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ISSUE 2239

JANUARY 15, 1999

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20000

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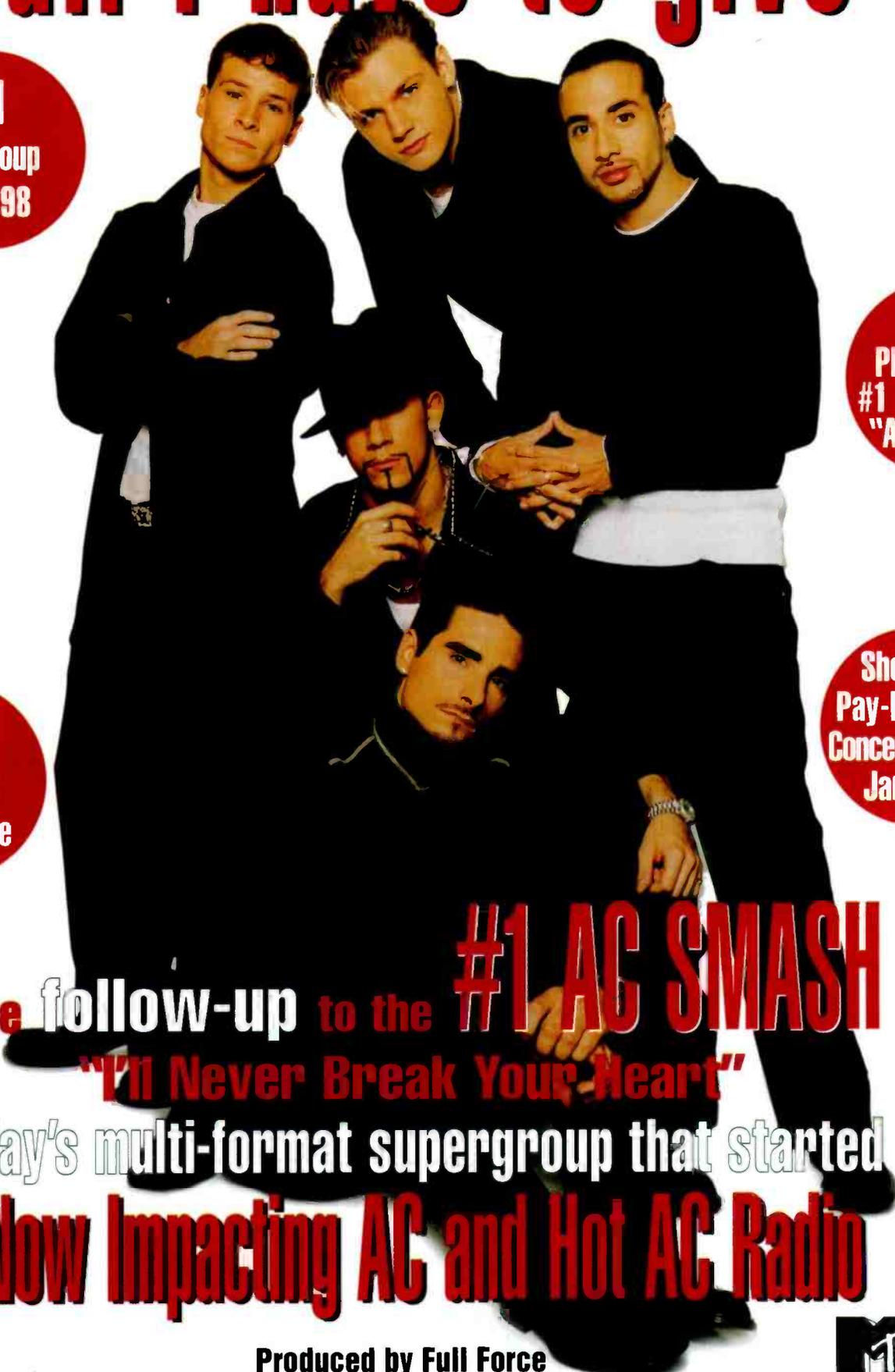
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in the US

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"I'll Never Break Your Heart"

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Produced by Full Force



PAGE 17

MP3: Help Is on the Way

Cassettes didn't kill the music industry in the '70s; VCRs didn't kill the movie industry in the '80s. In fact, these new technologies, feared at first, may have actually helped their respective industries to grow. Expect the Internet and MP3 to cause growth—and new opportunity—in the music industry.

PAGE 22

Stars of Tomorrow, Today



Black Star

Who are some of the rising indie Hip-hop stars, both in front of the mic and behind the scenes? GAVIN's Janine Coveney provides a random sampling of some of the label reps and artists you'll be hearing from in 1999...and beyond.

PAGE 30

Rolling Right Along

"I have heard about a law of physics that goes something like 'a body in motion tends to stay in motion.' In other words, once you get on a roll, the tendency is you will stay on a roll. (Of course the corollary to that is, 'when you start rolling downhill, it's damn hard to turn around'...but let's not look at that one today.)"

—RICHARD SANDS

Contents

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News

Matt Drudge Coming to GAVIN Seminar	4
Will Smith Tops AMA Winners	4
McMillin to Chancellor CFO	5

Ratings & Research

How and Why Your Music Is Vital	8
---------------------------------	---

Features & Charts

TOP 40/RHYTHM CROSSOVER Steve Smith, Part 2	9
A/C, HOT A/C It's Good for You	13
URBAN Seeding the Talent Pool	17
RAP/HIP-HOP Puff Daddy Pays Half	20

SPOTLIGHT Hip-hop 2000:

The Next Generation	22
TRIPLE A Cassandra Wilson in New Orleans	25
ALTERNATIVE Putting the Mighty Mo to Work	30
COLLEGE Dr. Israel: Making a Connection	32
ACTIVE ROCK Ricci Rocks London	35
JAZZ/SMOOTH JAZZ & VOCALS KKSF Promotes Lawrence	37
AMERICANA Profiles and Emphasis Tracks	40
COUNTRY To Country Radio: It's Buffet Time!	42
gmail BoxSet	46

AS TOLD TO TONY SANDERS

Bob Frank

Velvet Music Group

Established in 1996 by music industry veteran Walter Yetnikoff, the Velvet Music Group encompasses Velvet Records, The Bottom Line Record Company, EagleRock Records, Fire Records, Gypsy Records, Konk Records, ReelSounds Records, Vox Humana Records, and a non-controlling interest in Razor & Tie Entertainment.

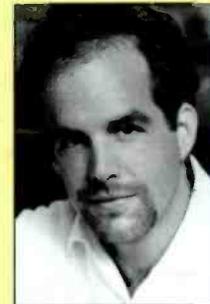
Prior to joining Velvet Music Group as President in 1996, Bob Frank spent four years as General Manager and Senior VP of Mercury Nashville, where he was involved with such artists as Shania Twain, Billy Ray Cyrus, Kathy Mattea, Toby Keith, and the Kentucky Headhunters.

Nobody's going to stop technology from moving forward and, whether we like it or not, 18- and 19-year old kids are going to be trading MP3 songs. The question for us as an industry is how we make that work to our advantage.

At Velvet we view MP3 as a marketing tool. We're in the game and we're working with MP3, but we're not going to put whole albums onto the Internet. We're putting on b-sides, or live cuts and using the Internet for promotional value. We don't want our songs to be pirated and we want the people who own the copyrights to be paid the mechanical royalties. Last year, we did a promotion with Liquid Audio and had over 2,000 audio streams for the Candyskins single "Feed It" [off the group's recent *Death of a Minor TV Celebrity* album]. We did that promotion in October and were very happy with the exposure.

While we're taking part in all this new technology, we

think it's important that we not alienate any retailers. We've made sure that if an online user does a search



and links up with one retailer's Internet site, that retailer gets the sale. As an independent, we don't have 622 field promotion people, so we have to do the most with what we have. And as a new company, we also have to prove that we're going to be aggressive on the marketing front.

We're trying to do everything we can to promote our artists; there are a million different promotions and a million different marketing ideas you can do. People forget that the Internet has been around for a long time but the World Wide Web hasn't. It's all brand new and it's changing very quickly. It's not like in the days of TV when it took 30 years to become a mainstream medium. The Web is becoming mainstream very quickly. This technology is going to continue to evolve and we're going to evolve with it.

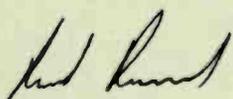
Rumor-monger, town crier, yellow journalist, muckraker. These are just some of the kinder terms used to describe this year's GAVIN Seminar keynote, Matt Drudge.

Ever since he broke the Monica Lewinsky scandal last January (for the record, he actually reported that *Newsweek* decided to spike its own story), Drudge has risen from relative Web obscurity to find himself, literally, the talk of the town. Revered by strict Ken Starr loyalists and reviled by the Clinton White House, this former CBS gift shop clerk suddenly—and surprisingly—found himself sharing center stage with the news media's biggest players.

No question: evolution of the Internet has drastically altered the business and scope of today's news coverage. Now, anyone with a Web site can wield the "power of the pen," albeit in digital form. While some critics charge that Web-based news purveyors like Matt Drudge don't adhere to traditional journalistic standards, Drudge himself maintains that the 'Net has opened a new chapter in the dissemination of news. "No middle man, no big brother," as he puts it.

The risks and faults inherent to "individualized journalism" are many and clear, but the times, they are a changin'. As the old ad slogan goes, "It's not your father's Oldsmobile."

And Matt Drudge isn't your mother's Cronkite.



Reed Bunzel, Editor-in-Chief

GAVIN NEWS

Drudge to Keynote at GAVIN

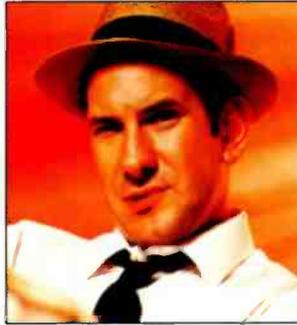
Matt Drudge is coming to the GAVIN Seminar.

You know who he is: inside the Beltway he's referred to as the journalist most-feared by the White House. The *New York Times* has dubbed him "the nation's reigning mischief-maker," while *Brill's Content* calls him "the town crier for the new age." His critics claim he "embodies the most dangerous aspects of online" where, as one member of the National Press Club said, "a wacky conspiracy theory can move the stock market and people with impure hearts and hidden agendas can injure reputations and spread lies at will."

And don't forget he broke the biggest story of the

year...perhaps, as some pundits would have it, the entire century.

"From a little corner in my Hollywood apartment, in the



company of nothing more than my 486 computer and my six-toed cat, I have consistently been able to break big stories, thanks to this network of ordinary guys," Drudge proudly says of his Hollywood-based cottage industry. "Time was, only

newsrooms had access to the full pictures of the day's events but now, with a modem, anyone can follow the world—no middle man, no big brother."

Drudge, who counts numerous fans and detractors among his Web site regulars (drudgereport.com) is the featured keynote speaker at the GAVIN Seminar Friday morning, February 19 in New Orleans.

"Position is what affects what's to the left of the decimal point, and execution is what affects what's right of it. Your position should be singular: one message that sets you apart from your competition. You cannot be all things to all listeners; you've got to give up stuff when you focus on one thing."
Steve Smith
—see page 9

Hispanic Stations Tops in L.A.

BY JHAN "JOHN" HIBER

Perhaps the biggest story coming out of the Fall '98 Arbitron survey (so far) is the surge experienced by Hispanic stations in Los Angeles.

As you may recall, effective with this fall '98 survey, Arbitron split L.A. County from three to ten sampling units, with the result that most "Anglo" stations were basically stable, while Hispanic-formatted KSCA surged to the top. KLVE remained a strong #2 with a bigger share, and KLAX zoomed into third, almost doubling its share from a year ago and rising notably from the summer '98 survey. The top three stations now command over 17 percent of the total audience share. Power 106 passed KKBT to become the top English-speaking station, while KRTH, KYSR, and KABC suffered the most notable slippage.

In New York, A/C-formatted WLTW emerged to take the top spot, as the previous top two stations—Top 40-formatted WQHT and Spanish-oriented WSKQ—both slipped. Gold-formatted WCBS/FM showed solid growth, while Hot A/C WPLJ

saw its shares drop.

Meanwhile, in Chicago, WGN's audience share held steady from summer, large enough to give the Talker top honors in the market. Urban-oriented WGCI-FM was softer and fell from #1 to a close second. Perhaps the most notable uptick was garnered by WKQX, up significantly vs. last fall ('97) and summer '98. The A/C arena is a closer contest, as WLIT continued to slip while WTMX has risen steadily. Likewise, Triple A WXRT continues to see its fortunes improve consistently.

Matteson Now GAVIN Nashville Bureau Chief

Representing an ongoing expanded commitment to Country radio, GAVIN has announced that Country Editor Jamie Matteson will assume the role of Nashville Bureau Chief, effective immediately.

"While others have been retrenching, GAVIN has been expanding in Nashville under Jamie's astute leadership, as reflected in this well-deserved promotion," GAVIN CEO David Dalton said, commenting on Matteson's promotion. "We are planning further initiatives to better inform radio and help labels break new artists."



"We're extremely excited about the future of Country music and feel that, by expanding Jamie's role in Nashville, her boundless energy and trend-setting philosophy will truly advance the interests of both the radio and music industries," added GAVIN Editor-in-Chief Reed Bunzel.

"I am grateful to David Dalton, Bob Galliani, and Reed Bunzel's continued confidence in my abilities," Matteson observed. "With our tremendous Nashville team of Paula Erickson, Jeff House, and now Dave Ogden, we are looking forward to another fantastic year."

Wolfman Inducted

The late Wolfman Jack will be inducted into the National Association of Broadcasters' Broadcasting Hall of Fame. The legendary howling jock known for his rock and roll broadcasts from powerful border radio station XERF in the early '60s will be honored on April 20. His widow, Lou Lamb Smith, will accept the award at the NAB 99 radio luncheon in Las Vegas.

GRABBAG

BY LAURA SWEZEY

■ Z100 in New York a few months back launched a "Win Your Own Island" campaign, becoming the first station ever to offer such a prize. The winner, college student Kim Ferguson, opted for the more practical \$100,000 cash prize in lieu of the island. Morning man Greg T "The Frat Boy" gave Ferguson an early a.m. phone call, and she was later greeted, Party Patrol-style, by the oversized-check-bearing morning zoosters.



Kim Ferguson of Guttenberg, N.J. and Greg T, the Frat Boy, from Z100's "Elvis, Elliot & the Z Morning Zoo"

■ It's been a bittersweet symphonic life for the Verve. The Brit rockers are being sued for a second time by a former Rolling Stones manager for the song "Bitter Sweet Symphony." Andrew Loog Oldham, who managed the Stones from 1963-1967 and produced several albums, filed suit in England, contending he owns the orchestral recording of the Stones song "The Last Time," which the Verve sampled on "Bitter Sweet Symphony." In 1997, the Verve settled a suit with Allen Klein, who managed the Stones from 1967-1970. Klein still holds the songwriting copyright to all songs the Stones wrote through 1970. Oldham believes he is owed up to one million pounds in mechanical royalties. "I'm looking for royalties and damages for the illegal use of my recording that was copied or stolen or however you want to put it," Oldham said, according to SonicNet music news. Wonder if they'll sample on their next record?

■ A Belfast postman calling himself The King made a special announcement on January 8, the anniversary of Elvis Presley's birthday. The King's debut CD, *Gravelands*, containing songs of deceased artists, will be released March 23. Featuring such classics as Nirvana's "Come As You Are," Frank Sinatra's "New York, New York," and Jimi Hendrix's "Voodoo Chile" sung in his own Elvis-impersonating voice, The King's *Gravelands* must be heard to be believed. Even stranger is The King's real name: James Brown.



Elvis Presley's birthday. The King's debut CD, *Gravelands*, containing songs of deceased artists, will be released March 23. Featuring such classics as Nirvana's "Come As You Are," Frank Sinatra's "New York, New York," and Jimi Hendrix's "Voodoo Chile" sung in his own

Elvis-impersonating voice, The King's *Gravelands* must be heard to be believed. Even stranger is The King's real name: James Brown.

■ As if his scant stage attire weren't bad enough...Marilyn Manson, who allegedly ordered an assault on a *Spin* magazine editor for canceling plans to feature him on the mag's cover, will be getting lots of magazine exposure soon enough. Nude photos of Manson are slated to run in the March issue of gay porn monthly *Honcho*. The photos were taken of Manson at the beginning of his career by "transgressive" filmmaker Richard Kern, who reportedly was paid somewhere in the low five figures for the extensive pics.

GOT A WACKY PROMOTION OR OFF-THE-WALL ARTIST NEWS? SEND INFO ALONG WITH PHOTOS TO LAURA SWEZEY C/O GAVIN NEWS DEPT., 140 SECOND ST., SAN FRANCISCO, CA 94105

McMillin New Chancellor CFO

Chancellor Media Corporation announced the appointment of Thomas McMillin to the position of Chief Financial Officer. McMillin moves up from his post as Senior Vice President following the resignation last week of Matthew Devine. In addition, Deborah Jacobson has been named Senior Vice President of Investor Relations.

McMillin served as Executive Vice President and Chief Financial Officer of Marcus Cable before joining Chancellor Media in September 1998. During the four years he was with Marcus, McMillin and associates grew the company more than five-fold through acquisitions. McMillin previously held positions at Crown Media and Cencom Cable Associates.

EMI in Joint Venture With Nettwerk

EMI Recorded Music, North America and Nettwerk Records of Canada have created a new joint venture company, Nettwerk America.

Under the agreement, Nettwerk America will continue to market all Nettwerk Canada recordings in the United States, plus selected artists signed to Capitol U.S., EMI Music Canada, and EMI affiliates worldwide through EMI Music Distribution.

As part of this arrangement, Nettwerk Canada's current Canadian distribution pact with EMI Music Canada will be extended to be "co-terminus" with the joint venture.

Also as part of the agreement, EMI's worldwide affiliates outside of North America will distribute new Nettwerk Canada recordings in their respective territories.

Tone and Poke Exec VPs at Columbia

Record producers Samuel Barnes and Jean Claude Oliver, otherwise known by their production pseudonyms Tone and Poke (and collectively known as Trackmasters), have been named Executive Vice Presidents of Columbia Records.

Tone and Poke were appointed to their posts in recognition of their creative abilities, solid artist relationships, and consistent multi-platinum success. The duo has been credited on recording projects that have sold

more than 30 million units in the U.S.

Tone/Barnes and Poke/Oliver have been instrumental in the production and writing of Columbia projects for numerous artists, including Will Smith, Mariah Carey, Notorious B.I.G., LL Cool J, Foxy Brown, and Tupac Shakur. Trackmasters have had their own label imprint through Columbia for the past year, Trackmasters Entertainment, whose artists will now be incorporated into Columbia.

WinStar Acquires "WBL" Productions

WinStar Radio Networks has acquired Walt "Baby" Love Productions, producer of syndicated radio programs *Countdown*, the industry's longest-running R&B syndicated radio show *Gospel Traxx*, and *African Americans Making History Today*, marking WinStar Radio Network's expansion into the Urban radio market.

The programs will be represented to advertisers and agencies through WinStar Global Media and to stations nationwide through WinStar Affiliate Sales.

"Our new relationship with WinStar Radio Network will provide more resources for program development, as well as open greater distribution and sponsorship opportunities for all our radio properties," said Walt Love, a 28-year radio veteran. "We're glad to be a part of the WinStar team."

WEBSITE
OF THE WEEK

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G-FILES

CHANCELLOR NAMES NEW VP/GMS

Chancellor Media has named **Scott Elberg** VP/GM of **WKUT/FM**-New York, effective immediately. A 14-year New York radio veteran, Elberg steps up from General Sales Manager at the station; **Christopher Donohue** is tapped to replace Elberg in this capacity. "Scott was the obvious choice



Scott Elberg

for General Manager, given his central role in molding WKUT's dramatic turnaround and revenue success," said Chancellor Senior VP Regional Operations **John Fullam** in a prepared statement. "His proven leadership ability, time-tested knowledge of the New York area radio market, and understanding of WKUT's strategy for success make him the perfect choice."

In Philadelphia, **Dave Allan** becomes VP/GM of Chancellor's **Power 99 (WUSL/FM)**, replacing **Chester Schofield**, who will become Regional Sales VP for the station's parent company. This marks a return for Allan, who first came to Power 99 as PD in 1987 before being promoted to OM and later accepting a position as Chancellor's Regional VP of Urban Programming.



Dave Allan

TWO ARRIVE AT OUTPOST



Ashmi Dang

Outpost Recordings announces two new hires: **Ashmi Dang** enters as A&R Director and **David Kim** steps in as Marketing Director.

Kim comes to the label from **SPECTRE Marketing, Media, and Promotion**, a company he co-founded in September 1997, after leaving a product management post at

Warner Bros. Records. "I am very excited about this opportunity," he said. "They are building something unique and special at Outpost, and I'm thrilled to be a part of it."

Dang, who brings experience in records (**Atlantic**), publishing (**Peermusic**), and radio (**WDRE**) to the job, concurs: "**Mark [Williams], Andy [Gershon], and Scott [Litt]** have established a roster of incredibly talented musicians and staff of equally creative executives. I am thrilled with this chance to be a part of it, and I look forward to making records with them."

Smith Snares Top AMA Honors; Celine and Garth Both Double Up

Will Smith nabbed three trophies at the American Music Awards, followed by Celine Dion and Garth Brooks, who each took home two stat-

uettes at the Shrine Auditorium in Los Angeles earlier this week (January 11). Shania Twain, who was nominated for five awards, won

for Favorite Female Artist in the Country category.

Smith's honors included Favorite Male Artist and Favorite Album in the Soul/Rhythm & Blues category for *Big Willie Style*, as well as Favorite Album in the

Arbitron Study: 95% Listen Weekly

The development of new technologies and the emergence of new "personal media" are changing the way Americans entertain themselves, but one thing remains constant: 95 percent of the U.S. population 12+ still tunes into a radio every week.

That's the key finding in Arbitron's Radio Today study, which analyzes radio listening habits for the general population and within each demographic group. Some of the highlights of this year's study:

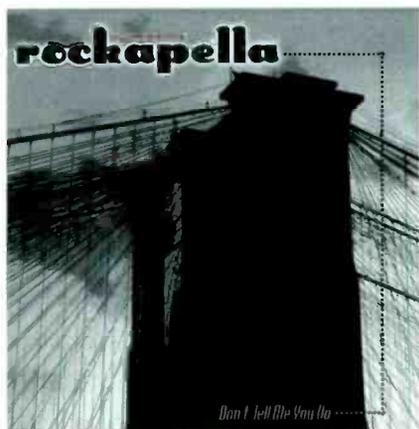
- **More than half of all radio listeners tune in at home before 8 a.m. and after 7 p.m., while 44 percent of listening occurs on the job (between 10 a.m. and 3 p.m.). Additionally, 39 percent of all listening occurs during afternoon drive (3-7 p.m.).**
- **Among blacks and Hispanics, listening is highest in the under-50 age groups.**
- **Teenagers spend the bulk of their prime time weekday listening time tuned in from home.**
- **Home-oriented listening peaks over the weekend, particularly in midday time slots.**
- **25-34-year olds spend more time listening than any other age group.**

Arbitron says its Radio Today study is designed to "give an up-to-date snapshot of demographic listening patterns for 15 formats, listening behavior changes across dayparts and seasons, listening behaviors by location, and format preference by region." The full study can be accessed on Arbitron's Web site (arbitron.com).



Pop/Rock category. Dion won for Female Pop/Rock Artist and Adult Contemporary Artist. Brooks won in the Country Album category for *Sevens*, as well as Favorite Male Country Artist.

Other winners included Eric Clapton (Male Pop/Rock Artist), Pearl Jam (Alternative Group), Aerosmith (Pop/Rock Group), Enrique Iglesias (Latin Artist), Lauryn Hill (New Soul/R&B Artist), *Titanic* (Soundtrack Album), and 'NSync (New Pop/Rock Artist).



<http://www.j-birdrecords.com>

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Keith Garde, PKA Management

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rockapella

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From the forthcoming album

Don't Tell Me You Do

In Stores February 16

BACKSTAGE

BY JAAN UHELZKI

THIRD EYE BLIND have some detractors, but they've raised the ire of Manhattan Beach, California-based clothing company 13th Floor, who are suing the San Francisco band and their label, **Elektra Entertainment Group**, for trademark infringement. The suit was filed in U.S. District Court in Los Angeles on January 4, claiming the platinum-selling band purloined elements of the company's logo to create theirs. For the uninitiated, they're talking about a hand-written 3, followed by a lower-cased "e," inside the letter "b." The clothing company got wind of the similarities from an ad in *Rolling Stone*.



TWO YEARS AGO, when **David Bowie** reached the half-century mark, he commemorated the event by throwing a huge bash at **Madison Square Garden** with some of his more famous musical friends, like **Sonic Youth**, the **Smashing Pumpkins**, and the **Foo Fighters**, in a concert that was eventually supposed to see the light of day as a live album. This year, Bowie celebrated his birthday with much less fanfare, holed up in a New York studio during a snowstorm with his wife **Iman**, who was doing a live chat for his **BowieNet**. Lucky for us Bowie-watchers, the **Thin White Duke**

showed up late (or so they said) and Iman spilled the beans—or the **Osso Bocco** (his favorite dish)—on the domesticating of **Ziggy**. Fans pulled few punches, and asked whether or not her parents were upset that she married a white man. ("No, my family did not object. Obviously, they would have preferred me to marry a Somalian, but they're very happy for me and David as they are aware and see we are very much in love.") We voyeurs found that the couple regularly paint each other's toe nails, Iman hates any of David's hairstyles that look like they're styled, and that she makes him go outside to smoke. He revealed that he's in regular touch with **U2's Bono**—"He's a very nice guy and always sends me rather lovely books. And I recommend paintings to him"—but not whether he has plans to work with the singer. And finally, the lovely Mrs. Bowie not only revealed that dear David leaves the toilet seat up ("All men do."), but that "their song" is **Al Green's** "Let's Stay Together." *Awww...*

SHANIA TWAIN must have taken a page out of Iman's (cook)book, since she revealed that this year she intends to spend much more time with her husband, producer **Robert John "Mutt" Lang**. "We were married five years ago, and then everything just exploded with my career," she told the *Detroit Free Press*. "I never had a chance to play wife. I'm kind of old-fashioned like that. I like being at home and cooking." Wonder if Mutt likes **Osso Bocco**, too?

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257

FRIENDS OF RADIO

John Powell

Movie score composer

Hometown:
Crowborough,
East Sussex, UK

Recent credits:

Antz (co-composed with Harry Gregson Williams); *Face/Off* (produced by John Wool); *Endurance* (produced by Terrence Malick to be released in March '99); *With Friends Like These* (release date TBD)

What radio stations did you grow up listening to?

