SUSAN ASHTON

FAITH OF THE HEART

"I'm getting calls from listeners thanking me for playing Susan Ashton
-Linda O'Brian, KSCS/Georgetown, TX

The debut single from her upcoming album, CLOSER

IN STORES APRIL 20
CAPITOL RECORDS

INVITES YOU TO JOIN US...

Wednesday, MARCH 10
10:00 p.m. to 1:00 a.m.
(AFTER THE ACM SUPERFACES SHOW)

SPECIAL PERFORMANCES BY
TRACE ADKINS  SUSAN ASHTON  STEVE WARINER  TIM WILSON

DROP BY & REGISTER FOR GREAT DOOR PRIZES THAT WILL BE GIVEN AWAY THROUGHOUT THE NIGHT
THE MOST TRUSTED NAME IN RADIO SINCE FRANKIE AVALON TRAVELED TO VENUS

ISSUE 2245

MARCH 5 1999

GAVIN

14 Formats

52 Artists

60 Programming Sessions

348 Days Until the Next Seminar

212 Panelists & Speakers

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.

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

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.

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

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.
See you next February in San Francisco!
THIS THING CALLED LOVE

MENAGE À TROIS

KIIS/FM - L.A.  KHKS - DALLAS  WXKS - BOSTON

Also Expressing at:

WXYV - Baltimore  KLAZ - Little Rock  WLKT - Lexington
WNNK - Harrisburg  KISX - Tyler

www.redantrecords.com  www.eyclive.com
GAVIN NEWS

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."

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 Dashew.

Maverick co-founder and partner Freddy DeMann has agreed to bring his vast experience and expertise in the music business into the service of Warner Music Group, and we welcome his participation.

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.

Arbitron Reissues Miami Book

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

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 of 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 you 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, KNRK

“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.
Most Added again at T-40 & A/C!!!
Over 100 stations in 2 weeks!!!

Voted #1 at Gavin Hot A/C & A/C Jukebox Jury!!!

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From the upcoming album Run Your Own Race.

Executive producer: Don Gehner • Produced by Don Gehner & Doug Transtow • Mixed by Tim Palmer

www.mcarecords.com
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. The 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.

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 chats. "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 Merchandising 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 UHELSZKI

THE HONEYMOON'S OVER

If you think Dennis Rodman was crying at his press conference last week, wait until you hear this: His new bride may already be cheating on him. Saturday night, after Motley Crue'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 Crue show at Memorial Hall—Lee and Electra were "very chummy," holding hands and whispering sweet nothings into each other's perfect ears. "It 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 second 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 vodka with Metallic's Lars Ulrich, who had just returned from settling his beautiful doctor wife Skylar and infant son in New York.

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 debut 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

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 issues that surfaced regarding the format’s state, and next week we’ll attempt to offer some insights and food for thought as to the state of the Country format.

OUTSTANDING STATIONS

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

MOST LISTENED TO:

LA’s KZLA, with 659,000 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” KYING effort had something to do with this softness. Regardless, 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.

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 do you listen to now?

Radio 4, which was then called, “The Home Service.” As a teenager, I listened to pirate radio stations.

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.

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
THE BIGGER PICTURE

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 boony 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, up-tempo radio that became a household name in South Florida with a delicate balance that PD/morning man Tanner—

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.”

March 5, 1999 GAVIN • 15
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 as good for promotion. We only look at it for promotion." He said his study projected 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?’"

Promotion, Promotion, Promotion

Most of the record labels’ forays into online distribution have been promotional, either providing online listeners with 30-second samples of albums or 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 teeming 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.

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?’"

By Tony Sanders
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 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 a distribution vehicle for 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 Farnace concurs on the prospects 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."

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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're always looking 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 shipping 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 (sic.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 furthers," Sawotka says. "We thought it might get people interested and result in additional 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've been 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 V2 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 VT 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 Worldwide 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 Handelmanns 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 profit center. "When we did the research with consumers, the question was really how hard 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 the profit. That's really the trick."

Another label exec says that, in fact, building 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 this money because we've already been scanned in, and we've saved the cost of the paper for printing the bio. Eventually those costs total up to something."
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, WOCO-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: WHIZ (Z100)-New York's Paul "Cubby" Bryant, me, Z100's Tom Poleman and Sharon Dastur, and Dan Kieley of KIIS-L.A.

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 WPIC-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, promotorally active, and cutting edge.

