Marcy Playground - Sex and Candy (Capitol)
25. Jennifer Paige - Crush (Ede! America/Hollywood)
26. Backstreet Boys - As Long As You Love Me (Jive)
27. Eagle Eye Cherry - Save Tonight (WORK)
28. Natalie Imbruglia - Wishing I Was There (RCA)
29. Alanis Morissette - Thank U (Maverick/Reprise)
30. Lisa Loeb - I Do (Geffen)
31. Paula Cole - I Don't Want to Wait (Imago/Warner Bros.)
32. Vonda Shepard - Searchin' My Soul (550 Music)
33. Everything - Hooch (Blackbird/Sire)
34. Shawn Mullins - Lullaby (Columbia/CRG)
35. The Verve - Bitter Sweet Symphony (Virgin)
36. Madonna - Frozen (Maverick/Warner Bros.)
37. Faith Hill - This Kiss (Warner Bros.)
38. Smash Mouth - Can't Get Enough of You Baby (Elektra/EEG)
39. Paula Cole - Me (Imago/Warner Bros.)
40. Brian Setzer Orchestra - Jump Jive an' Wail (Interscope)

## Jazz

1. Nicholas Payton - Payton's Place (Verve)
2. Wynton Marsalis - The Midnight Blues (Columbia/CRG)
3. Michael Brecker - Two Blocks From the Edge (Impulse!)
4. Russell Malone - Sweet Georgia Peach (Impulse!)
5. Ellis Marsalis Trio - Twelve's It (Columbia/CRG)
6. Ron Carter - So What (Blue Note)
7. Jimmy Cobb's Mob - Only For the Pure At Heart (Fable)
8. Eric Reed - Pure Imagination (Impulse!)
9. Kurt Elling - This Time It's Love (Blue Note)
10. Mark Elf - Tricknometry (Jen Bay)
11. Cyrus Chestnut - Cyrus Chestnut (Atlantic)
12. Shirley Horn - I Remember Miles (Verve)
13. Danilo Perez - Central Avenue (Impulse!)
14. Loston Harris - Comes Love (N2K Encoded Music)
15. Charlie Hunter Quartet - Pound For Pound (Blue Note)
16. Joshua Redman - Timeless Tales (Warner Bros.)
17. Christian McBride - A Family Affair (Verve)
18. Gregory Tardy - Serendipity (Impulse!)
19. John Scofield - A Go Go (Verve)
20. Darrell Grant Quartet - Twilight Stories (32 Records)
21. Patricia Barber - Modern Cool (Premonition)
22. James Carter - In Carterian Fashion (Atlantic)
23. Charles McPherson - Manhattan Nocturne (Arabesque)
24. 4 Sight - 4-Sight (N2K Encoded Music)
25. Nnenna Freelon - Maiden Voyage (Concord)
26. Geri Allen - The Gathering (Verve)
27. Winard Harper - Trap Dancer (Savant)
28. Freddy Cole - Love Makes the Changes (Fantasy)
29. Anthony Wilson - Goat Hill Junket (MAMA Records)
30. Kenny Drew, Jr. - Passionata (Arkadia Jazz)
31. Jacky Terrasson Trio - Alive (Blue Note)
32. Chucho Valdes - Bele Bele en La Habana (Blue Note)
33. Stefan Harris - A Cloud of Red Dust (Blue Note)
34. Ahmad Jamal - Nature (Atlantic)
35. Marcus Printup - Nocturnal Traces (Blue Note)
36. Eliane Elias - Eliane Elias Sings Jobim (Blue Note)
37. Bobby Shew Quintet - Salsa Caliente (MAMA Records)
38. Elias Langelier - Kicks Are For Kids (Heart Music)
39. Ryan Kisor - The Usual Suspects (Fable)
40. Tommy Flanagan - Sunset and the Mockingbird (Blue Note)