My father was a classical musician who only listened to easy listening station Radio 2. My mother listened just to Radio 4, the UK equivalent of NPR.

What station do you regularly listen to now?

NPR in Los Angeles.

If you owned a radio station, you would:

...re-broadcast BBC programs in Los Angeles.

What was the last record you went out of your way to listen to and why?

Romanza by Andrea Bocelli. I heard the first track, "Contepartire" on a TV advertisement and loved it. I'm also listening to Fatboy Slim's CD.

What was the scene from *Antz* you enjoyed scoring the most?

The bar dance scene ("Guantanamo")—it was just plain silly.



Any projects currently in the works you can talk about?

If all goes well, I should be part of DreamWorks' '99 release *City of Eldorado*—how big a part is to be decided.

Proudest career achievement so far:

Being sworn at by Jeffrey Katzenberg... but in a good way.

Future ambitions:

Oscar, Grammy, Tony. One day they might come and live at my house.

by Annette M. Lai

Navarre Signs Pact With Big Play

Navarre Corporation has signed an exclusive distribution agreement in the United States and Canada with Big Play Records. The label, owned by Baltimore Ravens' wide receiver Michael Jackson, plans its first release with the R&B group Shai on February 16.

"We are pleased that Navarre is distributing Big Play Records," said Anthony Hammond, Vice President/ General Manager of Big Play Records. "We're convinced that their efforts, in conjunction with those of Big Play's staff, will make a major impact in the major and secondary markets across the U.S. and Canada."

Big Play Records is a subsidiary of Big Play Entertainment, along with 81 Music Publishing, 48-Track Oz Recording Studios, and Sports and Entertainment International (SEI).

How and Why Your Music Research Is Vital



BY JHAN "JOHN" NIBER

Music provides so much: entertainment for the public, a boost to the economy by supporting an atmosphere for commercials, and a living for many broadcasters, writers, and musicians. Indeed, without music there would be no GAVIN.

It's amazing, then, that there often is confusion or controversy about the role of research when it comes to deciding what music to play on a radio station. This will be the first of many articles this year that will delve into music research matters.

WHY DO MUSIC RESEARCH?

When I was a teenager in the 1960s, music research consisted of gut feel. When I won singing contests and later had a rock band, there were no quantifiable scores used to pick my music. We just played and sang what we liked.

Oh, those were the simple days. Our egos and tastes drove our band's identity. There was little economic impact (we basically played for peanuts). Thus, our group played for fun—and if anyone else liked what we did, that was a bonus.

Today, of course, economic Darwinism enters the picture. We all still love music for the pure creativity of it, but that is now tempered by Wall Street. A company or station literally cannot afford to play just what the music director or program director likes—after all, they don't receive Arbitron diaries. It's democracy in action—the public is (or ought to be) entitled to the music it likes and wants. That's

where well-done music research comes in. Do the proper research, combine that with your judgment, and hopefully the Arbitron numbers reflect your wisdom.

RECORD COMPANY RESEARCH?

Given that many songs/albums are not hits, you'd think that at the beginning of the process the record companies would spend a lot on music research. That's often not the case.

I remember talking several years ago to one of the industry's brightest record execs, RCA's Joe Galante, about the music research techniques his firm used—plus some ideas I had that they may have wanted to consider. He basically told me they didn't do any objective research, and when we discussed my suggestions Joe was skeptical about their usefulness to record companies.

Perhaps the picture has changed lately, although with the record industry going through it's own version of consolidation and belt-tightening, perhaps not. That's a shame.

I'm sure there are many record company execs who would sell their soul to know which artists and/or songs had "hit" potential. Just think how much better it could be that when a record rep called on you there was a superb chance that the music they were working would help your ratings.

STATION RESEARCH OPTIONS

Assuming that it's likely to be awhile until the record industry comes up with something akin to a *Good Housekeeping* Seal of Approval, what should you do? Let's look at some of your options...

- **Rely on retail record/tape/CD sales information;**
- **Focus on songs most requested by listeners;**
- **Call-out research, testing "hooks" weekly;**
- **Periodic auditorium music tests (AMTs); and**
- **Some on-line, interactive version of either of the last two (above).**

Here's a thumbnail sketch on each:

RETAIL SALES

When you're considering what type of music research you want to do—and can afford—you might think it would make sense to play what people are buying. Thus, some network of retail sales reports could be helpful.

The good news is that this approach *does* involve the public's feedback. The downside, however (assuming you get accurate data from the stores, which is not always easy) is that you're getting input from a slice of the public that may be small and not representative. Basically, that's because only a fraction of consumers buy music. Are those folks cuming your station? Even if they are, are they P1s (your core)? In either case, while retail sales tracking can be an inexpensive approach to local music research, it shouldn't be the only research tool you use.

LISTENER REQUESTS

Listener requests can be seductive. As a jock it's so great to know someone is listening and appreciates the station's music. Like other seductions, however, relying just on this input can leave a bad, lingering impression.

The good news is that these folks often are groupies who are P1s—and it's valuable to glean their feelings because P1s generate most of your Arbitron quarter-hours. You'll just not get a feel for the rest of the audience and how you might get the rest of your cume to move into P1 status. Ultimately, you should use requests as one factor in your music research, but not alone. At least it's an inexpensive way to take the public's pulse.

WEEKLY CALL-OUT

This type of music research is best used for stations that play a lot of current or new music. If your station fits that category, you should try and budget enough to

do this properly. Using a staff of six callers plus a supervisor can mean you'd spend about \$20,000 a year on call-out. Cost definitely is an issue here.

Assuming you can afford it, call-out (done right) can offer you a superb, objective look at the musical taste of a cross-section of your audience. You should mask who is conducting the research (Acme Research vs. WZZZ) so that the identity of the station doesn't skew the results.

You can normally play about 25 hooks (5- to 6-second juicy parts of songs) over the phone—once you've done the hard work of recruiting a good mix of listeners. Try to get at least 60 usable interviews per week, then trend for several weeks to see if popularity and "listener fatigue" are changing—then adjust your music accordingly.

AUDITORIUM MUSIC TESTS

If your station plays lots of gold and/or recurrences, you should hire an independent company to conduct an AMT for you—preferably before each key Arbitron survey in your market. Some folks will try and play 700-800 hooks for the sample respondents who've been chosen at random to show up at the hotel ballroom or auditorium. My recommendation is that you not test more than 400 songs at one setting (which will take about 90 minutes to two hours), because respondent fatigue affects the quality of scores.

With the advance of computer penetration there now are interactive versions of both call-out and AMTs. In future issues we'll examine the pros and cons of these in detail.

Playing music—the right music—is a key to your programming process. Let research—the right mix of research—help you in your quest for ratings success. As always, if you have a question or suggested column topic, please call/fax me in Carmel. The phone number is (831) 626-6070, fax (831) 626-6078. ■

TOP 40 • RHYTHM

Smith & Company Cause L.A. Power Surge

BY KEVIN CARTER

(PART 2 OF 2)

AS GAVIN went to press this week, and in a masterstroke of timing, Arbitron confirmed that Emmis' Power 106-Los Angeles is now the #1 English-speaking radio station in the market. Yes, the same Power 106 that just happens to be operated by Steve Smith, the same guy who happens to appear in our two-part lovefest last week and this. Power 106 climbs 3.7-4.1 12-plus, while crosstown Urban KKBT (The Beat) sits at a 3.8, and Top 40 KIIS is up 3.5-3.6 12-plus.

"I feel we have one of the most incredible programming teams in the country," says Smith. "APD Damion Young, MD E-Man, and Program Coordinator Jacque Gonzales-James deserve a lot of the credit because they are responsible for the programming of Power 106 when I'm not here—and I'm in New York a week out of the month, plus other traveling. These guys are every bit as much on the front line as I am," he says. "While Power is also #1 in both afternoons and nights, the gain in morning numbers is also encouraging. Clearly, Big Boy is looking to be a major morning presence in this market in 1999."

And now, back to our story:

Steve Smith: Hip-Hop Guy. "It's funny that this business tends to label people like, 'Steve is the hip-hop guy,'" Smith says. "I love hip-hop, and it's certainly a big part of the music formula on a lot of our stations, but that formula is entirely based on what the appealing music styles are in these markets. If there was another style of rhythmic music that was more appealing, that would be the music that drove the radio station. We only do hip-hop and R&B if the market screams that as the rhythmic music that tests with our audience. In California we find that hip-hop and R&B are the rhythmic music styles that test the most with 18-24 Hispanics and

Whites. Therefore, that's what those stations play."

Smith's business partner is Brad Patrick, President of the Radio Events Group, a concert promotion firm providing market-exclusive shows to Smith clients. "One of the most powerful weapons Top 40 and Urban stations can have is a concert tailored exclusively for them, where they can hand-pick the artists they want to perform. Any PD knows that a market-exclusive, Summer Jam-type show can drive the ratings, and, without question, help you reinforce your music position and own the artist and concert image. That's very critical to the younger audience. We have a basic formula: we come in, re-invent and re-focus these stations, get the artists involved, tightened them, get the research going, then, 90 days down the road, we do a big event to reinforce the new image."

While some may have observed that many of Smith's stations share more than a few formatic characteristics, this ain't no cookie cutter operation, he says. "In real estate, they preach location, location location. In the ratings game, it's position, position, position," says Smith. "My mentor [Emmis Exec. VP of Programming] Rick Cummings taught me that position is what affects what's to the left of the decimal point; execution is what affects what's right of it. Your position should be singular—one message that sets you apart from your competition. To accomplish that goal, you must sacrifice. You cannot be all things to all listeners; you've got to give up stuff when you focus on one thing."

Hence the tighter playlists at client stations. "You ask your listeners,

what is your station known for? What is your leadership position? Do listeners know who the station is for? What category does your station own? Do they know how to use it? What position is worth defending to your death? These are important questions that we truly believe in and preach to our radio stations." While the overall formula is generally the same market to market,

Smith is quick to add, "As long as you apply what is unique and different about your market, from a musical and attitude standpoint, and inject those factors into the formula, then the final formula is different for each market."

The Jammin' Oldies Situation.

Both the Chancellor and CBS versions have reared up against Smith (both at Emmis and his own client stations) in several markets, including, most notably, New York, L.A. and Fresno. "Without trying to sound cocky, we really started this type of targeted gold-rhythmic concept back in 1994 when Judy Ellis and I repositioned Kiss to Smooth R&B and Classic Soul with tremendous success," Smith says. "Any gold-based radio station needs to realize that, after the first year, the gold tends to settle in a bit. It's nice to hear these records again and make you think about where you were and what you were doing, but once that phase passes, there had better be more depth to your radio station. You'd better have a great morning show, compelling air personalities, and tremendous stationality. Stations like Kiss/FM and CBS/FM in New York and KRTH-Los Angeles understand this, and I feel that this will be the challenge for this type of format. The key to these stations

being leaders two years from now is what else are they going to bring to the table and how much deeper will they go to remain compelling beyond the music."

Jammin' Oldies: The Upside. "One of the things I'm grateful that it's doing is getting Top 40 GMs to finally realize that's its time to get back to the essence of what the format is all about: Top 40 is super-focused 18-24, and healthy Top 40s must own that demo. We've been enjoying this incredible 25-54 performance by default, but if we don't go back now and protect our 18-24 base, we're not going to have a position at all."

Old school advertiser and agency resistance to Rhythmic radio: "I feel that thinking is finally starting to become outdated," he says. "The sales staffs that still argue these issues are finding this to be more of a moot point. Rhythmic music styles now have a deeper age depth. Hip-hop has now been around for 20 years, while R&B has been driving Top 40 for 30 years. Those old perceptions will cease to be obstacles. When rhythmic music is so overwhelmingly the music of choice in a market, as is the case in most of our markets, it's hard for advertisers to dodge it. It's everywhere they go; it's what their customers are listening to; it impacts all ethnic groups. I find it's now easier to get that point across to clients than it was even five years ago."

State of rhythmic radio: "I think it's as healthy as it could possibly be. I believe there are always going to be hit records written and produced. When R&B is weak, hip hop is strong, and vice versa. Other rhythmic music styles like dance need a big comeback—but when they do, we'll know about it. Whatever we need to do to adjust our music mix to remain on top of these trends within rhythmic music, we will do."

MOST ADDED



ALANIS MORISSETTE (70)
JENNIFER PAIGE (35)
BETTER THAN EZRA (34)
COLLECTIVE SOUL (27)
****HOLE (23)**
****SUGAR RAY (23)**

TOP TIP



ALANIS MORISSETTE
 "Unsent"
 (Maverick/Reprise)
 A very personal peek at
 letters never mailed.

RADIO SAYS



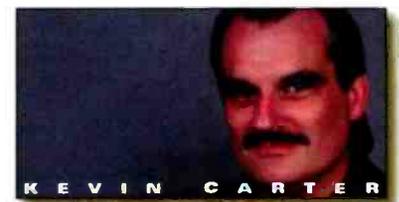
BARENAKED LADIES
 "It's All Been Done"
 (Reprise)
 "Early research showing
 big potential"
 —Dan Bowen, PD,
 Star 94-Atlanta

TOP 40

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	SHAWN MULLINS - Lullaby (Columbia/CRG)	17	158	0	7692	+1077
3	2	JEWEL - Hands (Atlantic)	12	159	0	7027	+1287
2	3	EAGLE EYE CHERRY - Save Tonight (WORK)	25	143	0	6946	+1030
5	4	GOD GOO DOLLS - Slide (Warner Bros.)	17	156	3	6581	+1369
7	5	BRANDY - Have You Ever? (Atlantic)	13	135	2	5857	+1530
4	6	THIRD EYE BLIND - Jumper (Elektra/EEG)	21	141	0	5835	+570
6	7	BRITNEY SPEARS - ...Baby One More Time (Jive)	14	140	3	5582	+1059
8	8	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	14	146	1	5526	+1323
9	9	'N SYNC - (God Must Have Spent) A Little More Time... (RCA)	10	148	3	5459	+1429
11	10	NEW RADICALS - You Get What You Give (MCA)	13	136	2	4341	+857
14	11	WILL SMITH - Miami (Columbia/CRG)	13	114	2	4223	+1119
16	12	BARENAKED LADIES - It's All Been Done (Reprise)	7	146	5	4074	+1209
13	13	R. KELLY & CELINE DION - I'm Your Angel (Jive)	12	133	0	4037	+904
10	14	EVE 6 - Inside Out (RCA)	23	121	0	4030	+426
12	15	SHERYL CROW - My Favorite Mistake (A&M)	19	102	0	3580	+366
18	16	EMILIA - Big, Big World (Universal)	8	130	6	3460	+694
22	17	DIVINE - Lately (Red Ant)	13	107	9	3458	+1021
<i>Mass appeal smash crosses all format boundaries.</i>							
15	18	SHANIA TWAIN - From This Moment On (Mercury)	19	108	0	3364	+309
20	19	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	15	110	6	3246	+684
25	20	BACKSTREET BOYS - All I Have To Give (Jive)	7	129	9	3171	+1050
27	21	CHER - Believe (Warner Bros.)	9	111	11	2973	+986
<i>Thanks to you, the biggest hit of her career.</i>							
17	22	FASTBALL - Fire Escape (Hollywood)	14	91	0	2786	-77
23	23	EVERCLEAR - Father Of Mine (Capitol)	13	112	5	2746	+424
29	24	BLACKSTREET featuring MYA - Take Me There (Interscope)	10	106	12	2734	+870
21	25	98 DEGREES - Because Of You (Motown)	21	83	0	2706	+173
26	26	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	9	118	6	2648	+625
24	27	MONIFAH - Touch It (Universal)	24	87	0	2555	+261
36	28	SUGAR RAY - Every Morning (Lava/Atlantic)	3	117	23	2424	+1047
28	29	JENNIFER LOVE HEWITT - How Do I Deal (143/Warner Bros.)	8	98	4	2424	+502
19	30	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	15	76	0	2247	-467
31	31	KHALEEL - No Mercy (Hollywood)	5	99	6	2133	+377
35	32	LENNY KRAVITZ - Fly Away (Virgin)	12	88	7	1888	+463
—	33	MONICA - Angel Of Mine (Arista)	7	74	9	1689	N
32	34	U2 - Sweetest Thing (Island)	14	53	0	1571	-69
30	35	BARENAKED LADIES - One Week (Reprise)	26	54	0	1556	-240
39	36	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)	24	49	4	1517	+443
34	37	GOD GOO DOLLS - Iris (Warner Sunset/Reprise)	40	51	0	1513	+85
—	38	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	13	51	0	1415	N
—	39	DAVE MATTHEWS BAND - Crush (RCA)	15	56	3	1290	N
40	40	CAKE - Never There (Capricorn)	16	58	1	1247	+175

Total Reports This Week **164** Last Week **137**

CHARTBOUND	Reports	Adds	SPINS	TREND
ALANIS MORISSETTE - "Unsent" (Maverick/Reprise)	80	70	566	+474
BETTER THAN EZRA - "At the Stars" (Elektra/EEG)	71	34	918	+511
JENNIFER PAIGE - "Sober" (Edel America/Hollywood)	58	35	742	+485
COLLECTIVE SOUL - "Run" (Atlantic/Hollywood)	47	27	590	+405
SPICE GIRLS - "Goodbye" (Virgin)	39	7	708	+178

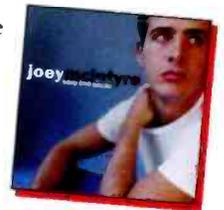


RAVES

By Editor Annette M. Lai.

JOEY MCINTYRE "Stay the Same" (C2/CRG)

C2 launches itself with a bang by presenting the debut solo effort from former New Kid on the Block Joey McIntyre, who is all grown up, looking good, and sounding awesome. If he's back to break more hearts, he's doing a fine job—creating hysteria among fans with visits to radio across the U.S. these past few weeks. Production wizard Walter Afanasieff weaves his magic on this track, who Joey himself penned. The song will appear on the forthcoming *Dawson's Creek* soundtrack. Early believers include WXKS/FM-Boston, 104 KRBE-Houston, WZJM-Cleveland, and more. Reserve Joey a Most Added spot next week. Impacting Top 40 and the A/C world.



BEASTIE BOYS "Body Movin" (Grand Royal/Capitol)

"Beasties Rule!" proclaims the January 21 cover of *Rolling Stone* magazine; inside, the group is named Artist of the Year (critics' choice), while their readers give them nods for Favorite Artists, Best Album, Best

Continued on page 15

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

ARTIST PROFILE

SHAWN MULLINS

(Excerpts from the *San Francisco Sunday Examiner & Chronicle*, January 10, 1999.)
 LABEL: SMG/Columbia/CRG
 SENIOR VP, PROMOTION:
 Jerry Blair
 CURRENT SINGLE: "Lullaby"

WHERE DID YOU COME FROM?
 "I've been doing this for about 10 years. I don't know if it's an unusual story. A lot of bands play live and put out independent releases before getting noticed. It's cool that I'm getting attention now. It's definitely made things easier for me, but I've enjoyed it all along. I just like making music."



DO YOU ENJOY THE ATTENTION?
 "I'm used to being able to walk down the street. I'm not used to a complete stranger walking up to me. It's a great thing that people come up and tell me they like my stuff, but some people get a little freaky."
 DESCRIBE AN UNUSUAL ENCOUNTER: "This one woman comes to a bunch of shows, and she wants me to marry

her. I've already got a fiancée, and I'm happy with her. This woman was sending me photos and stuff. I just wanted to tell her that there was someone out there for her, but it wasn't me."
 WHAT ARE YOU GOING TO SPEND ALL YOUR MONEY ON?
 "I'm saving it, man. I'm working too much to spend any money."

TOP 40 UP&COMING

Rpts	Adds	SPINS	TREND	
38	4	710	+175	SIXPENCE NONE THE RICHER - Kiss Me (Squint)
38	23	351	+97	HOLE - Malibu (DGC)
34	—	697	+150	MARY GRIFFIN - Knock On Wood (Curb)
33	6	877	+324	ROD STEWART - Faith Of The Heart (Universal)
33	2	502	-48	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)
29	18	165	+134	* B*WITCHED - C'est La Vie (Epic)
28	3	462	+208	2 PAC - Changes (Interscope)
26	22	135	+104	* MARIAH CAREY - I Still Believe (Columbia/CRG)
23	5	410	+174	DEBORAH COX - Nobody's Supposed To Be Here (Arista)
22	6	387	+183	EVERLAST - What's It Like (Tommy Boy)
21	17	77	+73	* SEMISONIC - Secret Smile (MCA)
19	5	291	+149	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)
18	3	351	+76	BOYZ II MEN - I Will Get There (DreamWorks/Geffen)
17	7	219	+165	BLONDIE - Maria (Beyond Music)
16	7	228	+135	* ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)
16	8	185	+148	* SISTER MOON - Why (This Is This)
15	1	291	+76	UNCLE SAM - When I See You Smile (Stonecreek/Epic)
14	—	282	+32	NATALIE IMBRUGLIA - Smoke (RCA)
13	1	216	+19	REEL BIG FISH - The Set Up (You Need This) (Mojo/Universal)
13	12	79	+79	* JOEY McINTYRE - Stay The Same (C2/CRG)
12	10	92	+82	* LONDON BUS STOP - You Ain't Seen Nothin' Yet (Universal)
10	8	117	+115	* MUDHENS - Try To Explain (MH)
10	10	51	+51	* P.M. DAWN - Faith In You (V2)

Drops: #33-W. Houston & M. Carey, #37-Edwin McCain, #38-Aaliyah, Merrill Bainbridge, Samantha Fox.

Photo Op



Columbia recording artists Shawn Mullins hangs out in PD Dan Kieley's luxurious office at KIIS-Los Angeles (l-r): Columbia's Cindy Levine, Kieley, Rick Dees, Mullins, APD/MD Tracy Austin, and Jacor LA Marketing Stud Von Freeman.

GAVIN ONLY

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

MOST ADDED



ALANIS MORISSETTE (27)
****BETTER THAN EZRA (18)**
****JENNIFER PAIGE (18)**
 SUGAR RAY (17)
 COLLECTIVE SOUL (16)

TW		SPINS	TREND
1	SHAWN MULLINS - Lullaby (Columbia/CRG)	3664	+415
2	JEWEL - Hands (Atlantic)	3478	+484
3	GOO GOO DOLLS - Slide (Warner Bros)	3252	+508
4	EAGLE EYE CHERRY - Save Tonight (WORK)	3166	+511
5	<u>BRITNEY SPEARS</u> - ...Baby One More Time (Jive)	2901	+486
6	<u>'N SYNC</u> - (God Must Have Spent) A Little More Time On You (RCA)	2774	+606
7	THIRD EYE BLIND - Jumper (Elektra/EEG)	2731	+272
8	<u>SARAH McLACHLAN</u> - Angel (Warner Sunset/Reprise)	2604	+583
9	<u>BRANDY</u> - Have You Ever? (Atlantic)	2576	+564
10	NEW RADICALS - You Get What You Give (MCA)	2511	+342
11	<u>BARENAKED LADIES</u> - It's All Been Done (Reprise)	2341	+645
12	<u>R. KELLY & CELINE DION</u> - I'm Your Angel (Jive)	2301	+515
13	EVE 6 - Inside Out (RCA)	1997	+240
14	FASTBALL - Fire Escape (Hollywood)	1993	+158
15	<u>EMILIA</u> - Big, Big World (Universal)	1971	+415
16	SHERYL CROW - My Favorite Mistake (A&M)	1888	+329
17	<u>WILL SMITH</u> - Miami (Columbia/CRG)	1711	+331
18	<u>CHER</u> - Believe (Warner Bros.)	1632	+438
19	<u>JENNIFER LOVE HEWITT</u> - How Do I Deal (143/Warner Bros.)	1596	+265
20	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1593	+292
21	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	1583	+237
22	<u>BACKSTREET BOYS</u> - All I Have To Give (Jive)	1558	+548
23	SHANIA TWAIN - From This Moment On (Mercury)	1551	+193
24	EVERCLEAR - Father Of Mine (Capitol)	1507	+189
25	KHALEEL - No Mercy (Hollywood)	1486	+251
26	<u>SUGAR RAY</u> - Every Morning (Lava/Atlantic)	1388	+611
27	98 DEGREES - Because Of You (Motown)	1286	+178
28	U2 - Sweetest Thing (Island)	1217	+96
29	<u>LENNY KRAVITZ</u> - Fly Away (Virgin)	1185	+289
30	<u>DIVINE</u> - Lately (Red Ant)	1182	+342
31	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	1108	+211
32	<u>BLACKSTREET</u> featuring MYA - Take Me There (Interscope)	1089	+334
33	<u>CAKE</u> - Never There (Capricorn)	918	+120
34	MONIFAH - Touch It (Universal)	909	+12
35	WHITNEY HOUSTON & MARIAH CAREY - When You Believe.. (DreamWorks/Geffen)	854	+166
36	BARENAKED LADIES - One Week (Reprise)	803	+151
37	<u>MONICA</u> - Angel Of Mine (Arista)	798	N
38	<u>DAVE MATTHEWS BAND</u> - Crush (RCA)	734	+95
39	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	677	+60
40	<u>JENNIFER PAIGE</u> - Sober (Edel America/Hollywood)	674	N

MOST ADDED

HARLEM WORLD (20)
SHANICE (15)



MARIAH CAREY (14)
R. KELLY (13)
METHOD MAN (11)

TOP TIP



BRANDY
"Angel In Disguise"
(Atlantic)

Given her track record,
what are you waiting for?

RADIO SAYS



WHITNEY & MARIAH
"When You Believe"
(DreamWorks)

"Closing in on Top Ten
callout and we've increased
the rotation."