Current Ratings: #2 12-plus (6.8), #1 18-34 (10.2), #7 25-54 (5.6)

Jocks: Mornings, The Box Morning Plasys; 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 WPIC, 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 WPIC. 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 finding 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 & 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).
**TOP 40**

<table>
<thead>
<tr>
<th>UK</th>
<th>TW</th>
<th>Weeks</th>
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<td>1</td>
<td>Cheri - Believe (Warner Bros.)</td>
<td>16</td>
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<td>5061 -390</td>
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<td>N Sync - (Gotta Have) Spent A Little More Time (RCA)</td>
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<td>Monica - Angel Of Mine (Arista)</td>
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<td>Savage Garden - The Animal Song (Columbia)</td>
<td>4</td>
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<td>12</td>
<td>3712 +1009</td>
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**Note:** Spins and Trend data are hypothetical as they cannot be accurately extracted from the image.
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 gmaifs Sandy Skeie, Emmis' Rick Cummings, and uh...me again.

IMPORTANT NOTICE:
KCPI-Albert Lea, Minn. and WXTO-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.
“We put ‘Zion’ by Lauryn Hill into rotation... It’s an incredible piece of work.” — Joey Arbagey, PD, KMEL-San Francisco

“We’ve been playing ‘You’ by Jesse Powell since the beginning of January — #2 callout, Top 3 phones.” — Tom Callococci, OM/PD, 920 (WERO)-Baltimore

“Great club success with the ‘Brinsley Evans Radio Edit’ of Bette Miller’s ‘I’m Beautiful’” — Alex Tear, PD, WDRG-Detroit

“Check out Brandey’s new one. ‘Almost Doesn’t Count,’ which we have been playing for about a week and a half.” — Danny O’cean, 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, WKTY-New York

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.
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 cache 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 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-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 Slept 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.
**Most Added**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elvis Costello &amp; Burt Bacharach</td>
<td>(19) <strong>Chicago</strong></td>
</tr>
<tr>
<td>Paul &amp; Celine Dion</td>
<td><em>It's Hard To Say Goodbye</em> (Epic)</td>
</tr>
<tr>
<td>Whitney Houston &amp; Mariah Carey</td>
<td><em>Loving You Is All I Know</em> (Hollywood)</td>
</tr>
<tr>
<td>John Mellencamp</td>
<td><em>I'm Not Running Anymore</em> (Columbia/DRG)</td>
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<tr>
<td>Debbie Harry &amp; Joe Jackson</td>
<td><em>Heart Of The City</em> (Atlantic)</td>
</tr>
<tr>
<td>Paul Anka &amp; Celine Dion</td>
<td><em>Love Of My Life</em> (Windham Hill)</td>
</tr>
<tr>
<td>Phil Collins</td>
<td><em>True Colors</em> (Atlantic)</td>
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<tr>
<td>Hank Williams Jr.</td>
<td><em>'N Sync</em></td>
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<tr>
<td>Bon Jovi</td>
<td><em>Still Believe</em> (Columbia/CRG)</td>
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</tbody>
</table>

**Top Tip**

"Loving You Is All I Know" (Hollywood)

Chrisnie Hynde and crew rack up adds from heavy hitters like WLT, WLTE, KVIL, WBER, and WWLL. 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, KMXX-Joplin, Mo.

**Adult Contemporary**

<table>
<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
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<td>Elton John &amp; LeAnn Rimes</td>
<td><em>Written In The Stars</em> (A&amp;M/Atlantic)</td>
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<td>Jewel</td>
<td><em>Hands</em> (Atlantic)</td>
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<td>Sarah McLachlan</td>
<td><em>Angel</em> (Warner Sunset/Reprise)</td>
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<tr>
<td>Rod Stewart</td>
<td><em>Faith Of The Universal</em> (Capitol)</td>
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<tr>
<td>John Tesh &amp; James Ingram</td>
<td><em>Forever More</em> (Epic)</td>
</tr>
<tr>
<td>Jim Brickman featuring Michael W. Smith</td>
<td><em>Love Of My Life</em> (Windham Hill)</td>
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<tr>
<td>Mariah Carey</td>
<td><em>I Still Believe</em> (Columbia/CRG)</td>
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<tr>
<td>N Sync</td>
<td><em>Rock Must Have Spent A Little More Time On You</em> (RCA)</td>
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<tr>
<td>Cher</td>
<td><em>Believe</em> (Warner Bros.)</td>
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<tr>
<td>B. Kelly &amp; Celine Dion</td>
<td><em>I'm Your Angel</em> (Live)</td>
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<tr>
<td>Sixpence None The Richer</td>
<td><em>Kiss Me</em> (Squint)</td>
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<tr>
<td>Backstreet Boys</td>
<td><em>All</em></td>
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<td>Savage Garden</td>
<td><em>The Animal Song</em> (Columbia/CRG)</td>
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<tr>
<td>Backstreet Boys</td>
<td><em>I'll Hear Your Voice</em> (J -Bird)</td>
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<td>N Sync</td>
<td><em>Rock Must Have Spent A Little More Time On You</em> (RCA)</td>
</tr>
<tr>
<td>Cher</td>
<td><em>Believe</em> (Warner Bros.)</td>
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</table>

