

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

ISSUE 2245

MARCH 5 1999

GAVIN

SUSAN
ASHTON

FAITH OF
THE HEART

"I'm getting calls from listeners
thanking me for playing Susan Ashton

-Linda O'Brien, KSCS/Arlington, TX

The debut single from
her upcoming album, *CLOSER*

IN STORES APRIL 20



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INVITES YOU TO JOIN US...



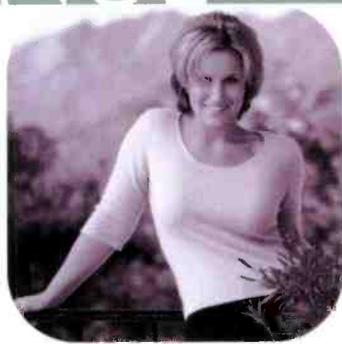
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(AFTER THE ACM SUPERFACES SHOW)



SPECIAL PERFORMANCES BY

DROP BY & REGISTER FOR GREAT DOOR PRIZES THAT WILL BE GIVEN AWAY THROUGHOUT THE NIGHT

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THE MOST TRUSTED NAME IN RADIO SINCE FRANKIE AVALON TRAVELED TO VENUS

ISSUE 2245

MARCH 5 1999

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14

Formats



Artists

52



60

Programming Sessions



Panelists & Speakers

212



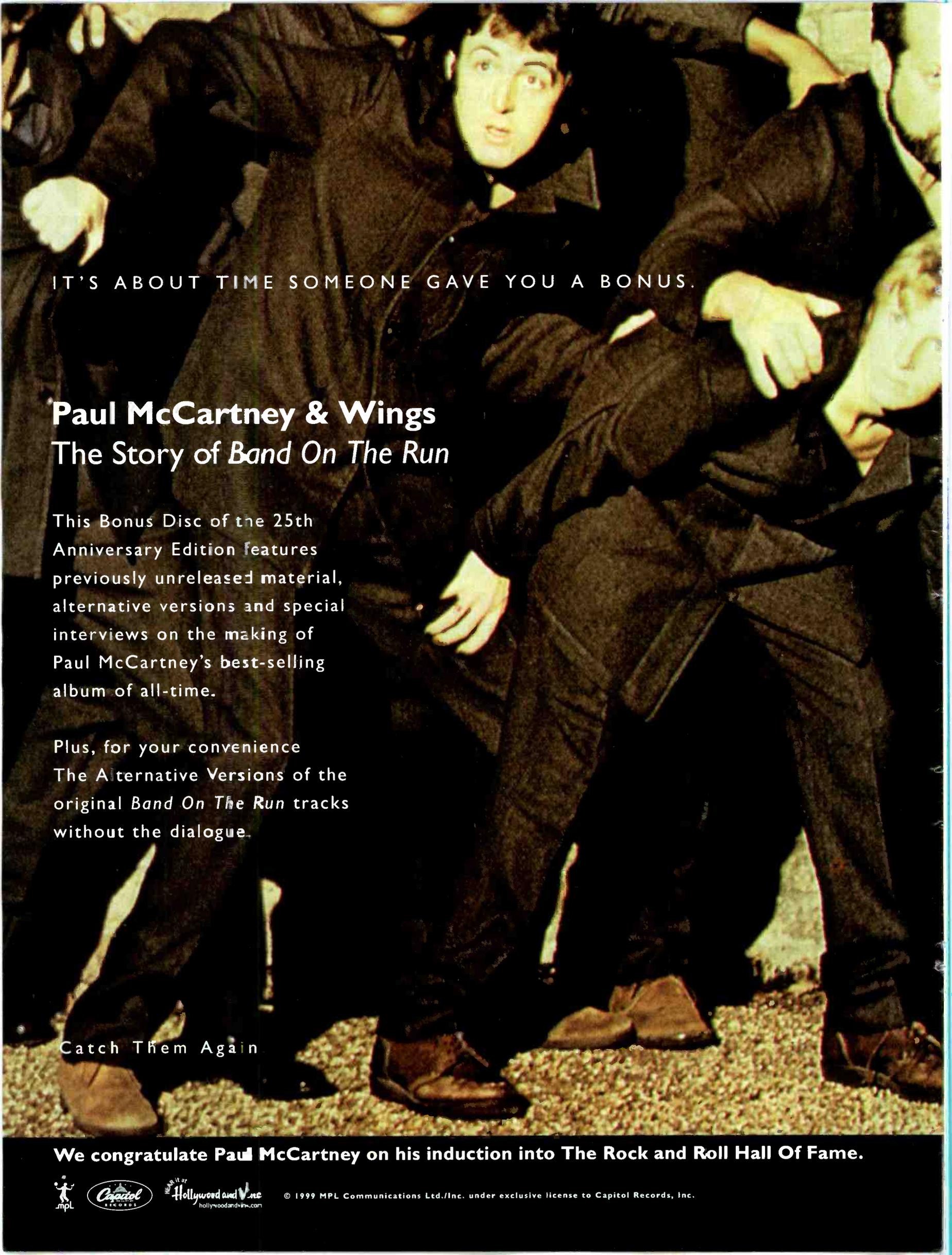
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Days Until the Next Seminar



*Gavin Seminar Comes To
San Francisco In Year*

2000



IT'S ABOUT TIME SOMEONE GAVE YOU A BONUS.

Paul McCartney & Wings *The Story of Band On The Run*

This Bonus Disc of the 25th Anniversary Edition features previously unreleased material, alternative versions and special interviews on the making of Paul McCartney's best-selling album of all-time.

Plus, for your convenience
The Alternative Versions of the
original *Band On The Run* tracks
without the dialogue.

Catch Them Again

We congratulate Paul McCartney on his induction into The Rock and Roll Hall Of Fame.



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Worth 1000 Words



Throughout this issue, you'll find a scrapbook of pictorial memories from the just-concluded GAVIN Seminar in New Orleans. Enjoy...and we'll see you in San Francisco next year!

ALL SEMINAR PHOTOS COURTESY OF PAT JOHNSON STUDIOS UNLESS OTHERWISE MARKED.

PAGE 16

The Digital Millennium Is Coming

No one is really sure that electronic distribution of music over the Internet will become widespread, but if it does, companies that aren't playing a role in that new marketplace could lose out and see their revenues adversely affected. Tony Sanders examines who's doing what to protect the bottom line.

PAGE 50

Prodigal Son Returns

"The best thing I've ever done in my life was to go back to that little room of creativity and say, 'Man, I'm home again.' I can make the records I want to make and know beyond a shadow of a doubt that my friends at GAVIN are gonna like this. It's my soul, and it's the spirit of my music." —GRAMMY WINNER RICKY SKAGGS



AS TOLD TO ELIOT TIEGEL

Lars Murray

Internet Key to Disc Sales

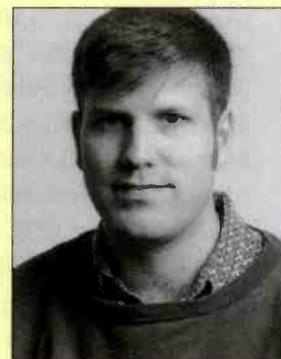
While the race is on for IBM, AT&T, and Microsoft to develop a copy-proof digital music delivery system for the Internet, Rykodisc became one of the first major independent labels to license portions of its catalog to GoodNoise, a seller of downloaded music using the controversial two year-old MP3 compression system. Lars Murray, Rykodisc's Director of New Media, believes "there's going to be a lot of motion in the next 12 months in all the different formats. Digital distribution is the future."

We signed with GoodNoise and MP3 because we felt MP3 was in a position to overtake us...and we wanted to develop a proactive and timely approach to digital download. MP3 was too big to ignore.

There are tons of concerns we have about MP3 not offering copyright protection. We think there's a tradeoff in terms of copyright protection by promoting and spreading the word about the artists. Among the 175 initial artists available through GoodNoise are Frank Zappa, Bruce Cockburn, Morphine, Richard Thompson, Throwing Muses, and Kristin Hersh. Our entire catalog won't be available in the near term, but eventually I think everybody's catalog will be available on the Internet.

GoodNoise provides a legitimate alternative to piracy. Anybody with an Internet hookup, a decent computer, and CD-ROM drive can pop CDs in and start copying with any number of programs they can download. What we're trying to do is make it easier for the customer to get music from us rather than from a fly-by-night pirate site.

We pay full statutory rates for publishing and artist royalty rates. GoodNoise does all the credit



card transactions and then compensates us. GoodNoise tries to find people who are doing the piracy and shut them down, or get them to come into the tent. We're trying to reach out to the pirate people and tell them they're hurting the artists, and if you link to us, we'll give you a fee for referring people to our Web site.

By making our material available, it replaces what singles used to do and helps drive retail sales. We're even planning to do some retail promotions. And until the more advanced radio systems like CD Radio and XM Satellite Radio become more developed, radio remains a very powerful promotional medium, especially in your car.

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GAVIN would like to thank the following radio executives for attending this year's GAVIN Seminar in New Orleans

Lorraine Bergman Broadcast Architecture • Renee De Puy Broadcast Architecture • Mark Urso WERI • Danny Lubovich KURE FM • Chris Moreau WJZI • Genevieve Shanahan Owens Broadcasting LLC • Reilly Benz KGRG • Kevin O'Connor KBEM - FM • Mike Vasquez Jefferson Pilot Comm. • Kelli Cole Jefferson Pilot Comm. • Andy Shane Chancellor WKTU • Zoe Zuest KRSH • Erik Holmquist KGRG-FM • Scott Wheeler WHHH • Bob Quick WNKI • J.J. Rice WWHT • Tony Waitekus WHTS • Bob Angel WCLZ • Russ Boris WBJB-FM Brookdale Pub. Radio • Doug Daniels WKWK • Bruce Warren WXPB • Cadillac Jack WJMN-FM Jam'n 94.5 • Danny Ocean WJMN-FM Jam'n 94.5 • 1/2 PINT WPAT • David Stone WMLB FM • Scott Seipel WWCK • Paul Gray KZZU • Benji Kurtz WPUP • Kris Harris WPUP • Jody Petersen WNCS • Ira Gordon KBAC • Steve Stiles WNUA • Bob Kaake WNUA • Ralph Sherman Jr. WNUA • Rev. 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SEMINAR

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GAVINNEWS

FIRSTWORDS

Greaseman Repentant in D.C.

Former WARW/FM-Washington air personality Greaseman (a.k.a. Doug Tracht) made a series of media-friendly appearances earlier this week as he tried to tell Washingtonians not only that he was sorry for his on-air remarks, but that "I need to make some serious changes."

The repentant Tracht kicked off his apology marathon Tuesday with a media-only press conference at the National City Christian Church; later in the day he was a guest on Joe Madison's afternoon show on D.C.'s heritage black AM station, WOL. That appearance was followed by a sit-

down with WRC/TV's (channel 4) news anchor Jim Vance, where Tracht dubbed his own remarks "total brain shutdown." He also stopped in at Sports/Talk 980 The Team, and continued his on-air apologizing and discussions about racism at Chancellor Media's WTEM/AM.

Tracht was fired last week after playing a Lauryn Hill song, then quipping, "No wonder people drag them behind trucks."

Technically speaking, digital distribution can happen right now, but there are a lot of issues that have to be resolved in order for that to happen."

LIZ HELLER,

CAPITOL RECORDS

—SEE PAGE 16

Arbitron Reissues Miami Book

The Fall 1998 Arbitron report for Miami-Ft. Lauderdale-Hollywood has been reissued to correct editing mistakes.

ARBITRON
THE ARBITRON COMPANY

Radio Market Report

Miami-Ft. Lauderdale-Hollywood

Some entries identifying "Love 94" were "inappropriately" credited to another (out-of-market) station rather than to WLVE. Adding the corrected listening helps improve WLVE's 12+

metro share from 3.4 to 3.7, Monday-Sunday, 6 a.m. to midnight. No other stations were affected by the correction.

National Media Corp. Changes Name to e4L

National Media Corporation announced it is changing its name to e4L, Inc. E4L's new trading symbol on the New York Stock Exchange, effective immediately, is "ETV."

Stephen C. Lehman, e4L's Chairman and Chief Executive Officer, said, "As we move forward under the new e4L banner, it is worth noting both the progress we have made and the many opportunities that lie ahead." In the 120 days since he and his partners gained control of the company, "our new management team has transitioned e4L into a global e-com-

merce and e-tailing leader," he noted. "The decision by the American Stock Exchange, NASDAQ, and TheStreet.com to include e4L as one of only 15 companies in their electronic commerce index, trading as 'ICX,' is a significant milestone in our progress. We certainly will not rest on our accomplishments so far, but, in the days ahead, we intend to further implement our business plan and to build upon strategic alliances in order to solidify our position in the forefront of the growth on the Internet."

Maverick, Warner Bros.

Extend Relationship

Warner Bros. Records, Inc. and Maverick Recording Company have announced a long-term extension of their joint venture relationship. The agreement includes a new long-term contract with Maverick partners Madonna, Guy Oseary, and Ronnie Dashev.

Maverick co-founder and partner Freddy DeMann will sell his stake in Maverick to the label's other equity part-

ners. He will embark on a long-term exclusive consulting relationship with Warner Music Group.



ners. He will embark on a long-term exclusive consulting relationship with Warner Music Group.

Warner Music Group Chairmen and co-CEOs Bob Daly and Terry Semel commented, "Our relationship with Maverick has been extremely productive, and we couldn't be happier that we've all agreed to move forward together. We're also delighted that Freddy

PUSH, V2 Form Joint Venture

PUSH Records, a division of Paradise Music & Entertainment, Inc. is entering into a joint venture with V2 Records, Inc. to form PUSH/V2 Records.

PUSH/V2 will release, market, and promote releases brought to the joint venture by PUSH Records; BMG will handle distribution for PUSH/V2 in the U.S. and Canada. Initial plans are for record releases in North America followed by international releases through V2. Under the proposed relationship, PUSH will be responsible for artist development and producing recordings, while V2 will oversee manufacturing, marketing, and promotion.

Normally, the termination of a greasy radio personality wouldn't achieve lead-story status in this magazine, especially when it's already been played out on a national scale. But this week's decision to make "the Greaseman" our lead story was done in order to make a point: that our industry regularly needs to re-examine the fine line between decency and responsibility on the one hand, and profit margins and Wall Street projections on the other.

Yes, the First Amendment allows for freedom of speech, as it should. But just because the U.S. Constitution permits rude, crude, and potentially indecent behavior, that doesn't mean that responsible media have to go there. In fact, to some extent, the media exist in order to initiate dialogues about critical social issues, as the editors of *The New Yorker* claim they did this week.

Similarly, radio provides a valuable forum in which to debate society's ills, perceived and real.

One of radio's greatest strengths lies in its distinct personalities...and that's where the microphone occasionally leads us into trouble. We do our medium and our listeners a disservice when we appeal to the lowest common denominator, however tempting (and easy) that is. It's time (once again) to set our sights a little higher than simply titillating the the Beavis and Butt-head crowd...unless that's how we want to be remembered.

Reed Bunzel, Editor-in-Chief

Until Next Year...

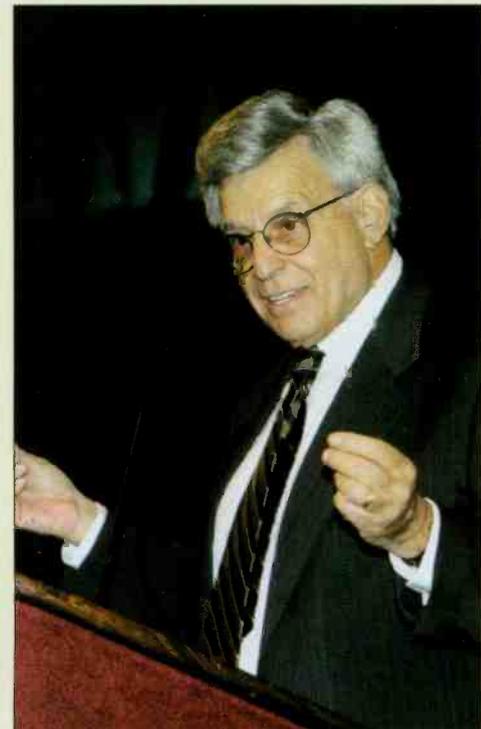
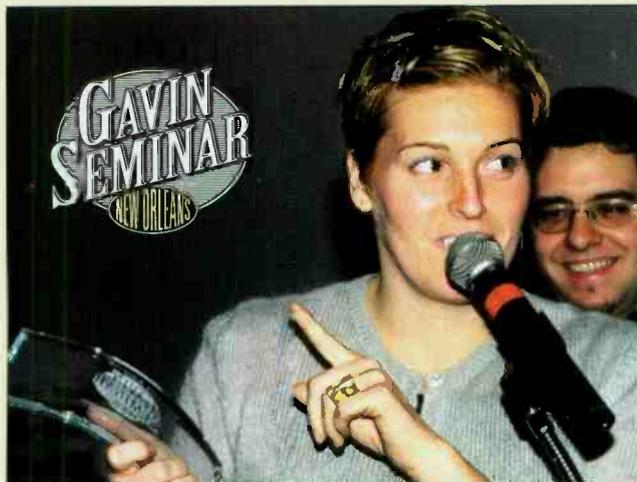
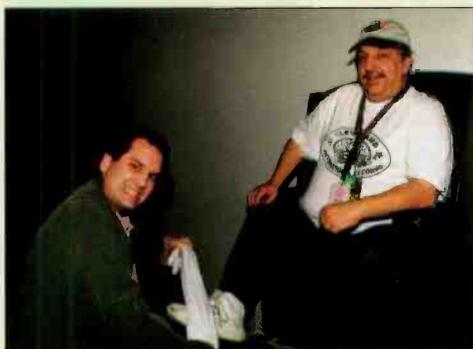
One our my favorite Far Side cartoons depicts a young boy raising his hand in class. The caption: "Can I go now? My brain is full."

That's kind of what it's like to attend a Gavin Seminar.

Attendees are bombarded from beginning to end with informative panels, intriguing speakers, exciting musical showcases, and high-level schmoozing; it's enough to make you want to curl up with a bottle of aspirin and reruns of Gilligan's Island for a few weeks while your sort it all out. But we do it over and over, year after year, because we know that, in the end, we all will come away knowing—and caring—more about this business.

And now that we've all (hopefully) caught up on our sleep, we can look back at the whirlwind that is the Gavin Seminar and remember the lessons we learned and the fun we had.

—Alexandra Russell,
Managing Editor



Ladies and Gentlemen of the class of '99

If I could offer you only one tip for the future it would be

play SUNSCREEN

Baz Luhrmann
everybody's free
*(to wear **SUNSCREEN**)*
THE SPEECH SONG

"This is the biggest phone reaction record that Star 94 has played since Macarena! Everytime we play it, we get at least 15 calls!"

JR Ammons, Star 94

"Guaranteed explosive phones! It hits people where it matters the most...the heart."

Mancow, Q101

"After 6 months of airplay and over 375 spins, Baz Luhrmann is still causing a fiber optic frenzy at WECX. The song speaks to people in places they didn't know they had ears."

John Allers, WECX

"We put this in last November, and it's the biggest phone record I've ever seen!"

Mark Hamilton, KMRK

"Huge for us last summer. Nice to know the rest of the world is catching up."

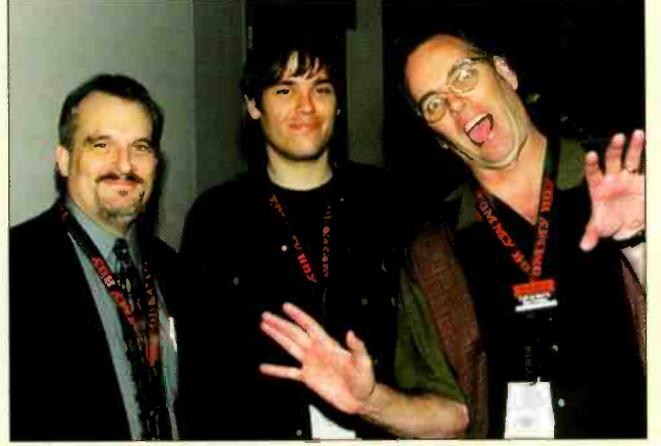
Nic Harcourt, KCRW

From SOMETHING FOR EVERYBODY,
a compilation from Baz Luhrmann, the genius
behind William Shakespeare's Romeo + Juliet.



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WAOA	WSKS	WTVR	WVEZ
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WHOT	WNKI	WBHT	more!!!



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From the upcoming album Run Your Own Race.

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GRABBAG

BY LAURA SWEZEY

■ **BRAIN TRUST:** Entrepreneur Brian English has been making the rounds on radio shows promoting his invention Brain Gum, most recently on the Jeff and Jer Show on Star 100.7 (KFMB)-San Diego. While the product may sound like an early April Fools joke, creator Brian English, also a chemical engineer, insists that it's the "real deal." As a dietary supplement, Brain Gum contains PhosphatidylSerine, trace amounts of which are found in leafy vegetables, fish, and soy beans. Chewing Brain Gum three times a day will reportedly help increase mental alertness and combat age-related memory loss, English says, claiming that Brain Gum can also help those afflicted with mild recreational drug-induced memory loss. "We get a lot of great testimonials from people from the '70s," English says. "The Woodstock generation loves Brain Gum." Sounds great. Uh...but what was it called?

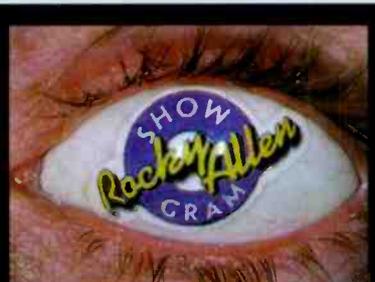


The Brain Gum marketing campaign uses Lichtenstein-esque, 1950s cartoon drawings of worried folks who appear to be losing their memories.

■ **ST. LOUIS "PANTS" FOR HAGAR:** Seems St. Louis has got it bad for Sammy Hagar. When The Rock 97FM (KXOK) gave away tickets to see Hagar's upcoming show at the Hard Rock Cafe, they were so bombarded with callers whining for tickets that they established a special "Sammy Hagar Red Rocker Whiner Line." According to Promo Director Tom O'Keefe, close to a thousand people called within the first two days. Calls included pre-produced bits and listeners incorporating Hagar songs into their sob stories about why they deserved tickets. One repeat caller was apparently housed in a correctional facility. O'Keefe explains that around St. Louis, a Sammy Hagar show is guaranteed to sell out "as if it were an Aerosmith concert."

In other Sammy Hagar-related KXOK promo news, in launching their brand new ticket giveaway for you-guessed-it, the airstaff announced they had placed red rocks containing concert tickets in strategic places throughout the listening area. One clue that hinted at the location of one of the rocks was, "It was the first state capital of Missouri." The jock meant the nearby town of St. Charles, but there is a park known as Missouri's First State

Capital. And that's where a few hundred Hagar fans converged, digging up the grass and taking photos off the wall of a historical building, searching for those elusive red rocks. Extra park rangers had to be brought in to quell the frenzied Hagar-ites.



Petty Releases Track on MP3

Further evidence of online record distribution and marketing came down this week as veteran rocker Tom Petty released "Free Girl Now," a track from his upcoming album with the Heartbreakers, on the Internet at www.mp3.com.

The MP3 digital technology used in the download process is highly controversial because it makes it easy for music to be pirated. This technology currently is of great concern within the recording industry, but it is highly popular among many artists and online consumers.

The "Free Girl" pre-release is seen more as a marketing tool than a giveaway, as the MP3 download reportedly will delete itself from a computer's hard drive in 30 days—just about the time the album hits retail.

FOR MORE INFORMATION ON DIGITAL DOWNLOADING, PLEASE SEE "INTERNET" STORY ON PAGE 16.

G-FILES

PHOENIX MEDIA RISES

Wall Street veteran Tad Flynn has joined with music industry professionals Larry Braverman, Sam Kopper, Mark Perlson, and Bruce Harris to form the Phoenix Media Group, a New York-based company "dedicated to the art of live performance," said Flynn. Phoenix will house three divisions: Phoenix Rising Records, Phoenix Gems Records, and Internet radio station Radio Phoenix.

"Phoenix Media's focus is to provide a recording and multimedia forum for musicians who actively embrace live performance as the foundation of their art," Flynn explained. "We plan to release recordings of both new studio projects and classic rock concerts on CD, as well as create an Internet radio station that will feature live music 24 hours a day."

BRIGGS JOINS VANGUARD

Former A&M Promotions Coordinator Michael Briggs has joined Vanguard Records/Welk Music Group as Manager, Radio Promotion, effective immediately. Briggs will be responsible for increasing Vanguard artist visibility at Triple A radio, and for furthering promotion efforts at Americana and A/C, as well.

A BOUNCING BABY LABEL

PPI Entertainment has launched Bounce Records, a new R&B, hip-hop, and smooth jazz label based in Newark, New Jersey; Donald M. Kasen will head the label, announced Marianne Stormer (formerly Egelston), industry veteran and co-founder of PPI. The first joint venture signing with Bounce is Landlord Entertainment. Gus Redmond will head Bounce Records' national marketing and street team promotions.

"My vision for Bounce Records is to build a label that features youth-oriented product, keeps the music real and from the streets," said Stormer.

Best Buy Launches "Find 'Em First"

Music retailer Best Buy has launched a new artist development campaign titled "Find 'Em First," designed to help discover and support "the superstars of the future."

According to a company report, the project is designed to "give new artists a helping hand—and possibly find the next Jewel or Goo Goo Dolls while they're still on the first rung of the ladder."

The project incorporates Best Buy's Web site (bestbuy.com) to deliver to consumers detailed information about artists, tours, sound samples, digital downloads, and online charts. "We recognize that music fans come to our

stores looking for new and exciting music, and this is all about forging a pathway from the artist to the consumer," commented Best Buy Senior VP/Merchandis-

ing Gary Arnold.

The multi-million campaign will utilize television, print, in-store display, and—later this spring—radio advertising.

WEBSITE OF THE WEEK

www.99x.com

sponsored by On Radio
www.onradio.com

BACKSTAGE

BY JAAN UHELZKI

THE HONEYMOON'S OVER

If you think **Dennis Rodman** was crying at his press conference last week, wait until he hears this: His new bride may already be cheating on him. Saturday night, after **Mötley Crüe's** show in Dayton, Ohio, **Tommy Lee**, **Pamela Anderson's** almost-ex, sauntered into the after-show party at the Crown Plaza Hotel with **Carmen Electra** in tow. Yes, the same voluptuous former *Baywatch* babe who tied the knot with Rodman last November. According to **WTUE/FM PD Mike Thomas**—whose station sponsored the Crüe show at Memorial Hall—Lee and Electra were *very chummy*, holding hands and whispering sweet nothings into each other's perfect ears. "I was so close to them, I could hear them talking. He gave her a juicy kiss, and then said, 'Here's to the love, baby.'" We're not going to speculate whether this was a one-night stand, but we do know Electra was at the L.A. Forum cheering her husband on during his first game with the **Lakers** on Friday, before she flew to Ohio—ostensibly to visit her sick grandmother—where she had her rendezvous with Lee. After the Lakers game against the **Rockets**, Rodman was interviewed on national TV, and sent a greeting to the Mrs.: "**Tara** [her real name], I hope your grandmother is feeling better." Awww...

FROM RAGS TO RUFUS

Everybody says that **Rufus Wainwright** is adorable, and now we know the fashion world agrees. The sec-

ond generation minstrel wowed fans during Fashion Week in New York last month, when he sauntered down the runway in a brown-fringed poncho for **Perry Ellis**. Two days later, Wainwright was back, walking a little wilder at the **Anna Sui** show, in attire that the late **Sonny Bono** would have been proud to wear, sharing the spotlight with **Smashing Pumpkin James Iha** and supermodels **Naomi Campbell** and **Shalom**.

EXIT RUFUS, ENTER SANDMAN

By the end of the week, the son of **Kate McGarrigle** and **Loudon Wainwright III** was in San Francisco for a show, after which he could be spotted sharing barbs with **Third Eye Blind's Stephan Jenkins**. All the intercontinental traveling must have made the singer all tuckered out though, since he begged off an invitation from Jenkins to accompany him to local San Francisco watering hole **Tosca**. Left on his own, Jenkins ended up downing vodkas with **Metallica's Lars Ulrich**, who had just returned from settling his beautiful doctor wife **Skylar** and infant son in New York.



Rufus Wainwright

GAVIN

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Dusty Springfield Dies

Singer Dusty Springfield died at her home near London Tuesday night (March 2) after a four-year battle with breast cancer. She was 59.

Born Mary O'Brien in Hampstead, England in 1939, she began her musical career with her brothers Tim and Tom as folk group The Springfields. During the '60s, she established herself as a prominent soul singer, capably imprinting Motown covers with her powerful, smoky vocals.

She became known for the hits "I Only Want To Be With You," "Stay Awhile," "Wishin' and Hopin'," and "Son of a Preacher Man," the latter of which resurfaced on the *Pulp Fiction* soundtrack.

Springfield kept a low profile throughout the '70s, but had a brief comeback with her 1987 duet with The Pet Shop Boys on *What Have I Done To Deserve This*.

She was slated for induction into the Rock & Roll Hall of Fame on March 15.



Country's Fall Book Cause for Concern



BY JHAN "JOHN" HIBER

One of the most heartening aspects of the recent GAVIN Seminar was the Country format session. I've had the pleasure of working with many top Country stations and was thus tickled to see such leaders as Les Acree, Coyote Calhoun, Bill Hennes, and Larry Daniels at the SRO meeting on Friday afternoon (February 19). If only we'd have had some better news to talk about...

Lots of questions and concerns surfaced regarding the format's status and future and, as the Country Radio Seminar looms, there's bound to be even more introspection. This week and next we'll attempt to offer some insights and food for thought as to the state of the Country format. This week we'll delve into the big picture on a national top 10 market basis; next week GAVIN will probe into a key topic of concern: where did the men go?

DROPS IN THE TOPS

The hard news is that, in most of the top 10 metros, Country stations lost audience. In six of the ten there was a loss of Country cume, especially in L.A. and Chicago; to me, cume loss of a significant level (say 10 percent or more) is real cause for concern. Time spent listening as measured by the Arbitron diary is problematic, but the system should capture cume accurately, if your station is well-perceived and thus "top of mind" for the listener. If Country experiences consistent cume erosion, the format could be

in for some challenging times.

What about Country's share of audience in the fall? In five of the top 10 markets, the overall Country share was down compared to fall '97. In three markets, the Country share held steady, and it actually grew in two metros (Philadelphia and Boston), neither of which are normally considered hotbeds of Country devotion.

What about the Texas markets, closer to Country's roots? We're seeing fewer Country cumers in both Houston and Dallas-Ft. Worth and, with the exception of a successful new campaign for KPLX, none of the other five major stations in those markets saw overall growth.

OUTSTANDING STATIONS

In the midst of a so-so ratings report, there are some stations that stand out:

■ MOST LISTENED TO:

L.A.'s KZLA, with 639,000 listeners 12+ in a given week! Runner-up was Chicago's WUSN, with 606,000. Unfortunately, both were down for their fall '97 tallies, with "US99" having seen its overall cume slip 10 percent in the last year.

■ BIGGEST GROWTH:

Posting a most gratifying 26 percent cume climb versus the comparable fall '97 period was KPLX in the Dallas-Ft. Worth area. With a new identity and marketing effort, KPLX wolfed 90,000 more listeners than a year ago! TSL gains were solid also, resulting in a 33 percent boost in 12+ share. Congrats!

A pat on the back to WKLB/Boston for its runner-up status in the cume growth contest. Over 40,000 new listeners in the last year translates into an almost 20 percent increase.

DAMAGE CONTROL NEEDED

Unfortunately, other stations saw their Arbitron numbers head south. In the top 10 markets, two of the most notable were Detroit's WYCD and Dallas' KYNG.

KYNG saw its overall cume go down from about 387,000 a year

ago to just under 325,000 now, with a 36 percent decline in 12+ share. Perhaps the "new" KPLX effort had something to do with this softness. Whatever the cause, it will be interesting to see what moves KYNG has up its sleeves.

In Motor City, WWWW was stable, while WYCD lost about 50,000 cume in the last year; AQH share declined 26 percent in that time. With the critical spring sweep coming soon you can bet those folks will be trying to turn around such numbers.

LOTS OF QUESTIONS

A few years ago, Country was on a real roll. Now there are some speed bumps, as evidenced by the range and tone of the discussion at the GAVIN Seminar in New Orleans. I'm sorry I can't be in Nashville for the CRS, but in this space next week you'll see some key Country questions addressed, regarding

men especially.