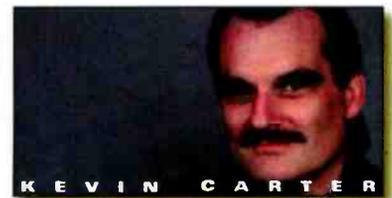
—Erik Bradley, MD,
B96-Chicago

RHYTHM CROSSOVER

LW	TW		SPINS	TREND
1	1	BRANDY - Have You Ever? (Atlantic)	3120	+754
2	2	BLACKSTREET featuring MYA - Take Me There (Interscope)	2549	+723
4	3	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	2267	+611
5	4	MONICA - Angel Of Mine (Arista)	2213	+699
3	5	DRU HILL - How Deep Is Your Love (Island)	2182	+511
7	6	WILL SMITH - Miami (Columbia/CRG)	1997	+506
9	7	2 PAC - Changes (Interscope)	1784	+520
6	8	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	1752	+245
8	9	DIVINE - Lately (Red Ant)	1727	+349
11	10	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	1670	+561
12	11	DRU HILL - These Are The Times (Island)	1656	+582
14	12	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	1601	+536
15	13	OUTKAST - Rosa Parks (LaFace/Arista)	1504	+472
10	14	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)	1453	+251
17	15	TLC - Silly Ho' (LaFace/Arista)	1260	+407
16	16	FAITH EVANS - Love Like This (Bad Boy/Arista)	1205	+188
18	17	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	1200	+370
13	18	MONIFAH - Touch It (Universal)	1193	+125
19	19	BACKSTREET BOYS - All I Have To Give (Jive)	946	+339
34	20	LAURYN HILL - Ex-Factor (Columbia/CRG) <i>She's Lauryn Hill, for crying out loud...</i>	794	+461
22	21	TQ - Bye Bye Baby (Epic)	654	+156
20	22	R. KELLY & KEITH MURRAY - Home Alone (Jive)	598	+81
24	23	BUSTA RHYMES - Gimme Some More (Elektra/EEG)	567	+125
23	24	BRITNEY SPEARS - ...Baby One More Time (Jive)	567	+113
30	25	AALIYAH - Are You That Somebody (Atlantic)	537	+161
21	26	NEXT - I Still Love You (Arista)	532	+33
26	27	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	523	+129
29	28	TOTAL - Trippin' (Bad Boy/Arista)	517	+135
—	29	TYRESE - Sweet Lady (RCA)	508	N
—	30	HARLEM WORLD - I Really Like It (So So Def/Columbia/CRG) <i>Starting to buzz in gmail.</i>	496	N
31	31	MONICA - First Night (Arista)	461	+88
25	32	KURUPT - We Can Freak It (Antra/A&M)	453	+46
27	33	XSCAPE - My Little Secret (So So Def/Columbia/CRG)	437	+48
28	34	ICE CUBE - Pushin' Weight (Priority)	434	+49
—	35	MARIAH CAREY - I Still Believe (Columbia/CRG)	420	N
—	36	SWEETBOX - U Make My Love... Feat. Evelyn King (RCA)	405	N
—	37	JUVENILE - Ha (Universal/MCA)	403	N
35	38	112 - Love Me feat. Mase (Bad Boy/Arista)	403	+86
33	39	R. KELLY & CELINE DION - I'm Your Angel (Jive)	384	+45
—	40	MO THUGS FAMILY - Ghetto Cowboy (Relativity)	373	+190

Total Reports This Week 59 Last Week 47

CHARTBOUND	Reports	Adds	SPINS	TREND
R. KELLY - "When A Woman's Fed Up" (Jive)	20	13	328	+182
FOXY BROWN - "Hot Spot" (Def Jam)	17	0	347	+200
BRANDY - "Angel In Disguise" (Atlantic)	17	8	297	+297
SHANICE - "When I Close My Eyes" (LaFace/Arista)	17	15	147	+146
JD & KEITH SWEAT - "Going Home With Me" (So So Def)	16	2	370	+94



FOR THE RECORD

"All I Have to Give" by Backstreet Boys is the female meltdown record of the week." —**Cat Thomas, PD, KLUC-Las Vegas**



"We Like to Party" by Vengaboys is already calling out Top 5 with our core." —**Andy Shane, APD/MD, WKUT-New York**

"Secret Love" by Kelly Price (the So So Def Remix) is on fire!" —**James Coles, PD, KIKI-Honolulu**



"Lauryn Hill's 'Ex-Factor' is pulling Top 10 phones after only a week." —**Wookie, PD, WOCQ-Ocean City**



"What's It Gonna Be" by Busta Rhymes & Janet Jackson is the song on his album. Could be a #1 record at Rhythmic radio." —**Skyy Walker, OM/PD, WXXP (Party 105-Long Island)**



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OUTTATHEMIX

SKYY WALKER, OM/PD
WXXP (Party 105)-Long Island

Charlotte "Skin" (Nervous)

"It's big in the clubs. We're now spinning it 49 times a week and it's selling records in this market."

Luminaire "Flower Duet '99" (GlassNote)

"A very cool underground record. You can hear it in the trailer for the upcoming Michelle Pfeiffer movie. We get phones every time we play it."



Ponch Meets Paunch

If you're expecting a lengthy explanation, forget it—we just like this candid photo of former CHiPS star Erik Estrada standing in the shadow of Power 106-L.A. morning dude Big Boy. *Thankyouverymuch.*

A/C • HOT A/C

The Gavin Seminar: It's Good for You

BY ANNETTE M. LAI

In a recent conversation, I was dismayed to learn that a faithful GAVIN supporter and award nominee is not being allowed to attend this year's Seminar, because it was deemed by higher-ups that attendance "wasn't necessary."

I would strongly disagree—as, I hope, you would— and I'd like to take this chance, if it isn't too late, to change some minds and convince others of you who are still on the fence. Here are a few reasons why attending the GAVIN Seminar is important to your career:

• **A learning experience.** Time and again, the feedback we receive after our Seminars includes the fact that attendees actually learn something new they can take back with them to their respective jobs. At a GAVIN Seminar, one can count on interacting not only with people from within one's own format, but this is a great place to learn about the issues facing other formats, too. In this age of consolidation, where

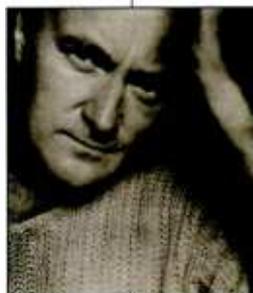
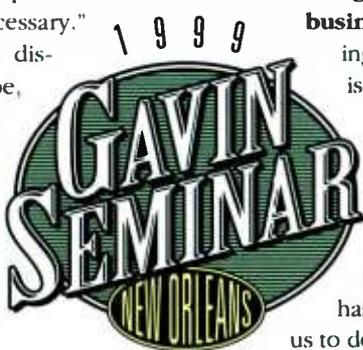
it's becoming more of the norm for programmers to be in charge of more than one station, this is crucial. Continuing education is an important key to a person's success.

• **Don't forget...this is a people**

business. Without sounding too cliché, "no man is an island." It does a person good to get out of the office every now and then and interact with others in the industry. Technology has made it too easy for us to depend on our phones

and/or computers to communicate with each other, but there is still something to be said for human interaction. Whether it be radio programmers, record personnel, consultants... you name it, the GAVIN Seminar attracts a wide crosssection of industry notables—some of our best and brightest talents—and this year will be no exception.

• **It's a morale booster, too.** Yes,



I've already heard the "it's so expensive" cries, but relatively speaking, look at this as an investment—if not in yourself, then in your staff. Rewarding yourself and/or your staff boosts morale and, in turn, creates better results on the job.

Seminar Update:

The Hyatt Regency, our host hotel, is sold out (doesn't this tell you already that *this* is the place to be February 17-21?). If you need information about other hotels in the area, please contact Deirdre Morrissey in our Convention Services department (415) 495-1990 x653.

The official action begins Thursday morning (Feb. 18), but if you're already in town Wednesday night, come on by the Boulder Entertainment Group (Tom Callahan and Tom Mazzetta)/T.J. Martell's "Bowling Extravaganza" being held at New Orleans' Rock 'n Bowl from 9 p.m. to 1 a.m. Curb Records' recording star Mary Griffin will be performing.

We've lined up some cool daytime musical entertainment for you, too. Showcasing at the A/C Awards Luncheon on Friday (also sponsored by the Boulder Entertainment Group), we are pleased to present star of stage and screen and Slamajama recording star, David Cassidy, and Squint/Columbia recording act Sixpence None the Richer. Opening up our "Jukebox Jury" session on Thursday afternoon will be Dalin Records newcomer Gregg Swann. Last but certainly not least, Hollywood Records is pleased to present superstar (and A/C core artist!) Phil Collins at the House of Blues on Saturday evening, February 20. Phil will be promoting the soundtrack to the soon-to-be-released Disney animated feature film, *Tarzan*.

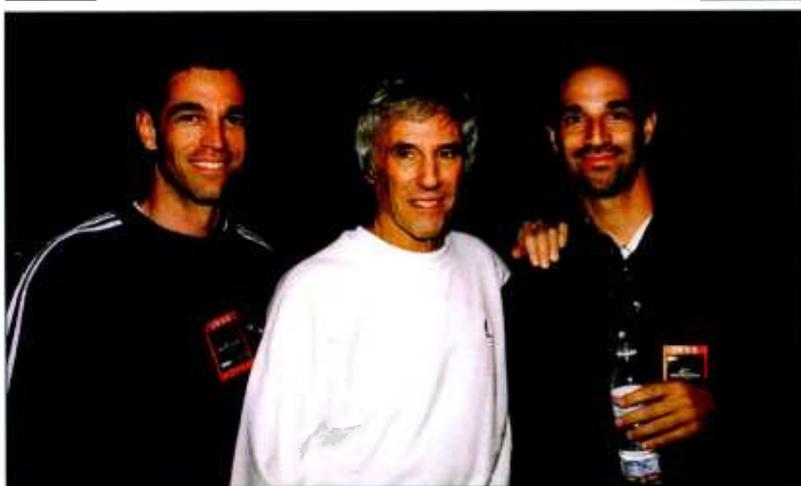
In the News...

Panel changes: Former Hot A/C KOZN-Kansas City (now KZSR-Star 102) has joined GAVIN's mainstream A/C panel. PD **Jon Zellner** takes calls on Fridays between 10 a.m. and noon. **Alan Burns & Associates' Jeff Johnson** is consulting...Mainstream A/C KDAARolla, Mo. has gone satellite and is no longer a GAVIN reporter...At KUDL-Kansas City MD/swing air talent **Thom Walsh** has been relieved of his duties. For the time being, music will be handled by interim PD **Dan Hurst** and consultant **Gary Berkowitz**. Walsh will now concentrate on his full-time job at **BDS...KSTP/FM (KS95)-**



Minneapolis PD **Todd Fisher** gets new stripes as he is named Director of Programing for **Hubbard Broadcasting**. Fisher's promotion results in added duties (and perhaps a new title?) for APD/MD **Leighton Peck...WPLJ-** New York p.m. driver **Rocky Allen** segues to sister station **WABC** for morning drive starting January 25...Congrats to **KDAT-Cedar Rapids MD Tom Cook** on making the leap to the PD chair as he moves to **Capstar** sister outlet **WMLI-Madison, Wis.,** effective immediately...At Hot A/C outlet **KACW-Coos Bay, Ore., Chuck Sebastian** takes over the PD/MD slot, replacing **Jeni Nixx**, who steps down to concentrate on her p.m. drive shift. Sebastian is just a little busy these days, as he is also OM for three other properties: **KOOS/FM, KBBR/AM, and KHFM/AM** in addition to doing mornings for KACW...At A/C station **WRJC-Mauston, Wis.** nine-year station vet and a.m. driver **Greg Lawrence** takes over the MD reins from exiting MD **Randy McNight**...Former **Warner Bros.** promotion director **Marcia Welch** continues her search for a new challenge. In the meantime, she has relocated back to Akron, Ohio and can now be reached at (330) 836-1084.

Burt & Friends



Grammy Award nominee **Burt Bacharach** (center) recently performed with **Elvis Costello** in Los Angeles to support their *Painted From Memory* CD. He's seen here backstage with (l-r): **JK Promotion's Jon Konjoyan** and **NARAS' Publications Manager David Konjoyan**.



ANNETTE M. LAI

MOST ADDED



J. TESH/J. INGRAM (70)
MARIAH CAREY (49)
ELTON JOHN & LeANN RIMES (42)
ROD STEWART (34)
BRICKMAN/SMITH (30)

TOP TIP

MARIAH CAREY
 "I Still Believe"
 (Columbia/CRG)
 Mariah's updated version of this Brenda K. Starr hit is already sparking A/C Radio's belief.

RADIO SAYS



'NSYNC
 "(God Must Have Spent) A Little More Time..." (RCA)
 "'NSync's latest is the number one most requested song on our 'Lights Out' nighttime dedication show." —Barry McKay, PD, KLSY-Seattle

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

LW	TW	Artist	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	R. KELLY & CELINE DION - I'm Your Angel (Jive)	12	151	0	3767	+223	64	42	33	11
2	2	WHITNEY HOUSTON & MARIAH CAREY - When You Believe (DreamWorks/Geffen)	9	148	0	3532	+341	58	39	34	14
3	3	JEWEL - Hands (Atlantic)	12	138	4	3445	+480	63	33	28	10
5	4	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	13	140	4	3221	+483	51	31	35	17
4	5	SHANIA TWAIN - From This Moment On (Mercury)	19	119	1	2759	+20	35	36	38	9
6	6	PHIL COLLINS - True Colors (Atlantic)	16	120	2	2732	+35	33	37	40	8
18	7	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	2	148	42	2337	+1182	11	29	52	35
<i>Core artists Elton & LeAnn are making magic with this duet...Top Ten in just two weeks!</i>											
7	8	MARILYN SCOTT - The Last Day (Warner Bros.)	13	103	2	2092	+197	33	17	23	24
8	9	DAVID CASSIDY - No Bridge I Wouldn't Cross (Slamajama)	16	97	3	2005	+162	29	18	26	18
11	10	SHAWN MULLINS - Lullaby (Columbia/CRG)	12	72	4	1895	+286	36	19	13	3
9	11	EDWIN McCAIN - I'll Be (Lava/Atlantic)	60	84	2	1797	-3	22	21	27	11
12	12	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	27	75	1	1571	+94	11	25	29	8
14	13	PJ - A Little Bit Of Me (TidalWave)	20	71	2	1528	+146	24	17	16	7
20	14	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	7	82	14	1446	+400	13	19	23	19
15	15	FAITH HILL - This Kiss (Warner Bros.)	25	67	0	1382	+30	16	12	25	13
10	16	LIONEL RICHIE - I Hear Your Voice (Mercury)	16	71	1	1368	-308	14	18	21	14
31	17	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	3	97	30	1313	+479	6	9	33	38
16	18	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	16	76	1	1268	-34	8	14	27	21
17	19	GLORIA ESTEFAN - Don't Let This Moment End (Epic)	10	69	3	1257	+92	12	15	20	20
39	20	ROD STEWART - Faith Of The Heart (Universal)	3	85	34	1156	+515	4	11	30	19
<i>Rockin' Rod rockets up the chart...leaping 19 notches into Top 20 territory!</i>											
22	21	JOE'S BAND - Daydream Lover (Rag)	16	52	3	1091	+84	14	15	13	10
27	22	CRYSTAL BERNARD - Don't Touch Me There (River North)	9	66	7	1053	+156	8	13	17	24
34	23	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	5	66	17	1038	+301	9	9	19	24
13	24	LeANN RIMES - Feels Like Home (MCG/Curb)	21	60	0	1013	-399	6	14	23	12
25	25	MARSHALL TUCKER BAND - Love I Gave To You (K-TEL)	20	48	2	1006	+78	14	13	11	10
26	26	MR. BLUE - Shadow On The Wall (TidalWave)	16	50	2	1004	+99	13	16	9	10
24	27	PATTI O'HARA - Forever Friends (J-Bird)	23	46	2	1003	+70	16	11	12	7
29	28	MARY GRIFFIN - Knock On Wood (Curb)	9	47	3	997	+147	13	15	11	8
21	29	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	14	42	1	965	-67	14	11	12	5
23	30	SHERYL CROW - My Favorite Mistake (A&M)	19	41	0	948	-37	13	13	9	6
32	31	STEVE PERRY - When You Fall In Love (For The First Time) (Columbia/CRG)	5	54	4	911	+107	4	15	21	11
38	32	BIC RUNGA - Sway (Columbia/CRG)	14	46	8	878	+219	8	16	12	9
33	33	CELINE DION - To Love You More (550 Music)	34	49	1	833	+37	2	11	26	9
36	34	WIREWOOD - Inside Screaming (Teleca)	13	39	1	802	+134	10	11	12	6
35	35	LANI HALL - Meant To Be (Windham Hill)	9	45	3	791	+80	5	13	15	11
37	36	MONICA - Angel Of Mine (Arista)	7	58	4	784	+120	2	8	17	25
—	37	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	2	70	70	756	N	1	2	21	31
—	38	GREGG SWANN - Spinning (Dalin)	5	49	4	696	N	1	5	23	20
40	39	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)	16	35	2	691	+70	10	8	8	9
—	40	THE REGULATORS - Sweet Sustain (Southbound)	13	35	3	674	N	10	5	10	10

Total Reports This Week 167 Last Week 156

CHARTBOUND

Artist	Reports	Adds	SPINS	TREND
*MARIAH CAREY - "I Still Believe" (Columbia/CRG)	53	49	492	+463
CAROLE KING - "Anyone at All" (Atlantic)	48	5	553	+98
BRANDY - "Have You Ever?" (Atlantic)	44	13	668	+148
SIXPENCE NONE THE RICHER - "Kiss Me" (Squint/Columbia)	39	23	567	+343
LARRY KING & JOHN BLASUCCI - "Worlds Apart" (MFO)	37	6	461	+141

SPINCREASE

ELTON & LeANN	+1182
J. TESH & J. INGRAM	+756
ROD STEWART	+515
SARAH McLACHLAN	+483
JEWEL	+480

The 1999 GAVIN Seminar
 February 17-21 New Orleans — The **SOLD OUT** Agency
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A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
33	1	611	+82	JOHN PURDELL - Better Way To Die (Jackal)
32	2	443	+48	TONY MASCOLO - Night Wind (Modern Voices)
31	1	529	+15	SEAL - Human Beings (Warner Bros.)
30	2	547	+85	SUNPOWER ORCHESTRA - A Princess Blessing (Sunpower)
28	3	384	+62	BOJEST - Kissing It On (Rosier)
26	—	591	+70	GOO GOO DOLLS - Slide (Warner Bros.)
25	1	299	+61	JOHN CALLED MARK - Carry My Load (Eversong)
22	4	269	+80	STEVE ANDERSON - Chasing Grace (American Gramophone)
21	3	263	+52	MARC COHN - Healing Hands (Atlantic)
20	3	395	+133	BARENAKED LADIES - It's All Been Done (Reprise)
19	1	487	+75	EAGLE EYE CHERRY - Save Tonight (WORK)
19	2	433	+62	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)
19	2	532	+113	U2 - Sweetest Thing (Island)
19	4	401	+88	CHER - Believe (Warner Bros.)
17	2	235	+92	JENNIFER PAIGE - Sober (EdeI America/Hollywood)
16	—	334	+120	I AM - Under The Impression (Marvelous Show)
15	4	233	+92	* BOYZ II MEN - I Will Get There (DreamWorks/Geffen)
15	2	234	+63	* NATALIE IMBRUGLIA - Smoke (RCA)

A/C Drops: #19-The Temptations, #28-Various Artists ("Love Shouldn't..."), #30-K. Latimore/H. Headley, Peabo Bryson, Fastball.

Hot A/C Drops: #36-Semisonic ("Closing"), #38-Hootie & the Blowfish ("Wait"), #39-Madonna, #40-Seal

RAVES *continued*

Single, and Best Hip-hop Artists of the Year. Definitely check out the Fatboy Slim remix of their



latest...it's phat and on fire! Impacting Rhythm Crossover and mainstream Top 40.

SHANICE "When I See You Smile" (LaFace/Arista)

This young woman, who's been making music for more than a decade—time flies, doesn't it? (Arista A&R VP Keith Naftaly was still in radio at KMEL when her very first efforts were released.)—has never sounded better.



I heard this song just before the Christmas break and automatically fell in love with it. Smooth and mature, it's a Rhythm Crossover Most Added this week.

BONNIE RAITT "Lover's Will" (Capitol)

Bonnie puts her own bluesy stamp on this John Hiatt song, which is featured in the film *Playing By Heart*, starring Gillian Anderson, Ellen Burstyn, Sean Connery, and more. Co-produced by Mitchell Froom, it's classic Bonnie. An early believer is KVIL-Dallas. Impacting mainstream A/C.



ROCKAPELLA "I'll Hear Your Voice" (J-Bird)

You've probably seen Rockapella singing in a Folgers' Coffee commercial recently, or perhaps you caught one of their performances on the

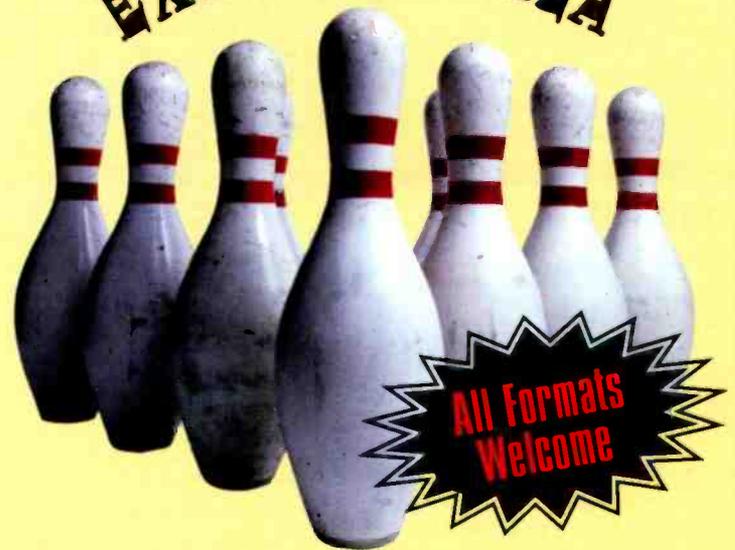
Continued on page 16

A/C REPORTS ACCEPTED
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WEDNESDAY FEBRUARY 17TH

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

BOWLING EXTRAVAGANZA



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

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

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

The event is being sponsored by Curb Records, Universal, Warner Brothers, Capitol, Jive, American Gramophone, MCA, and Dalin Records. Lane sponsorship are still available.

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

For more information contact Jon Scott at (818) 981-9876, Tom Mazzetta at (303) 545-9990 or Tom Callahan (303) 545-0232

MOST ADDED



ALANIS MORISSETTE (24)
SUGAR RAY (23)
COLLECTIVE SOUL (16)
****E. JOHN & L. RIMES (14)**
****BLONDIE (14)**
****SEMISONIC (14)**

TOP TIP



COLLECTIVE SOUL "Run"

(Atlantic/Hollywood)
 Collective Soul is off to a running start at Hot A/C with their latest.

RADIO SAYS



SUGAR RAY

"Every Morning" (Atlantic)
 "Sugar Ray's latest will be a number one record."

—Jimmy Steal, Jacor Director of Programming-Dallas/KDMX-Dallas

HOT A/C

LW	TW	Reports	Adds	SPINS	TREND	
1	1	SHAWN MULLINS - Lullaby (Columbia/CRG)	118	0	4685	+476
2	2	JEWEL - Hands (Atlantic)	118	0	4567	+480
3	3	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	114	0	4448	+529
4	4	EAGLE EYE CHERRY - Save Tonight (WORK)	110	1	4186	+476
6	5	GOO GOO DOLLS - Slide (Warner Bros.)	110	1	3882	+537
5	6	THIRD EYE BLIND - Jumper (Elektra/EEG)	109	4	3879	+435
7	7	SHERYL CROW - My Favorite Mistake (A&M)	101	0	3348	+224
8	8	U2 - Sweetest Thing (Island)	94	2	3121	+333
11	9	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	99	4	2956	+489
10	10	NEW RADICALS - You Get What You Give (MCA)	98	3	2900	+406
12	11	BARENAKED LADIES - It's All Been Done (Reprise)	103	8	2790	+438
9	12	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	89	0	2676	-53
13	13	FASTBALL - Fire Escape (Hollywood)	80	1	2140	+86
15	14	EYE 6 - Inside Out (RCA)	67	0	2111	+172
14	15	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	69	0	2076	+98
19	16	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	81	8	1980	+426
16	17	BARENAKED LADIES - One Week (Reprise)	67	0	1872	+52
18	18	R. KELLY & CELINE DION - I'm Your Angel (Jive)	68	1	1862	+250
17	19	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	77	2	1780	+161
20	20	MATCHBOX 20 - Real World (Lava/Atlantic)	51	0	1531	+65
24	21	KHALEEL - No Mercy (Hollywood)	73	5	1513	+312
22	22	SHANIA TWAIN - From This Moment On (Mercury)	52	0	1466	+131
23	23	EVERCLEAR - Father Of Mine (Capitol)	58	3	1375	+135
30	24	SUGAR RAY - Every Morning (Lava/Atlantic)	65	23	1364	+464
<i>Week's biggest chart leap honors go to Mark McGrath and crew. Added at WKQI-Detroit.</i>						
28	25	DAVE MATTHEWS BAND - Crush (RCA)	56	2	1288	+165
25	26	EDWIN McCAIN - I'll Be (Lava/Atlantic)	47	0	1272	+92
21	27	EVERYTHING - Hooch (Blackbird/Sire)	40	0	1161	-259
31	28	LENNY KRAVITZ - Fly Away (Virgin)	52	8	1136	+247
27	29	W. HOUSTON & M. CAREY - When You Believe (DreamWorks/Geffen)	51	0	1129	-9
26	30	NATALIE MERCHANT - Break Your Heart (Elektra/EEG)	50	1	1103	-57
29	31	FAITH HILL - This Kiss (Warner Bros.)	39	0	1067	+11
33	32	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	38	2	910	+128
37	33	EMILIA - Big, Big World (Universal)	37	6	767	+145
34	34	JENNIFER PAIGE - Crush (Edel America/Hollywood)	30	0	713	+1
35	35	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	34	0	681	-19
40	36	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	28	0	665	+88
—	37	CHER - Believe (Warner Bros.)	31	6	636	N
<i>Radio's belief is running high for Cher's newest...she's the week's high debut.</i>						
—	38	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	38	24	568	N
—	39	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	36	14	505	N
—	40	CAKE - Never There (Capricorn)	23	4	502	N

Total Reports This Week 122 Last Week 112

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND	
31	11	453	+109	ROD STEWART - "Faith Of The Heart" (Universal)	20	2	500	+148
26	2	466	+40	NATALIE IMBRUGLIA - "Smoke" (RCA)	20	14	235	+131
25	16	315	+189	*COLLECTIVE SOUL - "Run" (Atlantic/Hollywood)	19	2	421	+85
24	14	280	+181	*BLONDIE - "Maria" (Beyond Music)	19	5	340	+100
22	12	259	+126	*JENNIFER PAIGE - "Sober" (Edel America/Hollywood)	18	11	282	+127
20	2	500	+148	BRANDY - "Have You Ever?" (Atlantic)				
20	14	235	+131	*SEMISONIC - "Secret Smile" (MCA)				
19	2	421	+85	JENNIFER L. HEWITT - "How Do I..." (143/Warner Bros.)				
19	5	340	+100	*BACKSTREET BOYS - "All I Have To Give" (Jive)				
18	11	282	+127	*BETTER THAN EZRA - "At the Stars" (Elektra/EEG)				



NEWS continued

long-running PBS kids series, *Where in the World Is Carmen San Diego?* The *New York Times* has billed this five-man vocal group "one of the most accomplished contemporary a cappella groups." Their latest, a hidden track on the soon-to-be-released CD *Don't Tell Me You Do*, sounds like a natural for A/C radio.