**Format Favorite**

BONNIE RAFT - *Stay The Same* (C2/CRG) +98

**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 Olsen, KELO/FM-Siouxs Falls, S.D.; Nancy Carlson, KELO/FM-Siouxs 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, WLT-Chicago; Duncan Payton and Kevin "Kozman" Maxwell of KMXB-Las Vegas; awards luncheon performer David Cassidy.
**Boffo!**

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—Paul Drew, former VP of programming, RKO Radio

"It's a family gathering and a school reunion all amazingly bound together in one cool package."
—Bobby Ocean, former DJ, KFRC and KHJ

"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"

"Definitive."
—Ron Jacobs, former PD, "Boss Radio" KHJ

"Magnificent...not really a book to read, per se, but one to savor."
—Claude Hall, former radio editor, Billboard

"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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**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 Rhythm-Crossover and Urban.

****

**JORDAN KNIGHT**

"Give It to You"  
(Interescope)

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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**A/C UP & COMING**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Added</th>
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**A/C Drops:**
- #29 - The Regulators, 138 - Sunpower Orchestra, Keith Methven
- Hot A/C Drops: #25 - The Regulators, #58 - Sunpower Orchestra, Keith Methven

**A/C Reports Accepted:**
Mondays 8 A.M.-5 P.M. and Tuesdays 8 A.M.-2 P.M.

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---

**Gavin**

March 5, 1999

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Gavin

26 - GAVIN March 5, 1999
Thanks to everyone, especially our A/C event sponsors—the Boulder Entertainment Group (Messrs. Callahan and Mazzette), 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 attendes 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! 

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 spinecrease, Henriksen finds some new friends, including K any 107.7-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 Abbott, APD/MD, KYSR (Star 98.7)-Los Angeles

HOT A/C

**GABRIELLE** - "Good Thing" (Blackbird/Sire)

**EVERLAST** - "Good Time" (Blackbird/Sire)

38  3  651  +91

106  1  4618  -7

116  1  4053  -132

3  110  1  4436  -201

27  119  2  3972  -245

110  1  3910  +44

110  1  3553  -191

97  1  3481  -250

102  1  3346  +228

96  1  3151  -274

97  1  2974  -75

103  3  2957  +19

92  2  2692  -348

81  1  2601  -203

93  5  2307  +407

85  6  2179  +303

FRESH from their VH1 concert appearances, Debbie and crew are Top 15 and climbing.

15  16 Lenny Kravitz - Fly Away (Virgin) 78  3  2157  +160

14  17 U2 - "Sweetest Thing" (Island/Mercury) 65  0  1980 -141

18  19 JAVIE MATTHEWS BAND - Crush (RCA) 75  1  1961 -106

23  19 SHERYL CROW - Anything But Down (A&M/Interscope) 89  14  1805  +531

20  20 BETTER THAN EZRA - At The Steps (Elektra/EGG) 80  4  1811  +220

19  21 SHERYL CROW - My Favorite Mistake (EMI) 56  0  1558  -39

22  22 SAVAGE GARDEN - The Angel Song (Columbia/CRG) 77  13  1582  +517

20  23 EYE 5 - Inside Out (RTA) 49  1  1482  -149

24  24 NSYNC - "God Must Have Spent A Little More Time On You" (RCA) 48  0  1394  +109

25  25 EVvie Car - Father Of Mine (Capitol) 47  1  1331  -200

26  26 ELTON JOHN/LAURIE RIMES - Written In The Stars (Curb/Rocket/Island/Elektra) 51  3  1219  +113

29  30 BRITNEY SPEARS - Baby One More Time (Jive) 37  2  1204  +259

27  30 GOD GIO DOLLIS - "I'm A Woman, Sunset" (Reprise) 45  1  1111  -171

27  29 CAKE - "Never There" (Columbia/EGG) 40  1  1034  -54

30  30 BACKSTREET BOYS - All I Have Got To Give (Jive) 42  6  987  -154

32  31 SEMISONIC - "Secret Smile" (RTA) 52  5  981  +73

32  31 ROSS STEWART - Faith Of The Heart (Universal) 43  0  871  -39

33  33 MARIAH CAREY - I Still Believe (Columbia/CRG) 40  0  829  +81

34  30 JOHN MELLENCAMP - "I'm Not Running Anymore" (Columbia/CRG) 41  1  823  -11

OK so he's not running anymore, but John does leap onto the Hot A/C chart this week.