Wanna talk? Each week folks call me in Carmel at 831-626-6070, so don't you be a stranger. Bye for now. ■

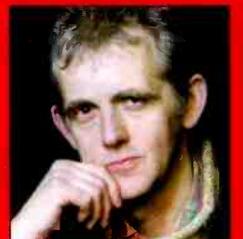
Nobody Wants to Be "Young" Anymore

One item that jumps out as you analyze the latest ratings is the fate of "Young" Country. Not only did such stations as WYCD and KYNG garner softer numbers, but many are no longer using the "Young" positioner in their marketing. Stations in San Francisco, Seattle, and Dallas, for example, are no longer using that label to identify their on-air sound.

262

FRIENDS OF RADIO

Stephen Warbeck



Academy Award-nominated composer for *Shakespeare in Love*

Current credits:

Two years ago, Stephen wrote the score for *Mrs. Brown*, also with director John Madden. He has written extensively for film, television and the theatre at the Royal Shakespeare Company, Stratford-on-Avon—where he is Head of Music and at the National Theatre.

Hometown:

Southampton, UK

What radio stations did you grow up listening to?

Radio 4, which was then called, "The Home

Service." As a teenager, I listened to pirate radio stations.

What radio stations do you listen to now?

The BBC's Radio 4 and Radio 3.

What was the scene in *Shakespeare in Love* you enjoyed scoring the most and why?

The scene where Viola and Will are in the boat—together for the first time—because the scene is played very delicately and called for great simplicity and hope in the score.

What's a movie you wished you had scored and why?

Shane because I adore the epic scale of great westerns.

Any projects currently in the works that you can tell us about?

I am currently working on *A Christmas Carol* with Patrick Stewart, a TV movie for the U.S. and scoring *Fanny and Elvis*, a film by Kay Mellor.

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

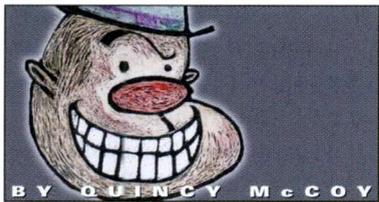
The theatre director Peter Brook, because theatre in his hands is as vital and fresh as it should be.

Future ambitions:

To continue to find music exciting and stimulating.

by Annette M. Lai

Y100: Predictable Unpredictability



Two weeks ago at the GAVIN Seminar in New Orleans, I took part in a session titled “The Y-100 Class Reunion.” Gathered on stage were several industry veterans who had worked at Miami’s legendary Top 40 radio station WHYI/FM-Miami, including former Y-guys Buzz Bennett, Kid Curry, Dr. Dave Dunaway, Tony Novia, and Y-100’s current Program Director Rob Roberts. Via the telephone from his home in Los Angeles was Bill Tanner, who programmed Y-100 in its trend-setting days from 1974 to 1983.

The session started with a 25th anniversary video that sent me on a serious trip down memory lane. The first image was of my Gemini brother, Robert W. Walker (recently voted into the South Florida Radio Hall of Fame) wearing a Y-100 booty shirt in the station’s first TV spot. Walker, easily one of the finest air personalities to ever crack a microphone, was sporting the long-hair look of the ’70s. Instantly I realized I hadn’t seen him in person in over 20 years. How did we let that happen?

Images of other colleagues passed by—Don Cox, Tanner, the late Crazy Cramer Haas—and I saw news footage of a woman I had given \$50,000 dollars to in a bumper sticker contest in 1976.

The video documented how Y-100 became one of the first FM stations in the country to dethrone a dominant, heritage AM. It illustrated how “The Y” took control of the market with its incredible ability to market itself as a station that gave away amazing prizes and ingratiated itself with listeners. Y-100 was good time, good vibe, uptempo radio that became a household name in South Florida with a delicate balance that PD/morning man Tanner—

entirely wrong suggestions; they were all treated like gold—worth evaluation, at the least. We were a close-knit group that connected to each other and to our audience on an emotional level. We were paid to entertain, we worked hard, and Y-100 became more than Number One. We became an institution in South Florida.

When we all gathered at the GAVIN Seminar to relive those glory days, the focus quickly became what differentiated Y-100

the attitudes.

John Kao, pianist and author of the book *Jamming: The Art and Discipline of Business Creativity*, says, “What you know often crowds out the opportunity to know something different. Companies have job descriptions and reporting relationships that map out the circuitry of the permissible conversations and agendas.” This is not an environment conducive to creative radio.

At Y-100, we developed our own methods of improvisation; we invested time and money into the community, which harvested great ratings and kept our creativity alive. As legendary radio programmer and consultant Buzz Bennett, the man responsible for naming and putting Y-100 and her sister station 13Q-Pittsburgh on the air, said, “The interactive process of the intuitive human is missing in radio. We used to have live copy, liners, concepts, and contests that cultivated an interactive process with the listeners. What was coming from inside you was felt by them. What the listeners found on the radio was a friend. And from that, a lasting relationship developed into TSL. Today in most cases, radio is so surface-oriented that people are hearing only formulas. We’ve really lost touch with what we were: personalities that actually communicated and made people *feel*.”

During the session, we played a couple of air checks and everybody got to tell a Y story or two. But for me, two statements summed it up. The first was from the current PD Rob Roberts, who said: “The biggest obstacle we face at Y-100 is living up to its legacy.”

Later, Tanner said, “The challenge today is to win. The answers still come from the artistic and creative side of programming, as much as from the computerized statistics. It is what you do with research that will make your station great.”

He could have used the word “legendary.”



Class Clowns (l-r): Moderator Dave Sholin with Y-Guys Kid Curry, Power 106-Miami PD; Tony Novia, Top 40 Editor R&R; GAVIN’s Quincy McCoy; Buzz Bennett of radiobuzz.com; Rob Roberts, Program Director Y-100; and Dr. Dave Dunaway, Program Director WBZE/FM-Tallahassee.

better known as “Tanner in the Morning”—called “predictable unpredictable.”

Predictable: The person tuning in got hit music—and a sense that something was always going on at Y-100.

Unpredictable: Outrageousness from the jocks. Full-blown, crazy, personality radio.

Our goal was simple: to be Number One, and we all shared the vision. A vital part of the station’s environment was that everyone, from the receptionist to the owner [then Cecil Heftell], was encouraged to contribute to the creative energy of Y-100. Tanner’s door was always open, and his rule was that there were no inher-

from today’s radio stations. We actively interacted with each other and the marketplace. Without this emotional involvement, the excitement wouldn’t have flowed so freely at Y-100.

In jazz and in business, an idea begins with a gut feel, an inspiration that develops into a rhythm or melody and, eventually, through collaboration, becomes a tune. You have to open yourself to new ideas before the process can begin. Too many people in radio today are too busy being experts; they’ve become bound by the knowledge they already have. Psychologists call this the trap of the routine “functional fixedness,” or, jokingly, “psychosclerosis,” a hardening of

Waiting for the Distribution Revolution

The Internet

Nobody at the Woodland, Calif.-based distributor Valley Media seems all that worried about the forecasts that the Internet is going to bring a revolution in the way music is purchased and distributed. There are three reasons for that calm demeanor: First, Valley already has a lock on most of the distribution and fulfillment of music CD orders placed through the Web. Second, no industry expert GAVIN spoke with sees Internet music sales—either of “hard CDs” or of online downloads of singles or albums—as having a serious impact on traditional retail stores in the near future. And third, Valley has made sure it gets a chance to be a major player in electronic distribution by filing an initial public offering (IPO) of stock to raise some new working capital.

In the final analysis, the major players in the music industry are really compelled to create an online delivery system because of the possibility that a real and significant market could develop. No one is really sure that electronic distribution of music over the Internet will become widespread. But if it does, companies that aren't playing a role in that new marketplace could lose out and see their revenues adversely affected.

Most record label execs seem to believe that online downloading or the digital distribution of music will be the next big thing for the record industry. Until recently, these same execs didn't seem to agree on when or how. The major labels and the RIAA tried to solve the question of “how” by announcing a joint effort to develop a universal standard for delivering music electronically. Dubbed the Secure Digital Music Initiative (SDMI), and supported by major technology companies and audio equipment manufacturers, the RIAA hopes to have a new standard in place and operational before the end of this year.

Two years ago, Capitol Nashville President Pat Quigley was charged with the task of looking into the prospects of using the Internet for the sale and distribution of music. “I had meetings with everyone from IBM to AT&T, and there are really two aspects to the question,” he told GAVIN. “Is the Internet good for promotion? Yes, immediately. And is the Internet good for ‘retail to go’? Probably within five years.” Quigley said his label's corporate decision was “not to be competing with our retailers so we don't look at the Internet for revenue. We only look at it for promotion.” He said his study projected that companies that opted to use the Internet for sales and distribution would likely be making “significant money” in five years. He points out that this study was conducted a bit over two years ago, “so that means we've got two-and-a-half years to go.”

By Tony Sanders

Promotion, Promotion, Promotion

Most of the record labels' forays into online distribution have been promotional, either providing online listeners with 30-second samples of various album cuts, or sometimes offering a full album cut of an artist's songs. As might be expected so early in the development of a new technology, there is no consistent opinion among these label execs as to how they should be using the Internet today to promote their own product.

Some labels like the idea of teaming up with RealNetworks and providing streaming audio, since it can't be recorded and bootlegged (at least not easily), and others like the idea of teaming up with Liquid Audio for streaming audio. Surprisingly, some record companies don't particularly mind that MP3 piracy is going on, while others are scared to death of the impact potential piracy might have. And still others, like Telarc, have decided to promote their upcoming albums by releasing one full cut off an album as a free online download about a month in advance. Telarc has been doing this for a while now, but there's one simple catch: while the label is releasing a full cut for free in the Liquid Audio format, the track has a 30-day life span, after which it's deleted from the user's computer.

Online Music Sales

Depending on whom you ask, online sales of music—that's sales of “hard CDs” rather than digital downloads—could become a billion-dollar business in the next three or four years.

Sales of CDs and videos by Valley Media's own Internet sales division have exploded over the last year—from \$8.2 million during the first half of 1997 to \$51.1 million in the comparable period in 1998. Aside from being the fastest-growing division at Valley, sales over the 'Net now represent about 16 percent of the company's net revenues.

Valley's IPO filing quotes estimates from Forrester Research, Inc.

that project domestic on-line sales of “physical music and video product (at retail)” growing from about \$338 million in 1998 to \$3.8 billion in 2003. Other reports cite projections by Jupiter Communications that online music sales could reach just over \$1 billion by 2002, or roughly 8 percent of the RIAA's tally of \$12.5 billion in domestic record sales.

Tower VP/Worldwide Marketing Mike Farrace told GAVIN that online sales of CDs have doubled in the last year at his company's Web site, and Valley Senior VP/Sales & Marketing Ken Alterwitz predicts this year's retail sales of hard CDs over the Internet will come in at between \$125 and \$188 million, or 1 to 1.5 percent of the industry's \$12.5 billion total. Alterwitz also expects that online figure to become 3.5 to 4 percent of total music sales by 1999.

Digital Downloads

While online CD sales are starting to look like serious money, that's not the case yet with online downloading of music, either singles or whole albums. Most sources GAVIN spoke with said they don't expect online downloading to have a significant impact on sales for quite some time. Forecasts for online downloading range from 2 percent of all online retail sales by 2002, to having virtually no financial impact for the next 5 to 10 years.

“Technically speaking digital distribution can happen right now, but there are a lot of issues that have to be resolved in order for that to happen,” says Capitol Records Exec. VP Liz Heller, noting that digital distribution “is part of the thinking that's just starting to really show up” in the boardroom conversations. “It's as if everybody is reaching the same point and saying, ‘Oh my goodness, it's not just about protecting everything we have, but how are we going to do business differently in the not-too-distant future?’”

As RIAA Senior Exec. VP and

General Counsel Cary Sherman told GAVIN, "From the very beginning, [the labels] have said they were interested in digital distribution but had to wait until the bandwidth was sufficient so it could be downloaded in a sufficient amount of time, the quality was sufficient so they could deliver a quality product and, most important, that the content could be protected so that they weren't publishing to a million people instead of one. That's why we think unprotected MP3 devices can have a very negative and adverse impact on the marketplace for electronic commerce."

Sherman said the record companies have been trying to engage the major players in consumer electronics and information technology "to figure out how we can approach these issues in a comprehensive and coherent fashion."

Capitol's Quigley said he would like to see online downloading become a distribution vehicle for Capitol, but he doesn't expect that to happen until "the computer has become the center of a consumer's entertainment system; otherwise it's just a one-off idea that goes nowhere."

"To say that digital distribution is in its infancy would be an understatement," adds Valley's Alterwitz.

"I don't think digital distribution is going to represent a significant portion of music sales in general within the next five to 10 years." By his company's own estimates, Valley handles or "touches" 85 percent of the music product that's being sold by more than 100 Internet retailers—including Web anchors like Music Boulevard and Amazon.com. Those figures are for sales of hard CDs. Valley doesn't have any statistics for online downloads of music, since the company isn't directly involved in the fledgling business. "I'm not sure anybody has any real figures on that," he quips.

Tower's Farrace concurs on the prospect for digital downloading: "It's not something that's lighting us up. Outside of college students, I really don't see a large market for that kind of distribution." He says that even though there seems to be "quite a frenzy" over using MP3-formatted music, his own predictions are that online downloading won't become a significant factor anytime soon.

The Encryption Files

London's *Financial Times* reported late last year that virtually all of the major labels had decided to jump into cyberspace and test an online, digital delivery system

designed by IBM. According to the *FT* report, IBM has managed to persuade Sony, Warner, EMI, and Universal to participate in "The Madison Project," a digital distribution system to deliver music recordings to personal computers. A key component in the Madison Project is the use of an encryption system that protects the copyright of the music. Two other firms that also offer their own versions of secure systems for digital distribution of music are Liquid Audio and AT&T's a2b.

The popular MP3 format was thrown into the spotlight recently when Diamond Multimedia defeated a court case brought by the RIAA that sought to prevent Diamond from manufacturing a digital Walkman-like device that can play songs recorded in MP3. The RIAA's chief concern was that Diamond's player made no distinction between legal and pirated versions of MP3-recorded songs. While Diamond did win that initial court decision, which the RIAA is appealing, the equipment manufacturer has also signed on as a supporter of the SDMI.

Dick Wingate, VP/Label Relations for Liquid Audio, told GAVIN that the demand for copies of songs in the MP3 format shows that there is "a clear appetite for downloading

music." One reason that the MP3 format has become so popular, he says, is that "the major labels have not made much content available in an authorized format, and that has forced people to look for pirate versions." Wingate says his firm is "trying to push the major labels as best we can to embrace and create an authorized alternative to MP3."

PolyGram's VP/New Media Jim McDermott notes that there are several key questions he needs answered before he can feel comfortable about his label jumping onto the Internet. Aside from the issue of preventing piracy, "There are no standards in this 'space' the way there are with CDs," he says. "CDs are universal and they play the same on any CD player. That doesn't happen with audio files that are downloaded."

Another question goes to the basic notion of consumption: Is on-demand listening a new way of consuming a product? Currently, Internet users view the Web as a space where everything is (or should be) free. "They're not looking at the physical product or thinking about the fact that we have to pay royalties," McDermott observes. "Our job is to convince Internet users that music on the Internet isn't free, that it has a value."

INTERNET SUCCESS STORY:

Windham Hill's Web Site Prints Black Ink

Windham Hill's VP/Strategic Marketing Faithe Raphael says her label's Web site is just about to become a profit center. "We finally were able to get to break even, and we did that by raising our price point," she says. Back in July, the label increased the price for most of its CDs sold at its Web site by \$2 per unit. "We've always looked at the Web not only as a great promotional tool, but also as great commerce," Raphael explains, noting that there's really no difference in selling product over the Internet or through traditional retail outlets: "It's not a new issue; it's just embraced in a technology that's moving so fast that it feels different. It's all about establishing a value for the copyright, and the music and the artist and being consistent with that. The fact is, we were able to raise our price point \$2 per unit, not lose our core customers, build our business, and be at break-even on our Web site."

The label has developed and expanded its Internet presence since it first went online back in 1994. (At first, Windham Hill's online retail sales involved looking at an Internet catalog of available music, then calling an

800 number to place an order.) Aside from selling its own CDs at \$16.98, the label plans to debut two "Windham Radio" audio channels in January or February. Windham Radio will actually be two 20-minute loops of streaming audio that will also have at least a banner ad or billboard available for sponsorship advertising.



Raphael says she has certain reservations about making music available for download, even in the way Telarc has done with a "time bomb" version in Liquid Audio format. "We do want to make our music accessible, but not for download," she says. "We're kind of different from a lot of other labels. We have a few key artists, but most people know us because of that brand. We've been around because these direct consumers have supported us, so we don't want to alienate them. We also don't want to alienate retail." The trick, says Raphael, "is to look for ways to expose our artists without chipping away at that core thing that people love about us. So, when our consumers give us feedback, we listen to them."

The e-commerce experiment

Probably one of the toughest questions to answer is that of e-commerce and "micro-transactions." For the labels, that's the prospect of selling single cuts as an online download for \$1. PolyGram's McDermott told GAVIN he felt "there is no effective e-commerce model for micro-transactions."

Sony's new Internet Jukebox may be the first stab at just such an e-commerce model.

Internet users who travel to Sony's music Web site (sonymusic.com/jukebox) can use a credit card to pay \$2.50 and play 10 songs in the RealAudio format. That may look like it's \$0.25 per song, but it's really a minimum \$2.50 payment. A Sony spokesperson told GAVIN that the company's online jukebox requires users to spend a minimum of \$2.50 in order to compensate for

the transaction fees exacted by the credit card companies. Another industry source suggested that those fees are running as high as \$0.30 per online transaction. That's a hefty bit of change to give up on a potential \$1 transaction.

Then, of course, there's MP3. Sandy Sawotka is Head of Publicity for V2 Records, Richard Branson's one-and-a-half-year old label. Sawotka said V2 recently opted to experiment with releasing a single track in the MP3 format. The song by Mercury Rev was a remixed version of a Chemical Brothers track and was not going to be available on Mercury Rev's album. "We made it available in MP3, as a controlled situation, where we could learn about this without giving away any real futures," Sawotka says. "We thought it might get people interested and result in addi-

tional sales of the album. It didn't pay to be afraid of the technological future, so we saw it as a cautious way to get involved."

V2's promotion was done in conjunction with one of Web site SonicNet's online "listening parties" when, typically, four or five tracks from an album will be made available in the RealAudio streaming format. "I think we're able to take a few more chances than a big label would. I don't think that there's a lot of fear [of MP3 piracy], but we also have to protect the interests of our peers," Sawotka explains. "We're a new label with all developing artists, so, we're really trying to develop a lot of interest in our artists. It's a much different case when you're a major label and you have established artists."

One label that says it's not worried about MP3 piracy is TVT Records.

TVT's Internet guru (and head of A&R for Broadway Musicals) is Ari Edelson, who says that there's no way to hunt down all the MP3 pirates. Ultimately, he says, "there's really no substitute for a 'hard copy' of a product" and insists that pirated versions of a TVT release actually serve as free promotion that can help convince people to buy a legal copy.

As an example, Edelson points to TVT's *Mortal Kombat* CD, saying, "It's probably on one of every 50 college kid's computer as an MP3 file." TVT has sold "well over one million units" of the CD and Edelson views any bootleg MP3 copies as something that's probably helped sell more product: "It's a radio medium that costs us no money." Typically, TVT provides streaming clips of its releases in the RealAudio format. As an added deterrent the clips are streamed in mono. ■

The Economics of Internet Distribution

INTERNET ECON 101:

Boon for Indies, Squeeze Play For Rack Jobbers

By its very nature, the Internet is an equal-opportunity distribution system—for labels big and small as well as for unsigned artists. Everyone gets the same basic opportunity to reach a wider audience and to use the World Wide Web as a low-cost distribution vehicle.

That's not exactly the case, however, if your business is tied to more traditional means of distribution, like the rack-jobbers who serve the major retailers. "The Handelmans and Andersons are getting squeezed by the Internet," says one record label exec, who spoke to GAVIN on condition of anonymity. The reason, says this exec: rackjobbers pay the same price as other distributors to acquire product from the labels but must also cover the additional expenses of placing the product in retail stores; costs not associated with the Internet. "We're selling our product at the same price to a Valley as we are to an Anderson or a Handelman. Now there's no middle-man costs if you're taking orders off the Internet. All you've got to do is pull the order and ship it. But that's not the case if you're a rackjobber selling to a Wal-Mart or a Kmart."

One solution is to form a strategic partnership with a retailer, as Handelman did last year with Kmart, to develop a new revenue stream via the Internet. In mid-November Kmart launched a new Web site, musicfavorites.com, to sell prerecorded music. The site was developed jointly with Handelman.

INTERNET ECON 201:

Make Shipping a Profit Center

The key factor for turning a profit on the Internet with music sales, says Capitol's Quigley, is to turn the shipping and handling fees into a prof-

it center: "When we did the research with consumers, the question was really how high could you make your shipping charge. That would determine how long it would take to break even. The trick is not to drive the price up artificially, but to lower your costs as much as possible. If you can do the shipping and handling with one person instead of 50 people, you deserve that profit. That's really the trick."

Another label exec says that, in fact, building in a higher charge to consumers for shipping and handling is one way that profits are being maintained in the face of stiff online competition. GAVIN sources outside the music industry confirm that this tactic is used in selling and shipping other commodities, such as paperback books. "If you want to get your books listed on the Internet with a retailer like Amazon, then you've got to offer the books at the lowest price possible, otherwise some other vendor will get their books listed. So, if I need to sell my book at, say, \$3, I know I can offer it for sale at \$2 and have a good chance of getting it listed on Amazon. But since I really need to make \$3 on the book, I'll add that dollar in under the shipping and handling. That's how it's done."

INTERNET ECON 202:

Trimming Traditional Promotion Costs

Capitol's Heller points out that there are other ways the labels are using the Internet to trim some of the traditional costs of promotion. "Let's say you're a publication and you wanted to do an interview with one of our artists. You'll be able to get the material you need online, so we'll no longer have to ship them to you. Let's say you were interviewing somebody the next day and we make their bio available to you five minutes from now. You don't have to wait. Maybe the picture goes to the person who is putting the magazine together while you get the actual biography. We've saved ourselves all that time and money because no one had to go pull all those pictures and send them. We've also saved all the costs of producing the picture because it has already been scanned in, and we've saved the cost of the paper for printing the bio. Eventually those costs total up to something." ■



TOP 40 + CROSSOVER RHYTHM

Of Course They're Smiling... They Won!



THE RADIO WINNERS (back row, l-r): Neal Sharpe, WNCI; Danny Ocean, WJMN; KIIS-L.A.'s PD Kieley; Andy Shane of WKTU; Cat Thomas, KLUC; Z100's Sharon Dastur and Tom Poleman; Dave McKay, WPST; Bill Shakespeare, KWNZ-Reno; and an unidentified photo crasher; (front row, l-r): Z100's APD/MD Bryant, WOCQ-Ocean City morning man Sonny Joe; Jeff Z, WKTU; Charlie Minor's Best Buddy Mel DeLatte (sitting); J.J. Morgan, Sweet 98-Omaha; photo crasher Adam Smasher (kneeling); Chris Puorro, WPST; Brian Bridgman (kneeling); me (a.k.a. Kevin Carter).



TOP 40 MAJOR MARKET STATION(S) OF THE YEAR: WHTZ (Z100)-New York's Paul "Cubby" Bryant, me, Z100's Tom Poleman and Sharon Dastur, and Dan Kieley of KIIS-L.A.



TOP 40 & RHYTHM CROSSOVER RECORD LABEL WINNERS (l-r): John McMann, Jive; Bob Weil, Reprise; Tom Maffei, Arista; Charlie Walk, Columbia; Jim Elliot, Arista Records; Lisa Ellis, Columbia; me (still a.k.a. Kevin Carter).

PDPROFILE

Robert Scorpio

OM/PD, KBXX (The Box) and 98.5 The Jam-Houston

Additional Titles:
Morning Guy/Concert Promoter/CD Producer/Magazine Editor/Overall Swell Guy

Owner: Clear Channel

How long with the company: I worked at WPGC-Washington for Cook Inlet Radio starting in 1989. In 1991 I transferred with the company to KBXX. In 1994 the station was bought by Clear Channel (which seems to own everything at this point).

Describe your format: I consider us the popular station of Houston...Street, promotionally active, and cutting edge.

Current Ratings:
#2 12-plus (6.8); #1 18-34 (10.2); #7 25-54

Jocks: Mornings, The Box Morning Playas; middays, Shelley Wade; afternoons, Mad Hatta; nights, T-Gray; late nights, Ricky Green; overnights, Carmen Contreras.

Consultant: Jim Snowden (the Snowman); also the voice of the station.

Early Influences: (Radio stations): I grew up near Washington, DC, listening to WPGC, WKYS, WAVA, and Q107. (Influential people):

Albie Dee, Jay Stevens, Dan Mason, Quincy McCoy, and Bill Quinn (WINX). I consider my mentors to be Jerry Clifton, Dr. Dave Ferguson, and Ben Hill.

First gig: WINX-Rockville, outside of Washington, D.C. I did everything—the morning show, music, production, even turned the transmitter on and off. Don and Mike from WAVA used to call and make fun of me.

Car Presets:
1) 97.9 the Box;
2) 98.5 the Jam;
3) KRBE;
4) Magic 102;
5) 107.5 the Buzz.

Off duty listening: I try not to listen to music when I'm off, but, on the other hand, I'm never off. My tastes range from R. Kelly to Pearl Jam.

Big-Ass PD Network: I talk to Jay Stevens once every couple of weeks.

Stopsets: :25 and :43
Units: 12 per hour in morning drive; the rest of the dayparts range from 10 to 11 units per hour.

Most memorable gig: That would have to be that club I emceed in 1997—naked chicks, lots of booze...and that was before I even got into the club! Let's just say radio beats working for a living!

Most memorable career moment: I will

never forget that phone call from Dr. Dave, saying he wanted me to come in and interview for middays at WPGC. Boy, did he get a surprise when he saw me...

The Boss: VP/GM Carl Hamilton (Eight years and counting)

Family: Mom, Dad, aunts, uncles, cousins... no wife or kids yet.

Favorite restaurant: My favorite place in H-Town is Pappasitos (I could eat there every day)

Downtime: I play golf, softball, flag football, work out, and run.

Favorite movies: Every time TNT runs *Jaws* I watch it...(What does that mean?) I also find myself watching *Austin Powers* and *Friday* way too many times.

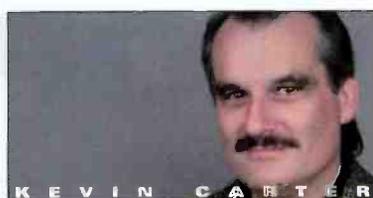
Favorite Authors: John Grisham and Steven King.

Career Goal: Consultant, Group PD, maybe even a General Manager (I can't believe I listed that last one)

Pocket Philosophy: No one can program your station like you do. You may not always be right, but the bottom line is, you're accountable for the results. It's easy for someone to have a "fan in the stand" attitude—try living in the trenches before judging someone's decision.

by Kevin Carter

TOP 40



RAVES

By Kevin Carter, Annette M. Lai, and Alexandra Russell

BLACKSTREET W/ JANET feat. JA RULE AND EVE "Girlfriend/Boyfriend" (Interscope)

Number one Most Added status at Rhythm Crossover and a debut at #29 this week (before its official impact date) already spells



h-i-t. One clever GAVIN-ite calls this song "convertible rap—it's what you listen to in the car when you're driving to the beach." Expect this one to burn clear through to summer. Bring on the warm weather! Impacting Rhythm-Crossover.

BILLY CRAWFORD "Urgently in Love" (V2)

From its pulsating opening bars on through to the end, "Urgently in Love" just sounds like a radio record. 16-year old Billy Crawford loudly announces his arrival by teaming up with Nona Hendryx on this first single from his self-titled debut album. Clocking in at #4 in GAVIN'S



Continued on page 26

MOST ADDED



BON JOVI (45)
98° (43)
MULBERRY LANE (22)
EYC (20)
EMINEM (19)

TOP TIP



98°
"The Hardest Thing" (Universal)
Ask any programmer (we have)—has 'Smash' written all over it.

RADIO SAYS



B*WITCHED
"C'est La Vie" (Epic)

"B*Witched has been making our Top 10 countdown every night for two weeks."
—Chris Shebel, PD,
92.7 Kiss-FM-Chicago

LW	TW		Weeks	Reports	Adds	SPINS	TREND
2	1	CHER - Believe (Warner Bros.)	16	160	2	7363	+222
1	2	GOO GOO DOLLS - Slide (Warner Bros.)	24	150	0	7203	-179
5	3	SUGAR RAY - Every Morning (Lava/Atlantic)	10	158	3	6978	+765
3	4	BRITNEY SPEARS - ...Baby One More Time (Jive)	21	142	0	6967	+136
4	5	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	21	137	0	5943	-483
8	6	BACKSTREET BOYS - All I Have To Give (Jive)	14	139	1	5541	+230
7	7	BRANDY - Have You Ever? (Atlantic)	20	121	1	5061	-390
6	8	'N SYNC - (God Must Have Spent) A Little More Time... (RCA)	17	128	1	5060	-575
9	9	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	22	132	0	4821	+109
12	10	MONICA - Angel Of Mine (Arista)	14	128	2	4466	+362
11	11	WILL SMITH - Miami (Columbia/CRG)	20	102	1	4325	-232
10	12	EAGLE EYE CHERRY - Save Tonight (WORK)	32	100	0	4157	-403
14	13	LENNY KRAVITZ - Fly Away (Virgin)	19	139	8	4105	+639
25	14	SAVAGE GARDEN - The Animal Song (Columbia/CRG)	4	144	12	3712	+1009
<i>Yikes! Huge Spincrease; 11-point jump, hit movie.</i>							
23	15	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	25	137	10	3646	+922
16	16	BETTER THAN EZRA - At The Stars (Elektra/EEG)	10	121	2	3353	+146
13	17	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	9	113	1	3269	-369
22	18	MARIAH CAREY - I Still Believe (Columbia/CRG)	9	118	6	3027	+238
26	19	JOEY MCINTYRE - Stay The Same (C2/CRG)	8	115	3	2900	+238
27	20	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	9	110	4	2748	+151
17	21	SHAWN MULLINS - Lullaby (Columbia/CRG)	24	85	0	2739	-324
15	22	BARENAKED LADIES - It's All Been Done (Reprise)	14	82	0	2615	-634
19	23	NEW RADICALS - You Get What You Give (MCA)	20	87	0	2587	-252
20	24	THIRD EYE BLIND - Jumper (Elektra/EEG)	28	80	0	2565	-269
18	25	DIVINE - Lately (Red Ant)	20	77	0	2522	-499
33	26	TLC - No Scrubs (LaFace/Arista)	4	117	14	2513	+888
<i>Showing tremendous mainstream appeal; very deep album.</i>							
21	27	JEWEL - Hands (Atlantic)	19	77	0	2322	-511
31	28	GARBAGE - Special (Almo/Interscope)	16	103	5	2213	+218
29	29	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	16	91	0	2112	-230
24	30	BLACKSTREET featuring MYA - Take Me There (Interscope)	17	71	0	2079	-635
35	31	EVERLAST - What's It Like (Tommy Boy)	9	83	10	2057	+470
36	32	MADONNA - Nothing Really Matters (Maverick/Warner Bros.)	6	98	10	2053	+487
32	33	B*WITCHED - C'est La Vie (Epic)	9	92	2	2009	+104
28	34	EVE 6 - Inside Out (RCA)	30	61	0	2001	-354
38	35	SHERYL CROW - Anything But Down (A&M/Interscope)	6	97	13	1842	+411
30	36	EVERCLEAR - Father Of Mine (Capitol)	20	64	0	1786	-453
34	37	HOLE - Malibu (GOC)	10	75	1	1581	-36
40	38	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	14	59	4	1355	+122
37	39	JENNIFER PAIGE - Sober (Edel America/Hollywood)	9	59	1	1333	-163
39	40	SEMISONIC - Secret Smile (MCA)	8	72	5	1316	-9

Total Reports This Week 161 Last Week 161

CHARTBOUND

	Reports	Adds	SPINS	TREND
98° - "The Hardest Thing" (Universal)	92	43	1115	+897
WHITNEY HOUSTON f/ F. EVANS & K. PRICE - "Heartbreak Hotel" (Arista)	65	12	1296	+100
EVERYTHING - "Good Thing" (Blackbird/Sire)	57	5	1108	+54
FLEMING & JOHN - "The Pearl" (Universal)	55	2	1010	+3
VENGABOYS - "We Like To Party" (Strictly Rhythm)	52	8	1005	+238

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



MCA's singing sisters, Mulberry Lane, opened the "Big-Ass PD" session following their first place finishes at both the Top 40 and A/C Jukebox Juries.