MARTIN'S DAM "Fear of Flying" (Hybrid/Sire)

In a past life, brothers Scott and Brian Bricklin—the nucleus of Martin's Dam—were known collectively as Bricklin. Well, a decade has gone by and the brothers from Philadelphia have been reborn. They're now

known as the four-man band Martin's Dam, whose first single from their album *Sky Above*, was described in their



bio as optimistic and free-flowing. Produced by Kevin Killen (U2, Peter Gabriel, and Elvis Costello), if you're looking for tempo and a hook, check this baby out. You'll be pleasantly surprised. I was. Impacting Hot and Modern A/C. Need a copy? Contact Kalun Lee at Hybrid (212) 868-6136.

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ARTISTPROFILE

CHER

CURRENT SINGLE:
 "Believe"

LABEL: Warner Bros.

SENIOR VP PROMOTION:

Tom Biery

CHART STAT: She's already spent seven weeks on top of the Euro Top 100 and has captured number one in eight

European countries. —*fono*, January 12, 1999

ON THE MANY FACETS OF HER SUCCESS: "Acting is like having a party at your house and having to do all the work.

Music is like being at someone else's house. I don't have to worry about it. I just get caught up and carried away."

ON TARGETING A NEW



AUDIENCE: "Veteran music video director Nigel Dick is blunt about the 'Believe' video: 'I'm trying to bring Cher down to a younger audience, and I don't think it's a stretch. She looks great.' —*USA Today*, November 9, 1998

DREAMS FOR THE FUTURE: "I'd like to live in a castle in Ireland, Scotland, or France. And I want to be buried in

[Paris'] Pere La Chaise cemetery." —*USA Today*, November 9, 1998

IT'S SAID: "'Believe' finds Cher testing her own expressive and emotional limits. To the max." —*www.cher.com*

ON HER COMEBACK: "I'm always coming back. I'm the perennial underdog." —*Allure*, November 1998

Compiled by Melissa Piazza

DIRECTIONS IN MUSIC



Make and Play MP3 Files

BY RON CADET

Cassettes didn't kill the music industry in the '70s; VCRs didn't kill the movie industry in the '80s. In fact, these new technologies, feared at first, actually caused their respective industries to grow. Expect the Internet and MP3 to cause growth—and new opportunity—in the music industry.

To prepare for new opportunity, it is best to understand the new technology. MP3 is not that mysterious. You probably already have everything you need to make and play MP3 music files right on your desk. If you have a PC running Windows 95 or 98, or a Mac running system 8.0 or better, an Internet connection, a Web browser, a sound card and speakers, and a CD-ROM drive, you can be producing MP3s before the end of the day.

Step 1. Download the MP3 Player and Encoder Off the Internet

Point your web browser to www.mp3.com. There you will find everything you need to play and make MP3 files. Look for a link to a program called MusicMatch. When you click on the link, you will be presented with a dialog box asking you where to store the file on your computer. It doesn't matter where you put it, just as long as you know where it is.

Step 2. Complete the Installation

After the file has downloaded, exit your browser program. Find the file called "mmsetup.exe" on your computer, and double click it to complete the installation. Be sure to follow the instructions you are presented with very carefully.

Step 3. Find an MP3 File to Play

Get back on the internet and navigate back to www.mp3.com. You

will see links for all kinds of music. Click on your favorite genre and explore. Click on any link marked "Get MP3" to begin a download. It will take about 10 minutes.

Step 4. Play Your New Music Track

Start the MusicMatch software. The player organizes your MP3 clips into a database, which is like a playlist. Find the button marked "database," point to the music file that you just downloaded, and add the song to your playlist. Select it, and press play. Welcome to MP3!

There are hundreds of sites offering MP3 songs. Try www.goodnoise.com or enter the phrase "MP3" into any search engine such as www.yahoo.com.

Want to Make an MP3? No Problem!

Step 1. Start up your MP3 Encoder

In MusicMatch, select the "Recorder" button. You will be instructed to insert an audio CD into your CD-ROM drive. Put one of your favorite music CDs in, select a track, and hit "Record." The song will be converted to MP3 and stored on your hard drive in about the time it takes to play in real time. To play back your first creation, repeat step 4 above.

Now, you could take the MP3 you just recorded off of CD and put it up on a Web site for your friends to download, but don't. You'll be breaking copyright law. You can, however, get yourself a "Rio" portable MP3 player for about \$200. It's smaller than a Walkman, and can store 60 minutes of MP3s. Take your MP3s in your car, on your next plane trip, wherever. Are you starting to see just why this whole thing might really "blow up?" You're not alone!

NEXT WEEK: PUBLIC ENEMY'S CHUCK D ON MP3 AND RECORDING ARTISTS

CREATIVERADIO.NET



Seeding the Talent Pool

BY QUINCY MCCOY

"In the new economy, competition is global and smart companies are waging war by hiring the brightest and the best. I believe the radio companies that are most likely to survive merger mania will be the ones that spend the most energy attracting, developing, and retaining talent. Not just on-air talent, but managers and executives who are imaginative leaders."

Those were the last words I wrote in 1998 about the state of radio. We're still suffering from a

The researchers failed to investigate what kind of talk listeners judged unnecessary.

dearth of talent that resulted from our zealous approach to research in the '80s. The industry adopted research as gospel; "more music and less talk" became the solution to gaining instant ratings. The official broadcasting chant of the early '80s was that personality radio was dead. Many operators embraced this trend because it was cost efficient. Finally, suits didn't have to pay big money for some zany morning man or wild night jock, because the research indicated that all they had to do was play the best testing records and shut the air talent up.

But the researchers failed to investigate what kind of talk listeners judged unnecessary. Yes, the listeners like everyone else hated useless chatter, but they never indicated that they were demanding an

end to showmanship. While it produced good ratings, the end result of this movement was the loss of a generation of personalities who were never developed.

In any successful business, talent is where the growth opportunities are. In radio, it's superstar talent that separates great stations from all the rest. It's time we put talent acquisition and development back on the front burner. Let it break your station out of the pack, add listeners to your format and revenue to your bottom line. But before we can do that, we'll have to find some talent.

Networking

Networking with people within and outside of your company is still the best way to keep an ear out for talent. Consultants who travel around the country are a tremendous asset, because they hear a lot of radio stations.

Today a lot of personalities and sidekicks are comedians and actors. Make it a habit to check out local comedy clubs and post job notices at drama clubs and acting schools for people interested in radio.

In larger markets, talent often has an agent who represents them in finding work and negotiates their deals. A quick scan of talent agency Web sites and trade publications can be helpful.

You Got to Listen

As a programmer you should make yourself listen to each and every tape that comes across your desk. You never know when—or where—the next Doug Banks, Don Imus, or Howard Stern will appear. And you certainly don't want to be the programmer who let a big one slip away.



IF I LOSE MY WOMAN kenny
lattimore

kenny lattimore

IF I LOSE MY WOMAN

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RAP + HIP-HOP

Puff Daddy Takes Half the Rap For CCNY

BY JANINE COVENEY

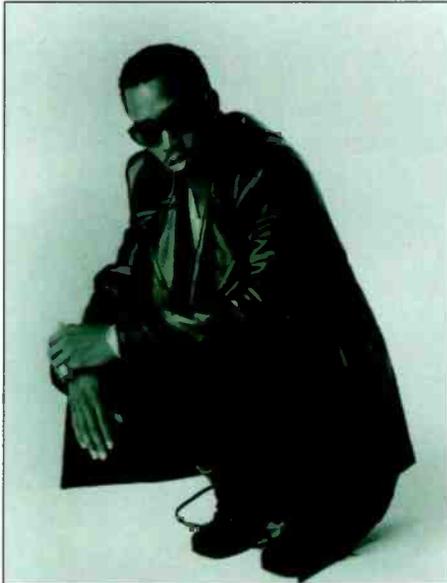
It was to be the most exciting event of the 1991 Christmas holiday break for young hip-hop fans: an all-star celebrity basketball game at CCNY (City College of New York); tickets could be had for \$20 and the proceeds would go to charity. The event was heavily promoted by Sean "Puff Daddy" Combs, then a popular club DJ/promoter/Uptown Records rep, and Heavy D, Uptown's star rapper, via local radio stations and flyers. The game on the CCNY campus, in the heart of Harlem, sounded like an ideal way to spend an evening ogling favorite young stars, but before the game had even started nine young people lay dead and 29 more were injured in a uncontrollable rush toward the college gymnasium's only door.

Now seven years later, New York Court of Claims Judge Louis Benza has found that Combs and partner Heavy D, a.k.a. Dwight Myer, were 50 percent responsible for the tragic stampede. In a claim filed against the City University of New York, of which CCNY is a part, the university was also deemed 50 percent responsible for failing to provide sufficient security. The judge said that the two promoters had oversold the event and had decided to keep the doors to one of the gym's stairwells closed. According to the *New York Daily News*, the judge ordered CUNY to pay 50 percent of any monetary damages to four plaintiffs, adding that he did not have the authority to assess damages against Combs and Myer, who were not defendants. A separate negligence case against the rappers is expected to be filed in Manhattan Supreme Court.

In the early days of 1992, Combs faced dozens of press conferences, TV cameras, and tearful accusations from attendees and parents with his lawyers by his side. Barely out of

his teens himself, Combs seemed traumatized by the tragedy and the burden of blame being placed on his thin shoulders.

In a statement made Jan. 12 to the media regarding Judge Benza's decision, Combs said, "There is not a day that passes that I do not regret the fact that I was a promoter of this tragic event at City College. I have lived with the hor-



ror of that night for the last seven years. But my pain is nothing compared to what victims' families have had to face.

"Yesterday's ruling represents another step towards a resolution of the legal proceedings. But I know that when you lose a loved one, the suffering doesn't end. I just keep praying that God will give the families the strength to bear it."

While CUNY spokesman John Hamill said that the university has the strictest of security policies in place, Combs' attorney Kenneth Meiselas feels that it was unfair of Judge Benza to place blame on his client. "It could not be expected that Mr. Combs would be exonerated in a forum in which he had no opportunity to defend himself, to present witnesses, or even cross-examine witnesses who testified against him," Meiselas said. "These

of course are fundamental rights that anybody would expect from our justice system, but which Mr. Combs did not receive in the Court of Claims, simply because he was not a party to that lawsuit.

Combs had testified last March at a related trial presided over by Benza, stating that he was not responsible for the disaster, though the judge later ruled that evidence contradicted Combs' story. Lawsuits filed by the families of those killed and injured had originally sought tens of millions of dollars in damages. New York state paid more than \$1 million in settlements to the nine families whose relatives had died, and other cases were also set-

tled out of court in the early '90s. Combs and Myers themselves have settled all but one of those cases.

At the time of the basketball game, Combs had just been given expanded duties at Uptown Records, where he had first been an intern. One of the first projects he worked on was Jodeci's *Forever My Lady* album, which was released that year. He would go on to develop Mary J. Blige, and eventually leave Uptown to form Bad Boy Productions, which later became a joint venture label with Arista Records. CEO of Bad Boy and now a celebrated rap artist in his own right, Combs is now a multi-millionaire.

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XZIBIT
JAY-Z
A TRIBE CALLED QUEST
LAURYN HILL
NOREAGA

RADIO SAYS



NONCHALANT
 "Take It There"
 feat. The Roots (MCA)
 "Out of all the female
 MC's, Nonchalant is
 definitely holding it down."
 —Mr. C, KP00-San Francisco.

RAP

LW	TW		Spins	Diff.
—	1	THE ROOTS - Adrenaline (MCA)	1427	+1427
—	2	TRAGEDY - Blood Type (25 To Life Records)	1387	+1387
—	3	RZA - Holocaust Feat. GhostFace (Gee Street)	1299	+1299
—	4	LYRICIST LOUNGE ALL-STARS - Talking To You/C.I.A. (Rawkus)	1251	+1251
—	5	OLD WORLD DISORDER - Shadowman/365 (Beyond Real)	1176	+1176
—	6	BUSTA RHYMES - Gimme Some More/Tear The Roof Off (Elektra/EEG)	1157	+1157
—	7	BLACK STAR - Redefinition (Rawkus)	1052	+1052
—	8	LA' THE DARKMAN - Spring Water Feat. Raekwon / City Lights (Supreme Team Entertainment)	968	+968
—	9	MOOD - Secrets Of The Sands/Snake Backs (Karma Pt.2) (Blunt/TVT)	877	+877
—	10	BAD SEED - Grits (Makin' Records)	854	+854
—	11	KID CAPRI - Follow Me Feat. Buckshot (Columbia/CRG)	761	+761
—	12	RASCO - Take It Back Home (Stones Throw Records) <i>This Bay Area native is taking it to the top.</i>	749	+749
—	13	DEMASTAS - Ain't No Sunshine (ffrr/London)	660	+660
—	14	AFU RA - Whirlwind Thru Cities (Gee Street)	634	+634
—	15	D.V. ALIAS KRIST - Attack Is On (Tommy Boy)	614	+614
—	16	FAT JOE - Bet Ya Man Can't (Triz) Feat. Big Pun... (Atlantic)	613	+613
—	17	DEFARI - Likwit Connection (Black Label/Tommy Boy)	603	+603
—	18	VISIONARIES - Audible Angels (UP ABOVE)	602	+602
—	19	EMINEM - Just Don't Give A F*ck/Brain Damage (Interscope)	598	+598
—	20	METHOD MAN - Dangerous Grounds (Def Jam/Mercury)	593	+593
—	21	BLACK STAR - Respiration Feat. Common (Rawkus)	580	+580
—	22	EDDIE MEEKS & THAREEKO - Larger Than Life (Serious Records)	573	+573
—	23	XZIBIT - Puddy Pop (Loud)	562	+562
—	24	UNSPOKEN HEARD - Better (7 Headz Recordings) <i>These two brothers are catching a lot of ears right about now.</i>	539	+539
—	25	ZION I - Innerlight (Goodvibe)	522	+522
—	26	PETE ROCK - Tru Master feat. Insp. Deck & Krupt (Loud)	521	+521
—	27	PACEWON - Step Up (Ruffhouse/Columbia/CRG)	512	+512
—	28	SLAM SOUNDTRACK - The World I Know Feat. Goodie Mob and Esthero (Epic)	508	+508
—	29	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)	504	+504
—	30	NONCHALANT - Take It There (RMX) feat. The Roots (MCA)	500	+500
—	31	PRINCE PAUL - More Than You Know feat. De La Soul (Tommy Boy)	500	N
—	32	OUTKAST - Rosa Parks (LaFace/Arista)	492	+492
—	33	COOL BREEZE - Watch For The Hook (Organized Noise/Interscope)	480	+480
—	34	HI & MIGHTY - B-Boy Document (Eastern Conference)	466	+466
—	35	CHARLI BALTIMORE & GHOSTFACE - Stand Up (Untertainment/Epic)	460	+460
—	36	SEVEN L & ESOTERIC - Def Rhymes (Direct Records)	439	+439
—	37	HELTAH SKELTAH - Brownsville 2 Long Beach (Duck Down/Priority)	375	N
—	38	PHELON - I See You Partin' /N——z (Interscope)	370	+370
—	39	GHOSTFACE KILLAH - Mighty Healthy (Razor Sharp/Epic Street)	370	N
—	40	TIMBALAND & MAGOO - Here We Come (Blackground Ent./Atlantic)	368	N



REVIEWS by Janine Coveney

THE ROOTS FEAT. ERYKAH BADU

"You Got Me"

(MCA)

Philadelphia organic hip-hop collective the Roots take flight on this down-tempo, smoothed-out groove, with lyrics that tell the tale of ambition, hope, and love within the busy world of hip-hop fame. Listeners will relate to the reality of maintaining a relationship while both parties pursue careers. The Roots tell the tale with conviction, and Erykah Badu's cool vocal on the chorus is like a smooth caress on the brow. This track, from the album *Things Fall Apart*, is blowing up playlists, particularly in the East. Check it out.

♦♦♦♦♦

KING B.A.V.

"I Rock"

(King B.A.V. Music)

Booty shaking old-school dance-floor groove is the basis for this basic rap romp about the MC's skills. More for those who want to dance than those who are into serious hip-hop lyricism. Garnering play out of B.A.V.'s hometown, San Diego, and across the midwest. Call (619) 538-0400.

RAP REPORTS ACCEPTED

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CHARTBOUND

ERULE - "World Wide Domination" (Serious)

KEITH MURRAY - "Incredible" (Jive)

DJ S&S - "Beat Of The..." (Lethal)

JOEY CHAVEZ - "After The Heat" (ABB)

M.O.P. - "Breaking The Rules" (Relativity)

UP&ADD'EM

RETAILPROFILE

FUNKY FRESH RECORDS

74 Warren St.
 Roxbury, Ma. 02119
 CONTACT: Rusty Pendleton
 PHONE: 617-427-6316

FAX: 617-427-8905

PICK SINGLE:

DMX - "Slippin'" (Def Jam)

PICK ALBUM:

DJ CLUE - *The Professional*
 (Roc-A-Fella/Def Jam)

PROS: "We're the number one independent black record store in the Boston area. We have all the hits."—Rusty Pendleton

#27

TOP FIVE SINGLES:

1. JAY-Z - "Hard Knock Life" (Roc-A-Fella/Def Jam)
2. DMX - "Ruff Ryder Anthem" (Def Jam)
3. DJ CLUE - "It's On" feat. DMX (Roc-A-Fella/Def Jam)
4. BUSTA RHYMES - "What's It Gonna Be" feat. Janet Jackson (Elektra)
5. METHOD MAN - "Break Ups 2 Make Ups" feat. D'Angelo

(Def Jam)

TOP FIVE ALBUMS:

1. DMX - *Flesh Of My Flesh, Blood Of My Blood* (Def Jam)
2. JAY-Z - *Hard Knock Life Vol. 2* (Roc-A-Fella/Def Jam)
3. DJ CLUE - *The Professional* (Roc-A-Fella/Def Jam)
4. KEITH MURRAY - *It's A Beautiful Thing* (Jive)
5. REDMAN - *Doc's Da Name 2000* (Def Jam)



HIP-HOP

As the Hip-hop industry joins the countdown to the year 2000 and, as at all turns of the century, change abounds.

The balance of Hip-hop power is moving into the hands of independents. The up-and-coming faces we had become familiar with as executive promotion powers in the last five years have either been weeded from the game or have been advanced upwards in rank. The expected shakeout of stars from wannabes has put names like Masta P, Jay-Z, and DMX on everybody's lips, while other artists only fade from memory.

So who's in the next crop of indie Hip-hop stars, both in front of the mic and behind the scenes? GAVIN provides a random sampling of some of the label reps and artists you'll be hearing from in 1999. —JANINE COVENEY

NELSON TABOADA

COLLEGE RADIO PROMOTIONS MANAGER
GEE STREET RECORDS, NEW YORK



Nelson Taboada landed at Gee Street last year, after three years of working independently on Rap projects for Epic Records.

"I had a love for the music, just loving Hip-hop and buying records," says Nelson of his prime motivation for moving into promotion. Born in New York's tough Lower East Side, Nelson opted to attend the Institute of Audio Research after high school in order to get hands-on radio and engineering experience. It was a plan designed to bring him closer to radio and DJing, he remembers. "We were doing production and engineering, learning about the boards and things like that, and there were a lot of internships available," Nelson says. "My first internship was in rock management with a guy who ran it out of his house, shopping these bands. He said, 'Why don't you deliver these demos for me over at Sony?' And every label I went

to, I left a résumé and a letter describing the internship I was looking for."

He eventually got a call back from Sony about an internship in Epic's Rap promotion department, working with O.J. Wedlaw; Nelson jumped at the chance. "It was a good learning experience, O.J. opened up the door for me by saying, 'I need you to be my right hand man,'" Nelson says. Epic was hot at the time with product by Kool G Rap, Groove Theory, and the label Razor Sharp's Ghostface Killa.

"O.J. was the best boss, he had me doing things on the street, going to retail, calling DJs, going to conventions, and I met a lot of people." At the same time, Nelson needed to make some money, and after eight months the label kicked in some money for the hardworking intern.

When former Bay Area street rep Crystal Isaacs moved from Epic to Gee Street as a Marketing Manager, she recommended Nelson as a local college promotion replacement. Nelson made the move just last year. The label was a new part of the V2 Entertainment family, building a staff for a new Rap department. Nelson works with Just-O, recently arrived from Atlantic, in Rap Promotion, and Matt Pollack, VP of Promotions, reporting to GM Richard Sanders. "I learned so much from Richard—he's another mentor I have along with O.J. Wedlaw. He's very versatile."

Nelson loves his gig, but it has its

challenges. "The hardest part is keeping up with all these DJs!" he says. "There's a new DJ born every day. But I think College radio is the best medium for Hip-hop; everybody is grounded and they are willing to give something a chance, unlike mixshows or commercial radio. College sets the tone. They are on a record four or five months before it breaks through to the mainstream sometimes."

Down the road, Nelson says, he just wants to fine-tune his skills in promotion, with the ultimate goal being an A&R position: "Bringing in good groups and good music."

"College radio is the best medium for Hip-hop. Everybody is grounded and they are willing to give something a chance"
—Nelson Taboada

Artist Pick for 1999:
Tragedy Khadafi

"I am very involved with the project; I'm the point person," says Nelson of Tragedy Khadafi's *Against All Odds*. "Tragedy has a lot of credibility, he's brought Capone, Noreaga, and 25 11 Life through Penalty Records. He is the first artist here to have a project that's going to be big for me in '99."

Hailing from the Hip-hop hotbed of Queensbridge, New York, Tragedy Khadafi is committed to "realness" and the concept of the "original street thug." Also known as Tragedy and Intelligent Hoodlum, the artist brings mic skills as well as the ability to recognize and nurture other talent and run a business. In 1995 he teamed with Queensbridge DJ Stretch Armstrong and Capone Noreaga to breathe life into his label concept, 25 11 Life Records, which released its first product through Penalty Recordings.

"I've always been political and con-

scious, but my popularity started with Intelligent Hoodlum, so people think that was my original name," Tragedy explains via press release. "Before Intelligent Hoodlum, I was street.gangster, but I've always been about reality."

Now with his 25 11 Life signed through Gee Street Records, Tragedy Khadafi will show off the evolution of his lyrical philosophies on the forthcoming solo album in March 1999, which has been led off by the single "Blood Type," which has already reached the #1 slot on GAVIN's Rap Chart.

Chris Atlas McDaniel

NATIONAL RAP PROMOTIONS
TOMMY BOY RECORDS



"We don't officially have titles, but I am responsible for Rap promotions on a national radio level, and I supervise on the mixtape and street

level," says McDaniel, 26, who adds that "Atlas" is his real middle name. "I am also A&R for Black Label, a new imprint label through Tommy Boy."

Raised in the Bronx's Gun Hill Road area, Chris was drawn to Hip-hop through spinning records. "I started DJing in high school; I used to do house parties, proms, weddings. I always wanted to be in the business in some form, and DJing was the first outlet for me," he says. He formed a production partnership called Crackers & Cheese and attempted to sell labels on the records they'd produced, but things didn't go smoothly. "A lot of the business is who you know and getting turned on to the right person to give you your break, and at the time I didn't have the connections."

Chris needed to get his foot in the door, so he became an intern, first at a party promotion company called Car Wash, next at now-defunct Giant

THE NEXT

1999

Records, then for the New York office of Jack the Rapper from 1993-95, helping to market what was then the biggest R&B music convention in the industry. "I think Jack the Rapper was the first chance I got to meet people on a real level," he remembers.

In late 1995, JTR's Maria Catalan referred Chris to Tommy Boy as an intern to work on the first CD in the *Jock Jams* compilation series. Still a student at City College, Chris worked on *Jock Jams* for six months. "I was interning in sports marketing, learning to market the compilation at arenas, basketball stadiums, and other places. I was fortunate to work with [label president] Monica Lynch, to interact with [label founder/CEO] Tom Silverman, and Anisa Hall, who was doing retail at the time. It was the end of the year and the first volume was doing really well, so they asked me to continue on in College promotions because they didn't have anyone. I started in '96, hands-on learning College radio, working with [then national promotion director] Stacy LaCroix and learning the ropes."

Chris was now working De La Soul, Coolio's *Gangsta's Paradise* album, and more. "When I finally graduated in '96, they hired me fulltime to do College promotion," he says.

Chris's dedication to the music has not only made him a fixture in Hip-hop promotion, but has given him a chance to stretch out creatively. Now charged with looking for talent for the new Black Label imprint, he feels he's utilizing all his talents. The imprint idea was hatched by Chris and A&R rep Tyrone Clark, who sat down to brainstorm and analyze what was really going on in the market. "We thought, wouldn't it be great if we could put out 12-inches—records that the DJs respect—without having to worry about major marketing dollars and videos, hopefully break new artists who may turn into larger album projects, to just put out a solid flow of music?" Chris remembers.

"We pitched the idea to Tom and Monica because we realized it would be a good way to test the waters.

They were really supportive of it."

Between the Tommy Boy album release schedule and Black Label's singles roster, Chris says 1999 will be "a monster year for Tommy Boy." Projects due come from newcomer Defari, Prince Paul, De La Soul, Brother Lynch Hung, the Dayton Family, as well as several 12-inches due from New York organic crew Natural Elements. Also, the *Digging in the Crates* project will break, a collaboration between Showbiz and his crew, with Fat Joe, Big Pun, Lord Finesse, Diamond D, AG, Buckwild, and more, due in the spring.

So what's the hardest part of his gig? Chris replies: "Just maintaining integrity. There's a lot of things that go on in the business that I think are f**ked up. I'm in this business because I want to be, not because the business controls me. I try to keep my integrity and humanity with my DJs and my peers, so it's not so much about the fluff or the hype, it's really about the music. I feel fortunate that I'm at a company that has allowed me to grow within three years. I have to be productive."

"I try to keep my integrity and humanity with my DJs and my peers, so it's not so much about the fluff or the hype."

—Chris Atlas

**Artist Pick for 1999:
Defari**

Defari's first album, *Focused Daily*, due this month, has already been led off by the single "Likwit Connection"/"Keep It on the Rise."

Says Chris McDaniel: "The unique thing about Defari is that he's a high school teacher at Inglewood High in L.A., on a leave of absence. He has two degrees, but it's not like it's brainy

Rap. He's a member of the Likwit Crew, with the Alkoholiks and Xzibit."