34  35 FRANDY - Have You Ever? (Atlantic) 31  0  819  -18

30  36 JENNIFER PAGE - Solar (Edel Amiga/Hollywood) 43  3  803  -95

37  37 MARTIN'S DAM - Fear Of Flying (Interscope/Reprise) 46  3  799  +40

38  38 H. KELLY & CELINE DION - "I'm Your Angel" (ATL) 31  0  768  -220

Chartbound

GABRIELLE - "Special" (Astralwerks/Elektra/Egg)

HOLE - "Cherry" (Geffen/Interscope)

THE CORRS - "What Can I Do?" (A&M/Live/Atlantic)

MONICA - "Angel Of Mine" (Arista)

EVERYTHING - "Good Thing" (Blackbird/Sire)

R&B/CHRISTIAN

GABRIELLE - "Special" (Astralwerks/Elektra/Egg)

HOLE - "Cherry" (Geffen/Interscope)

THE CORRS - "What Can I Do?" (A&M/Live/Atlantic)

MONICA - "Angel Of Mine" (Arista)

EVERYTHING - "Good Thing" (Blackbird/Sire)

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. Rescues, 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/EGG)

One of modern Hot A/C 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 instruments 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 WIMX-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 Mondays 8 A.M.-5 P.M.

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Fax: (415) 495-2580

Thanks to everyone, especially our A/C event sponsors — the Boulder Entertainment Group (Messrs. Callahan and Mazzette), 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!

March 5, 1999 GAVIN • 27
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 digital recording, you must use a device or software that prevents making digital copies of digital copies.

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.IMAGINE RADIO.COM. REFERENCES TO THESE ISSUES AND MORE CAN BE FOUND AT WWW.DIRECTIONSINMUSIC.COM.
EMINEM (38)
“My Name Is...” (Interscope)

RAPPHEL SAADIDQ featuring Q-TIP +3
“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)

MASTER P (29)

“Foolish” (No Limit/Priority)

REDMAN (29)
“Da Goodness”

(Pal Jarm/Mercury)

PETE ROCK (28)
“Take Your Time” (Loud)

PRESSHA (26)

“Do Boy” (LaFace/Arista)

BLACK A/C

WHITNEY HOUSTON f/FAITH EVANS and KELLY PRICE

“Heartbreak Hotel” (Arista)

JESSE POWELL
“Your” (MCA)

LAURYN HILL
“Ex-Factor” (Columbia/CRG)

K.ELLY
“When A Woman’s...” (Jive)

KENNY LATTIMORE
“If I Lose My Woman” (Columbia/CRG)

CAROLINAS/VIRGINIA

TLC +215 “No Scrubs” (Laface/Arista)

BIG TYMERS +171 “Big Ballin’” (Universal/MCA)

XSCAPE +123 “The Softest Place On Earth”

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

JESSE POWELL +111 “You” (MCA)

URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.
GAVIN STATION REPORTING PHONE: (415) 495-1990
FAX: (415) 495-2560

URBAN LANDSCAPE

TOPTENSPIRNZ

1 JESSE POWELL “You” 3287 3522
2 WHITNEY HOUSTON f/FAITH EVANS and KELLY PRICE “Heartbreak Hotel” 3304 3504
3 LAURYN HILL “Ex-Factor” (Columbia/CRG) 3322 3431
4 TYRESE “Sweet Lady” 2582 2543
5 THE ROOTS featuring ERYKAH BADU “You Got Me” 2289 2571
6 FAITH EVANS “All Night Long” 2679 2559
7 R. KELLY “When A Woman’s Fed Up” 2472 2713
8 TLC “No Scrubs” 1575 2304
9 SHANICE “When I Close My Eyes” 2001 2210
10 MONICA “Angel Of Mine” 2172 2701

Red-Spinz last week
Black-Spinz this week

March 5, 1999 GAVIN • 29
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 Key speaks to the issues while The Wakeup Show’s Sway, at left, and Loud Records’ Mong, center, look on.
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GAVIN

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 to make a lyrical point to Gavin’s Janine Coveney, while new Gavin marketing consultant Michael Nixon cracks up.

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 & IRISCENCE

“Represents the old battle ethic that Hip-Hop grew up on.”
—Chris Hodkins, KOUR-Durango, Co.

REVIEWS

EVAGREEN TEAM

“Gambalah”/“Hazy Mondays”

(Evag Record)

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.
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Rolling Stone 12/24/98

"One of the most remarkable
voices in creation... Central
Reservation is simply beautiful."
Spin 2/24/99

"A late-night, mood-music
piece of art..."
Interview 1/99

Early at:
KMTT
KGSR
WXPN!

Impacting this week!


TRIPLE A

Award Winning Moments

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

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

Mag 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.
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.