A stunning vocal performance by Epic's Tina Arena set the stage for the Gavin Top 40/Rhythm-Crossover Awards Lunch.



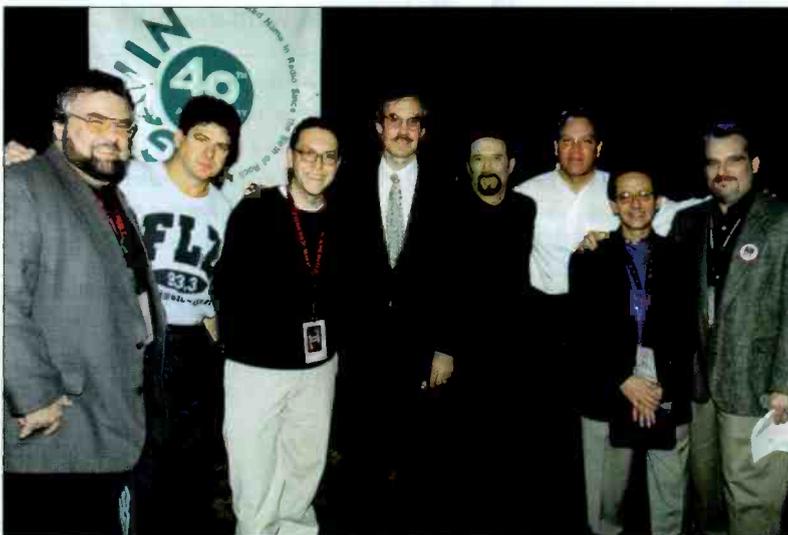
Yab Yum/EEG's 3rd Storee rocked the house at the Top 40/Rhythm-Crossover Awards Lunch on Saturday.

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	Artist - Title (Label)
49	19	533	+286	EMINEM - My Name Is... (Aftermath/Interscope)
49	45	265	+230	* BON JOVI - Real Life (Reprise/Island/Mercury)
41	22	383	+323	MULBERRY LANE - Harmless (MCA)
35	3	754	+126	BLONDIE - Maria (Beyond Music)
35	20	310	+179	EYC - This Thing Called Love (Red Ant)
33	1	726	+71	SWEETBOX - U Make My Love...Feat. Evelyn King (RCA)
31	3	525	+83	JAY-Z - Can I Get A... (Roc-A-Fella/Def Jam)
30	6	440	+65	MEJA - All 'Bout The Money (C2/CRG)
30	7	420	+189	FUEL - Shimmer (550 Music)
28	5	539	+22	DRU HILL - These Are The Times (Island/Mercury)
28	5	446	+127	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)
27	—	410	+75	THE CORRS - What Can I Do (143/Lava/Atlantic)
26	3	378	+94	dc TALK - Consume Me (Virgin)
24	3	438	+91	TOMMY HENRIKSEN - I See The Sun (Capitol)
20	1	453	+14	ROD STEWART - Faith Of The Heart (Universal)
17	1	289	+51	ALICE - What's In It For Love (Desert Sky)
17	1	284	-74	TATYANA ALI - Boy You Knock Me Out (MJJ/Epic)
15	7	100	+71	1000 CLOWNS - Not The Greatest Rapper (Elektra/EEG)
14	13	58	+46	* MARVELOUS 3 - Freak Of The Week (HiFi/EEG)
12	—	354	+21	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)
12	1	202	+34	SHAWN MULLINS - Shimmer (Columbia/CRG)
12	2	148	+3	3rd STOREE - If Ever (Yab Yum/EEG)
12	5	104	+19	* BOBBY CALDWELL - Don't Lead Me On (Sin-Drome)
11	1	163	+19	CRAIG JACKSON - Blinded By Love (Green)
10	4	97	+47	* ORGY - Blue Monday (Reprise)
10	8	79	+62	* FATBOY SLIM - Praise You (Astralwerks)
10	9	44	+44	* FIVE - Slam Dunk (Arista)

Drops: 2 Pac, Mudhens, Sister Moon, Far Too Jones, Beastie Boys, Simon Daniels.

Meet the Bigs



The Group PD session panelists: John Roberts of Clear Channel, WFLZ's B.J. Harris (Jacor), VH1's Mike Tierney, CBS Radio Networks' John Gehron, moderator Dave Sholin, GAVIN *gmail's* Sandy Skeie, Emmis' Rick Cummings, and uh...me again.

GAVIN ONLY

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

TW	Artist - Title (Label)	SPINS	TREND
1	CHER - Believe (Warner Bros.)	3161	+169
2	SUGAR RAY - Every Morning (Lava/Atlantic)	3060	+318
3	GOO GOO DOLLS - Slide (Warner Bros.)	2974	+50
4	BRITNEY SPEARS - ...Baby One More Time (Jive)	2676	+157
5	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	2565	-55
6	BACKSTREET BOYS - All I Have To Give (Jive)	2335	+125
7	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	2298	+13
8	LENNY KRAVITZ - Fly Away (Virgin)	2149	+341
9	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	2056	+176
10	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	1964	+119
11	BRANDY - Have You Ever? (Atlantic)	1833	-25
12	SAVAGE GARDEN - The Animal Song (Columbia/CRG)	1827	+549
13	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	1808	+133
14	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1773	+121
15	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	1745	+482
16	BARENAKED LADIES - It's All Been Done (Reprise)	1726	+58
17	MONICA - Angel Of Mine (Arista)	1700	+230
18	NEW RADICALS - You Get What You Give (MCA)	1479	+71
19	EAGLE EYE CHERRY - Save Tonight (WORK)	1478	-6
20	SHAWN MULLINS - Lullaby (Columbia/CRG)	1420	-68
21	MARIAH CAREY - I Still Believe (Columbia/CRG)	1382	+163
22	JOEY McINTYRE - Stay The Same (C2/CRG)	1300	+145
23	GARBAGE - Special (Almo/Interscope)	1247	+160
24	JEWEL - Hands (Atlantic)	1203	-3
25	SHERYL CROW - Anything But Down (A&M/Interscope)	1188	+339
26	WILL SMITH - Miami (Columbia/CRG)	1173	-7
27	MADONNA - Nothing Really Matters (Maverick/Warner Bros.)	1037	+309
28	JENNIFER PAIGE - Sober (Edel America/Hollywood)	1005	+34
29	TLC - No Scrubs (LaFace/Arista)	992	N
30	FLEMING & JOHN - The Pearl (Universal)	966	+123
31	HOLE - Malibu (DGC)	954	+51
32	B*WITCHED - C'est La Vie (Epic)	941	+53
33	THIRD EYE BLIND - Jumper (Elektra/EEG)	934	+1
34	DIVINE - Lately (Red Ant)	901	+25
35	EVERCLEAR - Father Of Mine (Capitol)	836	+29
36	BLACKSTREET featuring MYA - Take Me There (Interscope)	796	-34
37	EVE 6 - Inside Out (RCA)	796	+65
38	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	793	-36
39	SEMISONIC - Secret Smile (MCA)	790	+134
40	EVERLAST - What's It Like (Tommy Boy)	744	N

IMPORTANT NOTICE:

KCPI-Albert Lea, Minn. and WXTQ-Athens, Ga. return as GAVIN-only reporters as of next week. WDEK/FM-DeKalb leaves the panel—it will now be simulcasting Chris Shebel's station. These changes bring our GAVIN-only total to 80 stations.

MOST ADDED



- 98° (25)
- *BON JOVI (16)
- *EYC (16)
- MULBERRY LANE (11)
- **MADONNA (8)
- **TLC (8)

MOST ADDED



BLACKSTREET & JANET JACKSON (16)
R. SAADIQ/Q-TIP (10)
****TRINA & TAMARA (9)**
****MYA (9)**
****KRAYZIE BONE (9)**

TOP TIP



KRAYZIE BONE
 "Thug Mentality"
 (Relativity)

Already buzzing in *gmail*—
 all the right people are
 talking about it.

RADIO SAYS



R. KELLY

"When a Woman's Fed Up"
 (Jive)

"Hot sales, hot phones,
 great callout."

—**Scotter B. Stevens, PD,**
KQBT-Austin

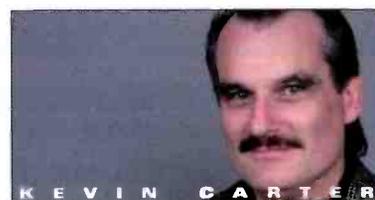
RHYTHM CROSSOVER

LW	TW		SPINS	TREND
4	1	TLC - No Scrubs (LaFace/Arista)	2718	+717
1	2	MONICA - Angel Of Mine (Arista)	2424	-95
2	3	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	2393	+257
5	4	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	1827	-79
11	5	LAURYN HILL - Ex-Factor (Columbia/CRG)	1741	+238
16	6	TYRESE - Sweet Lady (RCA)	1723	+338
8	7	MARIAH CAREY - I Still Believe (Columbia/CRG)	1714	+43
3	8	DRU HILL - These Are The Times (Island/Mercury)	1663	-357
12	9	EMINEM - My Name Is... (Aftermath/Interscope)	1620	+162
14	10	R. KELLY - When A Woman's Fed Up (Jive)	1606	+177
9	11	2 PAC - Changes (Interscope)	1527	-12
6	12	BRANDY - Have You Ever? (Atlantic)	1458	-224
7	13	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	1445	-227
15	14	GINUWINE - What's So Different (550 Music)	1431	+44
13	15	BRITNEY SPEARS - ...Baby One More Time (Jive)	1412	-35
10	16	WILL SMITH - Miami (Columbia/CRG)	1412	-118
19	17	CHER - Believe (Warner Bros.)	1117	+84
23	18	DRU HILL - How Deep Is Your Love (Island/Mercury)	1026	+76
17	19	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	1010	-232
18	20	TLC - Silly Ho' (LaFace/Arista)	1004	-233
21	21	FAITH EVANS - All Night Long (Bad Boy/Arista)	983	+7
20	22	OUTKAST - Rosa Parks (LaFace/Arista)	897	-136
24	23	VENGABOYS - We Like To Party (Strictly Rhythm)	821	-7
29	24	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	813	+166
22	25	BACKSTREET BOYS - All I Have To Give (Jive)	726	-249
37	26	BUSTA RHYMES I/ JANET JACKSON - What's It Gonna Be (Flipmode/Violator/Elektra/EEG) 714 +258 <i>Nine-point jump and huge buzz at radio...done deal.</i>		
26	27	SHANICE - When I Close My Eyes (LaFace/Arista)	689	-34
25	28	TQ - Bye Bye Baby (Epic)	622	-166
—	29	BLACKSTREET featuring JANET JACKSON - Girlfriend/Boyfriend (Interscope) 537 N <i>Could Janet be the not-so-secret common denominator here?</i>		
39	30	JUVENILE - Ha (Universal/MCA)	533	+99
34	31	THE ROOTS - You Got Me (MCA)	512	-14
30	32	BRANDY - Angel In Disguise (Atlantic)	504	-95
27	33	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	480	-232
—	34	3rd STOREE - If Ever (Yab Yum/Elektra/EEG)	454	N
31	35	MONIFAH - Touch It (Universal)	440	-141
—	36	MONIFAH - Monifah's Anthem/Bad Girl (Universal)	436	N
32	37	DIVINE - Lately (Red Ant)	426	-115
35	38	FAT JOE & BIG PUN - Bet Ya Man Can't (Atlantic)	417	-83
33	39	FAITH EVANS - Love Like This (Bad Boy/Arista)	390	-143
38	40	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	376	-68

Total Reports This Week **58** Last Week **57**

CHARTBOUND

	Reports	Adds	SPINS	TREND
*MYA - "My First Night With You" (Interscope)	24	9	325	+261
*KRAYZIE BONE - "Thug Mentality" (Relativity)	22	9	319	+319
*TRINA & TAMARA - "What'd You Come Here For" (Columbia/CRG)	19	9	331	+189
*KELLY PRICE - "Secret Love" (Island/Mercury)	18	5	268	+81
*98° - "The Hardest Thing" (Universal)	17	4	191	+175



FOR THE RECORD

"We put 'Zion' by Lauryn Hill into rotation... It's an incredible piece of work." —**Joey Arbage, PD,** **KMEL-San Francisco**



"We've been playing 'You' by Jesse Powell since the beginning of January...#2 callout, Top 3 phones." —**Tom Calococci, OM/PD, 92Q (WERO)-Baltimore**

"Great club success with the 'Brinsley Evans Radio Edit' of Bette Midler's 'I'm Beautiful'" —**Alex Tear, PD,** **WDRQ-Detroit**

"Check out Brandy's new one, 'Almost Doesn't Count,' which we've been playing for about a week and a half." —**Danny Ocean, APD/MD, Jam'n 94.5 (WJMN)-Boston**

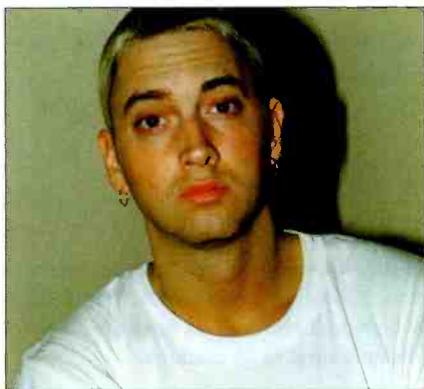


"After three weeks, good phones and callout on 'It's All Good' by DMX." —**Eric Powers, PD, KUBE-Seattle**

"'Let's Go All the Way' by React is starting to pull phones and sounds great on the air." —**Andy Shane, APD/MD, WKTU-New York**

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

WAIT...DON'T TELL ME
 Thanks to the hundreds of
 "Hello, My Name is..."
 nametags floating around,
 no one had any trouble
 remembering the name
 Slim Shady, a.k.a.
 Interscope recording artist
 Eminem, who tore up the
 Hip Hop Summit with a
 strong live performance.



KRAYZIE BONE MEETS
 RADIO BONE
 Relativity artist
 Krayzie Bone (left)
 holds court at the
 GAVIN Cocktail Party
 with Top 40 Editor
 Kevin Carter. Not pic-
 tured: the 12 lbs. of
 complimentary shrimp
 in Carter's pockets.



A/C + HOT A/C

An Adult and Contemporary Musical Bounty

BY ANNETTE M. LAI

One of the highlights of any GAVIN Seminar is the wealth of musical talent we get to experience, both on and off site. And as the adult contemporary world continues to seek new musical horizons, so too does GAVIN, as this year's caché of performing artists proved.

Dalin Records' Gregg Swann kicked off the A/C festivities Thursday afternoon, with a showcase of songs from his debut album prior to the Hot A/C-A/C Jukebox Jury. Aside from his current A/C hit "Spinning," Swann performed "Bored to Tears" (slated as the second single), "Rose Colored Glasses," and "Honey." Swann said of his GAVIN Seminar experience, "It was great to be able to put a face to a name and personally thank all the people at radio for their support. Oh, and the parties were fun, too."

When planning this year's Awards Luncheon, my main challenge was to find entertainment that would appeal to both ends of the A/C

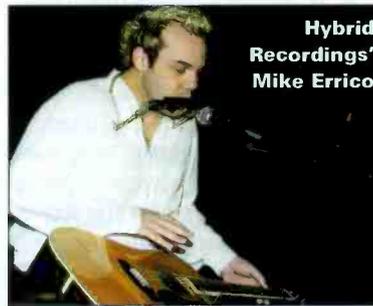
titled CD. Leigh Nash's mesmerizing voice proved "Kiss Me" is just the beginning for them, as we are sure to be hearing more from this talented group in 1999 and beyond.

I'll admit that the 16-year old in me was absolutely thrilled to see David Cassidy perform. An SRO crowd was treated not only to his recent smash and the follow-up single "Sheltered in Your Arms," but also updated versions of the *Partridge Family* songs that made him a household name: "I Woke Up in Love This Morning" and the song that, Cassidy says, "I will be singing for the rest of my life," "I Think I Love You." Former Chrysalis recording star Elisa Fiorillo made a surprise appearance as Cassidy's backup vocalist.

Later that afternoon, Hybrid Recordings star Mike Errico took the stage prior to our Hot A/C-A/C session. His debut CD on Hybrid is slated to be released in May, but lucky Seminar attendees got an advance listen. Alice@97.3 (KLLC)-San Francisco APD/MD Julie Stoeckel, who's known of Errico's artistry for some time now, told

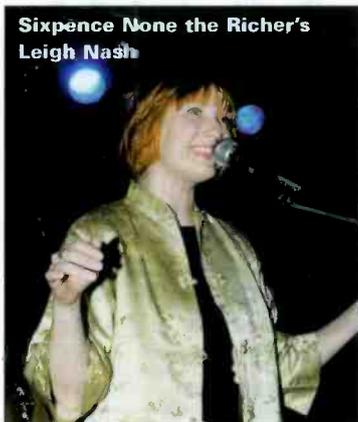
GAVIN, "It was so exciting to see him receive a standing ovation from my industry peers."

Last but not least, superstar Phil Collins took the stage at the House of Blues, and a packed house of industry heavyweights from all formats were treated to a rainbow of hits like "Easy Lover," "True Colors," "Two Hearts," "Sussudio," and "You Can't Hurry Love." We also got a preview of songs that Phil wrote for the upcoming Disney animated feature film *Tarzan*, set for release early this summer. The first single, "You'll Be in My Heart," impacts radio next month. Based on what we heard, we're already predicting that Mr. Collins is a likely candidate for an Academy Award nomination in 2000.



Hybrid Recordings' Mike Errico

1999 Gavin Seminar Moments to Remember



Sixpence None the Richer's Leigh Nash

spectrum. Up-and-coming Austin, Texas, group Sixpence None the Richer, whose "Kiss Me" was a record that Hot and Modern A/C broke, and Slamajama recording artist and star of stage and screen David Cassidy, who returned to mainstream A/C radio earlier this year with his hit "No Bridge I Wouldn't Cross," fit the bill to a tee.

Sixpence's set included their aforementioned hit, as well as four other selections from their self-



Our Hot A/C-A/C session "25-54: Target Demo or Family Reunion" provided some thought-provoking and insightful commentary thanks to our powerhouse panel (l-r): Jerry Lembo, Jerry Lembo Entertainment; Pat Paxton, Zapoleon Media Strategies; Greg Strassell, WBMX-Boston; Mark Edwards, WLIT-Chicago; Elaine Locatelli, Columbia Records; WLTW-New York's Jim Ryan; GAVIN's Annette M. Lai; WQAL (Q104)-Cleveland's Mary Ellen Kachinske.



At our icebreaking Hot A/C-A/C Jukebox Jury session, our esteemed panel of jurors rated Blessid Union's "Hey Leonardo (She Likes Me for Me)" as their #1 favorite (l-r): WMXZ (Mix 103)-Destin, Florida's Doug Erickson; WALK-Long Island's Charlie Lombardo; KBIG-Los Angeles' Tony Coles; KMXB-Las Vegas' Duncan Payton; KLLC (Alice@97.3)-San Francisco's Julie Nakahara Stoeckel; WRZI-Elizabethtown, Kentucky's Brian Walker.

Friday evening's star-studded cocktail party is always a highlight of the Seminar (l-r): Windham Hill's National Director of Promotion Andrea Paulini; recording artist and recent GAVIN Guaranteee Larry Stewart; Donna Brake Promotion's John Brake.



Taking time "off campus," here's KLLC (Alice@97.3)-San Francisco APD/MD Julie Stoeckel pretending (we hope) to eat a live crawfish—yikes!

A/C

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



ANNETTE M. LAI

MOST ADDED



ELVIS COSTELLO & BURT BACHARACH (19)
****CHICAGO (17)**
****THE PRETENDERS (17)**
****ATLANTA RHYTHM SECTION (17)**
THE BUCKINGHAMS (14)

TOP TIP

THE PRETENDERS
 "Loving You Is All I Know"
 (Hollywood)
 Chrissie Hynde and crew rack up adds from heavy-hitters like WLIT, WLTE, KVIL, WBEB, and WWL. Need we say more?

RADIO SAYS



PAUL ANKA/CELINE DION
 "It's Hard to Say Goodbye" (Epic)
 "These two generations of superstars—Paul and Celine—were destined to record together. Their talents come to the forefront on this hit." —Mark Anthony, PD/MD, KMXL-Joplin, Mo.

LW	TW	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	9	163	1	3865	-164	61	40	46	13
2	2	19	153	3	3537	-125	55	38	41	15
3	3	20	133	0	3249	-90	51	38	35	8
4	4	10	129	0	3009	+94	49	33	31	13
5	5	8	150	4	2969	+143	42	31	36	29
6	6	10	138	1	2877	+80	46	25	38	21
7	7	8	140	4	2812	+122	38	31	34	26
9	8	12	133	6	2731	+209	29	41	37	22
11	9	9	116	9	2523	+359	38	26	30	20
8	10	19	109	0	2373	-201	24	33	38	14
13	11	9	88	11	2058	+296	38	22	14	10
15	12	7	108	5	1905	+234	16	22	39	25
17	13	14	109	8	1823	+194	13	21	37	30
12	14	26	81	0	1684	-214	13	27	29	10
19	15	7	107	5	1674	+170	12	18	33	29
<i>Format favorite Raitt is Top 15 and climbing. Added at WPCH-Atlanta.</i>										
14	16	23	74	0	1498	-204	10	23	29	11
23	17	5	87	7	1401	+222	13	11	32	23
16	18	16	75	1	1397	-248	11	13	32	16
21	19	12	67	3	1370	+31	21	10	21	13
20	20	21	65	0	1349	-107	15	18	23	8
10	21	20	75	0	1270	-982	11	14	21	22
24	22	20	75	2	1218	+65	12	11	17	27
28	23	4	59	10	1094	+179	11	14	19	14
18	24	14	59	0	1039	-499	10	8	20	17
27	25	10	56	2	1038	+43	8	17	15	14
31	26	6	63	8	1013	+149	6	13	21	17
35	27	7	66	11	955	+146	7	7	21	27
<i>Climbing into the Top 30, McIntyre's debut solo effort is a multi-format hit!</i>										
36	28	5	67	5	952	+164	2	12	26	21
25	29	67	45	1	941	-133	9	18	9	7
32	30	7	52	3	934	+85	8	14	15	12
26	31	34	48	1	930	-76	4	16	19	6
39	32	3	57	11	910	+244	5	9	25	16
30	33	13	52	1	909	+44	4	15	18	15
33	34	16	39	1	856	+10	10	12	14	3
22	35	16	57	4	797	-413	4	8	14	20
37	36	14	36	0	780	-2	7	15	11	3
—	37	7	44	2	716	N	5	8	16	14
40	38	12	37	4	708	+58	7	9	12	8
—	39	6	50	8	700	N	4	9	12	22
34	40	19	29	0	683	-139	10	5	7	6

Total Reports This Week 174 Last Week 175

CHARTBOUND

	Reports	Adds	SPINS	TREND
CHICAGO - "Show Me a Sign" (Reprise)	48	17	556	+148
THE PRETENDERS - "Loving You Is All I Know" (Hollywood)	48	17	545	+231
FREE CLINIC - "Searching for Something" (Free Clinic)	43	3	673	+121
NANAPEG - "Trees" (Total Envision)	40	1	648	+91
NEVILLE BROTHERS - "A Little Piece of Heaven" (Columbia/CRG)	40	3	553	+69

SPINCREASE

CHER	+359
SIXPENCE NTR	+296
SAVAGE GARDEN	+244
BACKSTREET BOYS	+234
THE PRETENDERS	+231



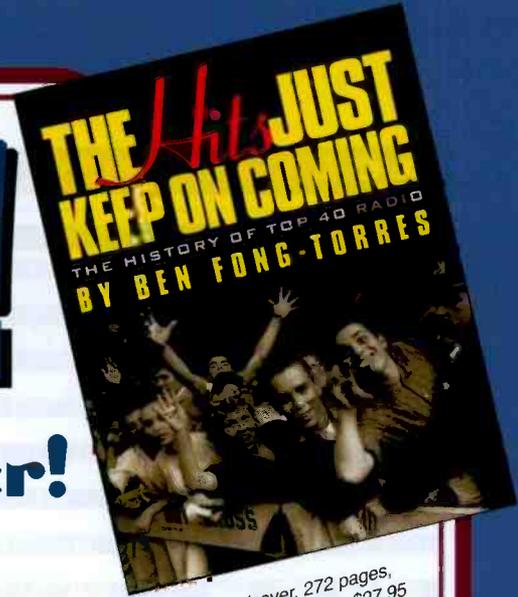
Winners Extraordinaire

Posing for the required "Winners" photo are some of this year's Hot A/C and A/C Gavin Award winners. Top row (l-r): Awards luncheon entertainer Leigh Nash from Sixpence None the Richer; GAVIN's Annette M. Lai; Jack Stevens, KAMX-Austin; Reid Holsen, KELO/FM-Sioux Falls, S.D.; Nancy Carlson, KELO/FM-Sioux Falls, S.D.; Thom Walsh, formerly of KUDL-Kansas City; Rich Anhorn, formerly of KHMx-Houston. Bottom row (l-r): Etoile Zisselman, Arista Records; Elaine Locatelli, Columbia Records; Tony Coles, KBIG-Los Angeles; Mark Edwards, WLIT-Chicago; Duncan Payton and Kevin "Kozman" Maxwell of KMXB-Las Vegas; awards luncheon performer David Cassidy.

“Boffo!”

It's the best radio book, ever!
Pure literary magic!”

—Paul Drew, former VP of programming, RKO Radio



Hardcover, 272 pages,
130 B&W photos, \$27.95

“It's a family gathering and a school reunion all amazingly bound together in one cool package.”

—Bobby Ocean, former DJ, KFRC and KHJ



Alan Freed

“I got the book and immediately got lost... in it. Fascinating to read about all the people I used to know...and get their take on what was a wonderful adventure for us all.”

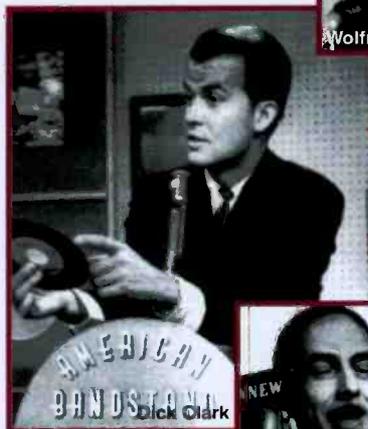
—Chuck Blore, creator, “Color Radio”



Wolfman Jack

“Definitive.”

—Ron Jacobs, former PD, “Boss Radio” KHJ



Dick Clark

“Magnificent...not really a book to read, per se, but one to savor.”

—Claude Hall, former radio editor, *Billboard*



Martin Block



Fabian and Dick Clark

“How in the world do you chronicle the miracle of a format that literally saved radio when TV arrived? I can't imagine anyone other than Ben who could have taken on this task and come out with a classic.”

—Don Barrett, editor, *Los Angeles Radio People*

The Hits Just Keep on Coming: The History of Top 40 Radio

tells the whole crazy tale of the most powerful radio format of all time. Blast from the past or insider's history lesson, you get the stories behind it all: the DJs, the fans, the singles, the jingles, commercials, dedications, contests, requests, news, sports and weather reports—and “the platter chatter that matters.” This book by former *Gavin* managing editor **Ben Fong-Torres** reads like Top 40 radio itself: fast, fun, and not a second of dead air.

A a - W O O O O O !

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A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
38	8	470	+103	THE CORRS - What Can I Do (143/Lava/Atlantic)
37	7	387	+92	DONNA LEWIS - Falling (Restless)
34	1	607	+62	JIM WALSH - Only You (Photon)
34	7	608	+193	SHERYL CROW - Anything But Down (A&M/Interscope)
32	19	276	+189	* ELVIS COSTELLO with BURT BACHARACH - Toledo (Island/Mercury)
31	1	408	+33	STROUD PROJECT - If You Believe (DSVS)
30	5	392	+47	STEVE SCULISI - You Don't Have To (Pacific City)
30	2	346	+30	TINA ARENA - If I Was A River (Epic)
30	14	264	+123	* THE BUCKINGHAMS - No Turning Back (Nation)
26	3	662	+128	* SUGAR RAY - Every Morning (Lava/Atlantic)
26	6	332	+97	* BOBBO STARON - Mary Sightings (Coast)
26	9	258	+88	* FAITH HILL - Let Me Let Go (Warner Bros.)
25	5	236	+55	* KATE PRUITT - No Party Boys (Wild River)

A/C Drops: #29-The Regulators, #38-Sunpower Orchestra, Keith Methven

Hot A/C Drops: #36-Khaleel, #39-Edwin McCain

RAVES *continued*

recent Top 40 Jukebox Jury, over a dozen stations jumped on this early, including KZHT-Salt Lake City, WNNK-Harrisburg, and KCHZ-Kansas City. Programmers are proclaiming that pure pop is back in a big way and Crawford serves up a perfect record that Top 40 can own. —KC

.....
C-NOTE
"Wait Till I Get Home"
(Epic)

With a strong, thumping bass line, these guys opened GAVIN'S Top 40 Jukebox Jury in New Orleans with a powerful vocal performance and impressive stage presence. PDs always talk about that elusive "one-listen record," but I must admit I didn't even make it that far. Halfway through their rousing live version of "Wait Till I Get Home," they got me...I was already singing along. Produced by Full Force, C-Note is coming soon to a radio station near you. Impacting mainstream Top 40 and Rhythm-Crossover. —KC



.....
TRICK DADDY
"Nann" (Slip 'n Slide/Atlantic)

Miami, Florida native Trick Daddy has already taken the Urban Landscape by storm, especially his homies in the South. A pure street vibe reigns on this song, which is blowing out at retail, too. Tony Rankin, OM/PD at K104-Mobile has called this song "the national anthem

from Florida to Atlanta." It's now poised to blow up beyond those southern boundaries. Impacting Rhythm-Crossover and Urban.

.....
JORDAN KNIGHT
"Give It to You"
(Interscope)

Jordan Knight, who found fame a decade ago as part of the teen sensation New Kids on the Block, returns to the airwaves with his Interscope solo debut. Radio stations such as Z95.7-San Francisco are already reporting phones are off the hook for Knight's return. Given the warm reception fellow former NKOTB member Joey McIntyre has received at pop radio of late, we predict Jordan will soon be following his compatriot up several charts. Impacting mainstream Top 40.



.....
LARRY STEWART
"Still in Love"
(Windham Hill)

At the end of last year when we interviewed Larry Stewart, former lead singer of Restless Heart, as one of our GAVIN Guarantees, he admitted that "Still in Love" is perhaps the most personal song he's ever written.

Continued on page 27

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GAVIN

HOT A/C



ANNETTE M. LAI

RAVES *continued*
Sung directly from the heart, Stewart's Windham Hill debut has all the heart-tugging ingredients that adult women swoon over. For those of you playing Stewart's Restless Heart classics as power gold, you have no excuse to not play his latest. Impacting mainstream A/C now.

NATALIE MERCHANT
"Life Is Sweet" (Elektra/EEG)

One of Modern-Hot A/Cs current darlings, Merchant serves up the third single from her CD *Ophelia*. Grabbing number one Most Added honors this week, it's obvious the love affair is hot as ever. Sweeping instrumentals and her trademark sultry voice are right in the pocket.

FATBOY SLIM
"Praise You" (Astralwerks/Virgin)

This Top Ten Alternative smash is already being played by adventurous Modern A/Cs such as WBMX-Boston, WPNT-Milwaukee, and KYSR-Los Angeles. The lo-fi vocals over a high-tech dance beat grabs your attention and won't let go. The song will also be featured in the film *Cruel Intentions*, starring Sarah Michelle Gellar of *Buffy the Vampire Slayer* fame, which opens March 5 nationwide.

HOT A/C REPORTS ACCEPTED
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MOST ADDED



- NATALIE MERCHANT (15)
- SHERYL CROW (14)
- SAVAGE GARDEN (13)
- BON JOVI (11)
- **MULBERRY LANE (7)
- **FASTBALL (7)

TOP TIP



TOMMY HENRIKSEN
"I See the Sun" (Capitol)
The Chartbound entry with the biggest Spincrease, Henriksen finds some new friends, including Star 100.7-San Diego.