A DJ since 1982 who has been MCing since 1987, Defari (born Duane Johnson Jr.) earned a bachelor's degree in sociology at the University of California, Berkeley, and a master's degree in history from Columbia University Teacher's College. His thoughtful, rapid flow made him a valuable member of the Likwit crew, where he took his place after being introduced to Alkoholik producer E-Swift, who liked his demo



tape. Defari was subsequently invited to contribute to the Immortal Records compilation *Next Chapter: Strictly Underground* in 1995, and E-Swift produced his track "Big Up." Adding to the buzz quotient was the release of his "Bionic"/"Change & Switch" on the Bay Area's ABB Records. The buzz led to Defari's signing with Tommy Boy last year.

Black Shawn

ARTIST DEVELOPMENT/PUBLICITY/A&R RAWKUS RECORDS, NEW YORK

New York's Rawkus Records, established by Jarett Myer and Brian Brater nearly three years ago, is quickly becoming something of a Hip-hop legend. Focusing on the New York underground, the label has signed several unique-sounding artists as well as released a wealth of influential 12-inches and intriguing compilations: Company Flow, Sir Menelik, Shabaam Sahdeeq, L-Fudge, Black Attack,

Reflection Eternal, Ra the Rugged Man, Mos Def, Talib Kweli, and *Soundbombing*, *Funcrusher Plus*, and *Lyricist Lounge Volume I*.

Coming into the mix two and a half years ago is media specialist Black Shawn, who has helped raise the profile of Rawkus' artists without overexposing them.

"I've always been into music—my sister got me into it when I was a kid," says Shawn, who was raised in Westbury, Long Island. After attending Norfolk State University, where he did jazz radio shows, he returned to New York and took the classic route to a Hip-hop label career: the internship. He did time at Erick Parrish's PMD label for a few months, then worked at Nervous Records doing promotion under Chris Thomas and publicity with Devin Robertson. Nervous was releasing product by Mad Lion, Smif & Wessun, Black Moon, Chaotic Style, and Funkmaster Flex at the time; Shawn worked hard enough to inherit the Nervous publicity job for a few months before Nervous' output shifted away from Rap.

Joining the Rawkus team in October 1996, Shawn was doing publicity and some promotion, with a definite hand in artist development. "I am getting into the realm of choosing the acts, but right now I am dealing with the existing acts," he says. "Mos Def has a solo album coming out right now that I'm trying to cultivate; Shabaam Sahdeeq has a solo album coming out. From a publicity angle, Mos Def, in particular, is already media friendly... In the last six months, Rawkus has really been a publicity-driven company."

Not that the label has gone completely commercial. "Rawkus puts out stuff that is straight College style. It's not fleshed over with that commercial cheese," he says. "Our catch phrase was 'Independent as f**k' with Company Flow. We have had to appeal to a certain niche area; we're not trying to appeal to that Bad Boy crowd." Shawn emphasizes the importance of mixshows, College stations, and local club DJs. "It's not rocket sci-

GENERATION

ence—if you have some good product and you can up some copies and get it out on a consistent basis, there will be a response.”

Coordinating schedules, staying on the phone, and going out to the clubs to track product and keep up with what’s new are all part of the job. But the most difficult part, says Shawn, is “conveying to the artist what we need to get the job done. We’re not trying to control what the artist makes; we let them do their thing. But I might say, ‘Yo, I really need you to be here at a certain time,’ or I’m really conveying to them why we need to do shows or hit a couple of radio stations. It’s tough trying to please so many people.”

Black Shawn soon plans to add another duty to his busy schedule: recording artist. “As Captain Black, I have a Miami-bass style single coming out,” he says.

“Rawkus puts out stuff that is straight College style. It’s not fleshed over with that commercial cheese.”

— Black Shawn

Artist Pick for 1999:

Mos Def and Talib Kweli

These two artists established distinctive and separate careers up until last year’s collaboration as Black Star, an album that landed on many Hip-hop heads’ Top Ten of 1998 lists. Mos



Def has been performing solo and has taken turns as an actor and standup comic; last year’s “Universal Magnetic” track spread his appeal, as did his guest turns on DJ Honda’s and A Tribe Called Quest’s current projects.

Kweli is also a Rapper in the Lyricist Lounge tradition, with the cut “Manifesto” from the Lounge compilation on Rawkus. His next project is a collaboration with DJ Hi-Tek as Reflection Eternal. In addition, Talib has just purchased Nkiru Books, the oldest independent black owned book-seller in Brooklyn, located on St.

Marks Avenue. The store is where Talib has worked for the past several years in between stints behind the mic, and where he has also performed. The investment in the store was his contribution to keeping the landmark cultural institution alive.

Both Mos Def and Talib Kweli will offer much-awaited solo albums in 1999.

Mong

NATIONAL COLLEGE AND MIXSHOW PROMOTION MANAGER, LOUD RECORDS



Loud Records, a division of the Steve Rifkind Company, has been makin’ noise since it came on the scene. In the last year, that scene has

included hits by Davina, Big Pun, Xzibit, Funkmaster Flex, members of the Wu-Tang Clan, and others. Among the busy staffers in the label’s Los Angeles offices is Mong, who keeps up the connection between the label’s output and the College and mixshow DJs.

This young promo exec was raised on soul in the Motor City of Detroit. Attending Central Michigan University, Mong was doing a College radio show on WCHP with his partner Heavy and DJing locally; he soon became the music director. They started making “connects” with label reps who were servicing the duo with records, and soon Mong was enthralled with the idea of burrowing deeper into the biz.

“I was going to school and I really got tired of the whole thing, and I said, ‘You know what? If I really want to get in the music business I’m either gonna have to go east or go west,’” says Mong. “It’s too cold on the east, so let me see what I can do on the West Coast. So I basically just jumped in the car, packed it up, and headed out.”

Mong had called every label rep he knew, both before and after he arrived in Los Angeles, to hook up a job opportunity. And like most of our other featured label reps, an internship was his break. Chris Peterson, former College rep for NooTrybe, hooked him up with a three-day-a-week internship at Noo Trybe Records; Lee Cadena offered him a two-day-a-week internship at *Hits* magazine, and in between the split schedule he was serving Bahama Mamas at the Red Lobster bar. “I was hustling the whole time,” he remembers.

Mong also hustled Tommy “Gun” Capistrano, who was then working at

Loud, bugging him about a job. Though he interviewed as Steve Rifkind’s assistant, the job went to someone else; instead, they asked him to fill in as receptionist. Mong said yes and started at Loud in 1996. Once at the desk, he started “bugging everybody”—chiefly head of promotion John Rifkind—about doing promotion work. Soon Mong was answering phones and doing West Coast College promotion, working Xzibit’s “Paparazzi,” and helping turn it into a modest West Coast hit.

Not long after that, he was taken off the front desk (“I was always putting people on hold”), given a desk, and told to handle College promotions nationally; late last year Mong added West Coast mixshow duties.

“And that’s just the Loud part of it,” says Mong, adding that almost everybody on the staff has another gig—and he’s no exception. His booking/management/promotion/record company, Concentrated Entertainment, begun with indie promoter Todd Mumford, is also buzzing with underground Rapper Elemental and a group called Lexicon. “I make sure I have my Loud gig done first, I make sure that’s covered. Loud gave me my start and they’re paying me, anything after that is after that,” he says.

“The hardest thing, I would say, is just staying organized because it’s so hectic. There’s not enough time. I average maybe four hours of sleep a night, between going to shows, politicking with people, working the stations, and having artists in town. But at least I’m doing something, not sitting on my ass watching TV.”

Mong credits Peterson, Cadena, and Tommy Gun with helping him get started, as well as Steve Rifkind whom, he says, has taught him a lot by just “watching how he handles his business.” The Steve Rifkind Company is multimedia, says Mong, offering a number of opportunities for the staff.

1999 is yet another big year at Loud, with scheduled releases by Wu-Tang’s Inspectah Deck and Raekwon, respectively; Prodigy; Mobb Deep; Catastrophe, a.k.a. Tash from the Alcoholiks; and Dead Prez. The label will also offer R&B projects by Samuel Christian and teen male Christian group Five Young Men, who have been groomed by Maurice Starr, the man who discovered New Edition and New Kids on the Block.

“That’s just in the first three months!” says Mong, who insists that he be known by that name only. “Mong in Chinese means ‘expect

good things in the future,’ and I’d rather just have it as that. That’s what I want.”

“I average maybe four hours of sleep a night, between going to shows, politicking with people, working the stations, and having artists in town.”

—Mong

Artist Pick for 1999:

Dead Presidents

Two twenty-something lyricist/philosopher/revolutionaries—M-1 and Stic.man—have come together to form the collective Dead Presidents. Influenced by the turbulent civil rights era as well as the revolutionary consciousness of the Black Panthers, Dead Prez seek to raise the stakes and the awareness of Hip-hop



heads in the ‘90s.

The pair, who came together in Tallahassee, Fla. as friends and brothers, were nurtured and signed by 7G Entertainment, founded by Lord Jamar of Brand Nubian. At first, the two were members of a national activist organization that allowed them to travel the country and share their philosophy, but in order to make a living M-1 and Stic.man decided to channel their energies toward music. A common belief in the ancient Chinese oracle called the I-Ching, or the book of change, led them to their logo and their mission: to analyze the present to develop foresight and positive direction for the future. They believe there is a common link between all historically oppressed people.

Dead Prez were first introduced in 1997 on the Loud Set Up tape *Food Clothes and Shelter*, via the track “These Are the Times (Novus Oro Seclorum),” and “Propaganda.” The pair’s forthcoming self-titled album should create even more of a buzz among like-minded young people searching for a sense of reality and a positive direction for the future. ■



TRIPLE A

Cassandra Will Run the Voodoo Down in New Orleans

BY KENT ZIMMERMAN

One of the advantages of putting on the "Big GAVIN" (as you Triple A folks call it) is the opportunity to work with special artists who cut across formats, presenting high profile soundstage gigs by artists like Herbie Hancock New Standards Quintet, Joni Mitchell, Don Was' Orquestra Was, or last year's N2K/GAVIN Soundstage Webcast.

That's why we're pleased to

opportunity to work closely with more stations to help bring her artistry to new formats. Cassandra is fond of New Orleans and the show should be special this close to her hometown."

Born in Jackson, Mississippi, Wilson has made a career out of confounding the categorizers (which includes myself and this publication). Though one of the

original architects of the Brooklyn M-Base collective, it quickly became obvious that even the spacious Jazz arena was too constraining to hold her; subsequently she began covering songs by Van Morrison, Robert Johnson, Joni Mitchell, Billie Holiday, Hank Williams, Neil Young, the Monkees, and U2.

While Wilson's previous three CDs (the last one being a superb duet album with pianist Jacky Terrasson) rank as her best work, it's her

upcoming effort that will amaze and mystify. While *Traveling Miles* is a fitting tribute to Miles Davis, you can no more call it a "Jazz album" than you can Davis' own masterpieces like *Jack Johnson* or *In a Silent Way*. Her music is about new directions, if we can borrow Miles' phrase, and Wilson has adopted a new direction to celebrate the mere existence of someone like Miles.

Historically, GAVIN has had fun working with artists impossible to categorize, whose appeal cuts across all ethnic and stylistic barriers. There's something inherently "GAVIN" about being involved in staging performances by Willie Nelson with Daniel Lanois and Emmylou Harris in front of a rock crowd. Or Herbie

Hancock in front of Triple A tastemakers, grooving to Jack DeJonette, Dave Holland, Mike Brecker, and John Scofield. Or witnessing the only time Don Was played Hank Williams covers with his band of gypsy rockers and jazzbos. In other words, magic moments.

"Cassandra Wilson is an 'old, old soul,'" says songlines' Sean Coakley, who will be promoting

Traveling Miles to radio. "Her voice encompasses the peaks and valleys of the human experience. Don't try to categorize or pigeonhole her talent—just be thankful that you live in a time when you can hear it."

GAVIN is constructing a special performance soundstage for the 1999 Seminar, which will be the site of several important meetings and performances—including Cassandra Wilson's.



announce that Blue Note recording artist Cassandra Wilson (with her hand) has agreed to debut her newest album, *Traveling Miles*, a unique and beautiful tribute to Miles Davis, at this year's GAVIN Seminar. The limited seating soundstage performance will happen Friday, February 19 at 2 p.m. Following her performance at GAVIN, Wilson will embark on an extensive American tour playing theaters and symphony halls.

"Cassandra sells extremely well [200,000+]," said Blue Note's Andy Sarnow, "and she has graced magazine covers ranging from *Essence* to *Delta Sky*, and has been featured in *Rolling Stone*, *People*, and *Vibe*. She also appears regularly on *David Letterman*.

"I am really excited for the

Kid Leo to Artist Development; Trina Adds Triple A Duties

In the next few weeks, Columbia Records' (and former radio legend)



headquartered out of 550 Madison in New York.

Kid Leo will complete a long-anticipated transition from promotion to artist development.

In the weeks to come, Sony is expect to announce Leo's title and responsibilities.

Filling Leo's shoes will be Trina Tombrink, who will be handling both National Rock and AAA promotion. Like Leo, she will be

headquartered out of 550 Madison in New York.

In a recent conversation, Leo warned us that we haven't heard the last of him regarding Triple A's direction and music. "I'm putting you on my tastemaker's list, so we can continue to work closely on breaking acts," he told us.

We wish Leo all the luck in the world, and look forward to Sony's official statement. He's surely been—and continues to be—one of the format's original executive supporters.

WXRT To the Rescue

After the devastating Hurricane Mitch, WXRT radio teamed with John Hiatt to raise money for disaster relief in Honduras. A buck per ticket built up a \$3000 booty. (Front,



I-r): Hiatt, Lin Brehmer, Patty Martin, Andrew Kaplan, and Norm Winer; (Back, l-r): Sandy Patyk, Frank E. Lee, Eric Lowen, and Jo McArdle.

The '60s

Original NBC Motion Picture Soundtrack



The Soundtrack Of A Generation

Includes classic songs by:

Cream
The Byrds
Jefferson Airplane
The Beach Boys
Marvin Gaye
The Temptations
 and
Bob Dylan
 with **Joan Osborne**

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First A3 Trend of '99—Roots!

BY KENT ZIMMERMAN

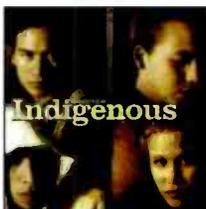
Over the past few years, various trends have enlightened Triple A airwaves. Female singers, "Alt lite" bands, and classic rock have all had their turn. So will 1999 be the year of multi-cultural roots music? Just two weeks into the New Year, there's already a wealth of rootsy rock & roll in the pipeline. And like the A3 format itself, the spectrum of what constitutes "Roots Rock" demands a wide definition. Here are some thumbnail sketches of both recent and upcoming releases that have tickled my earbones so far; they're all rootsy in their own way.

♦♦♦♦♦

INDIGENOUS

Things We Do (Pachyderm)

Jeez Louise, where the hell was I on this one? Hailing from the Nakota Nation near Yankton, South Dakota, band members (all blood relatives),



swear they'd never seen any band in live performance prior to recording. Then how did guitarist Mato Nanji end up a dead ringer for Stevie Ray Vaughan? Sleepy classic and mainstream rockers are already breaking this band, which means A3 has some catching up to do, me included. Single is "Now That You're Gone."

♦♦♦♦♦

WILCO

Summer Teeth (Reprise)

This is the album that's supposed to smoke Wilco out of the No Depression camp and bring them into the rock world. Jeff Tweedy and Jay Bennett are the Lennon/McCartney or Difford/Tilbrook of this outfit. Around here, people talk about Uncle Tupelo with a hushed, eerie reverence. Wait until they hear T Rex synths and hooks. "Can't Stand It" is due February 15, just before the GAVIN Seminar in New Orleans.

♦♦♦♦♦

THE BLACK CROWES

By Your Side (Columbia/American)

We got this close to getting the Crowes to close a Fox show last year. Maybe next time. *By Your Side* is the product of rebirth amid com-

plete turmoil and chaos. The big dif is brother Rich stepping up in the



lead guitar department. The tunes are back to the basics while at the same time a step forward. "Only a Fool" is the designated A3 track. Producer Kevin Shirley (Aerosmith) keeps it rowdy, though.

♦♦♦♦♦

COREY HARRIS

(Alligator)

Corey Harris' scheduled appearance at the GAVIN Seminar in New Orleans (Saturday Feb. 20) has us



excited. He's a young soul (a 28 year-old Denver native) with an old voice. A new record will be out soon, but fans and touring mates already include Natalie Merchant, Buddy Guy, Dave Matthews, and B.B. King.

♦♦♦♦♦

R. L. BURNSIDE

Come on In (Fat Possum/Epitaph)

Sounds like the bastard child of blues, punk, and hip-hop—are you digging this yet? A 69-year old Burnside let some young hands monkey with his music to some unique results. Trax include "It's Bad You Know" and "Let My Baby Ride."

♦♦♦♦♦

JIMMY ROGERS

ALL STARS

Blues Blues Blues (Atlantic)



A heartfelt tribute to Jimmy Rogers, who played with the Buddha of modern music, Muddy Waters. This album reintroduces Anglo superstars to American blues terrain. Featuring Clapton, Page, Jagger/Richards, plus Stills and Taj, don't overlook this gem.



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED

PETER HIMMELMAN (28)

"Fly So High"

(6 Degrees/KOCH)

Including: WERU, WNCS, WEBK, WKZE, WFUV, WYEP, WXPB, WFHB, KPFT, WMKY, WNKU, KERA, KGSR, WCBE, WDET, WXRT, WEBX, KSUT, KVNF, KUWR, KTAO, KCRW, K-OTTER, KBSU, KRVM, KLCC, KSMF, and KMTT

R.E.M. (19)

"Lotus" (Warner Bros.)

Including: WRNX, WERI, WMWV, WNCS, WYOD, WIIS, WRLT, KRÖK, KGSR, WAPS, WTTT, KLRO, KSPN, KRXS, KTHX, and KACD

SEMISONIC (18)

"Secret Smile" (MCA)

Including: WMVY, WMWV, WNCS, WYEP, WXPB, WRLT, KACV, KTCZ, KBXR, KSPN, KUWR, KRXS, KBAC, KPCC, KRSH, and KFXD

SHAWN MULLINS (17)

"Shimmer" (SMG/Columbia)

Including: WRNX, WBOS, WMWV, WNCS, WYOD, WRLT, KGSR, WAPS, WTTT, WMMM, KLRO, KSPN, KTAO, KBAC, KTHX, and KRSH

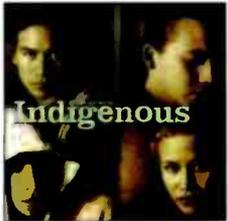
SUSAN TEDESCHI (16)

"You Need to Be With Me"

(Tone Cool/Rounder)

Including: WMVY, WMWV, WNCS, WYEP, WXPB, WRNR, KRÖK, WMMM, and KBCO

RECORD TO WATCH



INDIGENOUS

"Now That You're Gone" (Pachyderm)

A family of musicians from the Nakota Nation creates a blues rock tidal wave. Jumping 43-36 (with equal Comm and Non Comm strength), 7 new adds.

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

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

LW	TW	NON-COM
1	1	R.E.M. (Warner Bros.)
3	2	BECK (DGC)
4	3	LYLE LOVETT (Curb/MCA)
7	4	LAURA LOVE (Mercury)
5	5	BRUCE HORNSBY (RCA)
9	6	B.B.KING (MCA)
12	7	SON VOLT (Warner Bros.)
2	8	CHRIS ISAAK (Reprise)
13	9	KEB' MO' (550 Music)
11	10	GOLDEN SMOG (Rykodisc)
6	11	RUSTED ROOT (Mercury)
19	12	MARTIN SEXTON (Atlantic)
8	13	NEW RADICALS (MCA)
21	14	SHERYL CROW (A&M)
32	15	WES CUNNINGHAM (Warner Bros.)
14	16	CRY CRY CRY (Razor & Tie)
10	17	PHISH (Elektra/EEG)
15	18	ALANIS MORISSETTE (Maverick)
17	19	LUCINDA WILLIAMS (Mercury)
24	20	JOHN GORKA (Red House)
16	21	ROBERT EARL KEEN (Arista)
20	22	JEWEL (Atlantic)
29	23	ELLIS PAUL (Philo)
22	24	BARENAKED LADIES (Reprise)
42	25	THE NIELDS (Mercury)
18	26	JONI MITCHELL (Reprise)
30	27	JOHN LEE HOOKER (Point Blank/Virgin)
26	28	BRUCE SPRINGSTEEN (Columbia/CRG)
25	29	WILLIE NELSON (Island)
33	30	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
28	31	ROLLING STONES (Virgin)
27	32	JOHN LENNON (Capitol)
23	33	SEAL (Warner Bros.)
35	34	ELLIOTT SMITH (Dreamworks)
N	35	EVERLAST (Tommy Boy)
46	36	HOLE (DGC)
—	37	AMY RIGBY (Koch)
31	38	JONATHAN RICHMAN (Vapor)
37	39	SHAWN MULLINS (SMG/Columbia)
N	40	INDIGENOUS (Pachyderm)
N	41	CRACKER (Virgin)
34	42	JOHN MELLENCAMP (Columbia/CRG)
36	43	DUKE DANIELS (E Pluribus Unum)
47	44	UNBELIEVABLE TRUTH (Virgin)
—	45	RORY BLOCK (Rounder)
50	46	BETTER THAN EZRA (Swell/Elektra)
41	47	THE KENNEDYS (Philo)
N	48	TRAGICALLY HIP (Sire)
49	49	SINEAD LOHAN (Interscope)
44	50	JONNY LANG (A&M)

ARTISTPROFILE

DAR WILLIAMS

ALBUM: Cry, Cry, Cry with Dar Williams, Lucy Kaplansky, Richard Shindell
 LABEL: Razor and Tie
 CONTACT: Jessica Siracusa (212) 473-9174
 WEBSITE: www.razorandtie.com

ON WORKING TOGETHER: "Lucy (Kaplansky) and I have this weird thing in our voices; we sound enough alike that it's very hard to tell the difference between us. Even for us. Creepy and great at the same time. Collaborating comes very naturally in the folk community. I'm no exception. Doing back-ups and being

tamborine girl on some songs takes a lot of the pressure away, and it's a really good way of being out there and making music."
 "There was a time when I wasn't sure what was going on in my career. I was trying to figure if I was a viable performer on my own. I was worried that I was pursuing a profession that was just wasting a lot of fossil fuel. I did a book

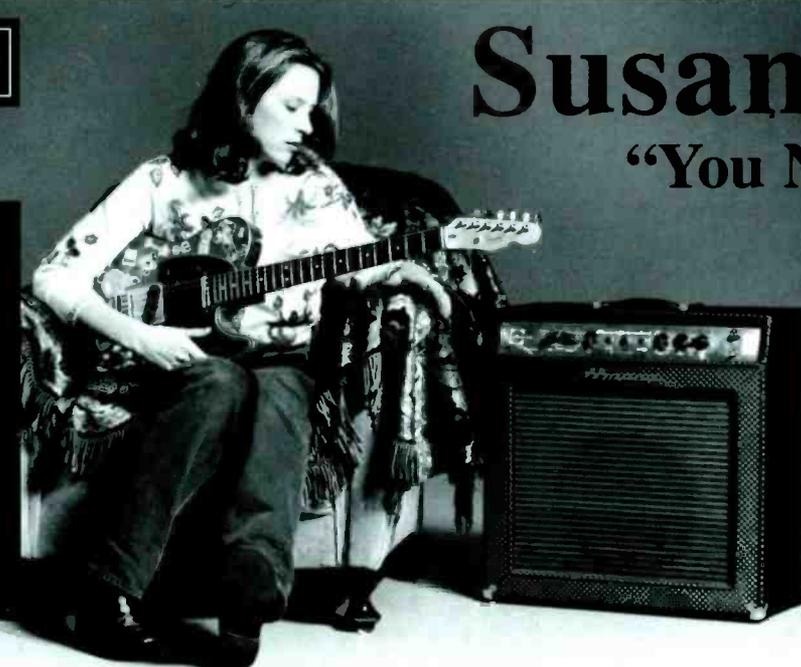
called *The Tofu Tollbooth*, which is a directory of natural foodstores, written in 1993. I was planning to never make a full living doing music. Between the book and the music, I could survive. Live frugally and slowly build up enough savings to tour less. When *The Honesty Room* came out in 1994, it sold really well. Doors opened, and from then on, I could get gigs."