38 • GAVIN
MOST ADDED

NO DOUBT (38)
New (Trauma/Interscope)
Including: WEJE, WWCD, KEDJ, WOXY, WGRD, WEER, WOST, WLIR,
WEJE, WBER, WGBD, WORD, WFNX, WKRL, KHLR

SOU& COUGHING (14)
Rolling (Warner Bros.)
Including: WBER, WGBD, WEJE, WIXO, KOGE, KKDM, WXEG,
KROX, WHMP, WEDS, WLIR, WBRU, WWDX, WWCD,
Including: KENZ, CIMX, KLZR, WPGU, WBTZ, WGBD,

LO-FIDELITY ALLSTARS (12)
Battle Flag (Columbia/CRG)
Including: WEJE, WBYL, WOF, WHHS, WIXO, WIMI, WNOU, WTHR,
WEJE, WBER, WGBD, WORD, WFNX, WKRL, KHLR, KHTS

BLUR (10)
Tender (Virgin)
Including: WEJE, WBYL, WOF, WNOU, WTHR, WBER, WGBD,
WEJE, WIXO, KDSD, KDQX, KDQY, KDRT

DANGERMAN (9)
Let's Make A Deal (7)
Including: KACV, WGRD, WIMI, WNOU, WTHR, WBER, WGBD,
WEJE, WBYL, KDQY, KDQX, KDRT

ALTERNATIVE REPORTS

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.

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ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS

B A.M.-3 P.M.

On the Record

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UNCUT

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HOT 100

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NATIONAL

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HOT 100 Trending

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DIAMOND

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ARTS

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SPORTS

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SCIENCE

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SOCIETY

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SHOW

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Gavin Station Reporting

Phone: (415) 495-1993

Fax: (415) 495-2580

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Phone: (415) 495-1993

Fax: (415) 495-2580

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March 5, 1999 Gavin
More Wacky Snappy-Snaps from Our Seminar!

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

The “real” Michael Bilodeau from WSMU.

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 GO-man Lucas Jensen looks on as T.C.’s Bill Benson hands over the booty.

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.

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

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

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?”

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.

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

(photo: Vision Trust)
GAVIN

COLLEGE

1 1 BUILT TO SPILL - Keep It Like A Secret (Warriner Bros.) 61 0

Amazing! BTS continues to break spin counts records every week. 800 spins & counting!