RADIO SAYS



EVERLAST
"What It's Like"
(Tommy Boy)
"Early callout signs look tremendous...looks like Everlast is going to be huge."
—Chris Ebbott, APD/MD,
KYSR (Star 98.7)-Los Angeles

LW	TW	Reports	Adds	SPINS	TREND
2	1	116	1	4618	-7
1	2	118	0	4536	-132
3	3	119	5	4436	+301
7	4	119	2	3972	+245
4	5	110	0	3910	+44
5	6	99	0	3553	-191
6	7	97	0	3483	-250
11	8	102	0	3346	+328
8	9	96	0	3151	-374
9	10	97	0	2974	-75
12	11	103	3	2957	+19
10	12	92	2	2692	-348
13	13	81	1	2601	-203
16	14	93	5	2307	+407
18	15	85	6	2179	+303
<i>Fresh from their VH1 concert appearance, Debbie and crew are Top 15 and climbing.</i>					
15	16	78	3	2157	+169
14	17	65	0	1980	-141
17	18	75	3	1961	+66
23	19	89	14	1865	+531
21	20	80	4	1811	+220
19	21	56	0	1558	-199
29	22	77	13	1502	+517
20	23	49	1	1482	-149
24	24	48	0	1394	+109
22	25	47	1	1331	-200
26	26	51	3	1219	+113
30	27	37	2	1204	+240
25	28	45	1	1111	-171
27	29	40	1	1034	-54
33	30	42	4	987	+145
32	31	52	5	981	+73
31	32	43	0	871	-39
38	33	40	0	829	+81
—	34	41	1	823	N
<i>OK, so he's not running anymore, but John does leap onto the Hot A/C chart this week.</i>					
34	35	31	0	819	-18
40	36	43	3	803	+95
37	37	46	3	799	+40
28	38	31	0	768	-220

Total Reports This Week 127 Last Week 126

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
38	3	651	+91	20	3	291	+73
32	2	556	+41	20	4	294	+111
27	3	371	+60	17	5	175	+71
24	1	607	+101	16	1	333	+73
23	1	410	+45	16	5	218	+79

Thanks to everyone, especially our A/C event sponsors—the Boulder Entertainment Group (Messrs. Callahan and Mazzetta), Squint Entertainment, Columbia Records, Emerald Forest Entertainment/Slamajama Records, Hollywood/Walt Disney Records, Hybrid Recordings, and Dalin Records. Thanks also to Vision Management for providing Marilyn Scott for emcee duties, and to all of our attendees for making this one of our best Seminars yet. We couldn't have done it without you. See you in San Francisco at GAVIN 2000!



Another happy group of cocktail party revelers (l-r): WPLT-Detroit a.m. driver Johnny Edwards; WMC (FM100)-Memphis PD Russ Morley; GAVIN'S Annette M. Lai; 98Q-Danbury, Conn. MD Barbara Corbett; Boulder Entertainment Group's Tom Callahan.

DIRECTIONS IN MUSIC



Laws of the Wild, Wild Net

BY RON CADET

It's been said that the Internet is like the wild, wild west when it

comes to music, which may be true. But along with the danger of unknown territory comes immense opportunity.

Maybe you're interested in staking your cyberspace claim in order to offer music online. You might be an artist like Chuck D or TAFKAP and starting your own record

label on the Internet. You might be at a "brick and mortar" radio station or record label thinking about expanding your presence online. Even if you're just watching in amusement on the sidelines, you should become aware of what you can do *legally* with online music.

In the Wild, Wild Net, the marshal is the RIAA (Recording Industry Association of America, www.riaa.com). They do a pretty good job of making it clear that, while they want people to exchange music online, they want you to do it in a way that ensures the big boys still get their share. Perhaps it is unlikely in the long run that people on the Net will be cool with taking the crumbs left after the lions share is taken, but for now you would be smart to find a way to make money under their guidelines. You should reference the official documents for yourself, but here is a summary of the more important points:

Consumers

According to the 1992 Audio Home Recording Act, consumers are permitted by law to make recordings of music for private, non-commercial use; this includes digital recordings. However, if you make a digi-

tal recording, you must use a device or software that prevents making digital copies of digital copies.

Even if you're just watching in amusement on the sidelines, you should become aware of what you can do legally with online music.

Webcasters

According to the 1998 Digital Millennium copyright act, those wishing to provide Web-based radio services may obtain statutory licenses to broadcast sound recordings for public performance. However, to prevent bootleggers from downloading songs at will to

record and resell, the following conditions must be met:

- a. The program must be non-interactive. This means that a user cannot adjust the program to make certain specific songs play at a given time.
- b. In any three-hour period, no more than three songs from one album can be played—no more than two back-to-back.
- c. In any three-hour period, no more than four songs from one artist may be played.
- d. All songs must be identified by title, artist, and album. However, "front-selling" is generally not permitted.

Downloads

To give a consumer the ability to choose a song and download it—such as with MP3s—a license must be obtained from the owner of the sound recording, which is usually the record company.

RON CADET OPERATES A NEW MEDIA DESIGN FIRM AT WWW.IMSTUDIOS.COM. HE ALSO PROGRAMS AN ONLINE WEB STATION CALLED "JAMZ" AT WWW.IMAGINERADIO.COM. REFERENCES TO THESE ISSUES AND MORE CAN BE FOUND AT WWW.DIRECTIONSINMUSIC.COM.

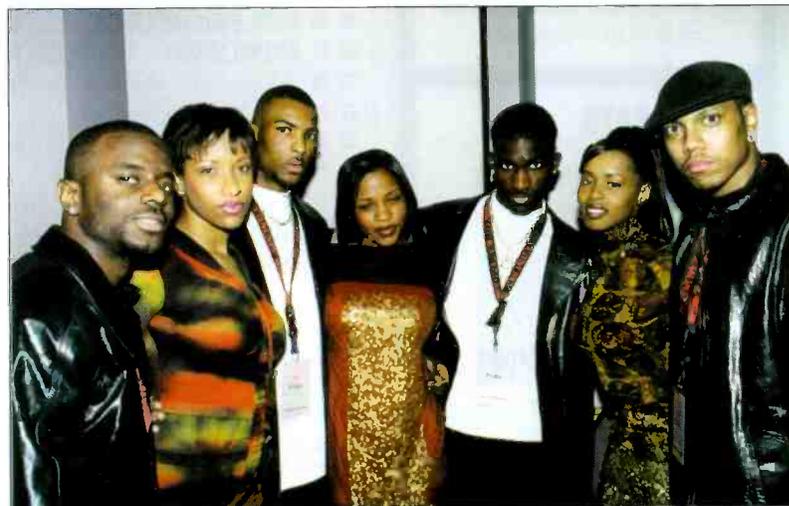
Seminar '99 In Review



Paige Nienaber, Moderator of the "S.P.A.M. (Spectacular Promotions and Marketing)" workshop.



Sam Weaver, OM of KPRS-Kansas City, spreading knowledge at the "PD 2000" panel



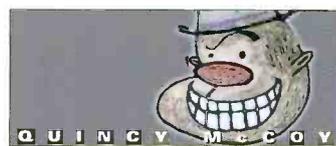
Cooling out after hot performances are Divine and Profile.



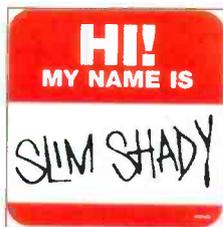
Urban Award Winners show their prizes as co-hosts of the awards luncheon, ABC Networks' Doug Banks and GAVIN Urban Editor Quincy McCoy (both in far right corner), look on.

URBAN

L A N D Z C A P E



MOST ADDED



EMINEM (38)

"My Name Is..." (Interscope)

WGZB, KVJM, WKGK, WTLZ, WZZZ, WJMG, KRRQ, WJKS, WPHI, WEUP, KBCE, WTCC, WDTJ, WKPO, KYEA, WZHT, KVSP, KJMM, WUSL, WQHH, WTMP, WVEE, KZWA, WJXX, WJZD, WDDK, WFXE, WAMO, WJTT, WPAL, WFXA, WHRK, WBLX, WZAK, KPRS, WPEG, WKYS, KMJJ

MASTER P (29)

"Foolish" (No Limit/Priority)

KVJM, WTLZ, WKGK, WJMG, KRRQ, KBCE, WKPO, KYEA, WZHT, WDWI, KVSP, KJMM, WJMI, WQHH, WTMP, KZWA, WWWZ, WJXX, WJZD, WKKV, WYOK, WJTT, WPAL, WHRK, WBLX, WZAK, KPRS, WPEG, KMJJ

REDMAN (29)

"Da Goodness"

(Def Jam/Mercury)

KVJM, WTLZ, WKGK, WJMG, KRRQ, KBCE, WDTJ, WKPO, KYEA, KVSP, KJMM, WUSL, WJMI, WQHH, WTMP, KZWA, WJXX, KMJM, KXHT, WKKV, WFXE, WAMO, WPAL, WHRK, WZAK, KPRS, WPEG, WBLK

PETE ROCK (28)

"Take Your Time" (Loud)

KVJM, WTLZ, WKGK, WJMG, WPHI, KBCE, WKPO, KYEA, KVSP, KJMM, WUSL, WJMI, WQHH, WTMP, KZWA, WWWZ, WJZD, WKKV, WAMO, WYOK, WJTT, WPAL, WFXA, WHRK, WBLX, WPEG, KDKO, WBLK

PRESSHA (26)

"Do Boy" (LaFace/Arista)

KVJM, WKGK, KRRQ, WEUP, KBCE, WKPO, KYEA, WZHT, KVSP, KJMM, WJMI, WQHH, KZWA, WWWZ, WJXX, WJZD, WKKV, WYOK, WJTT, WPAL, WFXA, WHRK, WJMG, KPRS, WPEG, KDKO

BLACK A/C



WHITNEY HOUSTON F/ FAITH EVANS AND KELLY PRICE

"Heartbreak Hotel" (Arista)

JESSE POWELL

"You" (MCA)

LAURYN HILL

"Ex-Factor" (Columbia/CRG)

R. KELLY

"When A Woman's ..." (Jive)

KENNY LATTIMORE

"If I Lose My Woman" (Columbia/CRG)

WEST COAST

MONIFAH +25 "Suga Suga" (Universal)

RAPHAEL SAADIQ featuring Q-TIP +23 "Get Involved" (Hollywood)

BLACKSTREET AND JANET JACKSON +18 "Girlfriend/Boyfriend" (Interscope)

BIG PUN featuring MISS JONES +18 "Punish Me" (Loud)

DIVINE +16 "One More Try" (Red Ant)

MIDWEST

BUSTA RHYMES featuring JANET JACKSON +138 "What's It Gonna Be" (Flipmode/Violator/Elektra)

JESSE POWELL +89 "You" (MCA)

LAURYN HILL +80 "Ex-Factor" (Columbia)

EMINEM +79 "My Name Is..." (Interscope)

MARIAH CAREY +77 "I Still Believe" (Columbia/CRG)

EAST COAST

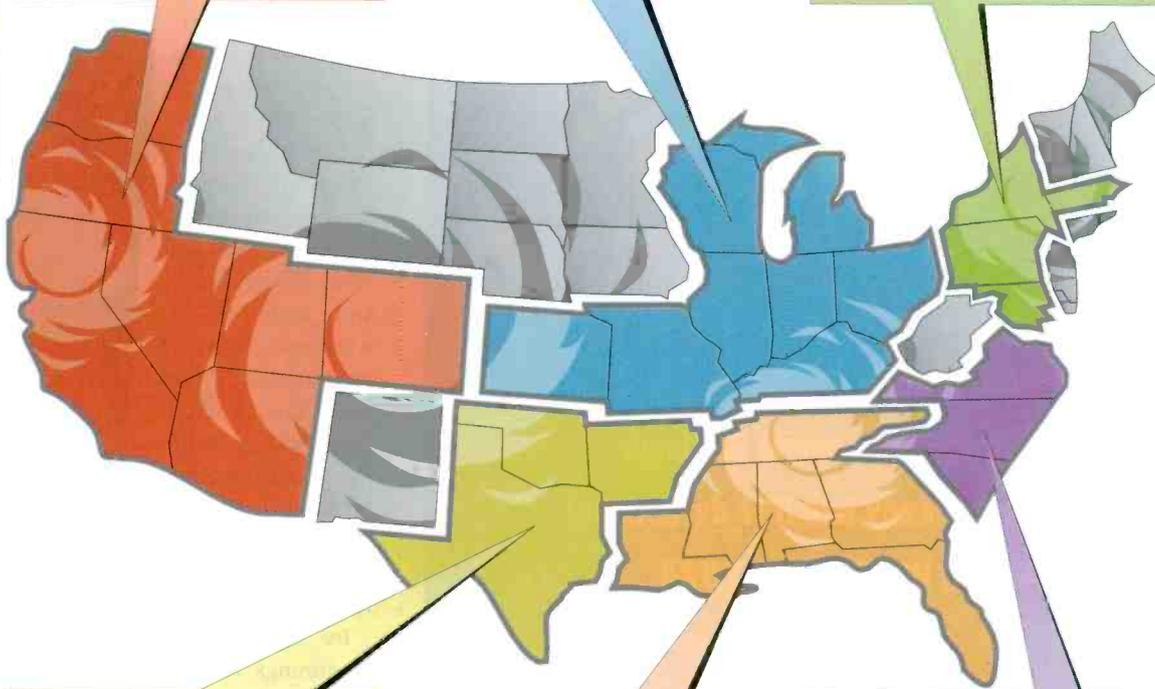
FAITH EVANS +166 "All Night Long" (Bad Boy)

EMINEM +85 "My Name Is..." (Interscope)

K-CI AND JOJO +63 "Life" (Rockland/Interscope)

MARIAH CAREY +53 "I Still Believe" (Columbia)

SILKK THE SHOCKER featuring MYSTIKAL +45 "It Ain't My Fault Part II" (No Limit/Priority)



SOUTHWEST

K-CI AND JOJO +54 "Life" (Rockland)

ERIC BENET AND FAITH EVANS +48 "Gorgy Porgy" (Warner Bros.)

OUTKAST +45 "Da Art Of Storytelling" (LaFace/Arista)

TRINA & TAMARA +38 "What'd You Come Here For?" (Columbia/CRG)

TIMBALAND featuring JAY-Z +34 "Lobster And Scrimp" (Blackground/Atlantic)

SOUTHEAST

TLC +215 "No Scrubs" (LaFace/Arista)

USHER +138 "Bedtime" (LaFace/Arista)

GINUWINE +129 "What's So Different?" (550 Music)

THE ROOTS featuring ERYKAH BADU +127 "You Got Me" (MCA)

EMINEM +111 "My Name Is..." (Interscope)

CAROLINAS/VIRGINIA

TLC +215 "No Scrubs" (LaFace/Arista)

BIG TYMERS +171 "Big Ballin'" (Universal/MCA)

XSCAPE +123 "The Softest Place On Earth" (SoSoDef/Columbia)

WHITNEY HOUSTON f/FAITH EVANS and KELLY PRICE +121 "Heartbreak Hotel" (Arista)

JESSE POWELL +111 "You" (MCA)

TOPTENSPINZ

URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.
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1	JESSE POWELL "You"	3207	3522
2	WHITNEY HOUSTON f/ FAITH EVANS and KELLY PRICE "Heartbreak Hotel"	3304	3504
3	LAURYN HILL "Ex-Factor"	3322	3431
4	TYRESE "Sweet Lady"	2582	2843
5	THE ROOTS featuring ERYKAH BADU "You Got Me"	2289	2571
6	FAITH EVANS "All Night Long"	2479	2559
7	R. KELLY "When A Woman's Fed Up"	2472	2719
8	TLC "No Scrubs"	1575	2344
9	SHANICE "When I Close My Eyes"	2081	2218
10	MONICA "Angel Of Mine"	2172	2791

Red=Spinz last week
Black=Spinz this week

NUMBER ONE

JESSE POWELL
"You" (MCA)

THE SMASH SINGLE

RIDIN' WIT SOME PLAYAS

IMPACTING MARCH 2, 1999

early believers:

WZHT has 82 spins

WVEE has spun the single 85 times

WHTA has already had 337 detections!

KKDA, WPEG, WDZZ, WFXE, WFXA

Look for the
RIDIN' WIT SOME PLAYAS
video in March on **BET**
and **The Box!**



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RAP • HIP-HOP

Eminem Rips It At Gavin

BY JANINE COVENEY

"Hey kids, do you like violence? Do you wanna see me stick nine-inch nails through my eyelids?"

So begins the irreverent, hilarious, and hugely popular single "My Name Is..." by Interscope rapper Eminem, who performed the radio smash before a packed house at the GAVIN Seminar's Hip-Hop Summit. With the Hyatt ballroom papered with *Slim Shady* posters and seats covered with those classic "Hi, My Name Is..." stickers, the audience received T-shirts, fliers, and cassettes as Eminem (real name: Marshall Mathers) pumped the crowd with tracks from his forthcoming album.

By now, the Detroit native's beginnings are legendary: Rap became his way of dealing with the absurdities of a lifestyle that found him moving around a lot as a kid. He put out his own EP in 1996, titled *Infinite*, but it didn't exactly raise the rooftops in the Motor City. His bitter rant against the music industry turned into the *Slim Shady*

EP, a shorter version that was passed around the underground and developed a buzz for the rapper's twisted imagery and lyric flow. Dr. Dre heard Eminem freestyling on an L.A. radio station and was



impressed enough to seek him out. The legend goes that Dre picked up Eminem's cassette off the floor of Interscope chief Jimmy Iovine's office, and immediately hunted the young man down to sign to his Aftermath label; the issue of race was never discussed. In a recent KPWR (Power

106)-L.A. interview, Eminem insisted that he gets offended when branded a "white rapper."

Production by Dr. Dre brings Eminem props in the hardcore world, while his irreverent (some would say sick, others funny) lyrics and bright blonde locks have gained him fans in pop and alternative arenas. With more tracks due to drop from the just-released *Slim Shady* LP, look for 1999 to be Eminem's year.

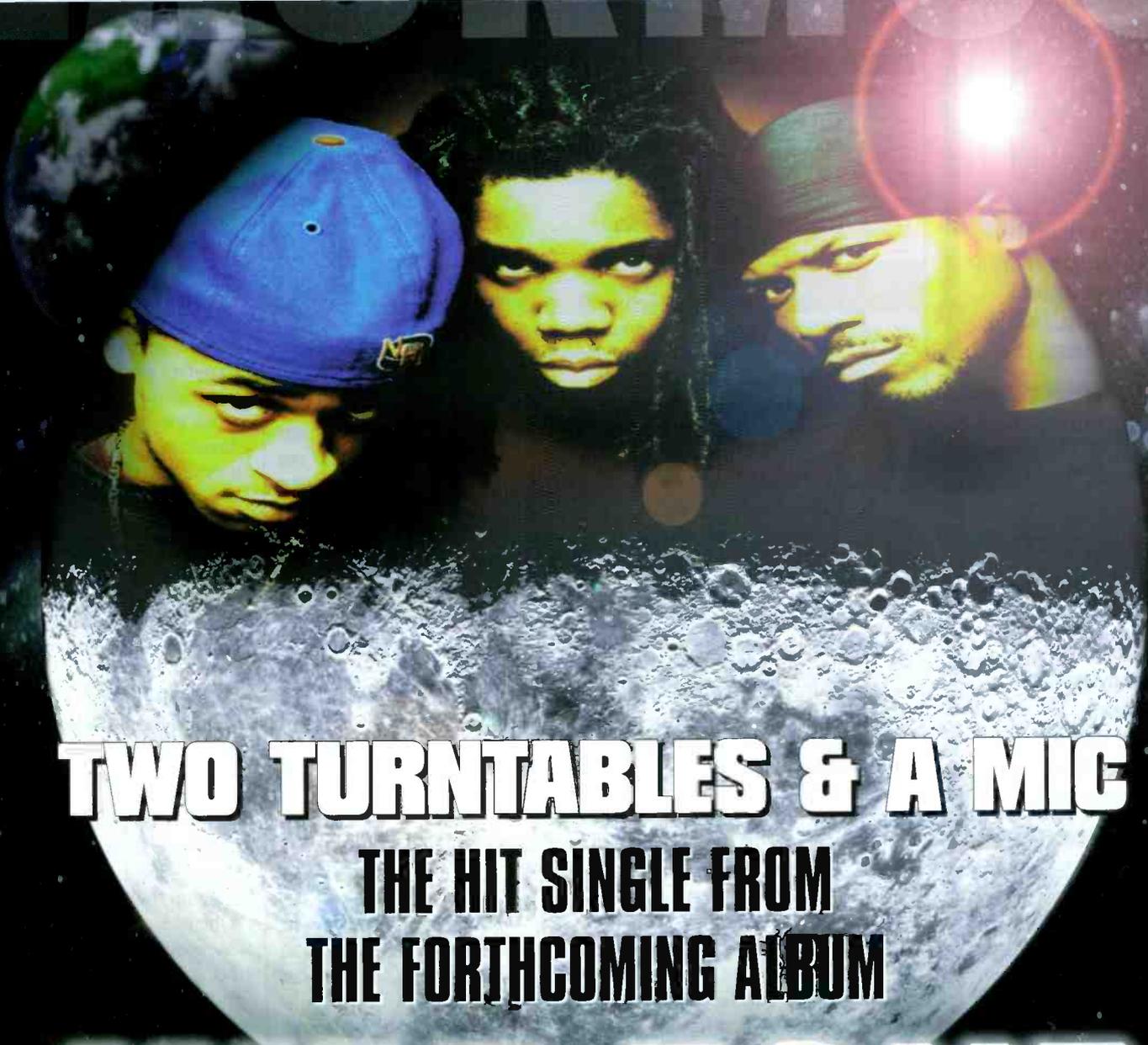


Four Knights & A Damsel: Panelists, from right, Ken Johnson, Cumulus Broadcasting; J.C. Ricks, LaFace Records; host Big Jon Platt, EMI Music Publishing; and host Bart Phillips, So So Def Recordings, surround GAVIN Rap Editor Janine Coveney after the thought-provoking "Knights of the Round Table" session.

Dropping Science at the Summit: The Hip-Hop Summit session attempted to explore issues relevant to the hip-hop nation, with comments from both panelists and the audience. At far right, KZSU Stanford's Kevy Kev speaks to the issues while The Wakeup Show's Sway, at left, and Loud Records' Mong, center, look on.



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COMING SOON

RAP

MOST ADDED



JANE BLAZE (65)
MASTERMINDS (64)
RUFF RYDERS (40)
ALL NATURAL (34)
DEADLY SNAKES (30)

MOST REQUESTED



EMINEM
NAS
PETE ROCK
RZA FEAT. METHOD MAN
INSPECTAH DECK

RADIO SAYS



PSYCHO & IRISCIENCE
 "Represents the old battle ethic that Hip-Hop grew up on."
 —Chris Hodkins, KDUR-Durango, Co.

LW	TW		Spins	Diff.
—	1	NAS - Nas Is Like (Columbia/CRG)	1465	+1465
—	2	PETE ROCK - Tha Game/One Life To Live (Loud)	1443	+1443
—	3	RAS KASS - Rasassination (PatchWerk Recordings)	1393	+1393
—	4	RZA - NYC Everything feat. Method Man (Gee Street)	1382	+1382
—	5	KRS ONE - 5 Boroughs (Jive)	1286	+1286
—	6	INSPECTAH DECK - Rec Room (Loud)	1186	+1186
—	7	NAUGHTY BY NATURE - Dirt All By My Lonely (Arista)	1120	+1120
—	8	CHOCLAIR - Flagrant (Figure IV) <i>#8 Highest jump this week. Also, my favorite record on the chart.</i>	981	+981
—	9	BUCKSHOT, SFT, EVIL DEE - Showdown/Onslaught (Duck Down/Priority)	951	+951
—	10	DEFARI - Likwit Connection (Black Label/Tommy Boy)	947	+947
—	11	THE ROOTS - You Got Me (MCA)	945	+945
—	12	EMINEM - My Name Is... (Interscope)	938	+938
—	13	TIMBALAND - Lobster & Scrimp (Blackground Ent./Atlantic)	922	+922
—	14	PSYCHO & IRISCIENCE - On Deadly Ground (Blackberry)	903	+903
—	15	SAUCE MONEY - Middle Finger U/Pre-Game (MCA)	876	+876
—	16	TASH - Bermuda Triangle (Loud)	794	+794
—	17	KARDINAL OFFISHALL - And What (Figure IV) <i>#17 2nd highest jump this week... "And What"!</i>	737	+737
—	18	ICE CUBE - Pushin' Weight Remix (Priority)	722	+722
—	19	HALF-A-MIL - Fires In Hell (Penalty Recordings)	704	+704
—	20	BAD MEETS EVIL - Nuttin' To Do (Game Recordings)	629	+629
—	21	SIR MENELIK - Space Cadillac Remix (Rawkus Entertainment)	622	N
—	22	AFU RA - Whirlwind Thru Cities (D&D Rec./Gee Street)	621	+621
—	23	SKEME TEAM - Con Artists (3-2-1 Records)	608	N
—	24	ZION J - Innerlight (Goodvibe)	590	+590
—	25	PRINCE PAUL - More Than You Know feat. De La Soul (Tommy Boy)	588	+588
—	26	THE DWELLAS - Stand Up (Loud)	572	+572
—	27	SPORTY THIEVZ - Cheapskate Remix (Roc-A-Blok)	543	+543
—	28	NOTS CLICK/XPERADO - Back Up Off Me/Watch Your Step (Official Jointz)	517	N
—	29	BLACK STAR - Respiration Feat. Common (Rawkus)	513	+513
—	30	JT MONEY - Who Dat? (Priority)	440	+440
—	31	THE ROOTS - Adrenaline (MCA)	412	+412
—	32	BUSTA RHYMES - Gimme Some More/Tear The Roof Off (Elektra/EEG)	380	+380
—	33	RASCO - Take It Back Home (Stones Throw Records)	364	+364
—	34	KOMBO - I Don't Stop (Infini-T Entertainment)	364	N
—	35	COOL BREEZE - Watch For The Hook (Organized Noise/Interscope)	357	+357
—	36	OUTKAST - Da Art Of Storytelling (LaFace/Arista)	332	+332
—	37	UNSPOKEN HEARD - Better (7 Headz Recordings)	330	+330
—	38	SNOOP DOGGY DOGG - Woof (No Limit/Priority)	302	N
—	39	INFAMOUS SYNDICATE - Here We Go (Relativity)	292	N
—	40	GHOSTFACE KILLAH - Mighty Healthy (Razor Sharp/Epic Street)	290	+290



REVIEWS *By Janine Coveney*

EVAGREEN TEAM "Gambalah"/"Hazy Mondays" (Evagra Records)

Coming out of North Carolina, this thoughtful, conversational crew spins some basic rhymes against a steady beat backed with eerie, space-age sounding synthesizers on "Gambalah," the first single. "Don't sweat the other styles" advises the threesome, and it's obviously advice they've taken—their low-key style is hard to compare to anyone else. Backed with the equally ethereal and string-section-laced "Hazy Monday," which features more focused lyrics about the consequences of streetlife and misery of prison. Call EvaGra's Jason Brooks at (910) 480-6615.

BAD AZZ "Ghetto Star" (Relativity)

Following his successful team-up with Snoop Dogg, "We Be Puttin' It Down," Bad Azz carries on the legacy of West Coast funk with this bumpin' track, maintaining a lavish lifestyle and believing that God is the path, he insists, being a "Ghetto Star is my destiny!" Commercial stations will find that this nicely bridges the hardcore and the positive.

RAP REPORTS ACCEPTED
 THURSDAYS 9 A.M.-4 P.M.
 STATION REPORTING PHONE:
 (415) 495-1990
 FAX: (415) 495-2580

CHARTBOUND

- BUSTA RHYMES feat. JANET - "What's It Gonna Be" (Elektra/EEG)
- US - "Streets Worldwide" (Dangerous Music)
- REDMAN feat. BUSTA RHYMES - "Da Goodness" (Def Jam)
- DILATED PEOPLE - "Rework The Angels" (ABB)
- BLAK FOREST - "Bang Theory" (Skanless)

UP&ADD'EM

- CROOKED LETTIZ - "Fire Water" (Penalty) 3/11
- SLUM VILLAGE - "Get This Money" (Interscope) 3/11
- COMMON - "1999" (Rawkus) 3/11
- COUNT BASS-D - "Violatin'" (Spongebath Records) 3/11
- COOL BREEZE - "Creatine" (Interscope) 3/18

PICTUREPARADE

Roaming Rogue: Rogish Records/Lawless Records were the sponsors of the 1999 Gavin Rap Awards. Here, Rogish act S.I.C.'s Deala comes offstage during the group's performance to make a lyrical point to Gavin's Janine Coveney, while new Gavin marketing consultant Michael Nixon cracks up.



Family Affair: Rogish/Lawless Records sponsored the 1999 Rap Awards ceremony, bringing three brand-new acts to perform: S.I.C., Neva Legal, and Totally Insane. Here members of all three acts and execs from the label show solidarity before their performance.

Let Gavin do it
for less than it
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ALL REPORTERS
ALL TRADES

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(805) 542-9999

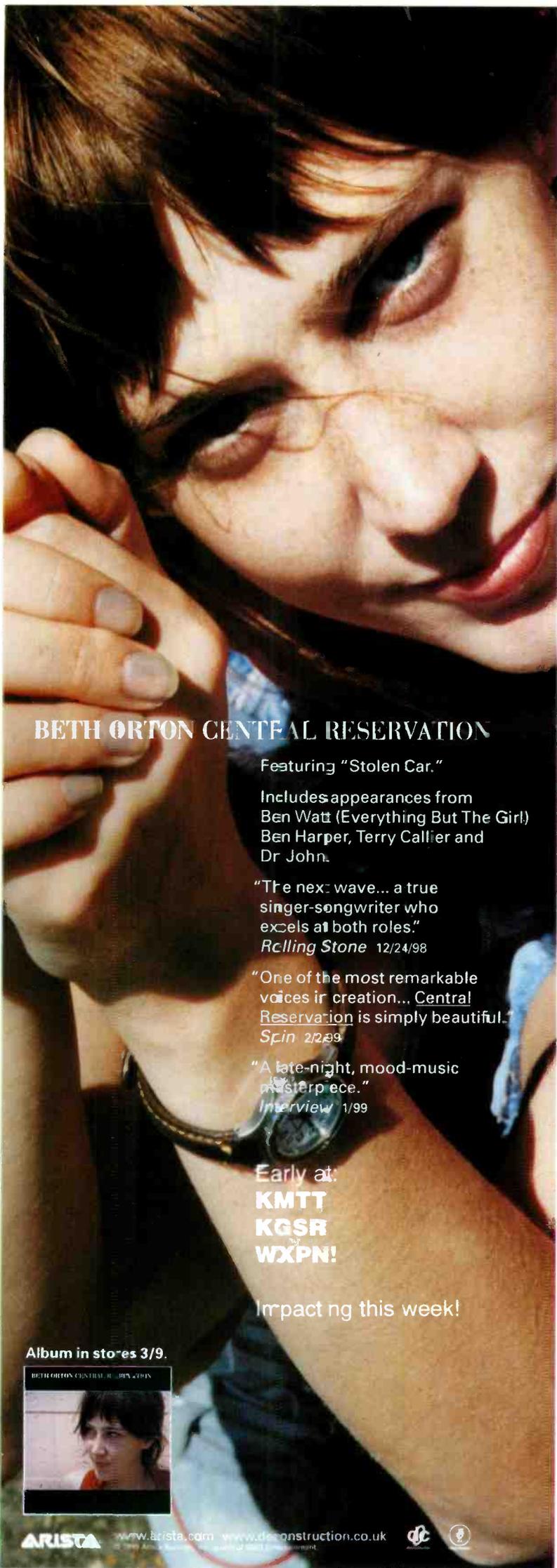
GAVIN

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CD
To
Radio!



TRIPLE A

Award Winning Moments



BETH ORTON CENTRAL RESERVATION

Featuring "Stolen Car."

Includes appearances from Ben Watt (Everything But The Girl) Ben Harper, Terry Callier and Dr John.

"The next wave... a true singer-songwriter who excels at both roles."
Rolling Stone 12/24/98

"One of the most remarkable voices in creation... Central Reservation is simply beautiful."
Spin 2/2/99

"A late-night, mood-music masterpiece."
Interview 1/99

Early at:
KMTT
KGSR
WXPN!

Impacting this week!

Album in stores 3/9.



ARISTA

www.arista.com www.deconstruction.co.uk



The entire A3 award-winning group with only a few MIAs.



David Einstein remembering how easy it was to get Lucinda Williams played.