A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KUMH	KXL	HWPS	WBOS	WBZC	WVBE	WCLZ	WDET	WEBK	WEBX	WERU	WFBH	WFPK	WFOV	WIS	WKCE	WLUM	WMMH	WNAVY	WNAVY	WVCS	WVCH	WVLU	WVPR	WVLT	WVPR	WVPR	WVOD	WVRY	WVCO	WVPH	WVRT	WVRY	WVPE	
R.E.M. (Warner Bros.)	2	4		21	6		14		36	10	4	12	9	18	16		16	12	5	8	16	15	28	25	20	21	13		15	15	21	22	10		
SHERYL CROW (A&M)		10	9	34	7				15	36			12	5		6		15	12	23	12	16		7	27	21		53	8	15	23	8			
NEW RADICALS (MCA)				22				13	15	36			12			20	17	24	13	17	10	4		11	18	11	35	20	10		23	12			
CHRIS ISAAK (Reprise)		16	9	23		9			9		8	3	8	7		16		7	10	17	20			26	11	8	11	23	21	6	5	13	9		
JEWEL (Atlantic)	2	23	10	23	12				15							12		24	11	17	13			16	25	8	24	16	34	13	16	13	11		
BARENAKED LADIES (Reprise)	2	2	10	11	11		14		21							19	9	28	8	19	12			16	25	27	21	35	10	3		11	8		
SEAL (Warner Bros.)	2	24		22					8		3					12		27	12	16	16			18	25		22	23	22		4	8	14	6	
BECK (DGC)			6	11	8	9		15	14	20	10	12	12	9	17			11	9	7	16	15		28	25		9	18		21	13	10	8	10	
LYLE LOVETT (Curb/MCA)		14	9	6		9			9		9		12	7		16		16	12	17	13	16		12	9	15				13		8	10		
LUCINDA WILLIAMS (Mercury)	2			23	9	15			10		6			9				13	8	32	7			31	16	17	23				11	11	8		
B.B. KING (MCA)	2	2	3	13			15	13				9	8	5		12		14	12	21	11	16				11	22			4	7	13	8		
DAVE MATTHEWS BAND (RCA)				23	12		14							4		16	16		11	10					29	19		22	20		15				
GOO GOO DOLLS (Warner Bros.)			6	22	11				7						10		26	24							23	18		53	13		14	9			
PHISH (Elektra/EEG)			11			17	15	14	20	5		12	5		6		17	7	18	23	16	15		10	33				4	7	13	8			
ALANIS MORISSETTE (Maverick)		2		9	8				13				4						11	8	16			8		10		32	22			11	4		
BRUCE HORNSBY (RCA)		16	8	10	10	9			13		7			5		12		15	12	22	5	16	15	5		12				5	8	14	7		
KEB' MO' (550 Music)		14	3	6		9			8		7	3		5		16		8	11	20	12	16			8	14				11		12	6		
U2 (Island)				23	5				8				12		18		9		5	7					11	9	14	12		13	10	8			
BRIAN SETZER ORCHESTRA (Interscope)				5	7		15							4		16		16	6	16	8				15	10	18		19	4	6	13			
SHAWN MULLINS (SMG/Columbia)				11	8				13	10				5		12	16		11							7		52	8		4	13	8		
RUSTED ROOT (Mercury)	2			10		6			8	20	6			5	13	6		10	6	14	11	16	15		11	19	12	23		6	7	10	10		
JONNY LANG (A&M)				24					20	4	6					6	18	22	11		7	8				10	23				9	14			
ROLLING STONES (Virgin)	2			24	11			13		20	4		12			12			6	9	8				7	12					5	7	5		
WES CUMMINGHAM (Warner Bros.)			8	8		6					4	8						8	6		14		15	24	29	7	14				12	6	13		
SUSAN TEDESCHI (Rouder)				18		9	15							7						12						10		14				11			
BRUCE SPRINGSTEEN (Columbia/CRG)	2	10			6					5		12				12		18	11			16	15			11	6					4	9	3	
CAKE (Capricorn)									10	10	6	8	4	19		6					5	6	28	28					39	14	15	13			
GOLDEN SMOG (Rykodisc)	2			3			7	7	20	9	8	8	9		6		7	5			9	16	15			10	13	19		17	7	10	4		
JOHN MELLENCAMP (Columbia/CRG)					10				9							16											24					12	8		
SIMEAD LOHAN (Interscope)		3	8	9	9	3				36	5			4		12			12	14	9			28		9	22			4	9	16	4		
SON VOLT (Warner Bros.)				5	9				9		9		12	5		12			7		7	16		20	9					17	12		8		
EAGLE EYE CHERRY (WORK)							15									12	17												55	17		10	7		
LAURA LOVE (Mercury)					11	9		15	10	10	7	8	12	5		16					5		15	10						4		3	3		
BETTER THAN EZRA (Swell/Elektra)	1		8	10	7				9						9				7	6	12				12			14	12			10			
BIG HEAD TODD & THE MONSTERS (Giant/Reprise)	2			7					7	20									9		6		16								9				
INDIGENOUS (Pachyderm)			6	12					10	10											5	4						11					9		
JOHN LENNON (Capitol)	1	3		5	9		16						8			6			12		10	4	15		7	6						6			
EVERLAST (Tommy Boy)								21							18		18	6											29						
CRACKER (Virgin)			3	7	7					6					10					24	10		6		11		22	19	3	6	9				
ELLIOTT SMITH (Dreamworks)					6					8	9		5		12			7	5		18	6	12	12		9	18		15	11	9	8			
SOUL COUGHING (Slash/Warner Bros.)	2			3	9				10		7		4	20							5					6		29		13	10	6			
HOOTIE & THE BLOWFISH (Atlantic)				8												12				12							11	18	35						
LENNY KRAVITZ (Virgin)	1			6											20		27	16	7						3			15		14					
MARTIN SEXTON (Atlantic)	2				9		12		36	5			10		16							15	8		7				22				8		
ROBERT EARL KEEN (Arista)	2								6	4	8	7			6					12		16	15	5											
JOHN LEE HOOKER (Point Blank/Virgin)	1	2			9		11	7	10	3			4		6			8				4	6					17							
MATCHBOX 20 (Lava/Atlantic)				6	9										10													25							
HOLE (DGC)					12										14		26							25				33			11		3		
SUGAR RAY (Lava/Atlantic)															14										11			14		21	10	16	20		
RUGRATS SOUNDTRACK (Interscope)	1		6	9	2			7							14													33					13	3	



Susan Tedeschi

“You Need to be with Me”

Impacting Radio Now!

Produced by Tom Hambridge

“This dedicated artist is primed for national exposure... be a hero to your listeners and give this one a meaningful spin. It’s honest-to God great”
—BILLBOARD MAGAZINE

Already with Susan:

WMMM	WNCS
WXPN	KBAC
WBOS	KMTT
KINK	WLPW

ALTERNATIVE

Putting the Mighty Mo to Work

BY RICHARD SANDS

"Will this be on the test?" No, but sometimes the laws of physics actually apply to how you do your job. Well, at least I think they do, because really the only thing I remember about Physics class at University High School was when Mr. Mulvehill would say, "now students take your seats" and I would always answer, "where should we take them, sir." What a smart ass.

But somewhere along the line I have heard about that law that goes something like a body in motion tends to stay in motion. In other words, for the science-phobic, once you get on a roll, the tendency is you will stay on a roll. (Of course the corollary to that is, when you start rolling downhill, it's damn hard to turn around...but let's not look at that one. Let's think happy thoughts today.)

So how the hell do you get your radio station rolling? How, exactly, do you put the power of the mighty mo to work for you?

"Momentum is really just the result of all your hard work," KNRK-Portland PD Mark Hamilton says. "Sometimes everything just comes together at once, then all of the sudden you are on a roll. Your morning show gets in a groove, and the events and the imaging all jell as one."

In Chicago, Dave Richards is just getting started at Q-101, but he already knows about the power of momentum. "The hallmark of all the stations I've worked at is forward momentum," he says. "Don't look back. I always want my jocks looking forward, talking about what's coming up, and about what is happening later

today, tomorrow, next week—it's about excitement, enthusiasm. And luckily with this format, the music is upbeat, which makes it easy to maintain the excitement."

"The key is not doing too much. I like to see us 'hand off' from one promotion to the next."

—Mark Hamilton

In Seattle, KNDD "The End" PD Phil Manning adds, "you have to create that buzz that is so important for any successful radio station. Are people talking about your station around the water cooler? Make sure you always give them something to talk about—whether it is a stunt for the morning show, an event you create, or just something that is already going on that you can glom onto. I want people to be talking about The End."



Phil Manning

Ratings have never been better for X-96 in Salt Lake City, where momentum is clearly on the side of PD Mike Summers. "The key to me is that every single day we are desperately trying to keep things interesting," he confides.

TARGET PRACTICE

As Richards notes, you have to be a moving target. "This demo is used to things changing very rapidly, so you have to keep things changing and fresh," he says.

Of course, in your efforts to create momentum, you need to be careful

not to overdo, cautions Hamilton. "Really, the key is not doing too much. Ideally you just want to be doing one thing at a time. I like to see us 'hand off' from one promotion to the next."

"You have to create a station vibe" The End's Manning maintains, before offering this unusual advice: "You have to make your radio station a part of the listener's lifestyle. And no one does this better than the Hip-Hop stations. Listen to Hot 97 in New York, the Beat or Power in Los Angeles, or Wild 94.9 in San Francisco. These stations truly reflect the lifestyles



Mike Summers

of their audience, right down to the slogan 'where Hip-Hop lives.' I want my Seattle listeners to feel the same connection to The End. You have to talk the talk, and live the lifestyle."

So, now you know. You too can put the mighty mo to work for you. And you don't really even have to understand the laws of physics. But before class ends for today, just one sobering note: sometimes it's not science that helps your ratings. We all know you can be doing everything right, but the results still aren't there. When I asked Mike Summers if it really was momentum that helped X-96 to its ratings highs, he answered questioningly, "would you believe it was blind stupid luck?" No. Not really. Now Mike, please take your seat.

Convention Update

Well, I've only been on the job a little more than a week now, but I am happy to say at least one big thing is absolutely confirmed for the GAVIN Seminar, February 17 to 21 in New Orleans. Max Tolkoff will be emceeding this year's Jukebox Jury. I know I said



Max Tolkoff

last week I wouldn't be calling on Max for a while, but then I realized that, even if Max is a pain in the ass, I really do need him. This always-entertaining event, slated for Friday afternoon at 3:30, is certain to be remembered as one of the year's highlights. If you haven't registered for the Seminar yet, please do so today by calling our Convention Services department at (415) 495-1990 x.632. Thank you!

Ratings Roll

The Fall Arbitron ratings start making their way to your desk this week. The news was outstanding for Alex Luke's farewell book at Q-101 in Chicago, the station moved up half a share in the 12+ demographics, 3.4 to 3.9. "Mancow's Morning Madness" paved the way with huge growth, 4.8 to 5.3 and a third place finish in the brutal Chicago market. KROQ-Los Angeles also had a terrific book, especially in mornings, nights, and weekends. Overall, KROQ is up 12+, 3.4 to 3.5. Last but certainly not least, things were basically flat for Steve Kingston and the crew at WXRK-New York, 3.7 to 3.6.

ALTERNATIVE

MOST ADDED



COLLECTIVE SOUL (32)

Heavy (Atlantic)

Including: KTZZ, KACV, KKDM, CFNY, KNRK, WKRL, WXDG, WPGU, WEND, KMRJ, WLSZ, KRZQ, KXRX, WMAD, KPNT, CIMX, KROX, KJEE, WGBD, KFTE, WEJE, KQXR, WKRO, KQGE, KWOD, WPLA, KEDJ, WWCD, WJSE, WRXQ, WAVF, WKDX

SEMISONIC (29)

Secret Smile (MCA)

Including: WBTZ, KTZZ, KNDD, KACV, KKDM, WHTG, WENZ, WKRL, KTOZ, WEND, KKNQ, KXRX, WEDX, WMAD, WDST, WIXD, KHLR, KLYY, KJEE, WGBD, KFTE, WBCN

TIN STAR (29)

Head (V2)

Including: WBTZ, KACV, WEDG, WXDG, WEND, KRZQ, WHMP, WEDX, WMAD, CIMX, WDST, WIXD, WFNX, KHLR, KNSX, KJEE, WGBD, KFTE, WWOX, WEJE, KQXR, WKRO

EVERCLEAR (24)

One Hit Wonder (Capitol)

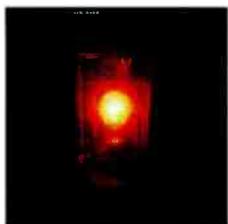
Including: WWCD, KPXX, WQBK, CFNY, KNRK, WHTG, WEND, KMRJ, WLSZ, KRZQ, WEDX, WYKT, WMAD, KPNT, WIXD, KROQ, WGBD, KITS, KQXR, KQGE, WBCN

R.E.M. (17)

Lotus (Warner Bros.)

Including: WKRL, KKNQ, WYKT, WMAD, WFNX, KROX, KHLR, WBER, KJEE, WGBD, KLZR, KFTE, KWOD, WJSE, WRXQ, WGRQ, WAVF

RADIO SAYS



TIN STAR

"Head"
(V2)

"Tin Star sounds really different on the air."
— Leslie Fram, PD, 99X
WNNX-Atlanta

LW	TW		Spins	Diff.
1	1	EVERLAST - What It's Like (Tommy Boy)	2944	+131
2	2	CAKE - Never There (Capricorn)	2441	-114
4	3	SUGAR RAY - Every Morning (Lava/Atlantic)	2409	+266
3	4	LENNY KRAVITZ - Fly Away (Virgin)	2207	+32
6	5	GOO GOO DOLLS - Slide (Warner Bros.)	1888	+23
5	6	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	1836	-257
7	7	NEW RADICALS - You Get What You Give (MCA)	1775	+1
12	8	HOLE - Malibu (DGC)	1740	+226
8	9	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1627	-106
11	10	GARBAGE - Special (Almo Sounds)	1534	+17
18	11	EVE6 - Leech (RCA)	1446	+241
<i>Eve 6's second single "Leech" busts in at #11</i>				
9	12	SOUL COUGHING - Circles (Slash)	1442	-143
13	13	PLACEBO - Pure Morning (Virgin)	1410	-26
19	14	ORGY - Blue Monday (Reprise)	1394	+205
14	15	ALANIS MORISSETTE - Joining You (Maverick/Reprise)	1381	+33
17	16	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1309	+50
10	17	U2 - Sweetest Thing (Island)	1284	-234
16	18	BARENAKED LADIES - It's All Been Done (Reprise)	1282	-21
15	19	BEASTIE BOYS - Body Movin' (Grand Royal/Capitol)	1236	-74
22	20	CREED - One (Wind-up)	1205	+173
21	21	REMY ZERO - Prophecy (DGC)	1173	+90
20	22	CARDIGANS - My Favourite Game (Mercury)	1087	-18
23	23	HOLE - Celebrity Skin (DGC)	1071	+57
24	24	DAVE MATTHEWS BAND - Crush (RCA)	1003	+21
25	25	FUEL - Bittersweet (550 Music)	984	+51
<i>What could be more marvelous than the Marvelous 3, impacting at #25</i>				
33	26	MARVELOUS 3 - Freak of the Week (?)	865	+227
28	27	EVERCLEAR - Father of Mine (Capitol)	828	+60
27	28	KORN - Got The Life (Immortal/Epic)	822	-32
26	29	EAGLE EYE CHERRY - Save Tonight (WORK)	733	-135
29	30	SHAWN MULLINS - Lullaby (SMG/Columbia)	693	-64
30	31	ZEBRAHEAD - Get Back (Columbia/CRG)	660	-46
31	32	ROB ZOMBIE - Dragula (Geffen)	659	-30
34	33	VAST - Touched (Elektra/EEG)	626	+44
38	34	CLASS OF 99 - Another Brick In The Wall (Columbia/CRG)	583	+79
40	35	KHALEEL - No Mercy (Hollywood)	578	+92
—	36	EVERCLEAR - One Hit Wonder (Capitol)	535	N
32	37	EVE6 - Inside Out (RCA)	526	-160
49	38	LIMP BIZKIT - Faith (Flip/Interscope)	483	+131
—	39	FATBOY SLIM - Praise You (Astralwerks)	472	N
47	40	TOMMY HENRIKSEN - I See the Sun (Independent)	470	+114
35	41	THIRD EYE BLIND - Jumper (Elektra/EEG)	457	-99
—	42	COLLECTIVE SOUL - Heavy (Atlantic)	446	N
41	43	TDUCH AND GO - Would You...? (V2)	435	-23
37	44	BECK - Tropicalia (DGC)	430	-89
43	45	K's CHOICE - Believe (550 Music)	410	+20
—	46	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	396	N
42	47	JEWEL - Hands (Atlantic)	394	-5
39	48	PEARL JAM - Elderly Woman Behind The Counter In A Small Town (Epic)	391	-97
46	49	METALLICA - Turn The Page (Elektra Entertainment Grp.)	387	+24
—	50	DIG - Live In Sound (Radiouniverse)	374	N



ON THE RECORD

I'm thinking of renaming this feature "Kevin Sez." Mr. Weatherly, KROQ's VP of Programming says he likes these three:



LIT

"My Own Worst Enemy" (RCA).

"This is a great record, instantly most requested at KROQ."



3 COLOURS RED

"Beautiful Day" (Creation).

"Aaron Axelsen turned me on to this very cool import."



COTTONMOUTH KING,

"A Dog's Life" (Capitol)

"Blowing up the phones at KROQ—we didn't really have room for this type of record earlier, but now it is working beautifully."

PLEASE NOTE: New regime, new reporting deadline. Starting next week, all reports must now be in by 3 PM Pacific time on Tuesday afternoon. This means you will have to be two hours quicker than before. Incidentally, if you are late, there will be no milk and cookies for you.

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

PICTUREPARADE



Q-101's Mancow and company are still basking in the glory of their 3rd place 12+ ratings in the Fall book. By-the-way, green guy is actually better known by his real name "Turd."



Beck hangs backstage at Q-101's Twisted 5, with correspondent Mia Park, who doubles as an agent for MTV. Why two pictures from Q-101 this week? 'Cause you forgot to send me yours, didn't you?



COLLEGE

Dr. Israel: Making A Positive Connection

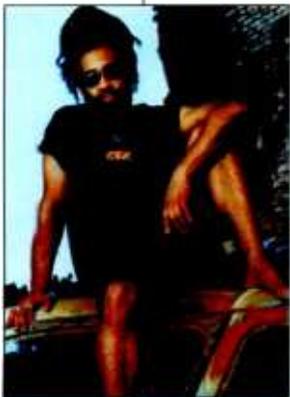
BY KATIE ZARLING

"Part of the struggle in my life has been really trying to connect my heritage and my roots while being someone who actually lives in the inner city. I've lived in the city all my life."

Dr. Israel's latest release, *Inna City Pressure*, is an electrifying fusion of Reggae roots, dub, jungle, drum & bass, ska, and hardcore punk that's far from any single genre definition. Urban confusion and the complexity of life in the city, with its hipster, modern day swagger are there—but with outspoken lyrics woven into rastastyle anthems that make mention of such significant socio-political figures as Malcom X and Marcus Garvey, the entire album emotes a modern vibe. Give a closer listen, and you'll hear the resounding presence of the bass, which counterbalances the tempo and attempts to bridge the gap between the old and the new.

"I've spent a little bit of time with each genre and ultimately got really frustrated trying to express everything I had to say with one style," explains Israel. "So the natural thing ends up being sort of this mish-mosh of different styles."

The message encoded in Dr. Israel's music is one of "positivism in the face of adversity," he says. "The idea is to make a spiritual connection with the self; to find truth and connect to your roots." And although Dr. Israel doesn't see anything wrong with "gangster rap" as an art form, he does feel that people also need a positive counterpart. "A lot of kids can get to thinking negative if they're taking all those messages at face value," he comments. "They need to get the other side, too—the spiritual and positive side."



And what better way to accomplish that than through music. Dr. Israel has the uncanny ability of making that happen. An important part of communicating his message, he says, is keeping an eye on future technology. Recalling when Bob Marley incorporated a 24-track machine at his studios in Jamaica, Dr. Israel remembers, "All the Rasta elders came in and they were all talking about it. And Bob Marley says, 'The message is positive and it's gonna last throughout.' Nothing is going to be able to change this positive message, so we have to incorporate the technology we have access to." Accordingly, Mutant Sound Systems will soon set up a Web site with a Webcam that will allow people to download tracks from the Internet. "People can actually interact with us while we're mixing stuff, which should be really exciting," says Israel.

Dr. Israel's history stems back to Philadelphia, where he started playing guitar in reggae/hardcore bands. His biggest early influences included Bad Brains, Black Sabbath (evident in his rendition "The Doctor Vs. The Wizard"), and Black Uhuru. He is also known for his work on Williamsburg's infamous underground Word Sound label in conjunction with Skiz Fernando. "[Skiz] made me start to think that you don't have to go after a major label deal in order to make an impact in the music world," he says. These days, Dr. Israel continues to collaborate with various artists, including Rancid on Inna City's "Coppers."

This summer, he hopes to release a Dub Against Racism record. A West Coast and European tour is also in the works for around

April or May, "and we'll probably be going out to America some more when we get back," he says. And then more albums, more releases, keeping the message of

positivism out there. "It's a call for connection," Israel states. "I'd like my music to connect people, to help them understand each other's struggles."

Radio at the Crossroads: A Gavin Seminar Preview

BY VINNIE ESPARZA

Currently, the climate in the music industry is more turbulent than it has been in years. Besides the mega-merger between Seagram and PolyGram—which will inevitably leave as many as 3000 people out of a job—the industry has been forced to accept new technologies such as the Internet and satellite radio, which will radically alter the way music is promoted, marketed, and distributed. No one is sure just yet what this will mean to commercial radio: perhaps it will emerge unscathed but, more than likely its domination in breaking new acts will diminish significantly.

But while commercial radio's fate may already be written in the stars, the question of the future of College radio is uncertain.

Stations are becoming increasingly polarized, with some choosing a more commercial sound and others remaining underground, leaving only a few stations in the middle. It is this middle ground, however, that is of most importance in terms of keeping College radio strong enough to both represent the underrepresented and keep the format viable and relevant enough to convince labels to maintain their college departments.

Sire's recent closure of its college department should be seen as a wake-up call to everyone that unity and focus are necessary. It is for this reason that we have decided to

focus this year's Gavin Seminar College panels on the state of the format, both on a national and an individual level. These panels have been a long time coming, and while they may not be pretty, they will certainly be informative.

The first meeting, titled "Pre-Millennium Tension: Keeping College Radio Relevant in the 21st Century," will be co-moderated by Dave Sanford of S.P.E.C.T.R.E. We will look at the history of the format, discuss College radio's "heyday," and examine our current lack of identity. We'll discuss why we no longer champion new acts and how spins have affected the GAVIN charts. We'll look for better methods of communication between MDs and staff, and finally, turn an eye toward the future of the format. Panelists include Island Records' John Rosenfelder, KCMU-Seattle's Don Yates, and Chris Hall from KUSF-San Francisco.

Our second panel, focusing on how to improve your individual station, will be moderated by veteran WCBN-Ann Arbor, Mich. MD Brendan Gillen. Topics will include the job definition of a College Music Director, the importance of charts, responsibilities to the station and the industry, community outreach, fundraising, and the Internet. Panelists include WUNH-Durham, New Hampshire's Ian Fitzpatrick, Chris Elles of Arista, WTUL-New Orleans' Anthony DelRosario, and Kelso Jacks of CMJ. See you then.



Jason Falkner

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**"A one-man garage band with a sweet tooth."- REQUEST
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MOST ADDED



TAKAKO MINEKAWA (27)

Cloudy Cloud Calculator
(Emperor Norton/March)

Including: KBOO, KCOU, KCPA, KCRW, KCSB, KFSR, KGLT, KUCI, KUGS, KVMR, WBNY, WCBN, WEGE, WFDU, WITR, WJCU, WMNF, WMSE, WRAS, WSMU, WTSR, WUOG, WUTK, WVFS, WVVU, KWVA, WVUN.

GROOP DOGDRILL (24)

Half Nelson (Beggars Banquet)

Including: KCOU, KCSB, KLSU, KUCI, KUGS, KWVA, KZSC, WBNY, WCBN, WDCR, WEGE, WFDU, WITR, WJCU, WMNF, WMSE, WNHU, WRAS, WUMS, WUTK, WVVU, WVVU.

LAGWAGON (19)

Let's Talk About Feelings

(Fat Wreck Chords)

Including: KCOU, KCSB, KCSU, KFSR, KGLT, KGRG, KLSU, KUGS, KZSC, WBNY, WICB, WJCU, WMNF, WSMU.

UNISEX (19)

Deadlock (Double Agent)

Including: KBOO, KCOU, KCSB, KGLT, KUCI, KUGS, KWVA, KZSC, WBNY, WEGE, WFDU, WMNF, WMSE.

THE BONADUCES (19)

The Democracy of Sleep

(Endearing)

Including: KBOO, KCOU, KCSB, KGLT, KUCI, KUGS, KZSC, WBNY, WFDU, WMNF, WMSE, WRAS, WRUV, WSMU.

RADIO SAYS



VARIOUS ARTISTS

Jungle Jive! (Del-Fi)

A splendid collection of wild and savage "exotica" tunes from the vast vaults of Del-Fi. Perfect music to mix cocktails by!

COLLEGE

LW	TW		Rpts.	Adds
1	1	SPIRITUALIZED - Royal Albert Hall October 10, 1997 Live (deConstruction/Arista)	25	0
5	2	ASIAN DUB FOUNDATION - Rafi's Revenge (Phase 4)	20	0
2	3	STEREOLAB - Aluminum Tunes (Drag City)	20	0
7	4	FEAR OF POP - Volume 1 (550 Music)	20	0
4	5	FATBOY SLIM - You've Come A Long Way, Baby (Astralwerks)	20	0
18	6	VARIOUS ARTISTS - Bombay the Hard Way (Motel)	23	0
		<i>Fists of Curry! This record is brilliant and deserves major love from all.</i>		
10	7	MACHA - Macha (Jetset)	17	0
6	8	JON SPENCER BLUES EXPLOSION - Acme (Matador/Capitol)	18	0
3	9	BECK - Mutations (OGC)	19	0
12	10	AFGHAN WHIGS - 1965 (Columbia/CRG)	12	0
20	11	PLACEBO - Without You I'm Nothing (Virgin)	11	0
16	12	PETER MURPHY - Recall (Red Ant)	13	0
13	13	CARDIGANS - Gran Turismo (Mercury)	13	0
14	14	JETS TO BRAZIL - Orange Rhyming Dictionary (Jade Tree)	14	0
N	15	GOD IS MY CO-PILOT - Get Busy (Atavistic)	9	0
		<i>GIMC finally break through in a big way. Atavistic: the true mavericks of the format!</i>		
8	16	HIS NAME IS ALIVE - Ft. Lake (4-AD)	12	0
48	17	MASTERS OF THE HEMISPHERE - Masters of the Hemisphere (Kindercore)	15	1
11	18	R.E.M. - Up (Warner Bros.)	12	0
9	19	TALVIN SINGH - OK (Island)	15	0
—	20	SEAN LENNON - Half Horse, Half Musician (Grand Royal/Capitol)	18	1
38	21	UNBELIEVABLE TRUTH - Almost Here (Virgin)	10	0
32	22	THE BOREDOMS - Super aR (Birdman)	12	0
N	23	BUCKMINSTER FUZEBOARD - How to Make C60 BR24 In an Hour (Slabco)	11	0
N	24	DIG - Lifelike (Radiouniverse)	7	0
17	25	PORTISHEAD - Roseland NYC Live (Go!Discs/London/Island)	11	0
N	26	BOXHEAD ENSEMBLE - The Last Place To Go (Atavistic)	9	0
19	27	SQUARE PUSHER - Music Is Rotted One Note (Warp/Nothing)	12	0
39	28	JAWBOX - My Scrapbook of Fatal Accidents (DeSoto)	16	1
21	29	HEFNER - Breaking God's Heart (Too Pure/Beggars Banquet)	11	0
44	30	LONG HIND LEGS - Feb. 4th-14th, 1998 (Kill Rock Stars)	12	1
46	31	CAT POWER - Moon Pix (Matador)	10	0
33	32	PJ HARVEY - Is This Desire? (Island)	12	0
—	33	THE GRADUATES - Up in Downtown (Beatville)	7	0
15	34	BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador)	9	0
35	35	764-HERO - Get Here and Stay (Up)	14	0
—	36	BAXTER - Television EP (Maverick)	8	0
23	37	4 HERO - Two Pages (Mercury)	8	0
N	38	VARIOUS ARTISTS - IPS: Live at WNYU (WNYU)	10	1
47	39	SILVER JEWS - American Water (Drag City)	6	0
25	40	CAKE - Prolonging the Magic (Capricorn)	8	0
45	41	VIC CHESNUTT - The Salesman & Bernadette (Capricorn)	9	0
29	42	GROOVERIDER - Mysteries of Funk (Columbia/CRG)	8	0
N	43	MANKIND LIBERATION FRONT - Center of the Universe (RCA)	10	1
N	44	THE RONDELLES - Fiction Romance, Fast Machines (Smells Like Records)	12	1
N	45	P.J. OLSSON - P.J. Olsson (Red Ink)	9	0
27	46	PLASTIKMAN - Artifakt (BC) (NovaMute)	12	0
26	47	MELT BANANA - Charlie (A Zap)	6	0
N	48	BLUETIP - Join Us (Dischord)	8	0
N	49	SON VOLT - Wide Swing Tremolo (Warner Bros.)	7	0
N	50	KRISTIN HERSH - Murder, Misery Then Goodnight (4-AD)	8	1

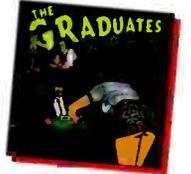


REVIEWS

THE GRADUATES

Up in Downtown (Beatville)

You know, they say everything is BIG in Texas, and the Graduates are no exception. Formed 2 years ago in Dallas, this 7-piece rock n'roll/swing combo deliver a sound will jell well with fans of Cherry Poppin' Daddies and the like. The swanky cover will surely win over the females. "What's so wrong about being sexy?-(ist! -ist!)." Look for them on tour on both coasts. Contact Garrett at Planetary for more info at 617-451-0444.