2 2 SERADOH - The Sebadoh (Sub Pop/6 Sat.) 45 0

3 3 IMPERIAL TEEN - What Is Not To Love (Craft/Island) 34 0

4 4 VARIOUS ARTISTS - Pop Romantique (Emperor Norton) 36 1

5 5 THE PASTELS - Illuminated (Up) 33 0

6 6 BURNING AIRLINES - Mission Control (Out & Out) 30 4

7 7 MAVIS 3 - Out Of Town Calculator (Emperor Norton/March) 24 1

8 8 TAIKOKI MUKAI - Clumsy Calf Calculating (Emperor Norton/March) 27 0

9 9 ANI DIFRANCO - Up Up Up Up Up Up (Righteous Babe) 26 1

10 10 APRIL MARCH - Chronomancy Decoder (Mammoth/ideal) 24 6

11 11 QUINTON - These hands Of Mine (Skin Graft) 20 0

12 12 THE BETA BAND - The Three Es (Atrocityworks) 26 1

13 13 JIMMY EAT WORLD - Clarity (Capitol) 20 0

14 14 ADEN - Black Cow (Teenbeat) 22 0

15 15 SMG - Knock Knock (Drag City) 18 0

16 16 SIM PREPUEK - Sim Prepuek (Thrash Jungle) 24 1

17 17 PAN SONIC - A (Mute) 25 0

18 18 KITTY CRAFT - Beets and Beasts from the Flower Patch (Kindcore) 21 0

19 19 THE KRETS - Things Fall Apart (NOCA) 22 3

20 20 POSTER CHILDREN - New World Record (SpinArt) 23 0

21 21 SPARKLEHORSE - Good Morning Spider (Capitol) 20 0

22 22 ARILING AND CAMERON - All In (Empire Norton) 21 1

23 23 HTC - Apple Venus Volume 1 (TVT) 23 1

24 24 JASON FALKNER - Can You Still Feel It (Elektra/EEG) 13 0

25 25 THE CREATURES - Anima Animalis (Instinct) 19 0

26 26 THE LIVING END - Living End (Reprise) 13 0

27 27 VARIOUS ARTISTS - Songs for the Jetset Volume 2 (Jetset) 21 0

28 28 PEACHES - Life (Kill Rock Stars) 16 0

29 29 KID SILVER - Dead City Sunbeams (Jetset) 22 4

30 30 VARIOUS ARTISTS - Anti-Racist Action Benefit (Mammoth/Asian Man) 20 1

31 31 HI-RI KILLERS - Jamaca (CostaGroove) 17 0

32 32 FUN LOVIN' CRIMINALS - 100% Colombian (Virgin) 12 0

33 33 THE GLORIA RECORD - The Gloria Record (Crank!) 14 0

34 34 BOO RADLEY'S - Kings of Creation (Giant) 16 0

35 35 THE LIVING END - Living End (Reprise) 17 0

36 36 THE LIVING END - Songs for the Jetset Volume 2 (Jetset) 21 0

37 37 DON CABALERO - Singles Breaking Up (Touch & Go) 17 0

38 38 THE LIVING END - Songs for the Jetset Volume 2 (Jetset) 21 0

39 39 THE LIVING END - Songs for the Jetset Volume 2 (Jetset) 21 0

40 40 THE LIVING END - Songs for the Jetset Volume 2 (Jetset) 21 0

41 41 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

42 42 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

43 43 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

44 44 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

45 45 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

46 46 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

47 47 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

48 48 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

49 49 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

50 50 THE BOWLING GREEN - One Pound Note (Nothing/Interscope) 11 0

... VARIOUS ARTISTS Funk Spectrum (BBE [U.K.]) Compiled by two legendary funk 45 collectors, Josh Davis (a.k.a. D) and Keh 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. Nonetheless, 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 bcpoly@ao.com for further info.

ARTIST PROFILE

EVELYN FOREVER

FROM: Asbury Park, NJ
LATEST RELEASE: Lost In The Supermarket
LABEL: The Airplay Label
CONTACT: Janel Martin, (732) 681-0623
Jennifer, Black & White

Publicity, (617) 241-2240

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

INSPIRATION: Inspiration, is a fleeting crush. It's 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 is 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.

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

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**ECONOLINE CRUSH (8)**

**All That You Are (KX3)**

**Restless**

Including: WDFN, WKST, EMA, WSRN, WNDR, KFXR, KZRM, WVSH, KWOX, WYSP, WOXA, WHMH, KLFX, WKPE, KEYJ, KLSZ, KRZR, WBYR, WTFX, WZBH, KISS, WAIF, KDOT, WLZR, WRUF, KISW, WMMS, KFGX, WOXA, WMZK, KOMP, KEGL, KSQY, WGBF, KZOZ, WAAF, WHMH, ECONOLINE CRUSH (8)

**STAIN (24)**

**Just Go (Flip/Elektra/EEG)**

Including: WDFN, WKST, EMA, WSRN, WNDR, KFXR, KZRM, WVSH, KWOX, WYSP, WOXA, WHMH, KLFX, WKPE, KEYJ, KLSZ, KRZR, WBYR, WTFX, KZZK, KHOP, Including: WRXF, KFGX, KXXR, WIHN, WROK, WZBH, KPOI, KSEZ, WCCC, WTUE, KIXA, KQDI, KUPD, WPHD, KXXR, KAZR, WIHN, KIBZ, WRQK, WIYY, KLAQ, KTUX, KDEZ, KSJO, WXVO, WXTB, WJJO, WWBN, KILO, KZZK, LW TW.

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**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!! — KSTAR Salt Lake City, Utah PD Gary Michaels.”

**REVIEW**

**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 coin this L.A. quintet's 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’s “Hey Hey”(EastWest/EEG), Monster Magnet’s “Rex Of Your Dreams”(A&M), Radiohead’s “Freak On A Leash”(Immortal/Epic) combines elements of hip-hop, funk, and rock. Call 550's Neda Leppard Tobin at (310) 449-2818 for more info.

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Lenny Kravitz’s “Love” (Warner Bros.), Everlast’s “Rebel”(Tommy Boy), Tristam’s “Unintended”(Epic) and “Pretty When You Cry”(Elektra/EEG)

**CHARTBOUND**

**VIRGOS MERLOT** - "Gan" (Atlantic)  
**LIT** - "My Own Worst Enemy" (RCA)  
**MOON DOG MANE - "I Believe"(Eural)  
**JOHNNY LANG - "War For This World" (A&M)  
**KID ROCK - "Bewilditaba"(Lava/Atlantic)  
**THE FLYS - "She's So Hug"(Trauma)  
**FINGER ELEVEN - "Atone"(Wind-Up)  
**GRINSPOON - "PostEnebriatedAnziety"(Grudge/Universal/UMG)  
**PUSHMONKEY - "Caught My Mind"(Arista)  
**R.E.M. - "Lotus"(Warner Bros)  
**BUCKCHERRY - "Jit Up"(DreamWorks)  
**DOVETAIL JOINTS - "Hello On The Inside"(E2)

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**REVIEWS**

**SUPAFUZZ**

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**ROBB ROY**

Gavin Active Rock PD of The Year

Doug Podell - WRIF Detroit

“ROBB ROY” has surfaced to be one of the most talented groups around ...

Featuring: MAGIC LOTION, ANYWAY, and DIRT

Early believers include: WRIF, THE EDGE, 89X, and 96.3 THE PLANET

www.robbroy.com
"...the reigning meet-and-greet of the rock business...
South by Southwest attracted some 6,000 people for four days of deal making, drinking, panel watching, cell phone brandishing and concert hopping."
—The New York Times

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Tel: 512 / 467-7979
Fax: 512 / 451-0754
E-mail: sxsw@sxsw.com

Register on the web:
www.sxsw.com
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 Orquestra, 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.