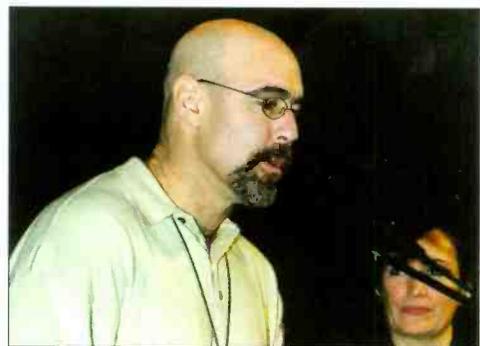
Meg MacDonald (with picture perfect hair) is a rising star.



Michael Marrone still leading A3's radical fringe.



Jody Petersen brings method acting to music directing.



Sean Coakley collects his fourth while Louise Coogan looks on proudly.



Alex Coronfly was a big part of Reprise's A3 Label of the Year award.



Bruce Warren grabbing one of three awards this year.



A3 Freq Paulette McCubbin after crying real tears.

TRIPLE A

Red entries highlight a stronger performance than on the combined A3



MOST ADDED

TOM PETTY & THE HEARTBREAKERS (13)

"Free Girl Now" (Warner Bros.)
Including: WNCS, WEBK, WVOO, WFPK, KROK, KFAN, KACV, WAPS, KIWR, KVNF, KFLX, K-OTTER, and KRVM

JASON FALKNER (12)

Can You Still Feel? (Elektra/EEG)
Including: WMWV, WERU, WEBK, WYEP, WYSD, WFHB, WFPK, WAPS, WDET, KBAC, KPCC, and K-OTTER

JONNY LANG (11)

"Wander This World" (A&M)
Including: WRNX, WXRV, WNCS, WYEP, WRNR, WTTT, WLUM, WMMM, KBXR, KBAC, and KTHX

JOE HENRY (9)

"Skin and Teeth" (Mammoth)
Including: WRNR, WFPK, WMKY, WNKU, KROK, KSPN, KFLX, KPCC, and KFXJ

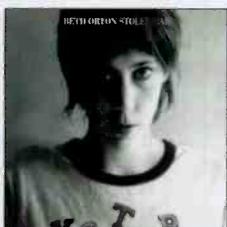
CESAR ROSAS (8)

"Little Heaven" (Rykodisc)
Including: WXPB, KACV, WEBX, KEPC, KFLX, KPCC, KRSH, and KNBA

VAN MORRISON (8)

"Precious Time" (Virgin)
Including: WERI, WFUV, WMNF, WFPK, KROK

RECORD TO WATCH



BETH ORTON

"Stolen Car"
Arista/Deconstruction)
The combination of Beth Orton's voice and Ben Harper's guitar is almost the perfect Triple A mix. Single remix by Chris Lord-Alge hits up the ingredients nicely.

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
2	1	SHERYL CROW (A&M)	1	1	SHERYL CROW (A&M)	1	1	ANI DIFRANCO (Righteous Babe)
1	2	R.E.M. (Warner Bros.)	2	2	R.E.M. (Warner Bros.)	3	2	PETER HIMMELMAN (6 Degrees/KOCH)
4	3	JOHN MELLENCAMP (Columbia/CRG)	3	3	JOHN MELLENCAMP (Columbia/CRG)	2	3	R.E.M. (Warner Bros.)
7	4	COLLECTIVE SOUL (Atlantic/Hollywood)	4	4	SHAWN MULLINS (SMG/Columbia)	4	4	JULIAN LENNON (Fuel 2000)
5	5	SHAWN MULLINS (SMG/Columbia)	6	5	COLLECTIVE SOUL (Atlantic/Hollywood)	6	5	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
9	6	SUGAR RAY (Lava/Atlantic)	27	6	VAN MORRISON (Virgin)	26	6	PAUL WESTERBERG (Capitol)
6	7	ANI DIFRANCO (Righteous Babe)	8	7	SUGAR RAY (Lava/Atlantic)	7	7	CHERYL WHEELER (Philo/Rounder)
35	8	VAN MORRISON (Virgin)	N 8	8	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	27	8	MIKE HENDERSON & THE BLUEBLOODS (Dead Reckoning)
3	9	CHRIS ISAAK (Reprise)	5	9	NEW RADICALS (MCA)	5	9	LYNN MILES (Philo/Rounder)
10	10	BRUCE HORNSBY (RCA)	9	10	SUSAN TEDESCHI (Tone Cool/Rounder)	N 10	10	VAN MORRISON (Virgin)
8	11	NEW RADICALS (MCA)	7	11	CHRIS ISAAK (Reprise)	10	11	MARTIN SEXTON (Atlantic)
15	12	PETER HIMMELMAN (6 Degrees/KOCH)	11	12	BRUCE HORNSBY (RCA)	8	12	CESAR ROSAS (Rykodisc)
11	13	SUSAN TEDESCHI (Tone Cool/Rounder)	10	13	JEWEL (Atlantic)	11	13	JIMMY ROGERS ALL-STARS (Atlantic)
17	14	SINEAD LOHAN (Interscope)	12	14	WES CUNNINGHAM (Warner Bros.)	28	14	XTC (TVT)
14	15	JEWEL (Atlantic)	29	15	WILCO (Reprise)	9	15	BECK (DGC)
13	16	WES CUNNINGHAM (Warner Bros.)	17	16	SINEAD LOHAN (Interscope)	12	16	CHRIS ISAAK (Reprise)
12	17	GOO GOO DOLLS (Warner Bros.)	14	17	ANI DIFRANCO (Righteous Babe)	14	17	BRUCE HORNSBY (RCA)
18	18	LUCINDA WILLIAMS (Island/Mercury)	13	18	SEMISONIC (MCA)	13	18	INDIGENOUS (Pachyderm)
N 19	19	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	15	19	GOO GOO DOLLS (Warner Bros.)	15	19	JONATHA BROOKE (Bad Dog)
34	20	PAUL WESTERBERG (Capitol)	16	20	LUCINDA WILLIAMS (Island/Mercury)	N 20	20	JOE HENRY (Mammoth)
41	21	WILCO (Reprise)	22	21	PAUL WESTERBERG (Capitol)	20	21	COLLECTIVE SOUL (Atlantic/Hollywood)
20	22	SEMISONIC (MCA)	19	22	JONNY LANG (A&M)	19	22	SHERYL CROW (A&M)
16	23	ALANIS MORISSETTE (Maverick)	21	23	PETER HIMMELMAN (6 Degrees/KOCH)	N 23	23	CRASH TEST DUMMIES (Arista)
19	24	INDIGENOUS (Pachyderm)	18	24	ALANIS MORISSETTE (Maverick)	22	24	GOO GOO DOLLS (Warner Bros.)
21	25	JONNY LANG (A&M)	20	25	INDIGENOUS (Pachyderm)	21	25	SUGAR RAY (Lava/Atlantic)
24	26	NATALIE MERCHANT (Elektra/EEG)	26	26	BLACK CROWES (American)	50	26	HANK DOGS (Hannibal)
22	27	JULIAN LENNON (Fuel 2000)	N 27	27	CRASH TEST DUMMIES (Arista)	34	27	WILCO (Reprise)
29	28	CESAR ROSAS (Rykodisc)	39	28	XTC (TVT)	39	28	SEMISONIC (MCA)
42	29	BLACK CROWES (American)	28	29	R.L. BURNSIDE (Fat Possum/Epitaph)	23	29	GOLDEN SMOG (Rykodisc)
N 30	30	CRASH TEST DUMMIES (Arista)	23	30	BLONDIE (Beyond Music)	18	30	DAVID WILCOX (Vanguard)
49	31	XTC (TVT)	47	31	CESAR ROSAS (Rykodisc)	29	31	ELLIOTT SMITH (Dreamworks)
40	32	JIMMY ROGERS ALL-STARS (Atlantic)	24	32	B.B.KING (MCA)	30	32	BOTTLE ROCKETS (Doolittle)
28	33	BLONDIE (Beyond Music)	42	33	JIMMY ROGERS ALL-STARS (Atlantic)	43	33	BLACK CROWES (American)
23	34	EVERLAST (Tommy Boy)	32	34	DAVID WILCOX (Vanguard)	17	34	RICHARD JULIAN (Blackbird/Sire)
38	35	DUKE DANIELS (E Pluribus Unum)	31	35	DAVE MATTHEWS AND TIM REYNOLDS (RCA)	40	35	LUCINDA WILLIAMS (Island/Mercury)
36	36	DAVID WILCOX (Vanguard)	38	36	NATALIE MERCHANT (Elektra/EEG)	36	36	CHUCK E. WEISS (Rykodisc)
43	37	ELLIOTT SMITH (Dreamworks)	44	37	DUKE DANIELS (E Pluribus Unum)	N 37	37	KELLY WILLIS (Rykodisc)
26	38	LYLE LOVETT (Curb/MCA)	N 38	38	SARAH McLACHLAN (Nettwerk/Arista)	N 38	38	THE CHIEFTANS (RCA)
30	39	B.B.KING (MCA)	33	39	ROLLING STONES (Virgin)	24	39	LYLE LOVETT (Curb/MCA)
27	40	KEB' MO' (550 Music)	25	40	DAVE MATTHEWS BAND (RCA)	45	40	NATALIE MERCHANT (Elektra/EEG)
39	41	BARENAKED LADIES (Reprise)	50	41	JULIAN LENNON (Fuel 2000)	—	41	CAKE (Capricorn)
50	42	DAVE MATTHEWS AND TIM REYNOLDS (RCA)	35	42	GOLDEN SMOG (Rykodisc)	N 42	42	BLONDIE (Beyond Music)
44	43	ROLLING STONES (Virgin)	43	43	SON VOLT (Warner Bros.)	37	43	SINEAD LOHAN (Interscope)
31	44	CAKE (Capricorn)	45	44	MATCHBOX 20 (Lava/Atlantic)	—	44	BARENAKED LADIES (Reprise)
32	45	GOLDEN SMOG (Rykodisc)	N 45	45	EAGLE EYE CHERRY (WORK)	35	45	SHAWN MULLINS (SMG/Columbia)
N 46	46	EAGLE EYE CHERRY (WORK)	30	46	KEB' MO' (550 Music)	N 46	46	JUDE (Maverick)
N 47	47	MOD SQUAD (Elektra/EEG)	—	47	ELLIOTT SMITH (Dreamworks)	38	47	GOMEZ (Virgin)
37	48	PHISH (Elektra/EEG)	46	48	PHISH (Elektra/EEG)	48	48	BROOKS WILLIAMS (Signature Sounds)
N 49	49	MARTIN SEXTON (Atlantic)	N 49	49	MOD SQUAD (Elektra/EEG)	33	49	ALANIS MORISSETTE (Maverick)
47	50	FASTBALL (Hollywood)	N 50	50	GOMEZ (Virgin)	N 50	50	MOD SQUAD (Elektra/EEG)



John Lee Hooker "Burnin' Hell"

featuring Ben Harper and Charlie Musselwhite
the new song from the album THE BEST OF FRIENDS
Produced by JP Plunier/Mike Kappus

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Congratulation to our Rhythm & Blues Foundation
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ALTERNATIVE

A Snapshot Look Back at the Gavin Seminar

BY RICHARD SANDS



Gavin Music Director of the Year **Mike Peer** and LIVE 105's **Aaron Axelsen**. One day when Aaron and Mike run major record companies, this photo will really be worth something. I knew them when...

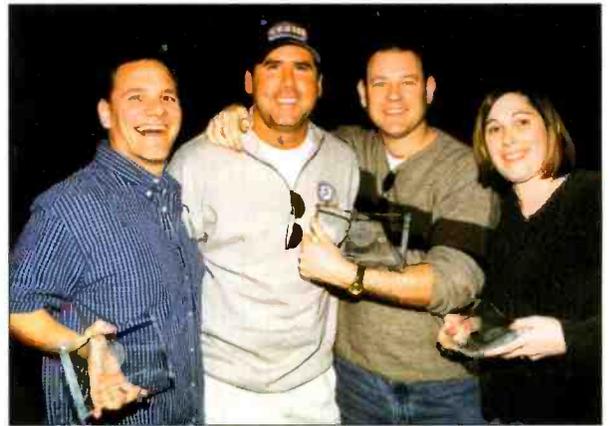


Before he appeared in drag at the Chick Breakfast, **Kalun Lee** of Hybrid Recordings managed to get his picture taken with artist **Mike Errico** and WBCN's **Mike Green**.



Jim McGuinn, **Alex Luke**, **Lynn McDonnell**, and **Mark Hamilton** wait in vain at the Alternative panel for someone from the audience to challenge their assertions that everything in the world is peachy keen.

The happy winners include **Chris Ripley**, **Mike Peer**, and **Julie Forman**. Representing DreamWorks is newly acquired **Ross Zapin**.



"And the winner is..." Not **Kris Metzdorf**! She accepts **Gary Spivak's** award while he and his wife have another baby. My thanks to **Leslie Fram** for her help giving out the music industry awards.

Oh *that's* where he was. Last week we ran a group photo that omitted **Cruze**. I found him, here at the Festivals discussion, speaking about the value of doing shows.



Jukebox Jury Results

Perhaps the most fun we had at the Seminar was at the Jukebox Jury, as **Max Tolkoff** and "Rusty" **Rich Wall** led the room through a real laugh-fest. When all was said and done, these were the top 5 performers:

1. "World's Collide," Powerman 5000 (Dreamworks)
2. "Hey, Leonardo," Blessid Union (V2)
3. "Walkabout," DDT (Elektra)
4. "F**k the World," Insane Clown Posse (Island)
5. "Alien," Pennywise (Epitaph)

Best comment (tie): "If a tree falls..." —**Gene Sandbloom**;
"We couldn't play it, it had a girl singing." —**Chris Ripley**.

ALTERNATIVE

MOST ADDED



NO DOUBT (38)

New (Trauma/Interscope)
Including: KENZ, CIMX, KLZR, WPGU, WBTZ, WGBD, WGRD, WPBZ, WFNX, KFTL, WKRL, KMYZ, KMRJ, KKND, WNNX, KHLR, WEQX, WHTG, WPLY, WRXQ, KROX, WHMP, WEOG, WLIR, WBRU, WWDX, WWCD, KLYJ, KJEE, WJSE, WMRO, WIXO, KDGE, KKDM, WXEG, KQXR, KFRR, KTZB

SOUL COUGHING (14)

Rolling (Warner Bros.)
Including: WBFR, WGBD, WGRD, WFNX, WKRL, KHLR, WHTG, WOST, KROX, WHMP, WXDG, WLIR, WWCD, WMRO

LO-FIDELITY ALLSTARS (12)

Battle Flag (Columbia/CRG)
Including: WGBD, WKRL, WDST, KROX, WLIR, WEJE, KROQ, WBCN, WJSE, WIXO, KWOD, KITS

BLUR (10)

Tender (Virgin)
Including: WKQX, WOXY, WGRD, WBFR, WDST, WLIR, WEJE, WWCD, KROQ, KEDJ

DANGERMAN (9)

Let's Make A Deal (?)
Including: KACV, WGRD, KFTL, KXRX, KKND, WEQX, WPLY, WEJE, WIXO

RADIO SAYS



KOTTONMOUTH KINGS "Dog's Life" (Capitol)

"This thirst in the market for these guys is unbelievable. I really believe this could be the spring into summer smash!"

—Chris "Curly" Patyk
MD KEDJ-Phoenix

LW	TW		Spins	Diff.
1	1	SUGAR RAY - Every Morning (Lava/Atlantic)	2672	+28
2	2	EVERLAST - What's It Like (Tommy Boy)	2521	+12
4	3	CREED - One (Wind-up)	2015	+121
3	4	HOLE - Malibu (DGC)	2006	-42
5	5	COLLECTIVE SOUL - Heavy (Atlantic)	1975	+182
7	6	MARVELOUS 3 - Freak Of the Week (Elektra/EEG)	1795	+132
9	7	FATBOY SLIM - Praise You (Astralwerks)	1772	+161
11	8	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1771	+197
6	9	ORGY - Blue Monday (Reprise)	1758	+57
12	10	LIT - My Own Worst Enemy (RCA)	1676	+226
14	11	TIN STAR - Head (V2)	1574	+190
8	12	EVE 6 - Leech (RCA)	1555	-79
13	13	DAVE MATTHEWS BAND - Crush (RCA)	1479	+54
10	14	EVERCLEAR - One Hit Wonder (Capitol)	1439	-176
19	15	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	1130	+156
17	16	CARDIGANS - My Favourite Game (Island/Mercury)	1002	-143
23	17	CAKE - Sheep Go To Heaven (Capricorn)	986	+201
25	18	CITIZEN KING - Better Days (A3)	971	+208
<i>Citizen King "Better Days"... Making an Impression at #18</i>				
15	19	CAKE - Never There (Capricorn)	935	-204
16	20	GARBAGE - Special (Almo/Interscope)	882	-235
18	21	LENNY KRAVITZ - Fly Away (Virgin)	860	-149
20	22	SEMISONIC - Secret Smile (MCA)	850	-53
31	23	GOO GOO DOLLS - Dizzy (Warner Bros.)	811	+248
<i>Goo Goo Dolls "Dizzy"... Feeling a little light headed at #23</i>				
24	24	THE LIVING END - Prisoner of Society (Reprise)	802	+32
26	25	NEW RADICALS - You Get What You Give (MCA)	689	-76
28	26	KORN - Freak On A Leash (Immortal/Epic)	653	+43
30	27	BARENAKED LADIES - Alcohol (Reprise)	626	+62
21	28	GOO GOO DOLLS - Slide (Warner Bros.)	596	-208
32	29	LIMP BIZKIT - Faith (Flip/Interscope)	587	+46
22	30	R.E.M. - Lotus (Warner Bros.)	575	-224
41	31	HARVEY DANGER - Save It For Later (Slash/London)	568	+112
38	32	ROB ZOMBIE - Living Dead Girl (Geffen)	559	+75
—	33	STABBING WESTWARD - Haunting Me (Columbia/CRG)	553	N
27	34	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	545	-133
37	35	JUDE - Rick James (Maverick)	544	+51
35	36	BARE JR. - You Blew Me Off (Immortal/Epic)	534	+17
—	37	SILVERCHAIR - Anthem for the Year 2000 (Epic)	482	N
42	38	NEVE - It's Over Now (Columbia/CRG)	473	+36
—	39	NO DOUBT - New (Trauma/Interscope)	467	N
44	40	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	466	+37
29	41	VAST - Touched (Elektra/EEG)	459	-111
43	42	SEBADOH - Flame (Sub Pop)	455	+41
47	43	BLONDIE - Maria (Beyond Music)	454	+68
39	44	BETTER THAN EZRA - At The Stars (Elektra/EEG)	448	-56
—	45	Jimmy Eat World - Lucky Denver Mint (Capitol)	441	N
—	46	BEASTIE BOYS - Remote Control (Grand Royal/Capitol)	405	N
33	47	PLACEBO - Pure Morning (Virgin)	384	-144
34	48	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	381	-144
—	49	MY FRIEND STEVE - Charmed (Mammoth)	370	N
40	50	EMINEM - My Name Is... (Interscope)	329	-113



ON THE RECORD

91X-San Diego is on an unbelievable hot streak. Their latest trend shows them jumping 4.5 to 4.8, and PD Bryan Schock has an idea why. "We're totally focused, and every song is a hit," he explained. This week he shares some of the songs he's into:

DANGERMAN

"Let's Make A Deal" (550 Music)



"I really, really like this one," says Schock.

DAVE MATTHEWS BAND

"Crush" (RCA)

Schock exclaims, "I know that it's been out a while, but you should really look at this one. It's doing extremely well with our younger demos!"

FATBOY SLIM

"Praise You" Astralwerks



"A mild surprise that this has done as well as it has. But a major surprise is that "Rockafeller Skank" is still researching Top 3!" Schock reveals.

ALTERNATIVE REPORTS
ACCEPTED THROUGH TUESDAYS
8 A.M.-3 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

PICTUREPARADE

Hey, are those chicks at the "All Chick Breakfast" or what? Wearing the lipstick, Matt Sager gets a peck on the cheek from the bebrocked Kalun Lee, as Mike Errico, Rick Galliani and I look on nervously.

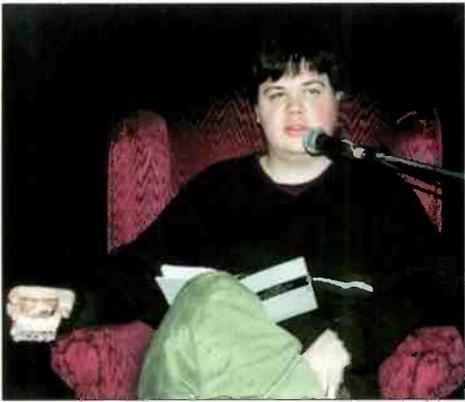


A final happy snapshot from the Gavin Seminar. KROQ-Los Angeles MD Lisa Worden is flanked by Island-Def Jam's Howie Miura and Smiling Buddah, er, Max Talkoff.



COLLEGE

More Wacky Snappy-Snaps from Our Seminar!

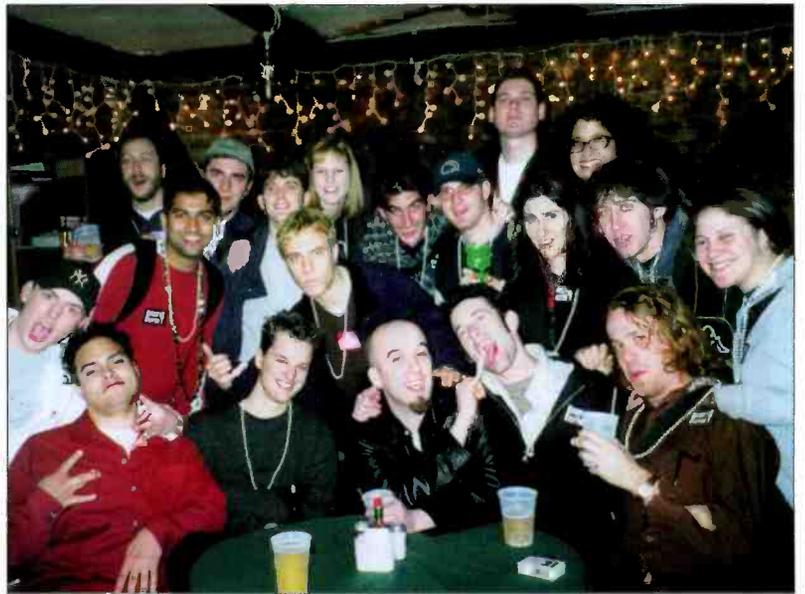


And now, *Masterpiece Theater* with your host, WCBN's Brendan Gillen.



The "real" Michael Bilodeau from WSMU.

(Photo: Anthony DelRosario)



It's the GAVIN '99 Haunted History Tour! Find yourself in this picture.

(Photo: Vision Trust)



Rhino's Bill Smith receives the Team Clermont/Pabst Blue Ribbon Lifetime Achievement Award for Pabst Appreciation. The Prize? A lovely Pabst pint glass! T.C.'s official GQ-man Lucas Jensen looks on as T.C.'s Bill Bensen hands over the booty.

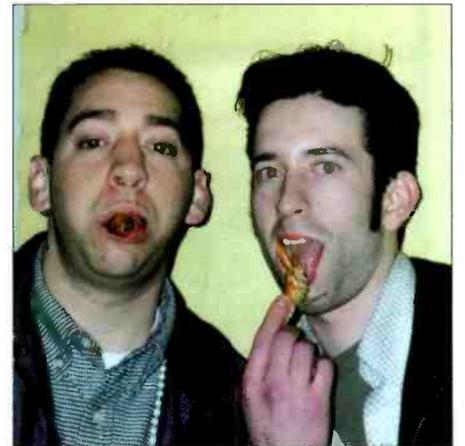
(Photo: Team Clermont).

Kool-Aid smiles for all! (Clockwise from top): Ron from WNHU with Tommy Boy's Liz Koch's head growing out of his shoulder, Planetary's Jamie and Vicki from Roadrunner.

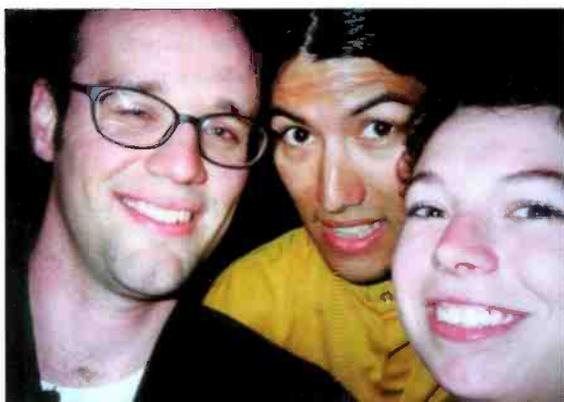
(Photo: Vision Trust).



Ahh, Julie Muncy. What a dreamboat! (Sigh)...she works for Warner Bros., y'know.

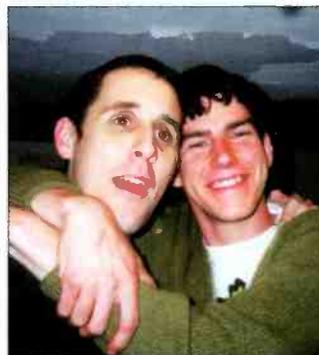


The Syndicate's Jon Landman and Atlantic's Gary Gorman wonder "Why can't we get dates?"



Aaaaaahhhhhhh!!!!!! God, if you were any closer we could see your pores (l-r): Brian from Team Clermont, WTUL's Anthony, and Alexis from WQFS.

(Photo: Anthony DelRosario)



Will from Jetset and WUTK's Brian Sherry make a great couple, don't they?

(Photo: Anthony DelRosario)



The Players Club (l-r): Dan "Where's my 'package'" Mackta from Autotonic, Dave S. from WJCU, Powers from Maverick, Steve Nice from Capitol, and Grand Royal's Tick

(Photo: Vision Trust)

COLLEGE

MOST ADDED



SLEATER-KINNEY (48)

The Hot Rock (Kill Rock Stars)

Including: KALX, KCMU, KCPR, KCSB, KCSU, KFSS, KGLT, KJHK, KLSU, KTCU, KTXT, KUCI, KUOM, KWBW, WBNY, WCBN, WCDB, WDBM, WDCR, WFDU, WHRW, WICB, WITR, WJCU, WNHU, WNYU, WPRK, WRAS, WRVU, WTSR, WUMS, WUSB, WUSC, WUTK, WVFS, WVKR.

THEE MICHELLE GUN ELEPHANT (37)

Gear Blues (Triad)

Including: KCMU, KCOU, KCPR, KCSB, KDVS, KFSS, KGLT, KJHK, KLSU, KTCU, KTXT, KUCI, KUGS, KWBW, KWVA, WBNY, WCDB, WDCR, WEGE, WJCU, WNHU, WNYU, WPRK, WRAS, WRSU, WRUV, WRVU, WSMU.

BEN LEE (34)

Breathing Tornados (Grand Royal/Capitol)

Including: KBOO, KCOU, KCRW, KCSB, KCSU, KFSS, KGLT, KJHK, KLSU, KTCU, KTXT, KUCI, KVMR, KWBW, KWVA, WBNY, WCBN, WDCR, WEGE, WFDU, WHRW, WJCU, WMSV, WRSU, WSMU, WTSR, WUMS, WUSB, WVVU, KLSU, WDBM, WICB, WCDB, KTCU, KUGS, KZSC.

OF MONTREAL (31)

The Gay Parade (Bar/None)

Including: CTR, KCOU, KCPR, KUCI, KUGS, KVMR, KWBW, KWVA, WCBN, WCDB, WDCR, WFDU, WHRW, WJCU, WMSE, WNYU, WRAS, WRSU, WRUV, WRVU, WSMU, WTSR, WUOG, WUSB, WUTK, WVFS, WVVU.

RADIO SAYS



SPY

Music to Mauzner By (Lava/Atlantic)

One of the top picks at this year's Jukebox Jury, Spy delivers an album that is both diverse and a pleasure to listen to. I like "31 Seconds."

LW	TW		Rpts.	Adds
1	1	BUILT TO SPILL - Keep It Like A Secret (Warner Bros.) <i>Amazing! BTS continues to break spin counts records every week. 800 spins & counting!</i>	61	0
2	2	SEBADOH - The Sebadoh (Sub Pop/Sire)	45	0
7	3	IMPERIAL TEEN - What Is Not to Love (Slash/London)	34	0
9	4	VARIOUS ARTISTS - Pop Romantique (Emperor Norton)	36	1
4	5	THE PASTEELS - Illuminati (Up)	33	0
27	6	BURNING AIRLINES - Mission Control! (DeSoto)	30	4
3	7	MOJAVE 3 - Out of Tune (4AD/Sire)	24	0
5	8	TAKAKO MINEKAWA - Cloudy Cloud Calculator (Emperor Norton/March)	27	0
6	9	ANI DIFRANCO - Up Up Up Up Up Up (Righteous Babe)	24	0
11	10	APRIL MARCH - Chrominance Decoder (Mammoth/Ideal)	26	1
23	11	QUINTRON - These hands Of Mine (Skin Graft)	20	0
13	12	THE BETA BAND - The Three EPs (Astralwerks)	26	1
18	13	JIMMY EAT WORLD - Clarity (Capitol)	20	0
19	14	ADEN - Black Cow (TeenBeat)	22	0
14	15	SMOG - Knock Knock (Drag City)	18	0
8	16	SAM PREKOP - Sam Prekop (Thrill Jockey)	24	1
26	17	PAN SONIC - A (Mute)	25	0
12	18	KITTY CRAFT - Beats and Breaks from the Flower Patch (Kindercore)	21	0
50	19	THE ROOTS - Things Fall Apart (MCA)	22	3
21	20	POSTER CHILDREN - New World Record (SpinArt)	23	0
22	21	SPARKLEHORSE - Good Morning Spider (Capitol)	20	0
N	22	ARLING AND CAMERON - All In (Emperor Norton)	21	1
N	23	XTC - Apple Venus Volume 1 (TVT) <i>It's great to have these legends back. They sound better than ever!</i>	23	1
16	24	JASON FALKNER - Can You Still Feel? (Elektra/EEG)	13	0
40	25	THE CREATURES - Anima Animus (Instinct)	19	0
36	26	THE LIVING END - Living End (Reprise)	13	0
10	27	VARIOUS ARTISTS - Songs for the Jetset Volume 2 (Jetset)	21	0
30	28	PEECHEES - Life (Kill Rock Stars)	16	0
N	29	KID SILVER - Dead City Sunbeams (Jetset)	22	4
N	30	VARIOUS ARTISTS - Anti-Racist Action Benefit (Attitude/Asian Man)	20	1
24	31	HI-FI KILLERS - Jamaica (LooseGroove)	17	0
38	32	FUN LOVIN' CRIMINALS - 100% Columbian (Virgin)	12	0
28	33	THE GLORIA RECORD - The Gloria Record (Crank!)	14	0
15	34	BOO RADLEYS - Kingsize (Creation)	16	0
20	35	LAGWAGON - Let's Talk About Feelings (Fat Wreck Chords)	17	0
35	36	PINEHURST KIDS - Minnesota Hotel (4 Alarm)	17	0
17	37	DON CABALLERO - Singles Breaking Up (Touch & Go)	17	1
N	38	FRONTSIDE - Frontside (Wax Trax!/TVT)	17	0
25	39	MUSLIM GAUZE - Hussein Mahmood Jeeb Tehar Gass (Soleilmoon)	18	0
N	40	JEEP BEAT COLLECTIVE - Technics Chainsaw Massacre (Bomb Hip-Hop)	15	1
33	41	1000 CLOWNS - Freelance Bubblehead (Elektra/EEG)	11	0
37	42	SATISFACT - The Third Meeting at the Third Counter (K)	15	0
29	43	LO-FIDELITY ALLSTARS - How to Operate With A Blown Mind (Columbia/CRG)	9	0
39	44	GIGOLO AUNTS - Minor Chords and Major Themes (E Pluribus Unum)	13	0
31	45	CASSIUS - 1999 (Astralwerks)	16	0
42	46	TOBIN SPROUT - Let's Welcome the Circus People (Luna)	16	1
N	47	THE KISS-OFFS - Goodbye Private Life (Peek-A-Boo)	17	1
N	48	GODSPEED YOU BLACK EMPEROR - Slow Riot For New Zero Kanada (Kranky)	15	0
N	49	JOHN McENTIRE - Reach the Rock Soundtrack (Hefty)	15	3
41	50	THE BOWLING GREEN - One Pound Note (Nothing/Interscope)	11	0

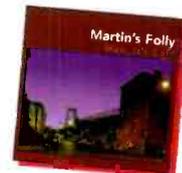


REVIEWS

MARTIN'S FOLLY

Man, It's Cold (Tar Hut)

This is the second release from Brooklyn, NY's Martin's Folly. Their surroundings certainly do not reflect their sound, which evoke memories of mid-summer nights roots rock jamming on the porch rather than the urban decay they call home. Their harmonica and organ/electric piano ditties injects the soul with the spirit that makes you want to pick up a tambourine and jam along with 'em. Think Mott the Hoople. Contact info@tarhut.com.