BETWIXT

Moustache (Archenemy)

Hailed as Boston's best by the readers of the Noise, Betwixt arises from the ashes of Turkish Delight, one of Beantown's most innovative bands. Betwixt has continued their tradition of innovation by presenting a very unique and beautifully strange pop record that combine cello into a mix of percussion, guitar, and the sexy, sinister vocals of Leah Callahan. With as many quality bands that call Boston home, you have to be something pretty special to receive the attention and awards this quartet has already garnered. Contact Jennifer at Black & White Publicity at 617-241-2240.



COLLEGE REPORTS ACCEPTED

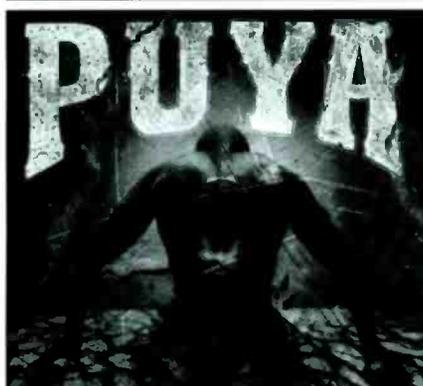
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ACTIVE ROCK

Ricci Rocks London

London-based broadcast company Rock Radio Network has announced the appointment of Skateboard Marketing President



Munsey Ricci

Munsey Ricci as the company's new American Correspondent. As of January 5, 1999, Ricci will host a two-hour program which can be heard on affiliate stations at 3 p.m. EST every Tuesday. Though he will also remain President of his own New York-based marketing company, RRN's David Clouter explained, "Munsey will be acting as RRN's ears and eyes in America."

As Director of National Metal

Promotion at PolyGram Records in New York between 1989-1991, Ricci created the label's metal department; prior to that, he spent four years at CMJ Media, and one year at Combat Records. For the past 7 1/2 years, he has been President of the independent radio promotion and street marketing company, Skateboard Marketing Ltd.

"I am very excited to be back in radio and am looking forward to a long lasting relationship with RRN," stated Ricci. "This is a great opportunity to promote American metal throughout Europe and in the USA, where many of RRN's programs can be heard on short-wave radio."

Check www.rocknetwork.com for details

The Ice Man Cometh



Vanilla Ice chills with KICT-Wichita MD Robin K (far left), APD RJ Davis (far right), staffers, and Universal's Jodi Ryan Bland.

Let's Active

The New Year's brought new stations to the GAVIN Active Rock family. We are proud to announce our 1999 panel of 99 stations, and are happy to report there's no sign of the trend letting up. Spanning the map are the following new reporters: WXVO-Knoxville, Tennessee; WKPE-Cape Cod, Massachusetts; WBYR-Fort Wayne, Indiana; KWHL-Anchorage, Alaska; KAZR-Des Moines, Iowa; WKZQ-Myrtle Beach, South Carolina; WRUF-Gainesville, Florida; KBRQ-Waco, Texas. We hope to see you all at the GAVIN Seminar in the Big Easy. Check out next week's mag for a schedule of Active Rock happenings in N.O.

Misfits Take Cover

After finalizing a deal with Roadrunner Records (and setting the plan for a spring 1999 release on the label) Jerry Only and fellow Misfits got some good news: longtime fans Metallica decided to include covers of some of the legendary punk band's songs to their next album, *Garage Inc.*, a collection of covers that was released on November 24 by Elektra Records.

Three Misfits songs are included, nestled amidst Lynyrd Skynyrd, Thin Lizzy, Black Sabbath, and Blue Oyster Cult tunes. Metallica covers the classic "Die, Die My Darling" for the first time on the new LP. Also included is a classic medley of "Last Caress"/"Green Hell," which has been unavailable since 1989, when Metallica's *Garage Days Revisited* EP was deleted from catalog availability.

Roadrunner staff with the Misfits

(back row, l-r):

Monte Conner,

Senior VP of A&R;

Jonas Nachsin,

Senior VP, label GM;

Scott Givens, VP

Artist Development;

Michael Alago, man-

ager-Misfits; Jerry

Only, Misfits bassist; Mike Gitter, Director A&R; Doyle Von Frankenstein,

Misfits guitarist; Paul Resta, Product Manager; (front row, l-r): Jen Meola,

National Manager Hard Rock Promotion; Michale Graves, Misfits vocalist;

Dr. Chud, Misfits drummer.



Postcards From Iceland

"As expensive as it is beautiful—and not nearly as frigid as its name might imply—Iceland is truly the land of fire and ice. Its volcanic and glacial extremes have certainly found their way into the character of its 270,000 inhabitants. Perhaps the last bastion of a thousand-year-old, European homogeneity (Celtic-Nordic), they can at one moment be cold and aloof; then, without warning, they erupt into some of the warmest and friendliest people I have ever met. I look forward to returning to this island of frost and flame and visiting the other half of my ancestry in Russia."—Peter Steele



Peter Steele

This month Aggro-rock titans, Type O Negative will begin recording the follow-up to 1996's *October Rust*, already named one of the most-anticipated releases of 1999 in

numerous publications. Planned for a summer '99 release, titles being considered are *The Profits of Doom*, *Thirteen Thirteen*, and *Aggroculture*.

In preparation for the recording of this work, singer, songwriter, bass player, and all around spirit of Type O Negative Peter Steele retreated to Iceland for inspiration. The resulting lyrical themes have more to do with personal struggle and tragedy—relationships, addictions, and loss of loved ones—than with the women and religion that dominated Type O's previous albums, *Bloody Kisses* and *October Rust*.

Steele's musical goals this time, he says, are to produce a more riff-oriented record, one that's less layered and produced. He will again draw on his long-favored Melodic/Doom/Retro atmospheres, only this time with noted audible influence from the Beatles, Black Sabbath, and the Doors.

MOST ADDED



COLLECTIVE SOUL (56) Heavy (Atlantic)

Including: WJJD, WTUE, WRIF, KZZK, WMZK, KFMW, KLFX, WLZR, CILQ, KQEZ, KEYJ, KRAR, WIYY, KDOT, KLBJ, WXTB, KISS, KISW, KTUX, WCPN, WRUF, WXVQ, KATS, KIOZ, KLAQ, WZBH, KRXQ, WQXA, W69F, KPDI.

BLACK SABBATH (28) Selling My Soul (Epic)

Including: WCCC, WHMH, WLZR, WQXA, WRUF, WRXF, WTOS, WZBH, WZZQ, KXXR, KZQZ, WALC, WBWZ, KMBY, KNCN, KRZR, KTUX, KDOT, KEGL.

METALLICA (23) Whiskey In The Jar (Elektra/EEG)

Including: WXTB, WZNF, KTUX, CFDX, WAAF, KRAB, KUPD, KEGL, KQEZ, KZZK, WZZQ, KDOT.

BARE JR. (23) You Blew Me Off (Immortal/Epic)

Including: WMMS, WRIF, WRUF, WWDG, WJJD, WIHN, WCCC, WBOP, WALC, KZQZ, KPDI, KNCN, KATT, KIBZ, KLAQ, KMBY, KATS, KZRK, WXTB, KXXR, KRXQ, KDOT, KLFX.

FEAR FACTORY (19) Descent (Roadrunner)

Including: KDOT, KRXQ, KATS, KEYJ, KIBZ, KMBY, KRAB, KRDR, KRZR, KTUX, KXXR, WAAF, WCPN, WHMH, WIHN, WJJD, WLZR, WRXF, WZBH.

RECORD TO WATCH



ROB ZOMBIE

"Living Dead Girl" (Geffen)

Who is this irresistible creature who has an insatiable love for the dead? Just ask the thirty-eight stations already on board.

ACTIVE

LW	TW		Spins	Diff.
1	1	METALLICA - Turn The Page (Elektra Entertainment Grp.)	2552	+89
2	2	LENNY KRAVITZ - Fly Away (Virgin)	2060	+149
3	3	BLACK CROWES - Kickin' My Heart Around (Columbia/CRG)	1823	+131
5	4	EVERLAST - What It's Like (Tommy Boy) <i>Live from New York...Everlast will perform on SNL this Saturday.</i>	1814	+303
10	5	CREED - One (Wind-up)	1681	+495
4	6	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	1612	+85
8	7	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1489	+114
6	8	BLACK SABBATH - Psycho Man (Epic)	1454	-57
7	9	ROB ZOMBIE - Dragula (Geffen)	1382	-117
11	10	GODSMACK - Whatever (Republic/Universal)	1373	+220
9	11	HOLE - Celebrity Skin (DGC)	1180	-152
13	12	FUEL - Bittersweet (550 Music)	1091	+39
14	13	KENNY WAYNE SHEPHERD - Everything Is Broken (Revolution)	1086	+112
19	14	CLASS OF 99 - Another Brick In The Wall (Columbia/CRG)	1043	+313
12	15	GOO GOO DOLLS - Slide (Warner Bros.)	1030	-79
16	16	MONSTER MAGNET - Powertrip (A&M)	1004	+149
15	17	ECONOLINE CRUSH - Surefire (Restless)	894	+6
17	18	JONNY LANG - Still Rainin' (A&M)	809	-37
23	19	EVE6 - Leech (RCA)	795	+155
18	20	CREED - What's This Life For (Wind-Up)	731	-59
25	21	SPRUNG MONKEY - Super Breakdown (Hollywood)	704	+120
—	22	COLLECTIVE SOUL - Heavy (Atlantic) <i>A heavy dosage of adds from the soulful Georgia boys.</i>	685	N
22	23	KORN - Got The Life (Immortal/Epic)	650	-17
24	24	KISS - You Wanted The Best (Mercury)	647	+13
20	25	SECOND COMING - Soft (Capitol)	646	-74
32	26	REMY ZERO - Prophecy (DGC)	598	+139
—	27	METALLICA - Whiskey In The Jar (Elektra/EEG)	569	N
33	28	TRAIN - Free (Aware/Columbia)	567	+116
26	29	KID ROCK - I Am The Bullgod (Lava/Atlantic)	565	-7
21	30	PEARL JAM - Elderly Woman Behind The Counter In A Small Town (Epic)	562	-118
28	31	JANUS STARK - Every Little Thing Counts (Trauma)	543	+7
27	32	EVE6 - Inside Out (RCA)	519	-32
34	33	ADDICT - Nobody Knows (Big Cat/V2)	501	+57
30	34	SEVENDUST - Bitch (TVT)	498	+19
43	35	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	472	+170
35	36	PLACEBO - Pure Morning (Virgin)	442	+22
41	37	ORGY - Blue Monday (Reprise)	433	+84
36	38	MOON DOG MANE - Turn It Up (Eureka)	429	+26
—	39	ROB ZOMBIE - Living Dead Girl (Geffen)	408	N
49	40	STABBING WESTWARD - Haunting Me (Columbia/CRG)	406	+171

CHARTBOUND

BLACK SABBATH - "Selling My Soul" (Epic)	CREED - "I'm Eighteen" (Columbia/CRG)
INDIGENOUS - "Now That You're Gone" (Pachyderm)	MOTLEY CRUE - "Enslaved" (Motley/Beyond)
BARE JR. - "You Blew Me Off" (Immortal/Epic)	CRACKER - "The World Is Mine" (Virgin)
R.E.M. - "Lotus" (Warner Bros.)	KORN - "Freak On A Leash" (Immortal/Epic)
PANTERA - "Hole In The Sky" (Elektra/EEG)	CANDLEBOX - "Happy Pills" (Maverick/WB)
QUEENS OF THE STONE AGE - "If Only" (Loosegroove)	NAZARETH - "Light Comes Down" (CMC International)



REVIEWS

KORN

"Freak On A Leash" (Immortal/Epic)
How low can Fieldy's bass? One listen to "Freak On A Leash" and you'll know. The second single from *Follow The Leader* is a solid blast of that left coast beat down equipped with tribal breakdown courtesy of Jonathan Davis and crew. The official freak-out date's January 18 & 19. Get your taste of pimpcore by calling Immortal's Tom "Bout it, Bout it" Bout at (310) 582-8300 or Epic's Scott "Lo/Jack" Douglas at (212) 833-5011. Peep out www.korn.com.

R.E.M.

"Lotus" (Warner Bros.)

My personal favorite jam from *Up* adds six more believers this week. Active Rock stations that can get there from here include: KTUX, KATS, KDEZ, WHMH, WTOS, and WXVO. Talk about the passion or hockey by buzzing the dubba dubba B's Mike Rittberg at (818) 953-3723.

ADDS FOR JANUARY 18 & 19

Rob Zombie "Living Dead Girl" (Geffen), **Candlebox** "Happy Pills" (Maverick/WB), **Korn** "Freak On A Leash" (Immortal/Epic), **Son Volt** "Straightface" (Warner Bros.), **Blue Flannel** "Unfair Comparison" (Universal), **Rush** "Closer To The Heart (live)" (Anthem/Atlantic), **The Flys** "She's So Huge" (Delicious Vinyl/Trauma), **Dovetail Joint** "Level On The Inside" (Aware/C2), **Poppa Chubby** "The Real Thing" (Lightyear), **Fight 16** "Fly" (Sony 550).

ADDS FOR JANUARY 25 & 26

Second Coming "Vintage Eyes" (Capitol), **Fastball** "Out Of My Head" (Hollywood), **Oleander** "Why I'm Here" (Republic/Universal), **Julian Lennon** "Day After Day" (Fuel 2000), **Fine** "Wrecking Ball" (Flip/Elektra).

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KKSF Promotes Lawrence, Continues Air Talent Search

BY KEITH ZIMMERMAN

Music Director Blake Lawrence has been promoted to Assistant Program Director at KKSF-San Francisco. He replaces morning drive air talent and APD Roger Coryell, who has left the station. In addition to maintaining his Music Director duties, this will give Lawrence an "in" with station programming matters.



APD
Blake Lawrence

"Promoting Blake was a great way to let everyone know how much we believe in his talent, local market expertise, and overall music knowledge," Doug Sterne, VP/GM of KKSF, told GAVIN.

No a.m. drive replacement for Coryell has been named yet, but Sterne and VP Programming Paul Goldstein are in the process of adding two new air talents to the station. "We're beginning an extensive search for a new morning drive person," says Sterne, "but we're also close to announcing the hiring of a new high-profile afternoon personality. Right now we're in the final negotiations of that deal."

"It's cool to be expanding my responsibilities with Doug and Paul," said Lawrence. "I've been at KKSF since 1988, so that makes me the link to the station's heritage, as well as giving me a hands-on understanding of the market."

French Pianist Petrucciani Dies

Jazz piano prodigy Michel Petrucciani died on January 6 in New York. He was 36 when he succumbed to a rare genetic disorder known as "glass bone disease." Because the disorder stunted his growth, Michel performed with special extended foot pedals on the piano; he often had to be carried to the bench.

The French-born Petrucciani, who first started recording at age

16, released over 15 recordings in his lifetime. Our memory of Petrucciani comes from when we saw him perform at Ronnie Scott's in London. "I like playing in London," Petrucciani told the audience, "because when they drive me around town I can sit on the left side and pretend I'm in the driver's seat." Petrucciani recorded his last few CDs on the Dreyfus label.

Welcome Two New GAVIN Jazz Reporters

We've added two new Jazz reporters to replace two departing stations. This week we're pleased to welcome KTSU in Houston, a long-respected Texas Jazz outlet. Contact Music Director Aaron Cohen for music calls. The GM is George Thomas and the PD is Detria Ward. Phone KTSU at (713) 313-7591 or fax at (713) 313-7479. The mailing address is 3100 Cleburne, Houston TX, 77004.

Also joining up is KSUT, an NPR affiliate from Ignacio, Colo. Jazz Director Ron Fundingsland can be

contacted at (970) 563-0255 or via fax at (970) 563-0399. The mailing address is P. O. Box 737, Ignacio CO, 81137.

By the end of January, longtime GAVIN reporter KSLU in Hammond, Louisiana, will be shifting its Jazz format to Triple A. Programmer Shawn Manguno announced the change during the holidays. Also, we've discontinued Jazz reporting status for WYBC in New Haven, Conn. On the Smooth Jazz front, WJAB in Huntsville, Ala. is in temporary hiatus.

WEAA "Latin-izes" New Year

Baltimore, home of the *Homicide* television series and Jazz outlet WEAA, now has its own primetime Latin Jazz show. Each Tuesday from 9 p.m. until midnight, WEAA will air *Fiesta Musical*, hosted and produced by Jose Ruiz. "*Fiesta Musical* is a huge plus for Latin music lovers as a whole, not just the Latin community," said Ruiz. The show will feature artists like Eddie Palmieri, Celia Cruz, and Tito

Puente, as well as classic Salsa, Merengue, and other styles. In addition, WEAA will air a weekly half hour NPR-produced news magazine, *Latino USA*.

"I think listeners from all cultures and backgrounds will enjoy what we have to offer," said WEAA PD Kyle LaRue. "We can give Baltimore a more in-depth Latin music presentation, as well as news and information."

Around the Horn...

The industry is still ablaze about the big Universal/PolyGram acquisition and merger and how it will affect the GRP, Impulse!, Verve, and Verve Forecast Jazz labels. Chuck Mitchell has already departed his Verve Classics & Jazz executive role; latest word says January 18 is supposedly when everything will be known. But then again, nobody knows at this point...Veteran programmer, station manager, and consultant Dave Martin has left his General Manager spot at the Oasis in Dallas. KVIL GM Bob Cooper is handling his duties, while KVIL's David Henry oversees the Group Sales Manager position for KOAL...As mentioned elsewhere

on this page, former KKSF APD Roger Coryell will be available for future challenges after he spends a couple of months cooling out. He can be reached at (415) 840-0412. Roger was instrumental in launching KKSF's Web site, so not only is he a veteran Smooth Jazz programmer, he's also very Internet savvy... Smooth Jazz outlet WQJZ in Ocean City, Md. has a new General Manager following the departure of Dick Taylor, who left the station to become a group GM in Iowa. Mike Reath, who is also GM for Delmarva Broadcasting's two Country stations WICO and WXJN, has expanded his duties to also oversee WQJZ.

For The Record...

It happened in fours. Over the past few issues, The Jazz and Smooth Connection ran some informational glitches (i.e., errors) that we would like to correct: In our November 27 column about the Louis Armstrong boxset, we said that Hip-O records, Universal's reissue imprint, "was started by a couple of key players from Rhino Records." That was incorrect.

Secondly, in our December 14 issue on page 4, our news editors listed pianist Marian McPartland as having passed away in 1998. That's obviously an error, as Ms. McPartland is alive and well, playing piano and hosting her nationally syndicated radio show.

Thirdly, in our December 7 Jazz Profile on trumpet player Jim Cullum, we erroneously stated that Cullum's syndicated *Riverwalk, Live From the Landing* radio show is an NPR affiliate, when it is actually a PRI affiliate program.

Finally, in the December 4 news story about Virgin acquiring Higher Octave Music, it should have said the purchase gave Virgin a 30-35 percent share of the Smooth Jazz market and not the A/C genre.

GAVIN and the Zimmermen regret the errors.

MOST ADDED



BILLY TAYLOR (41) Ten Fingers—One Voice (Arkadia Jazz)

Including: WGBH, WWUH, WBGO, WAER, WTR, WEAA, WRDM, WKGC, WUCF, WUSF, WCPN, WEMU, WLNZ, KTPR, KZJZ, KXJZ, WFMT, KCSM, KLDN, KXJZ

JOE CHAMBERS (11) Mirrors (Blue Note)

Including: WBGO, WKGC, WFPK, KEDM, WQJZ, WEMU, WDCB, KCMW, KYNF, KUNV, KXJZ

GREG OSBY (8) Banned In New York (Blue Note)

Including: WFIT, WGVU, KWIT, KUSD, KUT, KSUT, KUZZ, KUNR

WELSA WHITFIELD (4) High Standards (HighNote)

Including: KWIT, KUSD, WDCB, KMHD

BENJIE PORECKI (4) Servin' It Up (Severn)

Including: WTR, WNCU, WEVO, WOUB

ERIC GOULD (4) On the Real (Umoja)

Including: WKGC, WUCF, KTPR, KUSO

RECORD TO WATCH



BILLY TAYLOR

Ten Fingers—One Voice
(Arkadia Jazz)

Billy Taylor's solo piano release is the first high profile jazz release of the year! Forty-one releases for the doctor!

JAZZ

LW	TW		Repts.	Adds	Spins	Diff.
5	1	HOUSTON PERSON - My Romance (HighNote)	82	0	757	+79
1	2	RAY BROWN TRIO - Some of My Best Friends Are Singers (Telarc Jazz)	77	0	739	-42
4	3	HERBIE HANCOCK - Gershwin's World (Verve)	72	0	668	-36
7	4	BURTON/COREA/METHENY/HAYNES/HOLLAND - Like Minds (Concord Jazz)	77	1	662	+72
2	5	ANDY BEY - Shades of Bey (Evidence)	72	0	644	-130
6	6	PHIL WOODS feat. JOHNNY GRIFFIN - The Rev & I (Blue Note)	77	0	639	+38
3	7	KEVIN MAHOGANY - My Romance (Warner Bros.)	71	0	606	-145
9	8	SPHERE - Sphere (Verve)	71	0	579	+15
21	9	JOHN HICKS - The Billy Strayhorn Songbook (HighNote) <i>Some easygoing trio piano from Hicks grabs major SPINcrease.</i>	77	0	569	+138
17	10	KERRY STRAYER SEPTET - Jeru Blue: A Tribute to Gerry Mulligan (Palmetto)	73	1	528	+64
11	11	MARCUS ROBERTS - The Joy of Joplin (Sony Classical)	70	0	515	-1
8	12	KYLE EASTWOOD - From There To Here (Columbia/CRG)	57	0	506	-78
14	13	TONY BENNETT - The Playground (Columbia/CRG)	67	0	501	-7
15	14	PONCHO SANCHEZ - Afro Cuban Fantasy (Concord Jazz)	65	1	478	+11
22	15	GENE HARRIS & PHILIP MORRIS ALL-STARS - Live (Concord Jazz)	72	2	477	+48
10	16	DAVE ELLIS - In the Long Run (Monarch)	65	1	463	-62
23	17	ETHEL ENNIS - If Women Ruled the World (Savoy/Denon)	70	1	452	+23
16	18	GIACOMO GATES - Fly Rite (Sharp Nine)	63	0	448	-17
12	19	DMITRI MATHENY - Starlight Cafe (Monarch)	65	1	445	-67
13	20	JOSHUA REDMAN - Timeless Tales (Warner Bros.)	55	0	443	-68
19	21	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	51	0	442	-14
27	22	JIMMY SCOTT - Holding Back the Years (Artists Only)	64	2	435	+34
18	23	ALEXANDER/HICKS/MRAZ/MUHAMMAD - Solid! (Milestone)	56	1	429	-34
25	24	JIMMY McGRUFF - Straight Up (Milestone)	62	0	427	+9
39	25	ERNE ANDREWS - Many Faces of ... (HighNote)	67	1	395	+83
24	26	COUNT BASIE - Count Plays Duke (MAMA Records)	43	0	381	-40
35	27	TONY WILLIAMS - Young At Heart (Columbia/CRG)	66	1	377	+38
37	28	MAYNARD FERGUSON & BIG BOP NOUVEAU - Brass Attitude (Concord Jazz)	59	2	371	+46
31	29	YELLOWJACKETS - Club Nocturne (Warner Bros.)	44	0	357	-9
30	30	JOE LOCKE QUINTET - Slander (And Other Love Songs) (Milestone)	52	2	354	-15
20	31	KEITH JARRETT TRIO - Japan '96 (ECM)	52	0	347	-90
32	32	HEATH BROTHERS - Jazz Family (Concord Jazz)	54	0	344	-22
44	33	TRUMPET LEGACY - Feat. Payton, Soloff, Harrell, Henderson (Milestone) 51 3 339 +76 <i>Four major trumpet players show their stuff on jazz radio.</i>	51	3	339	+76
34	34	KENDRA SHANK - Wish (Jazz Focus)	54	0	327	-23
36	35	ROY HAYNES - Praise (Dreyfus Jazz)	49	1	320	-17
42	36	JASON MARSALIS - The Year of the Drummer (Basin Street)	54	2	318	+38
28	37	MARK TURNER - In This World (Warner Bros.)	47	1	310	-88
33	38	CARMEN McRAE - Dream of Life (Qwest)	47	0	300	-52
38	39	LOU RAWLS - Seasons 4 U (Rawls & Brokaw)	36	0	294	-29
26	40	MARCUS PRINTUP - Nocturnal Traces (Blue Note)	38	0	284	-122
43	41	MADS VINDING TRIO - The Kingdom (Stunt)	45	0	272	-4
45	42	MISAKO KANO - Breakthru (Jazz Focus)	48	0	270	+8
29	43	DAVE HOLLAND QUARTET - Points of View (ECM)	38	0	269	-114
46	44	WESLA WHITFIELD - High Standards (HighNote)	42	4	264	+6
41	45	SOUL SERVICE - Dream Catcher (Cap)	37	0	262	-44
50	46	BLUE NOTE MOTOWN TRIBUTE - A Blue Note Tribute To Motown (Blue Note)	40	3	253	+31
48	47	RANDY WESTON - Khepera (Verve)	35	0	238	-10
—	48	ERIC GOULD - On the Real (Umoja)	45	4	224	N
49	49	ROSEMARY CLOONEY/COUNT BASIE ORCHESTRA - At Long Last (Concord Jazz)	34	2	213	-9
—	50	BENJIE PORECKI - Servin' It Up (Severn)	36	4	208	N



REVIEW

ERIC GOULD

On the Real (Umoja)



Eric Gould is a flash piano player who is also brave enough to feature 80 percent of his own material on this debut recording. Each song is a tour de force, as Gould experiments with uptempo dynamics and turn-on-a-dime composition changes. He's had past experience composing for chamber orchestra, large ensembles, and even classical string quartets. According to the liner notes, *On the Real* features songs he's been kicking around for years. One of the covers, Joe Henderson's "Inner Urge," sports changes and unison lines between piano and trumpet or saxophone (played by Bobby English and Melvin Burks) that can be fairly tricky.