5 Smooth Jazz Station of the Year winners (1 to r): WJZJ's Michael Tozzi, WJCD's Maxine Todd, and WJZJ's Ann Gress and Sil Scaglione.


New Adds this week:
WSJZ, KWJZ, WLOQ, WFSJ, KOAZ, KUOR, WJAB
Already on:
KKSF, KIFM, WHRL, KRVR, KWSJ, KMGQ, KNIK, KBZN, WJZI, WLVE, WUKY, Soud, KXDC, WGUf, WJZT, WSNC, KPRS, WVAS, WTMD, KQEX, WONB
JOHN HICKS

TOTAL MUSIC APPROACH, Part 2

The same year I did my recording (in 1997), I was in Amsterdam and heard this little repertory band that played 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. Lately I came back from Germany when I did a gig with James "Blood" Ulmer. I was with Reggie Workman, Ulmer, and Rashied 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 Barron, 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 downbeat comes in the right place. That's your job.
The Verve Music Group walked away with 7 Jazz / Smooth Jazz Awards at this year's Gavin Convention.

Congratulations to all.
It's a great beginning for the Verve Music Group.
JIM always tended to sound somber with a minor side of my music, it started out as a song about something that had mystery but was uptempo and moved from the keyboard that I don’t have. I don’t want to think about where I’m going with this song 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 an honest talent. He writes clever music that isn’t too much. He 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.

### Most Added

**JIM BRICKMAN**

**“Rendezvous”**

- **Part 2**
- **Destiny (Windham Hill)**
- **BOLLY BASS**
- **For Your Pleasure (Shanachie)**
- **GRACE REYNOLDS**
- **11TH HOUR**
- **WINTER**
- **28**
- **48**
- **478**
- **479**

### 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.

### Artist Profile

**JIM BRICKMAN**

Playing in the Living Room, Part 2

“Rendezvous” started out as a solo piano piece, but whenever I explored the melancolically 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 key to major. The song reveals itself as mysterious then lands into this major, positive key in its ‘B’ section. Structurally, it holds a positive point of view which could have gone either way. Then I had the fortune opportunity to work with Herb Alpert. his is how I play piano, it’s not made up. I just rearrange 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 on 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 an honest talent. He writes clever music that isn’t too much. He 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.
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**
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 Celli 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.

Americanas] 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 100,00 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.
**NEW ORLEANS PICS!**

**MOST ADDED**

- **ROOSIE FLORES (45)**
- **DELL MCCOURY (31)**
- **JEFF WHITE (18)**
- **DAMNATIONS TX (16)**
- **BILLER & WAKEFIELD (16)**

**HOT PICKS**

- **FOLKS**
  - An infectious blend embraced by the Americana movement.
  - Exciting to see them being noticed.

- **DEL MCCOURY (31)**
  - Cajun & blues, being recognized.
  - Ten years. I think it's very cool.

- **ROSIE FLORES (45)**
  - "Dancing Room Only" to get up.

**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 scene. It's an infectious blend of cajun & blues, and you can't help but dance—you have to get up.

— Jamie Hoover, KGLP-Gallop, N. Mex.

**CHARTBOUND**

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<td>Reprise</td>
<td>US</td>
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<td>Two Less Lonely People</td>
<td>Matchbook Romance</td>
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<td>3</td>
<td>Help Me</td>
<td>The Black Crowes</td>
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**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 Chris Janson, 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, hecaresses...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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman 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, this is a solo Watermelon artist and as a Wagonner he must be groomed; 5-year old grandson Jon Grimson, and his sideman Monty.
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 the label's music through the crowded pipeline that leads to radio play. Everyone agrees the music must stand on its own, but aside from the music, what 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 it. Spend some time one-on-one. I love to conference room and be able to come to my market and play in my station. This is the level of promotion that 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!"
TOP NEWCOMER
1999 Gavin Seminar
Country Jukebox Jury

The 2nd Single from the NEW ALBUM!