VARIOUS ARTISTS

Funk Spectrum (BBE [U.K.])

Compiled by two legendary funk 45 collectors, Josh Davis (a.k.a. DJ Shadow) and Keb Darge, this collection is, quite simply, one of the best funk comps ever put together. It is a collection of super-obscure funk 45's by artists you've probably never heard of. Interestingly enough, the artists, on the insistence of Davis, are not listed to preserve b-boy "secrecy." Go figure. None-the-less, the collection is a testament of the ever lasting and timeless quality of gritty, dirty funk music and should be in everyone's library. Outstanding and highly recommended. Contact benjolly@aol.com for further info.



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FAX: (415) 495-2580

ARTISTPROFILE

EVELYN FOREVER

FROM: Asbury Park, NJ

LATEST RELEASE: Lost In the Supermarket

LABEL: The Airplay Label

CONTACT: Peter P. Mantas,

(732) 681-0623

Jennifer, Black & White

Publicity, (617) 241-2240

THE SOUND: For fans of Stiff Records a la Elvis Costello and Nick Lowe. One of the most hailed bands in the New England scene.

INSPIRATION: Inspiration, is a fleeting crush. Its the girl that you see on the subway or bus stop for a moment and then you wonder for the rest of

your life 'what if... Inspiration comes from many places. But the thing in common for the many sources of inspiration are emotion and stripping yourself enough to allow that emotion to come out and make its way to your world onto pen and paper and eventually onto a track."—E.Y.
ON BOSTON: "It seems that there is a certain enthusiasm for fresh sounds and good

music. It's not as high strung as NYC and more communal in a way. At shows it seems that there are less people that bring their microscopes with them to the shows. Almost everytime we've played there, it seems that people are eager to accept us and allow themselves to sit back and enjoy us without having to worry about if we're the next big cash cow."—E.Y.



MOST ADDED



SAMMY HAGAR (57)
Mas Tequila (MCA)

Including: KHOP, KZBK, WZNF, KATS, KFMW, WMFS, KDEZ, KSJO, WXVO, WXTB, WJJO, WWBN, KILQ, KZZK, WMZK, KDMP, KEG, KSOY, WGBF, KZOZ, WAAF, WHMH, WRIF, KDOT, WLZR, WRUF, KISW, WMMS, KFGX, WQXA, KXXR, KAZR, WIHN, KIBZ, WRQK, WIYY, KLAQ, KTUX, WKPE, KEYJ, KLSZ, KRZR, WBYR, WTFX, WZBH, KISS, KPOI, KSEZ, WCCC, WTUE, KIXA, KQOI, KUPO, WPHD, WYSP, KLFX, KRAR, WPUP, KZRQ, WYXX

STAIN D (24)

Just Go (Flip/Elektra/EEG)

Including: WRXF, KFGX, KXXR, WIHN, WRQK, WZBH, KRXQ, KRQR, KFMW, KZRQ, WJJO, WTFX, KZZK, KHOP, WCPR, WKPE, WXTB, WYSP, WQXA, WHMH, KLFX, KAZR, KTUX, KDOT

BUCKCHERRY (14)

Lit Up (DreamWorks)

Including: KDOT, KISS, WPUP, WALC, WCPR, WYSP, KEYJ, WHMH, KIBZ, KAZR, WZBH, WGBF, KFGX, KATS

ECONOLINE CRUSH (8)

All That You Are (X3)

(Restless)

Including: WKPE, WXTB, WIHN, KXXR, KEYJ, WTFX, WRXF, KZBK

RADIO SAYS



LIMP BIZKIT

"Faith" (Flip/Interscope)

"I was a doubter in the beginning, but we put it on, and got automatic phones. Haven't received one negative response!!

— KRAR Salt Lake City, Utah PD Gary Michaels.

ACTIVE

LW	TW		Spins	Diff.
1	1	CREED - One (Wind-up)	2474	+103
2	2	COLLECTIVE SOUL - Heavy (Atlantic)	2410	+170
3	3	EVERLAST - What's It Like (Tommy Boy)	2312	+78
4	4	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1988	+197
5	5	GODSMACK - Whatever (Republic/Universal)	1569	+43
8	6	ROB ZOMBIE - Living Dead Girl (Geffen)	1285	+102
7	7	EVE 6 - Leech (RCA)	1260	+6
9	8	CANDLEBOX - Happy Pills (Maverick)	1187	+91
10	9	BARE JR. - You Blew Me Off (Immortal/Epic)	1174	+118
16	10	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1082	+232
19	11	OLEANDER - Why I'm Here (Republic/Universal)	1027	+250
6	12	METALLICA - Turn The Page (Elektra Entertainment Grp.)	968	-402
11	13	STABBING WESTWARD - Haunting Me (Columbia/CRG)	965	-53
13	14	BLACK SABBATH - Selling My Soul (Epic)	941	+10
20	15	HOLE - Malibu (DGC)	901	+152
18	16	ROB ZOMBIE - Dragula (Geffen)	810	-1
12	17	LENNY KRAVITZ - Fly Away (Virgin)	788	-149
21	18	ORGY - Blue Monday (Reprise)	781	+52
—	19	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	773	N
<i>Tom & the Chartbreakers already crack the Top 20!</i>				
23	20	SECOND COMING - Vintage Eyes (Capitol)	760	+101
15	21	MONSTER MAGNET - Powertrip (A&M)	742	-142
42	22	BLACK CROWES - Only A Fool (Columbia/CRG)	693	+330
22	23	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	675	-39
29	24	KORN - Freak On A Leash (Immortal/Epic)	654	+151
17	25	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	646	-186
—	26	SAMMY HAGAR - Mas Tequila (MCA)	603	N
<i>Muchos adds give Sammy a strong debut.</i>				
14	27	BLACK CROWES - Kicking My Heart Around (Columbia/CRG)	593	-295
—	28	SILVERCHAIR - Anthem For The Year 2000 (Epic)	586	N
45	29	GOO GOO DOLLS - Dizzy (Warner Bros.)	572	+239
43	30	MARVELOUS 3 - Freak Of The Week (Elektra/EEG)	529	+173
26	31	TRAIN - Free (Aware/Columbia)	523	-51
39	32	SCREAMING CHEETAH WHEELIES - Right Place Wrong Time (Capricorn)	511	+80
24	33	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	502	-157
27	34	INDIGENOUS - Now That You're Gone (Pachyderm)	476	-48
35	35	FEAR FACTORY - Descent (Roadrunner)	475	+19
33	36	LIMP BIZKIT - Faith (Flip/Interscope)	467	-11
—	37	LOUDMOUTH - Fly (Hollywood)	438	N
48	38	CUTTERS - Satisfied (CMC International)	418	+100
38	39	KORN - Got The Life (Epic)	406	-33
—	40	HONKY TOAST - Shakin' And A Bakin' (550 Music)	378	N

CHARTBOUND

VIRGOS MERLOT - "Gain" (Atlantic)	LIT - "My Own Worst Enemy" (RCA)
MOON DDG MANE - "I Believe" (Eureka)	JOHNNY LANG - "Wonder This World" (A&M)
KID ROCK - "Bawitdaba" (Lava/Atlantic)	THE FLYS - "She's So Huge" (Trauma)
FINGER ELEVEN - "Above" (Wind-Up)	GRINSPORN - "PostEnegratedAnxiety" (Grudge/Universal/UMG)
PUSHMONKEY - "Caught My Mind" (Arista)	R.E.M. - "Lotus" (Warner Bros.)
BUCKCHERRY - "Lit Up" (DreamWorks)	DOVETAIL JOINT - "Level On The Inside" (C2)

REVIEWS

SUPAFUZZ

"Push" (Gotham Records)

Emerging from the depths of Kentucky, this fiery trio has been creating a "supabuzz" as of late. Strong vocals combined with a catchy, crunchy sound has already turned heads at WMFS, KUFO, KZZK, and KCGQ. After relentless nationwide touring, and supporting bands such as Candlebox and Third Eye Blind, their self-titled debut on Gotham Records is finally gaining ground. Supafuzz plays WMFS' Birthday show along with Godsmack and Loudmouth on March 20th. Call the one and only Roemer at (212) 462-4185 for the scoop.



BOLT UPRIGHT

"The Next Level" (550 Music)

In-your-face vocals and some pretty fat ass grooves ala Rage Against the Machine best coins this L.A. quintets head-boppin' sound. Produced by Steve Thompson (Korn, Blues Traveler) and John Goodmanson (Harvey Danger), their self described "ghetto metal" combines elements of hip-hop, funk, and rock. Call 550's Neda Leppard Tobin at (310) 449-2818 for more info.



ADDS FOR MARCH 8 & 9

Bad Company "Hey Hey" (EastWest/EEG), Monster Magnet "Temple Of Your Dreams" (A&M), Fuel "Jesus Or A Gun" (550 Music)

ADDS FOR MARCH 15 & 16

Lenny Kravitz "Live" (Virgin), Everlast "Ends" (Tommy Boy), Trinket "Unbehaved" (RCA), Vast "Pretty When You Cry" (Elektra/EEG)

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ROBB ROY

Gavin Active Rock PD of The Year

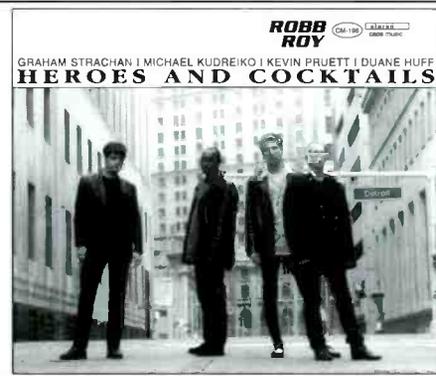
Doug Podell - WRIF Detroit

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—*The New York Times*

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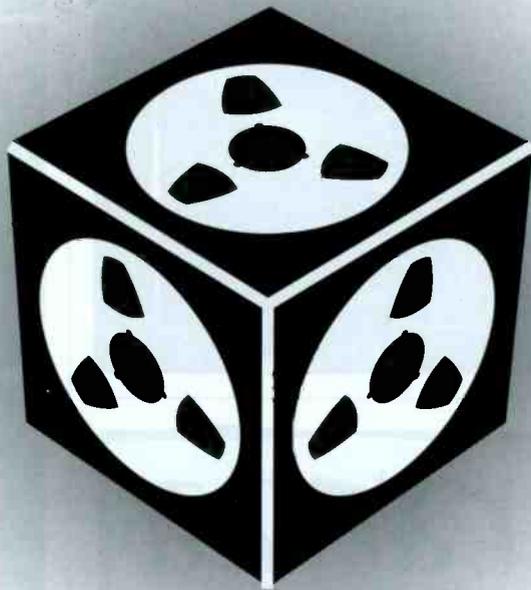
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JAZZ + SMOOTH

J A Z Z & V O C A L S

Jazz and Smooth Jazz Seminar Photo Highlights

We want to pass on some visual images of this year's GAVIN Seminar held in New Orleans. Put us in your budgets for next year in San Francisco!

1 In the tradition of past gigs with Herbie Hancock and the Don Was Orchestra, Blue Note artist Cassandra Wilson performs *Traveling Miles* to a packed GAVIN Soundstage audience.

2 Guest vocalist Kenny Lattimore (left) soulfully croons a Marvin Gaye tune with guitarist Peter White (right) and band. Guitarist Marc Antoine also sat in.

3 The Thursday afternoon Smooth Jazz format session discussed the music and



how it fit in with a "Smooth Jazz" radio flow. Panelists standing (l-r): Keith Z, Warner Bros.'s Matt Pierson, Shanachie's Wayne Martin, co-host KSSJ's Steve Williams, Instinct's Gerald Helm, KKSF's Blake Lawrence, Optimum's Rich McMillan. Sitting (l to r): WJJZ's Michael Tozzi, Verve Music Group's Bud Harner, and artists Peter White and Wayman Tisdale.

4 After Cassandra Wilson's Friday afternoon Soundstage performance (l-r): Blue Note's Andy Sarnow, Gladys Zimmerman, Keith Z., Ms. Wilson, GAVIN's David Dalton and Kent Z., Blue Note CEO Bruce Lundvall.

5 Smooth Jazz Station of the Year winners (l to r): WJJZ's Michael Tozzi, WJCD's Maxine Todd, and WJJZ's Ann Gress and Sil Scaglione.

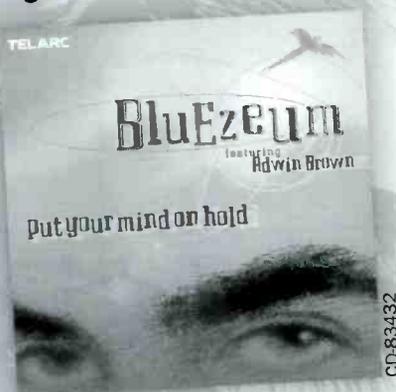
6 This year's Smooth Jazz Jukebox Jury: Standing: (l-r) WNUA's Steve Stiles, KOAI's Michael Fischer (host), KIFM's Kelly Cole, The Wave's Ralph Stewart, Optimum's Bob O'Connor, Shanachie's Claudia Navarro, All That Jazz's Cliff Gorov, Warner Bros.'s Deborah Lewow, Love 94's Brett Michael. Sitting: WJJZ's Michael Tozzi, WJCD's Larry Hollowell, and GAVIN's Keith Z.

7 The 1999 Jazz Jukebox Jury. Standing (l-r): WCPN's Bobby Jackson, Jury computer tech, co-host Marshall Lamm, KPLU's Nick Morrison, WHRV's Jae Sinnett, KBEM's Kevin O'Connor, Warner

Esperanza

(Instrumental Mix 3:10)
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Contact: Vikki Rickman at Telarc
(216)464-2313 x228 e-mail: vrickman@telarc.com
Neal Sapper at New World 'N' Jazz (415)453-1558

TELARC

Bros.'s Matt Pierson, KKUP's Brad Stone. Kneeling: Gavin's Keith and Kent Z, Encoded Music's Carl Griffin, and co-host Jason Olaine.

8 Jazz Stations of the Year winners (l-r): WEAH's Kyle LaRue and WAER's Eric Cohen.

9 GAVIN Award winners (l-r): WJCD's Larry Hollowell, KIFM's Kelly

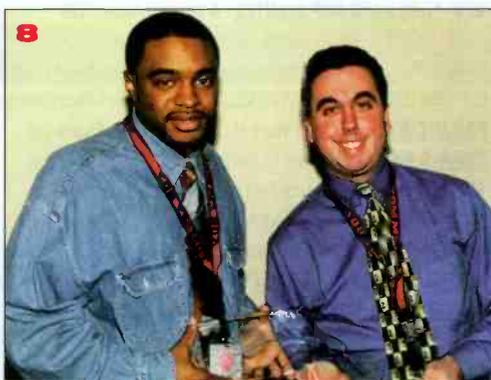
Cole, WDNA's Arturo Gomez, and KXJZ's Gary Vercelli.

10 This year's complete lineup of GAVIN Jazz/Smooth Jazz 1999 award winners.

11 Label-oriented award winners (l-r): All That Jazz's Jason Gorov, Verve

Label Group's Laura Chiarelli & Bud Harner, Groov Marketing's Josh Ellman & Neil Gorov, and All That Jazz's Suzy Peters & Cliff Gorov.

12 Direct from London, Nite Flyte's Tony Campbell performs at the Smooth Jukebox Jury.



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 KUOR, WJAB

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 KPRS, WVAS, WTMD, KQEX, WONB

JANGO

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JAZZ



REVIEW

TERENCE BLANCHARD Jazz in Film (Sony Classical)

Another smashing debut at this year's GAVIN Seminar was the full performance of Terence Blanchard's newest opus, *Jazz in Film*, complete with a sextet (featuring Donald Harrison and Mark Shim) and a 22-piece orchestra and brass section. We warned you that *Jazz in Film* was going to be one of this year's biggest releases, as Terence explores great (and not always obvious) film noir compositions shrouded in nocturnal jazz imagery. Soloists include Joe Henderson, Steve Turre and the last recordings of pianist Kenny Kirkland. We heartily recommend edited versions of "A Streetcar Named Desire," the bittersweet "Chinatown" and the pulsating Ellington thriller, "Anatomy of a Murder."

SPINCREASE

1. DONALD HARRISON +185
2. MILT JACKSON/C-H ORCH. +139
3. LARRY CORYELL +134
4. ABBEY LINCOLN +117
5. BOBBY HUTCHERSON +112

CHARTBOUND

*MILT JACKSON/CLAYTON-HAMILTON ORCH. (Qwest/W.B.)

*BOB FLORENCE LIMITED EDITION (MAMA Records)

URI CAINE (Winter & Winter)

*MARK COLBY (Corridor)

*PAUL McKEE (Corridor)

*DIANE DELIN (Blu Jazz)

Dropped: #36 Benjie Porecki, #37 Jimmy McGriff, #38 Herbie Hancock, #41 Marcus Roberts, #44 Andy Bey, #47 Ray Brown Trio, #48 Los Hombres Calientes.

JAZZ & SMOOTH JAZZ

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MOST ADDED



BOB FLORENCE LIMITED EDITION (48)

Serendipity 18 (MAMA Records)

Including: KLCC, WFMT, KCSM, KAZU, KSDS, KLDN, KUNR, KUNV, KTAO, KUJZ, KAJX, KVNF, KKUP, KIDS

MILT JACKSON/ CLAYTON-HAMILTON JAZZ ORCH. (37)

Explosive! (Qwest/Warner Bros.)

Including: WSIE, KANU, KKUP, KVNF, KJZZ, KTAO, KUNV, KSDS, KCBX, KJSJ, KKJZ, KMHD, KLCC, WDCB, KBEM

RUSSELL GUNN (20)

Ethnomusicology Vol. 1 (Atlantic)

Including: WSHA, WFSS, WUCF, WWOZ, WCPN, WNOP, KEDM, WFNX, WAER, WBFO, WITR, WRTI, WEEA, KSUT, KKUP, KUJZ, KTAO, KUNV, KCBX, KAZU

ERIK FRIEDLANDER (18)

Topaz (Siam)

Including: WVVUH, WESM, WSHA, WDNA, WFPK, WTUL, WCPN, WNOP, WOUB, KZJZ, KCMW, KIDS, KSUT, KUJZ, KUNV, KAZU, WFMT, KLCC

BOB LEATHERBARROW (17)

Bumpin' In the Basement (Chartmaker)

Including: WBGO, WEEA, WNAA, WUCF, WKRY, WWOZ, WUTC, KNTU, KBEM, WDCB, WGLT, KANU, KUT, KJZZ

RECORD TO WATCH



RUSSELL GUNN Ethnomusicology Vol. 1 (Atlantic)

"Sybil's Blues" was the talk of the Gavin Seminar, and symbolized jazz radio's willingness to playing slamming, new sounds.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	JOE CHAMBERS - Mirrors (Blue Note)	83	0	764	-5
2	2	BILLY TAYLOR - Ten Fingers—One Voice (Arkadia Jazz)	79	1	717	+16
6	3	BOB MINTZER QUARTET - Quality Time (TVT Jazz)	78	1	652	+66
5	4	NEW YORK HARD BOP QUINTET - A Whisper Away (TCB)	74	0	599	+9
16	5	BOBBY HUTCHERSON - Skyline (Verve Music Group)	79	5	588	+112
<i>Taking the melodic path springs veteran Hutcherson into the Top Five.</i>						
3	6	BURTON/COREA/METHENY/HAYNES/HOLLAND - Like Minds (Concord Jazz)	62	0	556	-145
11	7	PAQUITO D'RIVERA - 100 Years of Latin Love Songs (Heads Up)	73	1	550	+30
25	8	DONALD HARRISON - Free To Be (Impulse!/Verve Music Group)	79	7	516	+185
19	9	VINCENT HERRING - Jobim For Lovers (Music Masters)	74	4	509	+98
20	10	J.J. JOHNSON - Heroes (Verve Music Group)	76	6	501	+93
14	11	ERIC GOULD - On The Real (Umoja)	58	0	495	0
12	12	MAYNARD FERGUSON & BIG BOP NOUVEAU - Brass Attitude (Concord Jazz)	52	0	479	-41
17	13	CHARLIE BYRD - My Inspiration (Concord Jazz)	69	1	477	+9
21	14	MARCUS SHELBY TRIO - The Sophisticate (Noir)	73	4	474	+76
23	15	ABBEY LINCOLN - Wholly Earth (Verve Music Group)	73	6	468	+117
4	16	JOHN HICKS - The Billy Strayhorn Songbook (HighNote)	52	0	445	-174
22	17	STAN GETZ QUARTET with CHET BAKER - Quintessence Volume 1 (Concord Jazz)	58	2	435	+57
10	18	GENE HARRIS & PHILIP MORRIS ALL-STARS - Live (Concord Jazz)	54	0	429	-112
7	19	KERRY STRAYER SEPTET - Jeru Blue: A Tribute to Gerry Mulligan (Palmetto)	50	0	413	-170
8	20	TRUMPET LEGACY - Feat. Payton, Soloff, Harrell, Henderson (Milestone)	52	1	392	-159
29	21	HARRY ALLEN - Harry Allen Meets the John Pizzarelli Trio (RCA Victor)	65	4	386	+90
<i>Young saxophonist Harry Allen plays a fun, accessible style of jazz.</i>						
31	22	JACK McDUFF - Bringin' It Home (Concord Jazz)	67	12	378	+96
27	23	GEORGE FREEMAN - George Burns! (Southport)	64	4	356	+40
18	24	ERNIE ANDREWS - Many Faces of ... (HighNote)	42	1	346	-112
32	25	DOUG LAWRENCE - High Heel Sneakers (Fable)	70	7	344	+62
9	26	PHIL WOODS feat. JOHNNY GRIFFIN - The Rev & I (Blue Note)	41	0	338	-208
43	27	LARRY CORYELL - Monk, Trane, Miles & Me (HighNote)	71	16	331	+134
33	28	DAVE BRAHAM - Blue Gardenia (Bluejays)	59	9	294	+25
39	29	KENNY BURRELL/LAMONT JOHNSON - Collaboration (Masterscores)	54	4	286	+63
13	30	HOUSTON PERSON - My Romance (HighNote)	36	0	286	-211
49	31	BOB LEATHERBARROW - Bumpin' In the Basement (Chartmaker)	65	17	264	+106
42	32	IRAKERE - Yemaya (Blue Note)	41	5	239	+38
35	33	GREG OSBY - Banned In New York (Blue Note)	32	0	238	-10
15	34	ETHEL ENNIS - If Women Ruled the World (Savoy/Danon)	28	0	231	-249
26	35	JASON MARSALIS - The Year of the Drummer (Basin Street)	35	0	230	-91
—	36	CHRISTIAN JACOB TRIO - Time Lines (Concord Jazz)	49	12	216	N
46	37	JOE AUGUSTINE - Swing Then and Now (Revere)	42	3	215	+29
30	38	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	22	1	211	-73
—	39	STEVENS, SIEGEL & FERGUSON - Panorama (Imaginary)	44	5	203	N
—	40	RUSSELL GUNN - Love Requiem (HighNote)	52	12	201	N
40	41	SHERRI ROBERTS - Dreamsville (Brownstone)	21	0	201	-14
34	42	SPHERE - Sphere (Verve Music Group)	26	0	193	-74
24	43	JIMMY SCOTT - Holding Back the Years (Artists Only)	22	0	174	-162
—	44	BUCKY & JOHN PIZZARELLI - Contrasts (Arbors)	37	2	173	N
28	45	TONY BENNETT - The Playground (Columbia/CRG)	18	0	170	-144
—	46	TIM HAGANS - Animation Imagination (Blue Note)	36	4	165	N
—	47	ROY MERIWETHER - This One's On Me (Fahrenheit)	36	4	164	N
45	48	TONY WILLIAMS - Young At Heart (Columbia/CRG)	23	0	163	-31
—	49	CARLOS GARNETT - Under Nubian Skies (HighNote)	48	14	160	N
50	50	BIRELLI LAGRENE - Blue Eyes (Dreyfus Jazz)	19	0	157	0

ARTISTPROFILE

JOHN HICKS

TOTAL MUSIC APPROACH, PART 2

The same year I did my recording (in 1997), I was in Amsterdam and heard this little repertoire band that plays nothing but Billy Strayhorn music. I told Tommy Flannagan

about it because he knows a lot of those tunes, "TF, where do all these tunes come from? I never heard them all before." Over the years, there hadn't been a lot of attention paid to Strayhorn's writing apart from Duke. Inevitably, it's taken 30 years, but there's now an interest in the beauty of his music.

My approach is more total

music. Lately I came back from Germany when I did a gig with James "Blood" Ulmer. I was with Reggie Workman, Ulmer, and Rashid Ali. There's music everywhere, whatever context you deal with. It's part of what I do. Although it's a demand, a lot of pianists prefer not to do so many things in the area of accompaniment. I'm a little disappointed that a lot of the younger guys aren't paying more

attention to that. Guys like Hank Jones, Kenny Baron, and Tommy Flannagan are great accompanists. Personally, I think it's at the top of the list to become a great player. The piano player has to know everything. He has to get the horn arrangements together. He has to make sure everybody knows the changes. You have to make sure the down beat comes in the right place. That's your job.



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WE DON'T JUST TALK THE TALK

The Verve Music Group **walked away with 7 Jazz / Smooth Jazz Awards** at this year's **Gavin Convention**.

- | | | |
|--------------------------------------|-------|-----------------|
| <i>Smooth Jazz Label</i> | _____ | Verve Forecast |
| <i>Jazz Label</i> | _____ | Verve |
| <i>Independent Smooth Jazz Label</i> | _____ | I.E. Music |
| <i>Smooth Jazz Promotion Person</i> | _____ | Bud Harner |
| <i>Jazz Promotion Person</i> | _____ | Laura Chiarelli |
| <i>Smooth Jazz Artist</i> | _____ | Mark Antoine |
| <i>Jazz Artist</i> | _____ | Eric Reed |

Congratulations to all.
It's a great beginning for the Verve Music Group.



impulse!

SMOOTH



REVIEW

ROGER SMITH

Both Sides (Miramar)

Keyboardist Roger Smith's latest release comes to Smooth Jazz radio with more than a moderate accumulated buzz. After Steve Williams started giving the *Both Sides* some early spins at KSSJ, Smith's "Off the Hook" was in the pocket enough to tie for first place on the GAVIN Smooth Jazz Jukebox Jury, tying the long-awaited and soon-to-be-released Norman Brown track. Smith also bolstered his Seminar success by appearing live with Peter White's band at the awards luncheon. "Off the Hook" has the deepest funk grooves you're likely to hear on Smooth Jazz radio, and his keyboard riffs are rhythmically contagious. Smith has also played on CDs by White, Rick Braun, and Gerald Albright.

SPINCREASE

- 1. 3rd FORCE +113
- 2. BONEY JAMES +111
- 3. GOTA +99
- 4. KIM WATERS +87
- 5. EVERETTE HARP +62

CHARTBOUND

- NELSON RANGELL (Shanachie)
 - SMOKE N' FUNCTION (Mesa/Atlantic)
 - MARCUS JOHNSON (N2K Encoded)
 - CHERYL GALLAGHER (Gracie)
 - ROGER SMITH (Miramar)
 - JIM WILSON (Angel)
- Dropped: #44 Luther Vandross, #46 Heads Up Super Band, #48 Daniel Ho, #50 Jimmy Sommers.

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MOST ADDED



RICK BRAUN (10)

"A Very Good Thing" (Atlantic)

Including: WJJJ, WJZW, WFSJ, WLOQ, KOAI, KCJZ, WYJZ, WNUA, KBZN, and KEZL

PETER WHITE (8)

"Autumn Day" (Columbia/CRG)

Including: WFSJ, WGUF, KYFX, KOAI, WNWV, KXDC, KKJZ, and KWJZ

ROGER SMITH (6)

"Off the Hook" (Miramar)

Including: WBJB, WTMD, WJFK, WJAB, WNUA, and WDNB

3rd FORCE (6)

"Revelation of the Heart" (Higher Octave)

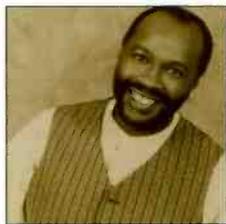
Including: WBJB, WJCO, WCCJ, WSJT, KIFM, and WQJZ

NELSON RANGELL (6)

"The Way to You" (Shanachie)

Including: WQJZ, WFSJ, WZJZ, WNWV, WDNB, and KMGQ

RECORD TO WATCH



ROGER SMITH

Both Sides (Miramar)

"Off the Hook" tied for 1st place on this year's jukebox jury in New Orleans. Roger also appeared with and plays in Peter White's band.

LW	TW	Repts.	Adds	Spins	Diff.	
1	1	KIRK WHALUM - For You (Warner Bros.)	55	1	993	+1
3	2	GEORGE BENSON - Standing Together (GRP)	47	0	828	+10
6	3	LEE RITENOUR - This Is Love (i.e. music)	49	0	773	+17
2	4	NAJEE - Morning Tenderness (Verve Forecast)	48	0	766	-114
4	5	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	47	1	717	-65
11	6	BONEY JAMES - Body Language (Warner Bros.)	58	0	705	+111
5	7	WALTER BEASLEY - For Your Pleasure (Shanachie)	48	0	682	-89
12	8	KIM WATERS - Love's Melody (Shanachie)	39	0	672	+87
7	9	MARC ANTOINE - Madrid (NYC/GRP)	47	1	645	-57
8	10	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	48	0	609	-76
10	11	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	46	0	597	-35
9	12	ERIC MARIENTHAL - Walk Tall (i.e. music)	52	2	595	-38
16	13	GOTA - Let's Get Started (Instinct)	49	0	578	+99
14	14	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	41	1	542	+42
13	15	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	42	0	535	+17
17	16	BRIAN BROMBERG - You Know That Feeling (Zebra)	39	1	479	+1
<i>With the full release, Smooth Jazz radio can consider the Urban crossover tracks.</i>						
18	17	PETER WHITE - Perfect Moment (Columbia/CRG)	51	8	473	-5
19	18	RICK BRAUN - Full Stride (Atlantic)	53	10	470	+8
20	19	JIM BRICKMAN - Destiny (Windham Hill)	48	1	459	+6
15	20	PATTI AUSTIN - In and Out of Love (Concord/Vista)	38	0	457	-34
21	21	GREGG KARUKAS - Blue Touch (i.e. music)	33	0	430	+25
22	22	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	33	5	387	+4
31	23	3RD FORCE - Force Field (Higher Octave)	46	6	370	+113
<i>3rd Force drifts more and more into the commercial Smooth Jazz mainstream.</i>						
25	24	JEFF LORBER - Midnight (Zebra)	30	0	333	-26
23	25	VANESSA WILLIAMS - "My Flame" (Island/Mercury)	26	0	323	-40
24	26	JK - What's the Word (Verve Forecast)	31	0	322	-40
27	27	FOURPLAY - Four (Warner Bros.)	31	1	308	-7
26	28	GABRIELA ANDERS - Wanting (Warner Bros.)	25	0	308	-13
29	29	PHIL COLLINS - ...Hits (Atlantic)	23	0	294	+4
28	30	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	26	0	283	-9
32	31	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz/Peak)	27	0	230	-21
30	32	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	20	0	219	-70
33	33	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	20	1	215	-18
40	34	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	27	0	201	+35
37	35	DOTSERO - Jumpin' Thru Hoops (Ichiban)	20	0	194	+15
35	36	EVERETTE HARP - Better Days (Blue Note)	21	1	188	-1
36	37	CHRIS STANDRING - Velvet (Instinct)	19	0	182	-5
39	38	DON DIEGO - This Must Be Heaven (Ichiban)	19	0	180	+8
41	39	PEACE OF MIND - Journey to the Fore (Nu Groove)	17	0	176	+13
34	40	SHAKATAK - Shinin' On (Instinct)	19	0	172	-38
38	41	RACHEL Z - Love Is the Power (NYC/GRP)	18	0	155	-22
42	42	MARILYN SCOTT - Starting to Fall (Warner Bros.)	14	1	147	-14
—	43	JANGO - Dreamtown (Samson Music)	23	5	145	N
43	44	BRYAN SAVAGE - Soul Temptation (Higher Octave)	20	0	136	-22
45	45	GLENN McNULTY - Raw Silk (Isona)	10	0	125	+3
—	46	NICK COLIONNE - The Seduction (Chicago Lakeside Jazz)	16	0	124	N
49	47	SCOTT WILKIE - Boundless (Narada)	19	0	120	+13
—	48	ED CALLE - Sunset Harbor (Concord/Vista)	18	5	118	N
47	49	GEORGE DUKE - After Hours (Warner Bros.)	12	0	117	+4
—	50	DANNY LERMAN - Danny's Island (Chartmaker)	13	0	114	N

ARTIST PROFILE

JIM BRICKMAN

PLAYING IN THE LIVING ROOM, PART 2

"Rendezvous" started out as a solo piano piece, but whenever I explored the melancholy or minor side of my music, it always tended to sound somber

and intense. I wanted to write something that had mystery but was uptempo and moved from a minor to major key. The song reveals itself as mysterious then lands into this major, positive key in its 'B' section. Structurally, it reflects a positive point of view which could have gone either way. Then I had the fortunate opportunity to work

with Herb Alpert. "As for being sold as a romantic artist, I feel you cannot fake being honest. This is how I play piano; it's not made up. I don't rehearse my music too much or over-perfect my pieces. I just want to sound like I'm playing in your living room. I have a strong enough background of the keyboard that I don't have to think about where I'm headed; it's completely natural

and I don't have to write it down. It's the same as having an honest, one-to-one conversation." "As a contemporary, I admire David Benoit. He's a wonderfully gifted composer, and is honestly talented. He writes clever music that isn't too out there. Personally, I don't listen to much improvisational music; I'm more of a pop songwriter.