## Rap

1. Kurupt - We Can Freak It (Antra/A&M)
2. A Tribe Called Quest - Find A Way/Steppin' It Up (Jive)
3. Flip Mode - Everybody On The Line.../Cha Cha Cha (Elektra/EEG)
4. Pete Rock - Tru Master feat. Insp. Deck & Kurupt (Lond)
5. Noreaga - Superthug (Penalty Recordings)
6. Fat Joe - Don Cartagena/John Blaze (Atlantic)
7. Xzibit - What U See Is What U Get (Loud)
8. The Roots - Don't See Us (MCA)
9. Shaquille O'Neal - The Way It's Going (TWISM/A&M)
10. Eminem - Just Don't Give A F\*ck/Brain Damage (Interscope)
11. Canibus - I Honor U/Get Retarded (Group Home/Universal)
12. Medina Green - Crosstown Beef (Rawkus Entertainment)
13. Black Star - Definition (Rawkus)
14. Gang Starr - Milita II feat. W.C. & Rakim (Noo Trybe/Virgin)
15. Sunz of Man - The Plan/Collab... (Wu-Tang Records/Red Ant)
16. Ras Kass - Ghetto Fabulous/H2O Proof (Patchwerk Recordings)
17. Gang Starr - Moment of Truth (Noo Trybe/Virgin)
18. Don Scavone - Sketchy Situation/The Force (Makini Records)
19. Keith Murray - Incredible feat. LL Cool J (Jive)
20. Hi & Mighty - B-Boy Document (Eastern Conference)
21. Cam'Ron - Horse & Carriage (Remix) (Epic)
22. Funkmaster Flex - Wu-Tang Cream Team Line Up (Loud)
23. Seven L & Esoteric - Def Rhymes (Direct Records)
24. Tony Touch - Rican-Struction (Torch Ent.)
25. Gang Starr & M.O.P. - Half & Half (Blunt/TVT)
26. Heltah Skeltah - I Ain't Havin' That (Duck Down/Priority)
27. Black Eyed Peas - Joints & Jams (Interscope)
28. Ice Cube - We Be Clubbini' (Remix) f/ DMX (Heavyweight/A&M)
29. Noreaga - N.O.R.E. (Penalty Recordings)
30. Jigmastaz - Last Will And Testament (Black Label/Tommy Boy)
31. Jay-Z - Can I Get A... (Roc-A-Fella/Def Jam)
32. Lauryn Hill - Doo Wop (That Thing) (RCE/Ruffhouse/Columbia/CRG)
33. Sunz of Man - Last Shall Be First (Wu-Tang Records/Red Ant)
34. Canibus - Second Round K.O. (Interscope)
35. Visionaries - Come On (UP ABOVE)
36. Big Punisher - You Came Up feat. Noreaga (Loud)
37. Lauryn Hill - Lost One (RCE/Ruffhouse/Columbia/CRG)
38. Company Flow - End To End... (Official Recordings/Rawkus Ent)
39. Ras Kass - Waterproof MC feat. Saafir (Patchwerk Recordings)
40. Mos Def - Body Rock f/ Q-Tip & Tash (Rawkus Entertainment)

## Smooth Jazz

1. Richard Elliot - Jumpin' Off (Metro Blue/Capitol)
2. Boney James - Sweet Thing (Warner Bros.)
3. Chuck Loeb - The Moon, the Stars, the Setting Sun (Shanachie)
4. George Benson - Standing Together (GRP)
5. Brian Bromberg - You Know That Feeling (Zebra)
6. Jonathan Butler - Do You Love Me? (N2K Encoded Music)
7. Down To The Bone - From Manhattan to Staten (Nu Groove)
8. Kenny G - Greatest Hits (Arista)
9. Brian Culbertson - Secrets (Bluemoon/Atlantic)
10. Paul Hardcastle - Cover To Cover (JVC)
11. Candy Dulfer - For the Love of You (N2K Encoded Music)
12. Avenue Blue feat. Jeff Golub - Nightlife (Bluemoon/Atlantic)
13. Lee Ritenour - This Is Love (i.e. music)
14. Kim Waters - Love's Melody (Shanachie)
15. Marc Antoine - Madrid (NYC/GRP)
16. Gregg Karukas - Blue Touch (i.e. music)
17. Jim Brickman - Visions of Love (Windham Hill)
18. Steve Cole - Stay Awhile (Bluemoon/Atlantic)
19. Bob James - Playin' Hooky (Warner Bros.)
20. Joyce Cooling - Playing It Cool (Heads Up)
21. Fourplay - Four (Warner Bros.)
22. Four 80 East - Eastside (Boomtang/Cargo)
23. Keiko Matsui - Toward the Sunrise (Countdown/Unity)
24. Melrose Place Jazz - Various Artists (Windham Hill)
25. Brian Tarkin - Last Kiss Goodbye (Instinct)
26. Chielmi Minucci - It's Gonna Be Good (JVC)
27. Chris Standring - Velvet (Instinct)
28. Chris Camozzi - Suede (Discovery/Sire)
29. Marilyn Scott - Starting To Fall (Warner Bros.)
30. Bryan Savage - Soul Temptation (Higher Octave)
31. Thom Rotella - Can't Stop (Telarc Jazz Zone)
32. Soul Ballet - Trip the Night Fantastic (Countdown/Unity)
33. John Tesh - Grand Passion (GTSP/Mercury)
34. Randy Crawford - Every Kind of Mood (Bluemoon/Atlantic)
35. Brian Hughes - One 2 One (Higher Octave)
36. Chris Botti - Midnight Without You (Verve Forecast)
37. Rippingtons f/ R. Freeman - Black Diamond (Windham Hill Jazz/Peak)
38. Luther Vandross - I Know (Virgin)
39. Kirk Whalum - For You (Warner Bros.)
40. Craig Chaquico - Once In a Blue Universe (Higher Octave)