DANCIN' THE NIGHT AWAY

Promotion Director: DEBBIE GREEN PROMOTIONS (a division of BGM Network, Inc.) 210.654.8773
BILL WENCE 615.776.2060  ALAN YOUNG 818.597.0303  CHRI$ TAYLOR 615.792.4753  BARBARA KELLY 615.373.2570

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

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<td>T. Graham Brown</td>
<td>Happy Ever After</td>
<td>Platinum Records</td>
</tr>
<tr>
<td>Clay Walker</td>
<td>She's Always Right</td>
<td>Capitol</td>
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<tr>
<td>Clay Walker</td>
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<tr>
<td>A. Moore</td>
<td>Pardon Me</td>
<td>MCA</td>
</tr>
<tr>
<td>Mark Nesler</td>
<td>Baby Ain't Rocking Me Right</td>
<td>Asylum</td>
</tr>
</tbody>
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**GAVIN welcomes our radio friends to Nashville for CRS-30**
CHELY WRIGHT

SWF
MCA Nashville Welcomes You To CRS-30

"Single White Female" - IMMEDIATE AIRPLAY
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 momentum. Chad's performance at this year's CRS New Faces Show is sure to be a highlight of the evening. With a powerful vocal performance and a catchy melody, "Ordinary Life" is a standout track that is sure to resonate with listeners.

GAVIN BREAKOUT
The GAVIN Country Breakout Chart represents artists with no more than three GAVIN Country Top Ten singles.

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>Artist/Title/Label</th>
<th>Weeks</th>
<th>Rps.</th>
<th>Aggs</th>
<th>SPINS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>CHAD BROCK - Ordinary Life (Warner Bros.)</td>
<td>17</td>
<td>197</td>
<td>1</td>
<td>5657</td>
</tr>
</tbody>
</table>

Big jumps this week include KIZN 24X-37X, KOKG 28X-40X, KFDF 22X-38X, KKUS 30X-50X, KSGK 25X-40X, and KKKZ 25X-42X.

1 | 2 | SARA EVANS - No Place That Far (PCA) | 20 | 171 | 0 | 590 |
1 | 3 | THE KINLEYS - Somebody's Out There Watching (Epic) | 18 | 189 | 1 | 5186 |
4 | 4 | ANDY GRIGGS - You Won't Ever Be Lonely (PCA) | 10 | 174 | 6 | 3341 |
5 | 5 | LILA McCANN - Wish You (Asylum) | 7 | 169 | 5 | 2785 |
11 | 6 | MONTGOMERY GENTRY - Hillbilly Shoes (Columbia) | 3 | 146 | 41 | 2105 |
6 | 6 | SHANE McANALLY - Say Anything (MCG/Curb) | 8 | 130 | 1 | 2096 |
7 | 7 | THE WARREN BROTHERS - Better Man (BNA) | 7 | 133 | 4 | 2690 |
10 | 8 | JESSICA ANDREWS - I Will Be There For You (DreamWorks) | 6 | 116 | 14 | 1628 |
9 | 9 | SUSAN ASHTON - Faith Of The Heart (Capitol) | 6 | 108 | 4 | 1528 |
12 | 10 | SONS OF THE DESERT - What About You (Epic) | 4 | 105 | 13 | 1473 |
9 | 11 | CLAUDIA CHURCH - What's The Matter With You Baby (Reprise) | 8 | 92 | 3 | 1398 |
-12 | 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 about your job? As MD, disappointing my regions 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: WDIR-Florence, SC

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? 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.

Did you know? 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 persistent- ly with a smile on your face and love in your heart (wow).

by Jeff House

**THE HOTLINE**

**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 our '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 peaked with emotion and feeling... I'm excited about Mercury's Shane Minor Album. 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' 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."

**RANDOM RADIO**

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. Sometimes the promotion numbers even easier than in the past. Sometimes the promotion numbers didn't identify 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!

**MARK TUDOR IS PRESIDENT OF MARK TUDOR & ASSOCIATES. He can be reached at (704) 846-5822.**
See Brad with Brooks & Dunn and Lee Roy Parnell at The Hard Rock THURSDAY NIGHT

BRAD PAISLEY "WHO NEEDS PICTURES"

Look forward to seeing you during CRS!
New Artist  Continued from page 52

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."

Rob Carpenter, PD, WCTQ-Sarasota, Fla.

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

Shari Singer, KFMS-Las Vegas, Nev.

"I'd like to know that right from the start. I've got a partner in success-

fully building an artist's familiarity with my listeners. Most labels make

GAVIN

COUNTRY RADIO'S HOTTEST NEW STAR

"Lia is excellent! I fell in love just listening to her. I can see why listeners do the same thing."

Smilin' Tom Fridley
Program Director, WCOL-FM, Columbus

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Or see us at The Renaissance during CRS.
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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..."
New Artist  Continued from page 58

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

Chuck Thagerd, 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 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.”

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 (I) and consultant Bob Raleigh.

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

5 hillbillys! (l-r): WYZM's Jeff Lynn, Montgomery Gentry's Eddie Montgomery, Gavin's Jeff House and Jamie Matteson, and Montgomery Gentry's Troy Gentry.
PARTING SHOTS

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?)

gmail BOXSET

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 Chancellar 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.

WXVY (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/WMJ-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).

Jaco 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 Jackless 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/WOYW- 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/WOYW, 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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