Our hat is off to the 1999 Gavin Smooth Jazz Award Winners and Nominees

Special congratulations to WJJZ Philadelphia, Winner, Station of the Year

Award Winners

Major Market OM/PD
Anne Gress
WJJZ Philadelphia

Large/Medium Market OM/PD
Steve Williams
KSSJ, Sacramento

Steve Feinstein Innovation Award
Nick Francis
KYOT Phoenix

Nominees

Chris Brodie, PD
KTWV Los Angeles

Paul Goldstein, PD
KKSF San Francisco

Michael Fischer, PD
KOAI Dallas

Nick Francis, PD
KYOT Phoenix
(pictured at left)

Ralph Stewart, MD
KTWV Los Angeles

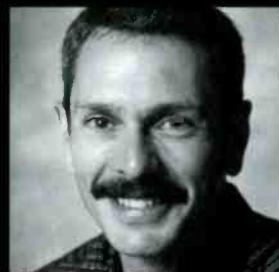
Steve Stiles, MD
WNUA Chicago

Blake Lawrence, MD
KKSF San Francisco

Michael Tozzi, MD
WJJZ Philadelphia

Bernie Kimble, PD
WNWV Cleveland

Michelle Chase, MD
KCIY Kansas City



BROADCAST ARCHITECTURE

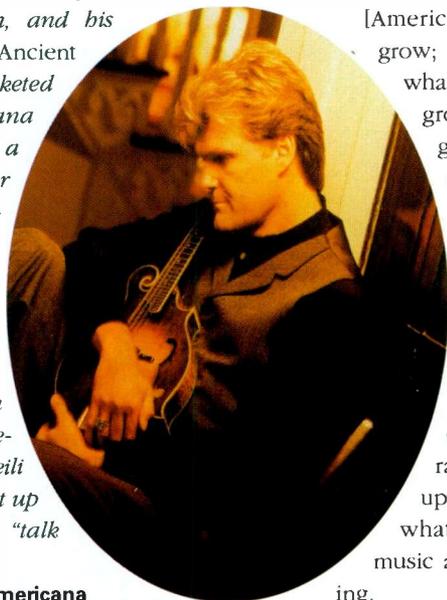


AMERICANA

Ricky Skaggs: Feels Like Home

BY JESSIE SCOTT

Guitarist/vocalist Ricky Skaggs has made a commitment to Americana radio, both with his music and by founding own label, Skaggs Family Records. His 1998 Rounder release *Bluegrass Rules!* just picked up the Grammy last week for Best Bluegrass Album, and his new release, *Ancient Tones*, has rocketed up the Americana chart. It's been a heck of a year for Skaggs, who recently expanded his empire with the release of the Del McCoury Band's album *The Family on Skaggs' newly created imprint Ceili Music*. We caught up with Ricky to "talk Americana."



JS: How has Americana radio encouraged you musically?

RS: My manager Stan Strickland is always on the phone to the Americana panel, and they are just great. It just got to a point where I wasn't "New Country" enough for Country radio. It's hard when you work so hard on a record, and you know inside you that you have what it takes—especially when people have accepted you in the past—your music is not necessarily changing, and you're still putting your heart out there on the line, it's just that the format changes.

Unfortunately there are a whole lot of people who don't get a chance to hear you anymore, and they wonder where you went. Radio still plays some oldies, but they're not playing our current stuff. We felt like it was time to forget trying to figure out what mainstream radio's going to play, because by the time you figure it out, it'll change again.

The best thing I've ever done in my life was to go back to that little

room of creativity and say, "man I'm home again." I can make the records I want to make and know beyond a shadow of a doubt that my friends at GAVIN are gonna like this. It's my soul, and it's the spirit of my music.

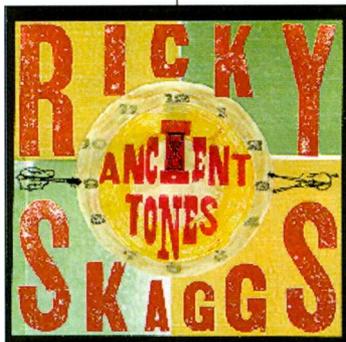
[Americana's] gonna grow; I want to do what I can to help it grow, because it gives everybody a level playing field. Maybe it's rebelliousness, but there are plenty of people who are frustrated with the status quo, so let's get radical—kick it up a notch! That's what makes good music and good listening.

There has always been an integrity about your music...

I'm hoping that the listeners who have followed me all these years will turn on to this format. And there are so many artists—like John Anderson, Paul Overstreet, Marty Raybon, Nanci Griffith, Ralph Stanley—and they're all making great records. Americana gives us a place to do our thing.

It's important to know how to make records that don't have to sell 300,000.

At Skaggs Family Records, we want to be a home for artists that can sell 100,000 to 200,000 records. We can do well with that. We can market, and the fans can actually find the records. Paul Overstreet is going to do something with us, so is Marty Raybon. The Whites are going to, too, and they haven't done anything in eight or



nine years. I grew up in a time when there was great music on the radio—Patsy Cline, Flatt & Scruggs, Webb Pierce, Elvis Presley. We all need to get back to doing what brought us to this in the first place, which is the love of the music. Then we're happy.

What's on tap?

We've got three to five projects on the boards. Eventually we'll be doing an up close and personal tribute to Bill Monroe. He went out there to play to the fans, play his mandolin, and sing his heart out every night.

'Ancient Tones' combines that spirit with some new twists.

Mr. Monroe told us "don't forget the ancient tones." He knew how important that well was to go draw from. Drink from pure water. We're not leaving now that we've found it. It represents the old sounds, the old values and traditions. It walks into to the new, the fresh. I feel like there is a responsibility on my shoulders to educate and bring the old songs to a new generation. You can never go forward unless you know where you've been.

So many young folks are open minded; it doesn't matter what kind of music it is as long as it's good.

My daughter is 14 and she is so into swing and big band. She plays in the jazz band in her high school. She loves bluegrass, she listens to the harmonies and the musicianship. I'm gonna do whatever I can to turn this young generation on to this music.

Wouldn't it be funny if bluegrass were "the next big thing"?

It's happening, it's exploding, and it's awesome to be on the verge. I feel the trembling under my feet. There is something happening. We're fired up.

Crescent City Chaos

Seen and heard at the Gavin Convention in New Orleans were:



(l-r): Chuck Johnson, WKZE; Kim DiPietro, GTO Promotion; recording artist James Intveld; Tiffany Suiters, GTO Promotion



(l-r): Felton Pruitt, Fat Music; Al Moss, Al Moss Promotion; Atlantic recording Bobby Bare; Gavin Americana Editor Jessie Scott; Laura Hopper, KPIG; Bill Wence, Bill Wence Promotion



(l-r): Mattson Ranier, KNBT; Ryko recording artist Kelly Willis; Jack LaMeier, VP Promotion, Sony Nashville; Lucky Dog recording artist Bruce Robison



(l-r): Jim Manion, WFHB; Al Moss, Al Moss Promotion; Felton Pruitt, Fat Music; Gavin Americana Editor Jessie Scott; Mick Wainman, Al Moss Promotion

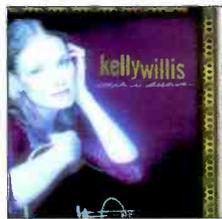
AMERICANA®

MOST ADDED



ROSIE FLORES (45)
DEL MCCOURY (31)
JEFF WHITE (18)
DAMNATIONS TX (16)
BILLER & WAKEFIELD (16)

HOT PICKS



KELLY WILLIS
TRIO
STEVE EARLE & DEL
MCCOURY BAND
TOM T. HALL PROJ.
CHERYL WHEELER

RADIO SAYS

SUNDOGS

"Dancing Room Only"
 (Parhelion)

I've watched these guys for ten years. I think it's very exciting to see them being embraced by the Americana folks. It's an infectious blend of cajun & blues, and you can't chair dance—you have to get up.

— **Jamie Hoover, KGLP-Gallup, N. Mex.**

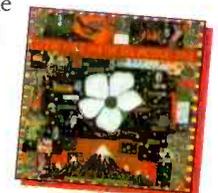
LW	TW		Repts.	Adds	Spins	Trend
1	1	STEVE EARLE AND THE DEL MCCOURY BAND - The Mountain (E-Squared)	81	1	922	+66
3	2	RICKY SKAGGS - Ancient Tones (Skaggs Family Records)	69	0	787	+18
19	3	KELLY WILLIS - What I Deserve (Rykodisc)	72	14	715	+338
4	4	SARA EVANS - No Place That Far (RCA)	46	2	711	-42
9	5	TRIO - Trio II (Asylum)	71	4	685	+103
6	6	CHERYL WHEELER - Sylvia Hotel (Philo)	75	2	678	+35
5	7	ROBERT EARL KEEN - Walking Distance (Arista)	60	0	670	-77
7	8	FLACO JIMENEZ - Said And Done (Barb Wire/Virgin)	73	0	661	+19
2	9	ALLISON MOORER - Alabama Song (MCA)	54	0	650	-157
11	10	JONI HARMS - Cowgirl Dreams (Warner Western)	49	0	584	+24
12	11	BOTTLE ROCKETS - Left Overs (Oolittle)	61	0	549	+5
10	12	DOUG SAHM - SDQ 98 (Watermelon)	46	2	541	-20
14	13	OLD DOGS - Old Dogs (Atlantic)	50	2	520	+2
8	14	CHARLIE ROBINSON - Life Of The Party (Lucky Dog)	38	0	515	-124
15	15	REAL: THE TOM T. HALL PROJECT - Various Artists (Sire)	55	4	498	+47
16	16	J.D. CROWE & THE NEW SOUTH - Come On Down To My World (Rounder)	58	2	443	+24
13	17	JOHN JENNINGS - I Belong To You (Vanguard)	40	0	443	-100
18	18	LYLE LOVETT - Step Inside This House (Curb/MCA)	31	0	335	-81
17	19	THE TRACTORS - Farmers In A Changing World (Arista)	34	0	332	-86
22	20	BEAVER NELSON - The Last Hurrah (Freedom)	41	0	323	+15
25	21	MIKE HENDERSON & THE BLUEBLOODS - Thicker Than Water (Dead Reckoning)	44	4	312	+10
20	22	THE WARREN BROTHERS - Beautiful Day In The Cold Cruel World (BNA)	20	0	300	-46
29	23	TOM T. HALL - The Essential Tom T. Hall: The Story Songs (Island/Mercury)	41	2	294	+28
23	24	MARK DAVID MANDERS - Tales From The Couch Circuit (Blind Nello)	21	0	292	-16
32	25	LYNN MILES - Night In A Stranger Town (Philo/Rounder)	43	2	288	+33
39	26	CHRIS WEBSTER - Drive (Compass)	45	12	284	+102
—	27	THE DEL MCCOURY BAND - The Family (Ceili)	47	31	282	N
21	28	CHRIS WALL - Tainted Angel (Cold Spring)	30	0	284	-37
28	29	CIGAR STORE INDIANS - el Baile de la Cobra (Deep South)	32	0	263	-5
—	30	ROSIE FLORES - Dance Hall Dreams (Rounder)	49	45	243	N
<i>It's no dream, Rosie rocks reality, and yeah, you can dance to it!</i>						
24	31	HILLBILLY IDOL - Town And Country (HBI)	35	1	246	-61
34	32	SUNDOGS - Dancing Room Only (Parhelion)	29	0	240	+4
27	33	DICKENS, JONES, & HAWKER - Heart Of A Singer (Rounder)	36	0	240	-44
31	34	DAVIO OLNEY - Through A Glass Darkly (Philo)	45	1	235	-29
26	35	SON VOLT - Wide Swing Tremolo (Warner Bros.)	22	0	234	-53
38	36	THE FLATIRONS - Prayer Bones (Checkered Past)	38	5	229	+41
—	37	DAMNATIONS TX - Half Mad Mood (Sire)	39	16	208	N
30	38	CRY CRY CRY - Cry Cry Cry with Dar Williams, Lucy Kaplansky, & R. Shindell (Razor & Tie)	26	1	209	-57
—	39	ASYLUM STREET SPANKERS - Hot Lunch (Cold Spring)	37	8	197	N
<i>Asylum Street Spankers swing on to the chart with Hot Lunch for your appetite.</i>						
36	40	GREG TROOPER - Popular Demons (Koch)	23	1	193	-26



AMERICANA REVIEWS

DEL MCCOURY BAND The Family (Ceili Music)

An impeccable performance—from the First Family of Bluegrass. Just put it on and let 'er rip, because this is the music of joy. "A Far Cry" wails, "Back Slidin' Blues" is cool, and "Nashville Cats" is sure to put a smile on your face. Del leads this most-awarded group, which includes sons Rob and Ronnie, plus Jason Carter and Mike Bub...plus word comes of yet another generation being groomed; 5-year old grandson Jacob joins on stage at the end of the set—when he's still awake, that is.



MONTY WARDEN A Stranger to Me Now (Asylum)

Monty croons, he caresses...plus he's a cutie. But don't let that stop you in your tracks, for here resides a fine songwriter. Rooted in the Austin tradition, his stints as a solo Watermelon artist and as a Wagonner have primed him for his major label debut. Allow Monty's voice to wash over you on "Somebody" and "Madeline." And for pure Bo Diddley/Buddy Holly fun, check out "It's Only Love"



CHARTBOUND

ROB ICKES (Rounder)	ERIC TAYLOR (Koch)
JEFF WHITE (Rounder)	STACEY EARLE (Gearle)
BILL MORRISSEY (Rounder)	JIMMY LAFAYE (Rounder)
GROOVE GRASS BOYZ (Reprise)	RIVER BLUFF CLAN (Fat Chance)
HI-LO COUNTRY SOUNDTRACK (TVT)	
LEON RUSSELL (Sagestone)	

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MORE NEW ORLEANS PICS!



Americana Town Hall Panel (l-r):
Laura Hopper, KPIG-Freedom;
Liz Opoka, Koch Promotion;
Jenni Sperandeo, Jacknife Enterprises;
Leslie Rouffe, Songlines;
Nick Forster, E-Town



(l-r): Jon Grimson, Counterpoint;
Steve Garvan, Garvan Management;
Shannon McCombs, This Week in Americana;
Marilyn Rea Beyer, WUMB-Boston

Editor's Correction
 We goofed in listing one of the Americana awards, so here goes:
 Indie Promotion Person
 Al Moss Promotions
 Al Moss/ Mick Wainman

COUNTRY

The New Artist Launch: Looking Beyond the Music

BY JAMIE MATTESON



The label is excited, set to introduce its next "star" to the Country masses. The album is nearly complete, photo shoots are finished, and the video for the first single has been scheduled. The job now is to create excitement for the artist and music with Country PDs and MDs, who'll decide if the music gets played on their station. This is the crucial job of the promotion department—even more so for the regionals whose singular focus is to get their label's music through the crowded pipeline that leads to radio airplay. Everyone agrees the music must stand on its own, but aside from the music, what else can be done to help a new artist stand out? We asked several Country music directors and record label promotion regionals to share with us their thoughts on getting noticed, heard, and played! —JAMIE MATTESON



**John Paul,
WYRK-Buffalo,
NY, APD/MD**

"Get me the CD and bio at least six weeks before the add date. Start talking to me about the new act even before I get the CD and bio. I want to be expecting and looking for the package.

"While we all agree that showcases are a blast, I think they are a waste of money for the label. I would much rather have the act come to my market and play in my conference room and be able to spend time one-on-one. I love to

get to know the act. How can I sell the act to the listeners if I don't know who or what I'm selling? I love to get a copy of the video. I also think the press kit is big; I want to know the marketing plan for the new act. How much exposure is the act getting outside of radio airplay?

"Don't hype me. All too often I hear 'this is the next big thing out of Nashville,' or 'they'll work so well in your market.' Don't quote what you heard in your weekly conference call.

"I love getting advances on an album (even a cassette) which allows me to hear the whole project and decide if they will be around for a long time. The Lyric Street set up with SheDaisy and Mercury's set up with Shane Minor were both top notch."



**Mandy
McCormack,
KZLA-Los
Angeles, MD**

"It's hard to put the music aside, because it alone has to speak volumes. However, I do feel that the 'conference room' tour is important. It's a great opportunity for the PD, MD, and the rest of the staff to get an 'up close and personal view' of the artist and their music. Also, personally, I like to get advance music either on a CD or cassette so that I have a chance to live with the project outside the office. I feel that I have a more educated opinion about about the music and the artist if I hear more than just the CD single."

**Todd Berry, MD, WPOC-
Baltimore, Md., APD/MD**

"The first thing is to *learn about the station!* Each programmer looks at

a different set of criteria, and there is no formula to making music decisions, so why is the 'pitch' usually the same to all stations? Too many times when radio is being worked on a project, there is an assembly-line-type flow of information being fired off from one station to the next—and half of it doesn't matter to us and doesn't play in our decision making.

"Second, going into add week, there are certainly many promotional 'opportunities' out there, but have promotions just become tools to secure adds? If the real meaning of promotion is to create awareness for a record or artist on the radio, and thereby increase record sales, why not offer the promotions at pivotal points when the record has spent some time on the playlist?

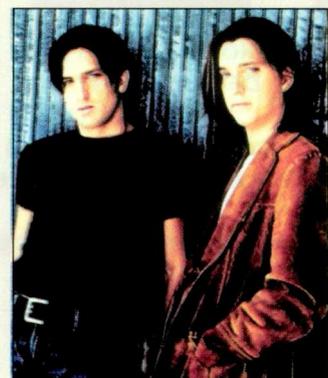
"Labels, please remember what we stations do between playing your music—marketing! Let's try to form a partnership where labels, artists, and stations all contribute ideas and resources to create well thought out marketing plans, and we'll all win!"



**Mark Phillips,
WFMB-
Springfield,
IL, PD**

"The biggest thing I look for is the level of 'commitment' that the label has for a new artist. Some labels are trying to break 3-4 new acts at the same time; this 'spray and pray' technique tells me that they are not committed to those artists, because there's no way you

In the Spotlight



THE WARREN BROTHERS

LABEL: BNA Records

CURRENT SINGLE:

"A Better Man"

CURRENT ALBUM: *Beautiful Day in the Cold Cruel World*, in stores now

ON THE RECORD: Brad and Brett wrote or co-wrote every song on their album

FATHERHOOD: Brad is the proud new father of a 6 month-old baby boy.

BEGINNINGS: Brad and Brett grew up in a strict Southern Baptist home. As children they were not allowed to watch TV, instead they each had to practice an instrument for 30 minutes a day and work in the family garden.

GOING TO THE DOGS: Brad has a German Shepherd named Kramer (after the Seinfeld character). Brett has a black lab named Cash (after Johnny Cash).

RERUN: Brad and Brett are both Seinfeld fanatics. They've seen every episode and never get tired of their favorite reruns.

FLYING HIGH: Brett is studying for his pilot's license and recently completed his first solo flight.

HOOP DREAMS: Both are amateur athletes (with "more enthusiasm than talent") who put together "mean" basketball pick-up games whenever they can. On some recent dates opening for Faith Hill, the guys also played touch football with Tim McGraw.

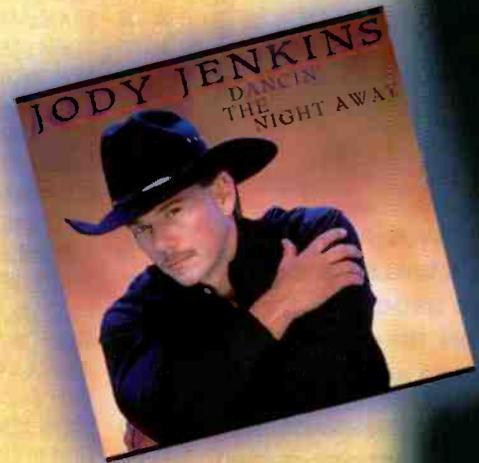
Continued on page 58

JODY JENKINS



TOP NEWCOMER
1999 Gavin Seminar
Country Jukebox Jury

The 2nd Single from the
NEW ALBUM!



**DANCIN' THE
NIGHT AWAY**

“EVERY SINGLE THING”

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BILL WENCE 615.776.2060 ALAN YOUNG 818.597.0303 CHRIS TAYLOR 615.792.4753 BARBARA KELLY 615.373.2570



For Information **Contact:** Trey West Productions 210.497.3261 e-mail: RjenJen@aol.com

COUNTRY

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J E F F H O U S E

MOST ADDED



- MARTINA MCBRIDE (72)
- RANDY TRAVIS (61)
- STEVE WARINER (56)
- LORRIE MORGAN & SAMMY KERSHAW (45)
- MONTGOMERY GENTRY (40)

MOST SPINCREASE



- LEE ANN WOMACK +465
- MARK WILLS +424
- CHAD BROCK +417
- AARON TIPPIN +389
- TERRI CLARK +389

HOTPHONES



WIL-St. Louis, Mo.
Lynn Stewart, 6 - 11 p.m.

1. MARK CHESNUTT - I Don't Want... (Decca)
2. DIAMOND RIO - Unbelievable (Arista)
3. L. MORGAN/S. KERSHAW - Maybe Not Tonight (BNA/Mercury)
4. KENNY CHESNEY - How Forever Feels (BNA)
5. JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic)
6. TRACY BYRD - When Mama Ain't Happy (MCA)
7. DIXIE CHICKS - You Were Mine (Monument)
8. LEE ANN WOMACK - I'll Think Of A Reason... (Decca)
9. STEVE WARINER - Two Teardrops (Capitol)
10. CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	DIXIE CHICKS - You Were Mine (Monument)	11	198	0	7352	0
<i>This trio of Grammy winning gals spend their second week in the top spot.</i>							
2	2	BILLY RAY CYRUS - Busy Man (Mercury)	17	195	1	6960	+26
5	3	KENNY CHESNEY - How Forever Feels (BNA)	11	198	0	6909	+336
4	4	TRISHA YEARWOOD - Powerful Thing (MCA)	14	193	1	6768	+12
6	5	GEORGE STRAIT - Meanwhile (MCA)	9	199	0	6670	+194
8	6	BROOKS & DUNN - I Can't Get Over You (Arista)	9	199	0	6359	+352
10	7	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	10	199	0	6156	+465
<i>Converting this week at KILT, WUBE, KCKI, WGRL, WWWW, KDDK, and WFMS.</i>							
9	8	ALABAMA - Keepin' Up (RCA)	13	196	0	5857	+111
12	9	CHAD BROCK - Ordinary Life (Warner Bros.)	17	197	1	5657	+417
11	10	FAITH HILL - Love Ain't Like That (Warner Bros.)	9	195	1	5462	+165
14	11	MARK WILLS - Wish You Were Here (Mercury)	9	199	1	5411	+424
3	12	SARA EVANS - No Place That Far (RCA)	20	171	0	5390	-1535
13	13	THE KINLEYS - Somebody's Out There Watching (Epic)	18	189	1	5186	+106
16	14	SAWYER BROWN - Drive Me Wild (Curb)	12	192	1	5126	+345
15	15	ALAN JACKSON - Gone Crazy (Arista)	6	195	2	5065	+227
7	16	MARK CHESNUTT - I Don't Want To Miss A Thing (MCA)	14	162	0	4897	-1149
17	17	COLLIN RAYE - Anyone Else (Epic)	7	195	2	4741	+303
18	18	TY HERNDON - Hands Of A Working Man (Epic)	10	193	3	4726	+378
19	19	PATTY LOVELESS - Can't Get Enough (Epic)	9	188	1	4308	+269
21	20	AARON TIPPIN - I'm Leaving (Lyric Street)	6	188	3	4210	+414
23	21	TERRI CLARK - Everytime I Cry (Mercury)	6	192	3	4023	+389
24	22	VINCE GILL - Don't Come Crying To Me (MCA)	8	177	3	3762	+234
25	23	CLINT BLACK - You Don't Need Me Now (RCA)	7	179	8	3403	+260
27	24	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	10	174	6	3341	+382
30	25	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	5	165	13	2895	+347
32	26	LILA McCANN - With You (Asylum)	7	169	15	2785	+305
31	27	DEANA CARTER - You Still Shake Me (Capitol)	9	149	2	2720	+177
33	28	NEAL McCOY - I Was (Atlantic)	5	150	8	2616	+273
38	29	STEVE WARINER - Two Teardrops (Capitol Nashville)	2	161	56	2467	+1012
34	30	TOBY KEITH - If A Man Answers (Mercury)	4	147	9	2441	+365
28	31	TRAVIS TRITT - No More Looking Over My Shoulder (Warner Bros.)	10	124	1	2359	
37	32	CLAY WALKER - She's Always Right (Giant)	3	148	36	2219	+656
42	33	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	3	146	40	2105	+744
35	34	SHANE McANALLY - Say Anything (MCG/Curb)	8	130	1	2096	+105
36	35	THE WARREN BROTHERS - Better Man (BNA)	7	133	4	2090	+177
44	36	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	3	142	45	1969	+746
49	37	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	2	130	61	1698	+815
41	38	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	6	116	14	1628	+198
22	39	TRACY BYRD - When Mama Ain't Happy (MCA)	11	68	1	1549	-2090
39	40	SUSAN ASHTON - Faith Of The Heart (Capitol Nashville)	6	108	4	1528	+86
43	41	SONS OF THE DESERT - What About You (Epic)	4	109	13	1487	+146
40	42	CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)	8	92	3	1398	-40
48	43	SHEDAISY - Little Goodbyes (Lyric Street)	3	106	31	1368	+484
—	44	MARTINA MCBRIDE - Whatever You Say (RCA)	1	100	72	1310	N
47	45	JAMES PROSSER - Life Goes On (Warner Bros.)	4	80	3	969	+3
50	46	MONTE WARDEN - Someday... (Asylum)	7	56	2	934	+77
—	47	BRAD PAISLEY - Who Needs Pictures (Arista)	2	71	21	786	N
46	48	LONESTAR - SAT-UR-DAY (BNA)	4	44	1	745	-250
—	49	JULIE REEVES - It's About Time (Virgin)	1	50	27	607	N
—	50	GIL GRAND - Let's Start Livin' (Monument)	3	41	4	572	N

UP & COMING

Reports	Adds	SPINS	Weeks	
33	3	541	2	JUSTIN TEMME - The Auctioneer (Doorknob)
39	36	503	1	* JOE DIFFIÉ - A Night To Remember (Epic)
36	6	494	2	T. GRAHAM BROWN - Happy Ever After (Platinum)
41	8	482	2	SOUTH SIXTY FIVE - No Easy Goodbye (Atlantic)
35	5	460	2	TRINI TRIGGS - Horse To Mexico (MCG/Curb)
35	17	451	1	* ALLISON MOORER - Pardon Me (MCA)
36	13	415	1	* MARK NESLER - Baby Ain't Rocking Me Right (Asylum)

GAVIN welcomes our radio friends to Nashville for CRS-30

REGION x REGION

West Coast (40)

MOST ADDED:

1. MARTINA MCBRIDE (16)
2. RANDY TRAVIS (15)
3. STEVE WARINER (12)

SPINCREASE:

1. BILLY RAY CYRUS +284
2. LEE ANN WOMACK +137
3. ANDY GRIGGS +136

Southwest (34)

MOST ADDED:

1. RANDY TRAVIS (15)
2. MARTINA MCBRIDE (13)
3. STEVE WARINER (11)

SPINCREASE:

1. MARK WILLS +246
2. SAWYER BROWN +131
3. AARON TIPPIN +113

Midwest (59)

MOST ADDED:

1. MARTINA MCBRIDE (23)
2. STEVE WARINER (17)
3. MONTGOMERY GENTRY (13)

SPINCREASE:

1. MARK WILLS +161
2. TY HERNDON +168
3. LEE ANN WOMACK +161

Northeast (31)

MOST ADDED:

1. MARTINA MCBRIDE (7)
2. STEVE WARINER (6)
3. RANDY TRAVIS (6)

SPINCREASE:

1. BILLY RAY CYRUS +285
2. CHAD BROCK +94
3. FAITH HILL +86

Southeast (35)

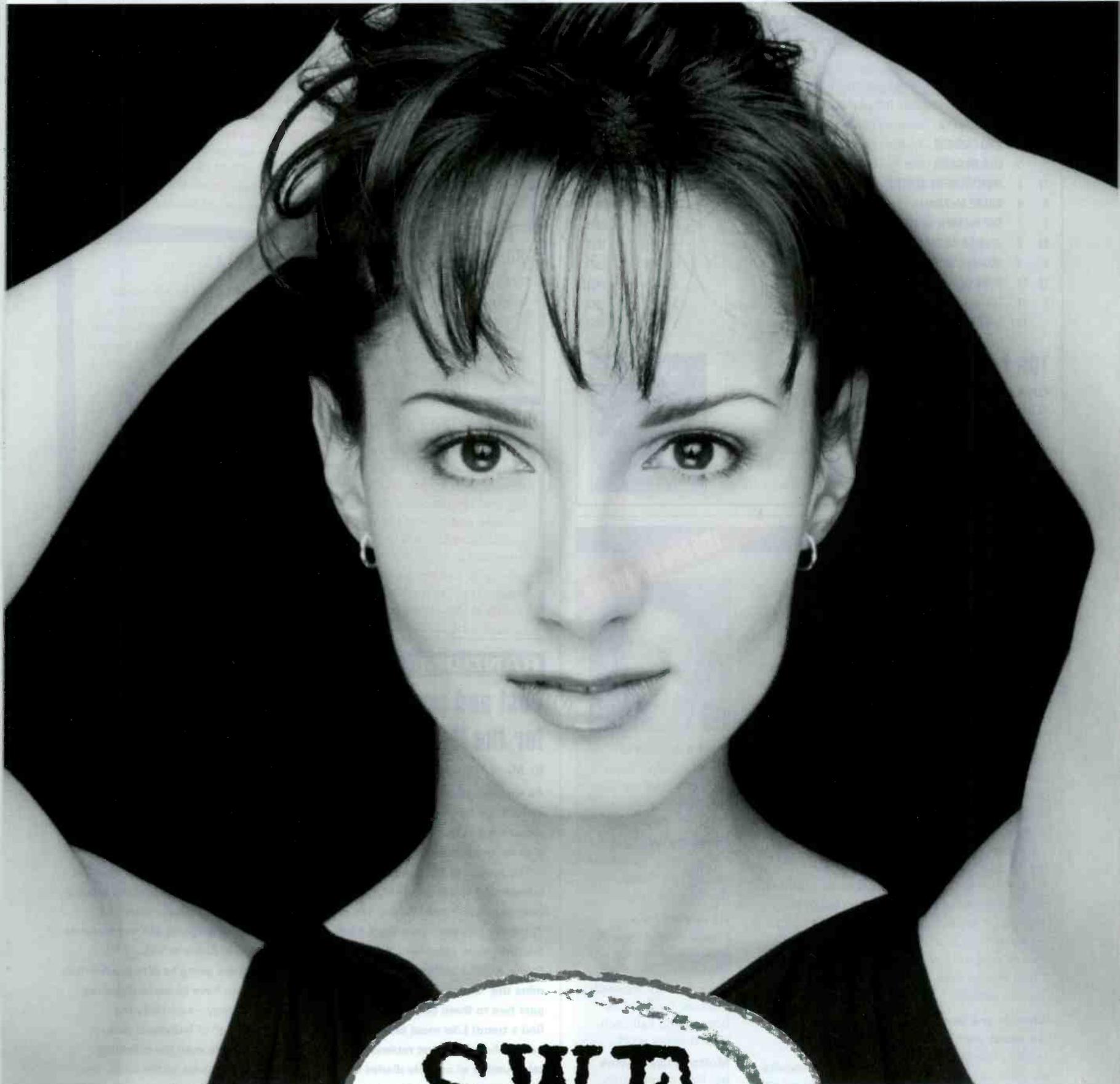
MOST ADDED:

1. RANDY TRAVIS (14)
2. MARTINA MCBRIDE (13)
3. STEVE WARINER (10)

SPINCREASE:

1. TERRI CLARK +126
2. BILLY RAY CYRUS +113
3. BLACKHAWK +105

CHELY WRIGHT



SWF

MCA Nashville Welcomes You To CRS-30

"Single White Female" - IMMEDIATE AIRPLAY

MCA
NASHVILLE
A UNIVERSAL MUSIC COMPANY
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COUNTRYBREAKOUT

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

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
2	1	CHAD BROCK - Ordinary Life (Warner Bros.) <i>Big jumps this week include KIZN 24X-37X, KIOK 25X-40X, KFIN 22X-36X, KKUS 30X-50X, KSKG 25X-40X, and KXKZ 25X-42X.</i>	17	197	1	5657
1	2	SARA EVANS - No Place That Far (RCA)	20	171	0	5390
3	3	THE KINLEYS - Somebody's Out There Watching (Epic)	18	189	1	5186
4	4	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	10	174	6	3341
5	5	LILA McCANN - With You (Asylum)	7	169	15	2785
11	6	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	3	146	40	2105
6	6	SHANE McANALLY - Say Anything (MCG/Curb)	8	130	1	2096
7	7	THE WARREN BROTHERS - Better Man (BNA)	7	133	4	2090
10	8	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	6	116	14	1628
8	9	SUSAN ASHTON - Faith Of The Heart (Capitol)	6	108	4	1528
12	10	SONS OF THE DESERT - What About You (Epic)	4	109	13	1487
9	11	CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)	8	92	3	1398
-	12	SHEDAISY - Little Goodbyes (Lyric Street)	3	106	31	1368

TOP TIP

CHAD BROCK

"Ordinary Life" (Warner Bros.)