## Top 40

1. Natalie Imbruglia - Torn (RCA)
2. Celine Dion - My Heart Will Go On (550 Music)
3. Aerosmith - I Don't Want to Miss a Thing (Columbia/CRG)
4. Barenaked Ladies - One Week (Reprise)
5. Brandy & Monica - The Boy Is Mine (Atlantic)
6. Savage Garden - Truly, Madly, Deeply (Columbia/CRG)
7. Goo Goo Dolls - Iris (Warner Sunset/Reprise)
8. Jennifer Paige - Crush (Ede! America/Hollywood)
9. K-Ci & Jojo - All My Life (MCA)
10. Matchbox 20 - 3 AM (Lava/Atlantic)
11. Alanis Morissette - Thank U (Maverick/Reprise)
12. Shawn Mullins - Lullaby (Columbia/CRG)
13. Chumbawamba - Tubthumping (Republic/Universal)
14. Alanis Morissette - Uninvited (Warner Sunset/Reprise)
15. Backstreet Boys - As Long As You Love Me (Jive)
16. Matchbox 20 - Real World (Lava/Atlantic)
17. Backstreet Boys - I'll Never Break Your Heart (Jive)
18. Sheryl Crow - My Favorite Mistake (A&M)
19. All Saints - Never Ever (London/Island)
20. Janet Jackson - Together Again (Virgin)
21. Third Eye Blind - Jumper (Elektra/EEG)
22. Billie Myers - Kiss the Rain (Universal)
23. Madonna - Frozen (Maverick/Warner Bros.)
24. 'N Sync - I Want You Back (RCA)
25. Fastball - The Way (Hollywood)
26. Marcy Playground - Sex and Candy (Capitol)
27. 'N Sync - Tearin' Up My Heart (RCA)
28. Next - Too Close (Arista)
29. Semisonic - Closing Time (MCA)
30. Smash Mouth - Walkin' On the Sun (Interscope)
31. Robyn - Show Me Love (RCA)
32. Third Eye Blind - How's It Going to Be (Elektra/EEG)
33. Eagle Eye Cherry - Save Tonight (WORK)
34. Jewel - Hands (Atlantic)
35. Loreena McKennitt - The Mumpers' Dance (Warner Bros.)
36. Robyn - Do You Really Want Me (RCA)
37. Everything - Hooch (Blackbird/Sire)
38. Will Smith - Gettin' Jiggy Wit It (Columbia/CRG)
39. Britney Spears - ...Baby One More Time (Jive)
40. Usher - You Make Me Wanna... (LaFace/Arista)