Chad garners his first Top 10 song on GAVIN's Country chart this week as his monster tune continues to gather both big spin increases and mega phone requests. Catch Chad's performance at this year's CRS New Faces Show.



PROFILE

Holli Heart

1999 GAVIN Award Winner



Station/Market:

WGTR-Myrtle Beach, SC

Position:

Music Director, Mornings

How Long?

4 years

What do you like most about your job?

I get paid to do something I love, am privileged to hear new artists and music first, and I am able to give our listeners the best music in the country. As far as mornings, I enjoy making a positive difference in people's lives. Where else is work all fun and games?

What do you like least like about your job?

As MD, disappointing my regionals when I can't or don't add their records. With mornings, I don't like getting up before the crack of dawn.

The Early Years

BORN IN: Spartanburg, SC

GREW UP IN: South Carolina, North Carolina, Georgia, Florida

First radio job:

STATION/MARKET:

WDAR-Florence, S. C.

TITLE: Sales, promotions, morning show character

What radio stations did you listen to growing up?

We lived so far out in the country, we didn't have any stations!

What is your favorite song of all-time?

"Amazing Grace"

What is your favorite song out right now?

T. Graham Brown "Wine Into Water." This song is changing lives!

What album in your collection are you

most ashamed of? I'm proud of all of them, right down to my Bing Crosby and Andrews Sisters records.

DIDYAKNOW? I am the reigning "Queen of Hearts" for South Carolina—go figure!

If I worked for a record label, I would: Make more money than I do now, strive to be like my regionals who are the best, be honest, and call each station every week.

Motto to live & work by: Plan purposefully, prepare prayerfully, proceed positively, and pursue persistently with a smile on your face and love in your heart (wow!).

by Jeff House

THE HOT LINE

GINNY ROGERS, MD, WKLB-BOSTON, MASS.

"Billy Ray Cyrus' 'Busy Man' is still one of our hottest requests. Its message is to the point and hits home with our listeners. Life is a rush in Boston and people often wonder where their 'quality time' has gone. This song is reaching people, telling them that life really is passing us by...George Strait's 'Meanwhile' is hot. There is George Strait mania here with his Country Music Festival coming this Spring...I'm excited to see Aaron Tippin back on the charts. I love 'I'm Leaving'...Montgomery Gentry's 'Hillbilly Shoes' is refreshing southern rock mixed with Country. Their upcoming album is good and a nice surprise, as I was expecting an album full of hell-raising songs. It's packed with emotion and feeling...I'm excited about Mercury's Shane Minor. The album is fun and uptempo, with lots of energy."

ROB CARPENTER, PD, WCTQ-SARASOTA, FLA.

"I know Bruce Robison's 'Desperately' doesn't sound like it would attract instant phones, but one spin one day equals three requests the next day—and so on and so on until it's one of our most requested songs in less than a week...My constant #1 most requested song for the past 10 weeks is Wynonna's 'Testify to Love' from the *Touched By An Angel* soundtrack. Our listeners can't get enough of it!"

TOM MARTINEZ, PD, WUSZ-VIRGINIA, MINN.

"Within two weeks of putting Claudia Church's 'What's the Matter with You Baby' on the air, we've been getting big requests. It's fun, upbeat, and makes you feel good, and sounds great during our morning and afternoon drive...After attending the GAVIN Seminar in New Orleans and seeing the WNOE listeners score Jon Randall's 'Cold Coffee Morning' a four out of five, plus giving the song a four myself, I decided to try it out on the air. We got immediate phones after just one spin! Listeners are catching on to it right away...Julie Reeves' 'It's About Time' is fresh and different and it's exactly what Country needs. We're already getting some phones."

RANDOMRADIO

Post and pre planning for the Spring Book

BY MARK TUDOR

As we pour over the numbers and the start of the Spring ratings book gets closer we can use the Fall numbers to plan for the future.

The advent of Maximiser makes interpreting the methodology and numbers even easier than in the past. What can you learn from post-book interpretation, outside of Share, Cume, AQH? Use Maximiser to determine the "hot zip codes" over the past two to three books. I bet you will find a trend! Like most research companies, Arbitron must retrieve a certain number of useable diaries in a certain time frame, so it makes sense they will go back to the "well," or zip codes that produce the biggest return on a regular basis. With this in mind, doesn't it make sense to direct your future marketing to those hot zips?

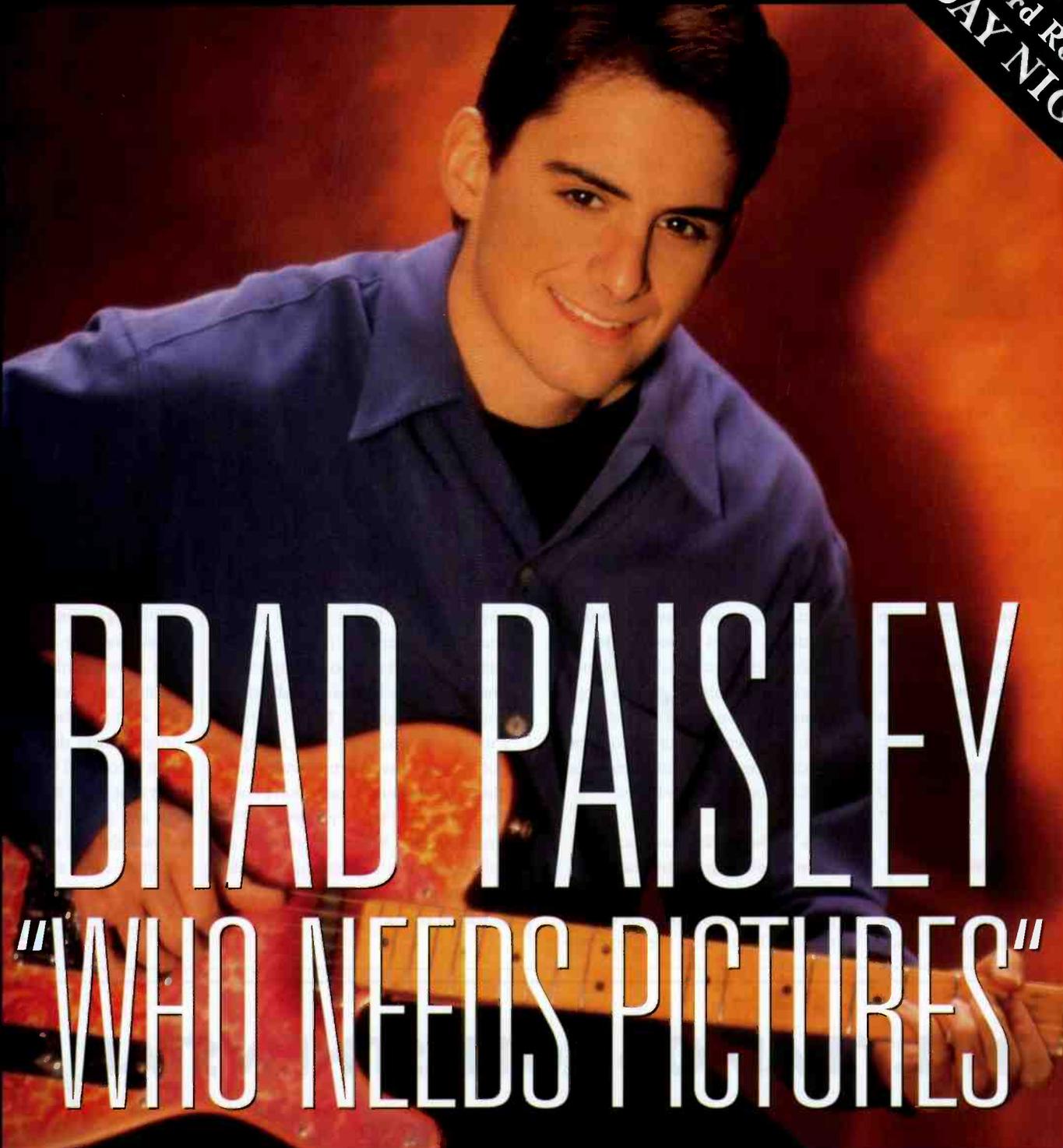
Hopefully you have kept a detailed promotion calendar for your station

and your direct competitor over the past year. Remember, you can't get where you want to go if you don't know where you came from. Again, use Maximiser to look at week-by-week, month-by-month trends and compare them to your marketing calendar. It should give you an idea of what promotions worked and which didn't by identifying any "spikes" in the numbers. Sometimes the promotions that we thought were the hottest things going did not translate into added Cume or TSL.

If you are going to play the Arbitron game, you have to understand the methodology—especially the "weighting" of individual demos. Learn how to read the reliability tables in the back of the book. Use the information in hand, not only for pre-planning but also for historical information, and may all your numbers be up!

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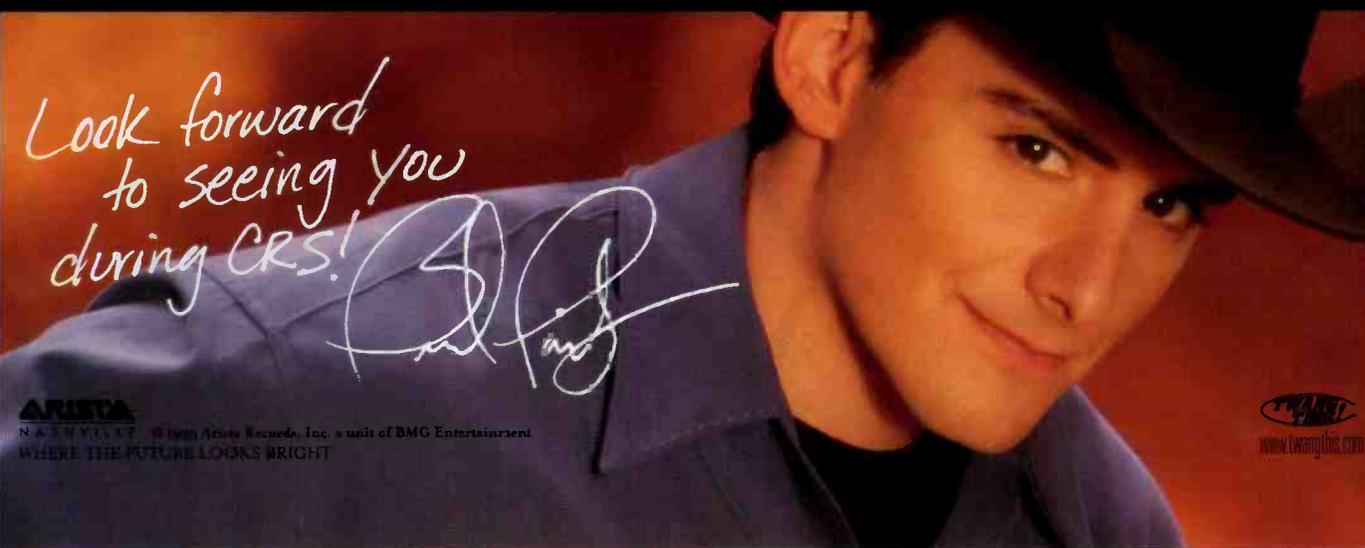


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New Artist *Continued from page 52*

can successfully work all of those new acts at the same time. I think bringing a new artist to my radio station is very beneficial because we can get to know them better and find out their influences, talent, and potential star quality."

Shari Singer, KFMS-Las Vegas, Nev.



"I'd like to know that right from the start I've got a partner in successfully building an artist's familiarity with my listeners. Most labels make a great effort to introduce a new artist to the PD, MD and radio staff, but what about the next step of translating that connection to my station's audience—the folks who will ultimately make or break a given opportunity? It's no secret that giving airplay to new material from an unfamiliar voice is a programming risk—even more so in our current environment. Creative assistance from someone who knows both the artist and my station can turn that first single from a possible tune out into a request. Ask me 'how to help make the add work,' instead of 'when can you add it?' or 'give it spins, you'll see.'"

Rob Carpenter, PD, WCTQ-Sarasota, Fla.

"Get the artist in front of as many people as possible. When I say

people I don't really mean the radio industry people. I think that it's great to get to spend a few minutes of real time with a new act and maybe have an impromptu acoustic performance, but not nearly as important as 50 or 100 station listeners seeing the artist.

It can really say something about that artist if *those* people are interested enough in what they heard and saw to remain actively engaged between the artist visit and the single's release date. I don't think that is done nearly enough."

Ric Larson, WBUL-Lexington Ky., MD

"1. Showcases. It's not that I just want a free trip, but I do like to 'see,' 'hear,' and 'talk to' the artist one-on-one! For example: I met Ty Herndon at an Epic showcase where I heard 'What Mattered Most' for the first time! I went home, convinced the PD to add it, and Ty's debut song went to #1!

"2. The Radio Tour. I love to meet a new artist away from the spotlight. Great visits by Jo Dee Messina and Trace Adkins come to mind. This is also a perfect opportunity to record artist drops!

"3. TV appearances or Video Debuts. If I can't meet the artist, seeing them on CMT or TNN also helps."

Ken Tucker, WB Records, Nat'l Promotion Mgr./Southeast

"The music is the most important part of the setup of a new artist, *period*. That said, the next most



Jimmy Harnen, DreamWorks Records, Northeast

"Objective information delivered in a timely, organized and professional fashion. Program directors and music directors are far too busy to deal with anything less. Radio is our client and each client is unique. It is vitally important to completely understand each client's individual goals and needs. Each station should be given a well thought out, custom made setup with complete attention to detail. Don't confuse motion with progress. Do what counts. When all of this is delivered from a passionate credible promotion executive, any goal is within reach!"



important factor is the artist and the "intangibles" of the artist—personality, presence, performance—things that can't

be taught, but that make an immediate impact on programmers and the public. I've been lucky to have worked with more than my share of artists who have all of those qualities. It seems simple, but most of the best things are."

Kim Leslie, Asylum Records, Midwest



"Certainly the music has to be there, but that's only half the battle. The best lesson I have carried with me from my programming days is the 'talk about factor.' Radio wants to give their listeners something they will talk about at the water cooler, and it's no different from a label's perspective. Say you have a gorgeous new artist with an exceptional voice who does a radio tour. Hopefully, they'll play her music, but they will also *talk* about her days as a Texas prison guard on death row. You have to have great music, and you should also have a story that translates not only to the programmers, but more importantly to the listeners."

John Ettinger, Mercury Records, Midwest

"Most important is to create an emotional bond or connection between that artist and the programmer, thus creating an emotional bond between the artist and the radio station. Some programmers don't care about their own emotional bonds with the artist, they just want to know if the listeners are going to identify with that artist. I think it's very important that, when a new artist visits radio, the programmer really understands that

Continued on page 59

COUNTRY RADIO'S HOTTEST NEW STAR

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Program Director, WCOL-FM, Columbus

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Lia
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New Artist *Continued from page 58*

the label commits that artist to that radio station for anything they're going to need."



Chuck Thagard, BNA Records, Northeast

"In a perfect world, the new artist would visit every key station in the region. In the real world, we squeeze in as many as possible in the limited time allotted. For programmers, putting a face and a personality with the name and voice on the CD makes a huge difference. An acoustic performance for the staff and/or on the air is the best indication of whether an artist is for real. This is now standard operating procedure for most labels, so the artist must offer something really unique to leave a lasting impression. Radio is missing out if they don't involve their listeners in these visits. To them it's a big deal and their opinions of the artists provide instant research. At BNA, we've been blessed with artists who are their own best promotion reps, winning over programmers professionally and personally."

Jim Dorman, Epic Records, Southwest



"Whether it's a meet-and-greet or a live performance, having my artist meet as many PDs and MDs in my region as possible is second only to the music. Too many radio people can say 'I just don't get them.' Most of the time that statement is made by someone who has never even seen the act. Just think of a person that you have only talked with on the phone, then you meet them and you like them even more. Not everything is 100 percent, but if that song is not the greatest to the PD or MD then something else has to be the factor in getting that add.

"Take the music out and what you have left are three things: relationships, relationships, and relationships!"

Lori Hartigan, Arista Records, West Coast

"The music is *the* most important

factor in setting up any new artist. It has to move the programmer and then, the listener. After that, there are several key factors that can create top of mind awareness.

"Presenting a new artist in their best light is very important. Whether it be showcases, radio visits, conference room performances, listener involved presentations, it is imperative to introduce the artist in their element. Deciding what is best is a tough job. After that, getting the programmers to take 'ownership' is key. If a programmer can connect with the artist and/or the song—if people remember how it made them feel—top of mind is then achieved. You will eventually reach the audience and the masses.

"Follow up is the final touch. 'Remindola,' I call it. If you have the music, have made your best presentation, and have touched your audience—programmers, staff, listeners—then all you need to do is follow up to get the music played and you're on your way! It isn't easy these days, but the challenge of getting a new artist 'top of mind' and obtaining airplay can be fun and use all your creative juices."



Kimberly Dunn, MCA Records, GAVIN Promotion Manager

"Top of mind awareness is getting harder to achieve because there are so many artists competing for the same spot. Besides the music being a key factor, I think it is crucial to have the artist out in public—a showcase, video, station visits, roaming the halls of CRS, or small intimate dinners—radio's decision makers need to see and spend time with the artist.

"Performances are key, too. If you have an artist with great stage presence, they need to show it off and let programmers know they have 'star quality'—that the artist has something special to offer their audience. For example, MCA has signed a new act which we'll debut later this year, but since January

we've had her perform for several small groups. So far the feedback has been great and hopefully during the hangtime, we'll create a great buzz for this artist. It's all about being in their face!"

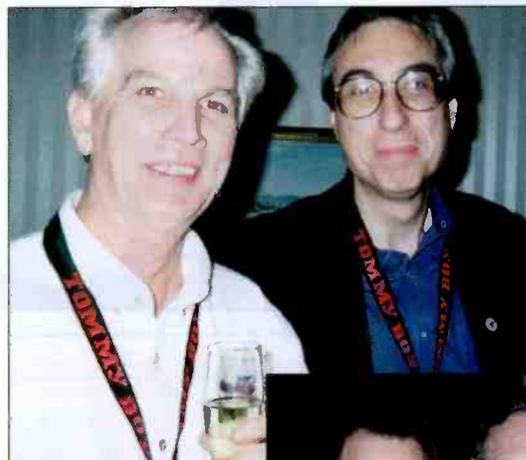


Rick Young, Capitol Nashville, West Coast

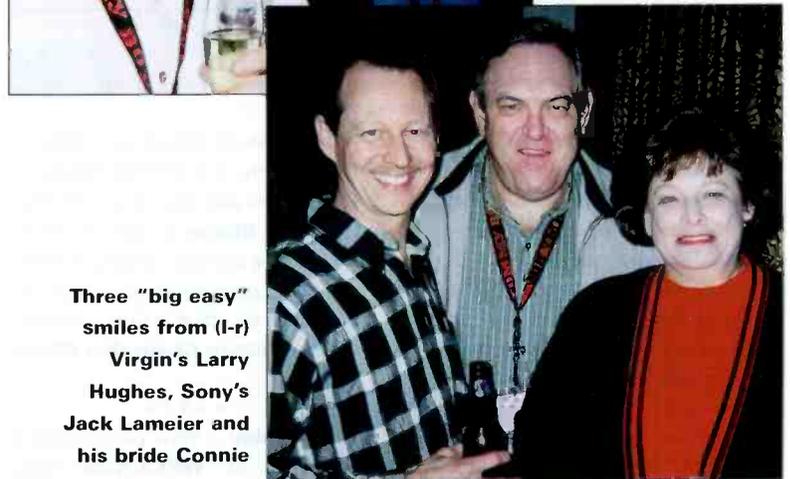
"The three most important things about setting up any project—new or established—are: the music, the music, the music. After that, I

think it's knowing how to profile an artist to your individual stations, and making them feel there's depth to a project, and that they're a part of the process. Some PDs and MDs want to hear the entire project and get an overview of how it will be presented to the Country audience. Some prefer to hear the potential singles and be allowed some input on the final selection. And some simply want to meet the artist and (hopefully) form some type of personal bond in addition to a musical bond. Setting up a new project definitely requires an understanding of how best to approach each programmer."

More Seminar Snapshots



It's a Cumulus connection for WUSW's Ted Turner (l) and consultant Bob Raleigh.



Three "big easy" smiles from (l-r) Virgin's Larry Hughes, Sony's Jack Lameier and his bride Connie

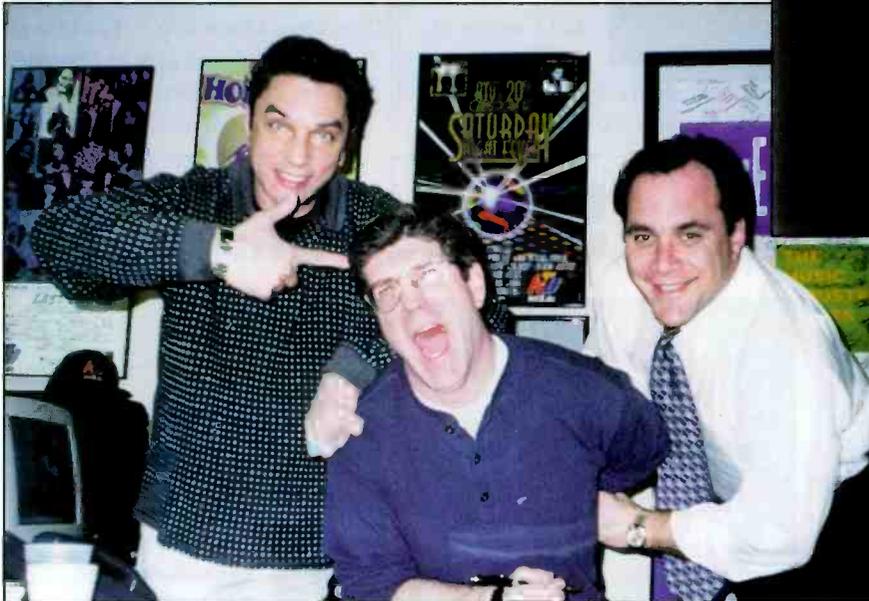


5 hillbillies! (l-r): WYZZM's Jeff Lynn, Montgomery Gentry's Eddie Montgomery, Gavin's Jeff House and Jamie Matteson, and Montgomery Gentry's Troy Gentry.

PARTINGSHOTS

ANOTHER CASUALTY OF CONSOLIDATION

Sad news this week, as rock supergroup Consolidation calls it quits. The group's farewell performances took place in New Orleans last week, as part of the 1999 Gavin Seminar. Group founder Danny Buch was reportedly too emotional to comment at press time.



LEE LOCKED UP THRU 2001

WKTU-New York afternoon drive guy Bill Lee has renewed his contract in a deal that will keep him at the station through February, 2001. "If you hang tough and stay with it long enough, you will wind up loungin' on a bed of fluff gettin' all the good stuff," said Lee. (Did we mention his penchant for rhyming?)

gmailBOXSET

STOP THE PRESSES! WKTU-New York morning talent **Hollywood Hamilton** has left the building, reportedly for contest-tampering that allegedly involves his publicist and a trip to Cancun. Sources say he was suspended last Thursday and was subsequently terminated yesterday. The rest of the morning show cast—**Goumba Johnny, Michelle Visage, Freddie Colon, and Speedy**—remain intact. No word yet on if or when 'KTU will replace Hamilton.

STOP THE PRESSES, PART 2 The rumbles grow louder that **Chancellor's Jimmy de Castro** will be the ultimate victor in the ongoing **Steve Smith** Sweepstakes. Offers, papers, and counter-offers were flying as we write—but to those close to the situation, Smith appears to be Chancellor-bound.

Restructuring @ **Chancellor** Modern A/C **Star 98.7 (KYSR)**-Los

Angeles: Music Coordinator **Kim Farina** exits, and APD/MD **Chris Ebbott** will also step down. Midday jock **Greg Simms** is named interim MD. Star is actively seeking an APD and programming assistant. Ebbott will retain an office at Star and will work on outside **Chancellor Media** projects.

Kim Ashley is now permanent in middays at **WPLJ**-New York. Ashley did the shift in the early '90s and recently returned to New York following stints as PD/air talent at **KDMX**-Dallas and more recently, as APD/MD/middays at **WYXR (Star 104.5)**-Philadelphia. In related station news, **Phil Micari** has been appointed WPLJ Production Manager from the **MTV Radio Network**. The station's primo p.m. drive slot is still open, but VP/Programming **Tom Cuddy** expects to make an announcement soon.

WXYV (Mix 106.5)-Baltimore morning guy **Albie Dee** segues to

afternoons at the **CBS/Infinity** Top 40, while the syndicated **Gary Craig** show is piped in from sister **WTIC/FM**-Hartford for mornings. CBS-Baltimore VP/Programming **Bill Pasha** needs a middays personality and a programming asst.

Veteran programmer **Rick Gillette** has officially left those cold Detroit winters behind, now comfortably ensconced in Los Angeles, a stone's throw from the beach as VP/Programming for **DMX (Digital Music Express)**.

Jacor Modern A/C **KZZP**-Phoenix, which recently tweaked its format (nights and weekends only for now) to include some recurrent Top 40 product, welcomes market legend **Bruce Kelly** back into the morning air chair March 8 after completing a 30-day stint in rehab. He'll team up with **Jackie West**, who moves up from nights.

One Beat to another. **Deer Valley Broadcasting's KMGR @ 92.1**-Salt Lake City shakes up the Mormons, flipping from Nostalgia to Rhythmic Top 40 as "**U92**

Utah's Beat" under PD **Michael Knight**, who recently relocated from the PD post at **Pacific Broadcasting's Rhythmic KBTE (The Beat)**-Corpus Christi. The station is jockless for now, and new calls **KUUU** are on the way. Packages to Mr. Knight, U92, 19 E. 200 South, Suite 1001, Salt Lake City, UT 84111.

Changes @ Top 40 Rhythmic **WOWZ/WOWB**-Utica/Rome, N.Y. as both PD **J.P. Marks** and APD/morning guy **Harry Carpenter** exit the same week. Packages to GM **Ken Roser**, WOWZ/WOWB, 5819 Graham Rd., Utica, NY 13502.

A friendly label nudge: Rhythmic Top 40 **Kiss 99.7 (KWWV)**-San Luis Obispo's First Birthday Party is scheduled for March 19. Call Jammer for more details.

Our sincere condolences to **Atlantic Records'** VP of A/C Promotion **Mary Conroy** and family on the loss of her mother, **Anne Raftery Conroy**, who passed away Monday, March 1.

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The science of
PROGRAMMING

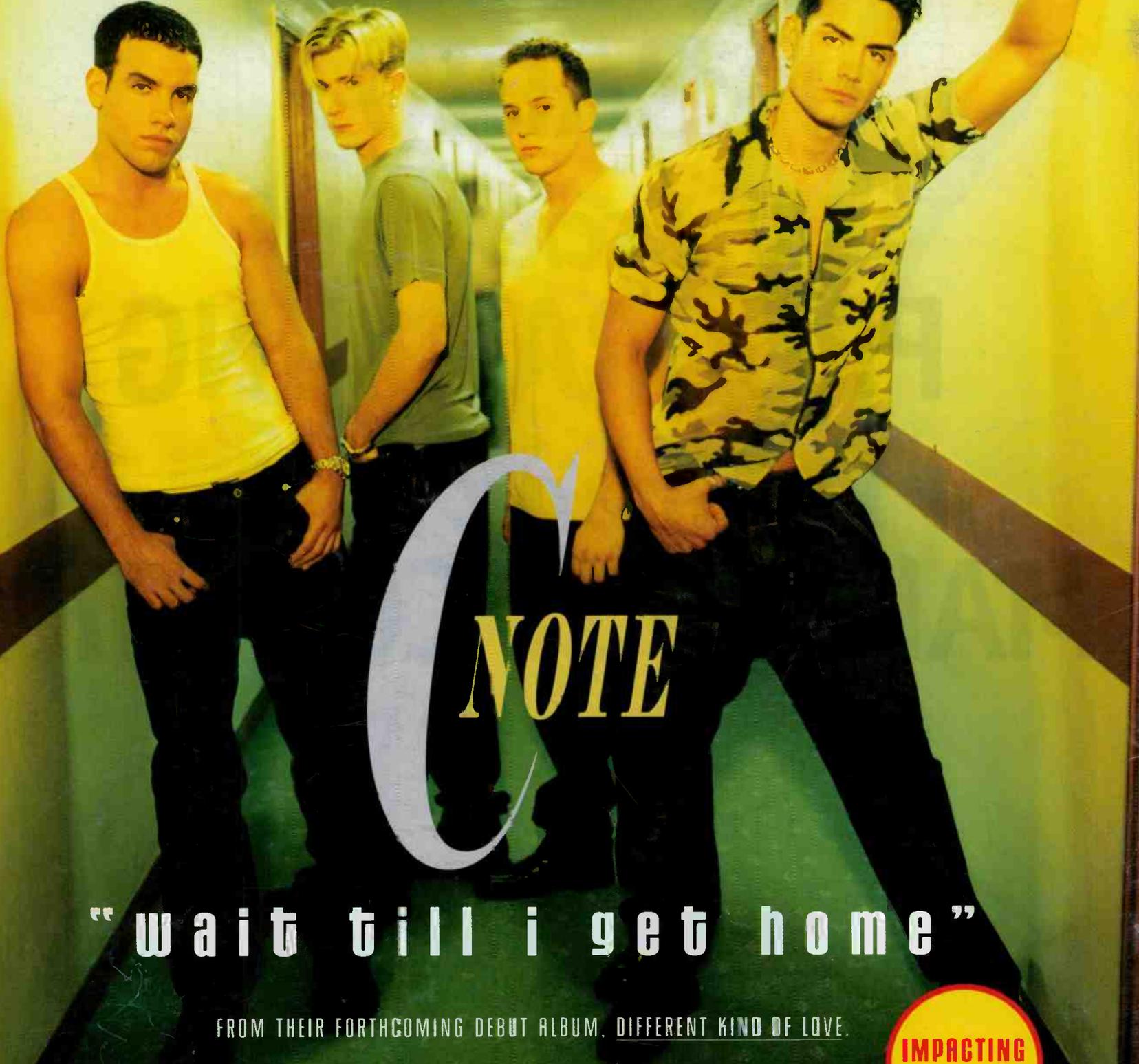
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