## Triple A

1. Dave Matthews Band - Before These Crowded Streets (RCA)
2. Bonnie Raitt - Fundamental (Capitol)
3. Eric Clapton - Pilgrim (Reprise)
4. Matchbox 20 - Yourself or Someone Like You (Lava/Atlantic)
5. Natalie Merchant - Ophelia (Elektra/EEG)
6. Barenaked Ladies - Stunt (Reprise)
7. Sarah McLachlan - Building a Mystery (Netwerk/Arista)
8. Fastball - All the Pain Money Can Buy (Hollywood)
9. Marc Cohn - Burning the Daze (Atlantic)
10. Semisonic - Closing Time (MCA)
11. Agents of Good Roots (RCA)
12. Chris Isaak - Speak of the Devil (Reprise)
13. The Verve - Urban Hymns (Virgin)
14. Patty Griffin - Flaming Red (A&M)
15. Alana Davis - Blame It On Me (Elektra/EEG)
16. City of Angels soundtrack (Reprise)
17. Cowboy Junkies - Miles From Our Home (Geffen)
18. Eagle Eye Cherry - Desireless (WORK)
19. Lucinda Williams - Car Wheels On a Gravel Road (Mercury)
20. Grant Lee Buffalo - Jubilee (Slash/Warner Bros.)
21. Sheryl Crowe - The Globe Sessions (A&M)
22. Pearl Jam - Yield (Epic)
23. Kenny Wayne Shepherd - Trouble Is (Revolution)
24. Brian Setzer Orchestra - The Dirty Boogie (Interscope)
25. Ani DiFranco - Little Plastic Castle (Righteous Babe)
26. Susan Tedeschi - Just Won't Burn (Tone Cool/Rounder)
27. Robbie Robertson - Contact from the Underworld... (Capitol)
28. B.B. King - Ducees Wild (MCA)
29. Natalie Imbruglia - Left of the Middle (RCA)
30. Tori Amos - From the Choirgirl Hotel (Atlantic)
31. Neil Finn - Try Whistling This (Worak)
32. Loreena McKennitt - The Book of Secrets (Warner Bros.)
33. Rolling Stones - Bridges to Babylon (Virgin)
34. Keb' Mo' - Slow Down (550 Music)
35. Lenny Kravitz - 5 (Virgin)
36. Shawn Mullins - Soul's Core (SMG/Columbia)
37. Everything - Supernatural (Blackbird/Sire)
38. Lyle Lovett - Step Inside This House (Curb/MCA)
39. John Fogerty - Premonition (Reprise)
40. Smashing Pumpkins - Adore (Virgin)

## Urban

1. K-Ci & Jojo - All My Life (MCA)
2. Jon B. - They Don't Know (Yab Yum/550 Music)
3. Next - Too Close (Arista)
4. Kelly Price - Friend Of Mine (Island)
5. Brian McKnight - Anytime (Motown)
6. Brian McKnight - The Only One For Me (Motown)
7. Aaliyah - Are You That Somebody? (Atlantic)
8. Next - I Still Love You (Arista)
9. Monica - The First Night
10. Montell Jordan - Let's Ride (Def Jam/Mercury)
11. Janet Jackson - I Get Lonely (Virgin)
12. Mary J. Blige - Seven Days (MCA)
13. Destiny's Child - No, No, No (Columbia/CRG)
14. Brandy & Monica - The Boy Is Mine (Atlantic)
15. Tania - So Into You (Qwest/Warner Bros.)
16. Usher - Nice & Slow
17. Aretha Franklin - A Rose Is Still A Rose (Arista)
18. SWV - Rain (RCA)
19. Xscape - My Little Secret (So So Def/Columbia/CRG)
20. Public Announcement - Body Bumpin' (Yippie-Yi-Yo) (A&M)
21. Lauryn Hill - Doo Wop (That Thing) (Columbia/CRG)
22. Usher - My Way (LaFace/Arista)
23. Gerald Levert - Thinkin' Bout Us (EastWest/EEG)
24. Ol' Skool - Am I Dreamin' (Universal)
25. Mya - It's All About Me (Interscope)
26. Nicole - Make It Hot (The Golo Mind, Inc./EastWest)
27. Uncle Sam - I Don't Ever Want to See You... (Stoneycreek/Epic)
28. Sparkle - Be Careful (Rockland/Interscope)
29. Divine - Lately (Red Ant)
30. Chico DeBarge - No Guarantee (Kedar/Universal)
31. Mya - Movin' On (Interscope)
32. Xscape - The Arms Of The One... (So So Def/Columbia/CRG)
33. Deborah Cox - Nobody's Supposed to Be Here (Arista)
34. Brandy feat. MA\$E - Top Of The World (Atlantic)
35. Keith Sweat - Come Get Wit Me (Elektra/EEG)
36. Dru Hill - How Deep Is Your Love (Island)
37. Public Announcement - It's About Time (A&M)
38. Keith Washington - Bring It On (Silas/MCA)
39. Maxwell - Luxury Cocoon (Columbia/CRG)
40. Jon B. - I Do (Whatcha Say Boy) (Yab Yum/550 Music)

Cuddle Up...Get Cozy.

# XSCAPE

*softest place on earth*

Follow-up to the #1 hit "My Little Secret."

from the gold album  
"Traces Of My Lipstick."



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