SPINCREASE

1. **JOHN HICKS** +138
2. **HOUSTON PERSON** +79
3. **TRUMPET LEGACY** +76
4. **BURTON/COREA/METHENY/HAYNES/HOLLAND** +72
5. **KERRY STRAYER SEPTET** +64

CHARTBOUND

***BILLY TAYLOR** (Arkadia Jazz)
LOS HOMBRES CALIENTE (Basin Street)
***GREG OSBY** (Blue Note)
***BIRELI LAGRENE** (Dreyfus Jazz)
SHERRI ROBERTS (Brownstone)
Dropped: #40 Scott Hamilton & Bucky Pizzarelli, #47 Endless Miles, Fred Hersch + Bill Frisell.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTISTPROFILE

HOUSTON PERSON

EFFORTLESS STANDARDS [PART I]

"I find a lot of joy in playing standards because I find that I can connect with more people that way. I've always been a fan of strong melodies, even when it was going against the grain as

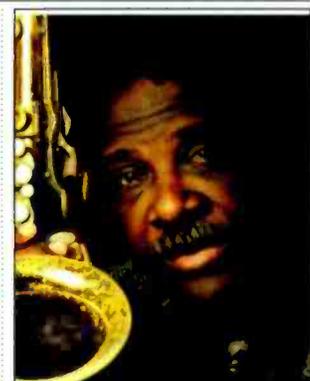
far as what other people were doing in jazz. It may not be the most innovative way to play a lot of time, but I do think melodic ballads have their place. When I'm playing in a club or a concert, people relate easier to melodies—classic songs from the jazz repertoire and the American songbook.

"Regardless of what you

think of music like A Love Supreme, even Coltrane—an idol of today's young people—really connected with [songs like] 'My Favorite Things.' Louis Armstrong's 'Hello Dolly,' Charlie Parker with strings. These were breakthrough recordings of the American experience.

"For this record [My Romance on HighNote], I wanted to make an album of undeniably great

standards. I wanted the songs to be short, so I worked with my inflections, phrases, tones and tried to make everything subtle. 'But Beautiful' is a jazzier improvisation, while 'Mean to Me' is more of a blues. I wanted to give each song a seamless, effortless performance that would put you at ease right away when you listened to it. I didn't want it to sound confrontational."



MOST ADDED



CRAIG CHAQUICO & RUSS FREEMAN (6)
"THE Maiden and the Warrior"
(Windham Hill Jazz)

Including: WQJZ, WGUF, WNWV, KXDC, KRVR, and KNJK

GOTA (5)
"In the City Life"
(Instinct)

Including: WSJT, WGUF, KDAI, KSBR, and KXDC

GABRIELA ANDERS (4)
"Wanting"
(Warner Bros.)

Including: WLOQ, WGUF, KIFM, and KRVR

WYMAN TISDALE (4)
"Breakfast With Tiffany"
(Atlantic)

Including: WFSJ, ART GOOD, KKSF, and KQEX

FOURPLAY (4)
"Vest Pocket"
(Warner Bros.)

Including: WJZZ, KDAI, and KWJZ

RECORD TO WATCH



GOTA

"In the City Life" (Instinct)
Groovemaster Gota has been busy, recording his new album *Let's Get Started* as well as composing film music for the upcoming *Mod Squad* remake.

SMOOTH

JAZZ & VOCALS

LW	TW		Repts.	Adds	Spins	Diff.
4	1	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	52	0	885	+55
1	2	ERIC MARIENTHAL - Walk Tall (i.e. music)	52	0	867	-62
3	3	RICK BRAUN - Full Stride (Atlantic)	49	0	800	-61
6	4	WALTER BEASLEY - For Your Pleasure (Shanachie)	51	2	784	+66
7	5	NAJEE - Morning Tenderness (Verve Forecast)	52	0	782	+76
<i>Najee squeaks into the Top Five with "Room to Breathe."</i>						
2	6	PETER WHITE - Perfect Moment (Columbia/CRG)	51	1	765	-146
9	7	KIRK WHALUM - For You (Warner Bros.)	51	0	675	+74
8	8	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	46	0	636	-67
10	9	MARC ANTOINE - Madrid (NYC/GRP)	49	0	608	+40
12	10	LEE RITENOUR - This Is Love (i.e. music)	49	3	532	+24
13	11	PATTI AUSTIN - In and Out of Love (Concord/Vista)	44	2	524	+39
11	12	BRIAN BROMBERG - You Know That Feeling (Zebra)	37	1	456	-59
18	13	GREGG KARUKAS - Blue Touch (i.e. music)	37	0	448	+40
21	14	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	37	0	434	+72
<i>Will and Gerald enjoy another big increase in spins this week.</i>						
5	15	GEORGE BENSON - Standing Together (GRP)	39	3	430	-306
19	16	JK - What's the Word (Verve)	41	2	429	+24
14	17	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	39	0	417	-46
16	18	JEFF LORBER - Midnight (Zebra)	35	3	394	-19
26	19	VANESSA WILLIAMS - "My Flame" (Mercury)	33	0	390	+65
17	20	PHIL COLLINS - ...Hits (Atlantic)	29	0	383	-30
15	21	BLUE NOTE MOTOWN TRIBUTE - A Blue Note Tribute To Motown (Blue Note)	33	0	379	-39
23	22	KIM WATERS - Love's Melody (Shanachie)	38	2	368	+18
24	23	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	29	1	324	-15
28	24	FOURPLAY - Four (Warner Bros.)	34	3	303	+2
25	25	SHAKATAK - Shinin' On (Instinct)	29	1	298	-30
30	26	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	25	0	288	+12
27	27	BRYAN SAVAGE - Soul Temptation (Higher Octave)	29	0	282	-33
20	28	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	27	0	267	-104
29	29	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz/Peak)	31	6	264	-30
22	30	BONEY JAMES - Sweet Thing (Warner Bros.)	24	0	263	-89
34	31	CHRIS STANDRING - Velvet (Instinct)	23	1	239	+3
33	32	GABRIELA ANDERS - Wanting (Warner Bros.)	24	4	224	-14
38	33	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	23	0	220	+2
40	34	EVERETTE HARP - Better Days (Blue Note)	23	2	216	+22
37	35	HEADS UP SUPER BAND - Live At the Berks Jazz Fest (Heads Up)	22	0	216	-6
35	36	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	23	4	214	-18
41	37	RACHEL Z - Love Is the Power (NYC/GRP)	19	1	184	-7
32	38	JIM BRICKMAN - Visions of Love (Windham Hill)	20	0	183	-64
36	39	RAMSEY LEWIS - Dance of the Soul (GRP)	19	0	177	-53
31	40	LUTHER VANDROSS - "I Know" (Virgin)	21	1	176	-72
42	41	JANET JACKSON - "Every Time" (Virgin)	12	0	164	-22
44	42	BASIA - Clear Horizon (550 Music)	15	0	156	-4
46	43	DOTSERO - Jumpin' Thru Hoops (Ichiban)	19	1	152	+14
39	44	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	16	0	148	-68
45	45	MARCUS JOHNSON - Chocolate City Groovin' (N2K Encoded Music)	14	0	136	-15
—	46	OPEN DOOR - North From Riverside (Helicon)	13	0	132	N
—	47	PEACE OF MIND - Journey to the Fore (Nu Groove)	15	2	126	N
50	48	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	13	0	125	-6
—	49	DAN SIEGEL - Clairvoyance (Countdown/Unity)	13	0	124	+14
—	50	CRAIG CHAQUICO - Once In a Blue Universe (Higher Octave)	13	1	121	N



REVIEW

GOTA

"In the City Life" (Instinct)



Since he last played a couple years ago at our convention in Atlanta, drummer Gota Yashiki has been on the move. Gota has been an unofficial member of Simply Red for that band's last two records; he produced their latest, *Blue*, and toured with them as their drummer. In addition to composing some movie music, he has a brand new record due out called *Let's Get Started*. This perky lead track is wonderfully upbeat, clocks in easily under four minutes, and is purrrfect for drive time. It also exudes 1970s funk changes, something Smooth Jazz PIDs and MDs currently dig the most.

SPINCREASE

1. NAJEE +76
2. KIRK WHALUM +74
3. DOWNING/ALBRIGHT +72
4. WALTER BEASLEY +66
5. VANESSA WILLIAMS +65

CHARTBOUND

DON DIEGO (Ichiban)

YELLOWJACKETS (Warner Bros.)

GEORGE DUKE (Warner Bros.)

KHANI COLE (Fahrenheit)

JONATHAN BUTLER (N2K Encoded Music)

DARYLE CHINN (Chartmaker)

Dropped: #43 Joe McBride, #47 Marilyn Scott, #48 Ricky Jones, #49 Down to the Bone

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

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"rendezvous"

with Jim Brickman & Herb Alpert

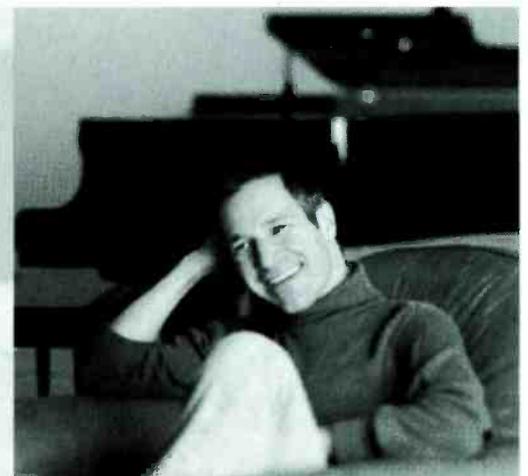
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AMERICANA

Programmers Identify Emphasis Tracks

Though the Americana Chart is album-oriented, most programmers will likely select certain tracks to focus on, depending on the project, their audience, and what's worked for them in that past. As a programmer, I always found it helpful to solicit other programmers for their selections, especially when trying to wade through the volumes of music that GAVIN reporters receive. Though their suggestions weren't always applicable, I always found them interesting—and sometimes downright helpful. Here are some album cuts that are working for a few stations on our panel:

ERIC KAUFMAN,
KLOA-RIDGECREST, CA
Tractors, *Farmers in a Changing*

World (Arista), "Shortenin' Bread"
Dale Watson, *The Truckin' Sessions*
(Koch) "Good Luck and Good
Truckin' Tonight"
Robert Earl Keen, *Walking Distance*
(Arista), "Travelin' Light"
Sarah Evans, *No Place That Far*
(RCA) "No Place That Far"
Charlie Robison, *Life of the Party*
(Lucky Dog) "Barlight"

BRUCE KIDDER,
KHYI-PLANO/DALLAS, TX
Greg Trooper, *Popular Demons*
(Koch), "22 Miles to Bristol"
Charlie Robison, *Life of the Party*
(Lucky Dog), "Molly's Blues"
Doug Sahm, "S.D.Q. '98"
(Watermelon), "Get a Life"
V, Roys, *All About Town* (E
Squared), "Mary"

Robert Earl Keen, *Walking
Distance* (Arista), "I'll Be Here"

MATTSON RAINER,
KNBT-NEW BRAUNFELS, TX
Robert Earl Keen, *Walking Distance*
(Arista), "Down That Dusty Trail"
Charlie Robison, *Life of the Party*
(Lucky Dog), "Arms of Love"
Chris Wall, *Tainted Angel* (Cold
Spring), "Big Blue Tear Drops"
Doug Sahm, "S.D.Q. '98"
(Watermelon), "St. Olav's Gate"
Don Williams, *I Turn The Page*
(Giant), "Cracker Jack Diamond"

**MICHAEL ZAMORA, MUZAK-
SEATTLE, WA**
V-Roys, *All About Town*
(E- Squared), "Mary"
Hillbilly Idol, *Hillbilly Idol* (HBI),
"Straight to my Heart"
Sarah Evans, *No Place That Far*
(RCA), "Love Don't Be a
Stranger"
Doug Sahm, "S.D.Q. '98"
(Watermelon), "Give Back the
Key to My Heart"
Mike Henderson, *Thicker than
Water* (Dead Reckoning),
"Scared of That Child"

AMERICANAPRO-FILE

Marilyn Rea Beyer



STATION/MARKET:
WUMB/FM-Boston

POSITION:
Music Director and
on-air host

HOW LONG?: 4 years

**WHAT DO YOU LIKE
MOST ABOUT YOUR
JOB?:** Making discover-
ies, like finding
Knoxville singer-song-
writer Benny Skyn or
meeting Riders in the
Sky for the first time.

THE EARLY YEARS:
BORN IN: Born 1951
in Chicago, Ill.
GREW UP IN: Chicago
and Lansing, Ill.

FIRST RADIO JOB:
STATION/MARKET:
Local political reporter
for WLNK-Lansing, Ill.

**WHAT IS YOUR
FAVORITE SONG OF
ALL TIME?:** "Try a
Little Tenderness"

**WHAT ALBUM/CD IN
YOUR COLLECTION
ARE YOU MOST**

ASHAMED OF?:
Singer Sewing Machine
Co. promotional holi-
day album with Robert
Goulet singing "Penis
Angelicus."

DIDYAKNOW?: I have
a Masters Degree in
the Oral Interpretation
of Literature from
Northwestern
University; my thesis
was on Richard
Brautigan. I'm also an
occasional spoken
word performer at
local coffee houses.

**IF I WORKED FOR A
RECORD LABEL, I
WOULD...** Update my
mailing list and use
those cool cardboard
CD cases that don't
break into smithereens!
Oh, yeah, and have
Joni Mitchell do all the
cover art.

**MOTTO TO LIVE &
WORK BY:** "If you
don't blow your own
horn, someone else
will use it as a spit-

toon." —attributed to
Mark Twain.

**IF STUCK ON A
DESERT ISLAND,
WHAT FIVE ALBUMS
WOULD YOU WANT?**

1) Geyer Street Sheiks,
Great Dream (B-Jam/
St. Louis, Mo);
2) 3 Dog Night,
Golden Biscuits;
3) *Hair The Original
Broadway Soundtrack*;
4) The Proclaimers,
Sunshine on Leith;
5) Geoff Bartley, *One
Kind World*;
6) Steve Goodman,
*The Original Steve
Goodman*. You have
to let me take all six
or I won't go!

**WHAT RADIO STA-
TION DID YOU GROW
UP LISTENING TO?**
WLS/FM and WFMT/FM
(Midnight Special)

by Chris Marino

The Bottle Rockets

Warm Up
The LEFTOVERS...

This Week.



Contact Dan Fullick at
888.472.4209

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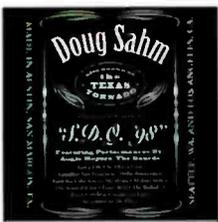
AMERICANA®

MOST ADDED



SARA EVANS (28)
DAVID OLNEY (15)
MIKE HENDERSON (13)
DICKENS, JONES,
& HAWKER (12)
ERIC TAYLOR (10)

HOT PICKS



DOUG SAHM
ALLISON MOORER
JOHN JENNINGS
RUTHIE AND THE
WRANGLERS
THE TRACTORS

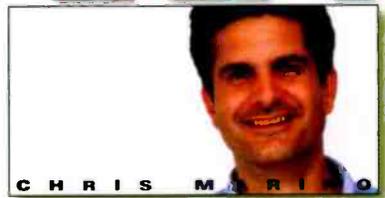
RADIO SAYS



SARA EVANS
 No Place That Far
 (RCA)

Sara Evans is one of those rare quantities. She's a young artist striving to keep the traditional Country sound alive!
 —Scott Woodson -KVOO-TULSA,OK

LW	TW		Repts.	Adds	Spins	Trend
1	1	ROBERT EARL KEEN - Walking Distance (Arista)	76	3	996	-4
4	2	THE TRACTORS - Farmers In A Changing World (Arista)	60	0	801	+37
2	3	LYLE LOVETT - Step Inside This House (Curb/MCA)	67	0	792	-79
5	4	ALLISON MOORER - Alabama Song (MCA) <i>Alabama Song making strong showing this week at #4</i>	67	5	788	+50
3	5	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	51	0	713	-75
12	6	JOHN JENNINGS - I Belong To You (Vanguard)	59	1	592	+48
8	7	CHRIS WALL - Tainted Angel (Cold Spring)	58	1	559	-12
7	8	DON WILLIAMS - I Turn The Page (Giant)	46	0	536	-60
9	9	CONNIE SMITH - Connie Smith (Warner Bros.)	46	0	528	-31
6	10	WILLIE NELSON - Teatro (Island)	50	0	517	-145
13	11	SON VOLT - Wide Swing Tremolo (Warner Bros.)	55	1	513	-16
11	12	GREG TROOPER - Popular Dreams (Koch)	51	2	508	-42
14	13	D. MCCOURY, D. WATSON & M. WISEMAN - Mac, Doc & Del (Sugar Hill)	58	0	491	-9
15	14	THE WARREN BROTHERS - Beautiful Day In The Cold Cruel World (BNA)	36	1	472	-16
10	15	DALE WATSON - The Truckin' Sessions (Koch)	44	0	421	-130
20	16	MARK DAVID MANDERS - Tales From The Couch Circuit (Blind Nello)	34	0	417	+24
21	17	CRY CRY CRY - Cry Cry Cry with D. Williams, L. Kaplansky, & R. Shindell (Razor & Tie)	47	0	409	+18
22	18	DDUG SAHM - SDQ 98 (Watermelon)	47	6	407	+68
18	19	THE V-ROYS - All About Town (E-Squared)	40	1	390	-10
16	20	HEATHER MYLES - Highways & Honky Tonks (Rounder)	36	1	382	-48
24	21	RUTHIE AND THE WRANGLERS - Life's Savings (Lasso)	49	1	380	+47
23	22	THE STEAM DONKEYS - Little Honky Tonks (Landslide)	36	1	353	+18
17	23	JUNIOR BROWN - Long Walk Back (Curb)	33	0	338	-88
19	24	MICHAEL MARTIN MURPHEY - Cowboy Songs Four (Valley Entertainment)	42	0	329	-66
26	25	PAUL BURCH - Wire To Wire (Checkered Past)	39	1	305	-7
34	26	HILLBILLY IDOL - Town And Country (HBI)	46	4	303	+55
30	27	HAZELDINE - Orphans (All Swoll Music)	46	3	294	+24
31	28	VARIOUS ARTISTS - Tribute To Tradition (Columbia/CRG)	23	1	287	+21
25	29	THE KENNEDYS - Angel Fire (Philo)	36	0	269	-51
—	30	SARA EVANS - No Place That Far (RCA) <i>A rare talent showcases at #30 this week.</i>	28	28	259	N
28	31	VERN GOSDIN - The Voice (BTM)	21	0	254	-21
32	32	LOS SUPER SEVEN - Los Super Seven (RCA)	36	0	242	-24
27	33	THE BAND - Jubilation (River North)	31	0	242	-41
29	34	ROBBIE FULKS - Let's Kill Saturday Night (Geffen)	32	1	238	-34
36	35	WHISKEYTOWN - Faithless Street (Outpost)	33	0	220	-24
33	36	BR5-49 - Big Backyard Beat Show (Arista)	25	0	216	-44
37	37	PINE VALLEY COSMONAUTS - Salute The Majesty Of Bob Wills (Bloodshot)	34	3	213	-20
—	38	GEOFF MULDAUR - The Secret Handshake (Hightone)	31	2	212	N
38	39	DEKE DICKERSON & THE ECCO-FONICS - Number One Hit Record! (HMG)	23	1	206	-2
39	40	STRING CHEESE INCIDENT - Round The Wheel (Sci-Fidelity)	19	1	194	-8



AMERICANA REVIEWS

OLD DOGS

a.k.a. **Waylon Jennings, Bobby Bare, Mel Tillis, Jerry Reed**
 (Atlantic)

Writer Shel Silverstein's inane take on growing old is righteously delivered by four Country music icons. To market the project, Atlantic records produced an infomercial that can be seen most any evening on cable channels nationwide. If you are a fan of one or all participants, it is definitely worth a look. The exceptionally funny and insightful album features great storytelling, and should at the very least be considered for morning show play...but don't stop there! You don't have to look hard to find some stellar cuts for regular rotation as well. Standouts include "I Don't Do It No More," "Me & Jimmie Rogers," and "Cut the Mustard."



CHARTBOUND

RORY BLOCK (Rounder)	GOLDEN SMOG (Rykodisc)
JOHN GORKA (Red House)	SUNDOGS (Parhelion)
CIGAR STORE INDIANS (Deep South)	KEVIN DEAL (Blind Nello)
SOUTHBOUND (Soundwaves)	OLD DOGS (Atlantic)
FLAT DUO JETS (Outpost)	LUCKY 13 (Oh Boy!)
PRICKLY PAIR (Rockhouse)	

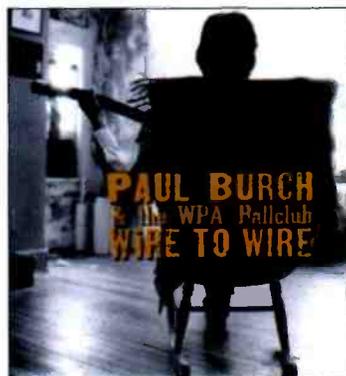
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ARTIST PROFILE

PAUL BURCH

CURRENT PROJECT: Wire to Wire (Checkered Past)
CURRENT BAND: Paul Burch & the WPA Ballclub
BIRTHPLACE: Washington, D.C.
EARLIEST INFLUENCES:

"Johnny Cash, Bob Dylan, Woody Guthrie, the Beatles, rockabilly, Hank Williams, anything from the 1940s and 1950s, as well as a lot of Southern music."
INTERESTING FACTOID: Right after high school, Burch (originally a drummer) formed a rockabilly trio with buddy and classmate Jay McDowell,



now of BR5-49.
HE SAYS: "My parents were writers and artists, and [when I was young] they were finishing their graduate work, so we moved around a lot. We spent some time in Oxford, Mississippi, where I started to play drums. I went to high school and college in West Lafayette, Indiana.

Then I moved to Boston and played in this country band called the Bag Boys in the early '90s; we had a weekly show at the Plough and Stars in Cambridge. We had a devoted little crowd and we'd play old folk songs and Country & Western and R&B songs that we would try to make sound Country. I moved to Nashville in '94 and have been here ever since."

COUNTRY

1999: GAVIN's Commitment to Country!

BY JAMIE MATTESON

GAVIN is kicking off 1999 with a renewed commitment to Country! In the coming weeks these pages will expand their focus to include more music information and increased radio participation. The goal is to solidify and expand upon GAVIN's position as the trade committed to breaking new music and supporting trendsetting and musically-aggressive radio. In today's world of radio consolidation, much of programming's flexibility and creativity seems to have fallen by the wayside. Music seems to be our last creative frontier. That said, I believe the Nashville labels are certainly holding up their end; there is a plethora of new music coming down the pike—a lot that I'm excited about and that I hope positively impacts all of you.

Who would have guessed, even as recently as a year ago, that a Canadian family trio like The Wilkinsons would capture the hearts and ears of country radio listeners nationwide? And who knows where our next breakthrough act may lie?

In our song-driven, ballad-heavy format, radio is always saying, "give me tempo." Well, many labels are preparing to deliver just that, via new artist projects as well as new albums from current super-

stars. It's exciting to hear edgy songs from mainstream artists — like Patty Loveless' new single "Can't Get Enough" and Deana Carter's upcoming "You Still Shake Me"—and though I've said this before, it bears repeating: I believe that Lee Ann Womack's new single "I'll Think of a Reason Later" may be one of the biggest records of this quarter. Many men may not



get it, but it's a one listen "wow" from every woman who's heard it. Radio, please don't wait to jump on this song.

Asylum will soon release Lila McCann's sophomore album, featuring a grooving tempo on the first single "With You," along with her always great vocals which now showcase a new maturity. The debut single from Reprise's Claudia Church is the very hooky "What's

the Matter With You Baby" and MCG/Curb's Shane McAnally's "Say Anything" both have choruses that stick in your mind long after hearing them.

While RCA's Andy Griggs' "You Won't Ever Be Lonely" is less than a month old, some stations are already reporting top phone requests on this impressive debut. Mercury's new Mark Wills single, the title track from *Wish You Were Here*, may not be uptempo, but it does have killer lyrics and a haunting story that give this listener goosebumps. Just when you think you've heard the best stuff from his current album, *uhm-O*, an even bigger spine-tingler comes along.

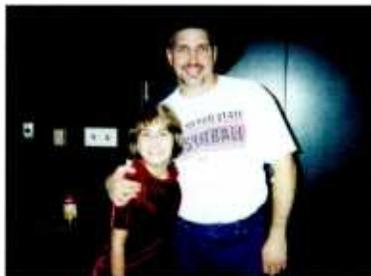
Other new artists and projects set to arrive at a radio station near you soon include DreamWorks' talented teen Jessica Andrews, WB's James Prosser, Curb's upcoming project with Deborah Allen, Asylum's Chalee Tennison, Monument's renewed focus on Gil Grand, Capitol's launch of Susan Ashton, and Lyric Street's female trio Shedaisy and female vocalist Sonja Isaacs.

Which artists or songs will we all be buzzing about in the coming months? Who will strike a chord with you and your listeners? It's time to listen up and find out.

The Scene



The Country Virgin has landed! (l-r) Virgin's Doug Baker and GAVIN's Jamie Matteson salute Nashville's newest record label entity Virgin Records Nashville.



A Dream Come True! 11 year-old major stroke victim Susie Reed had the time of her life meeting Capitol's Garth Brooks backstage at a recent Orlando concert. Susie's trip was made possible by DreamMakers of Nashville.

Country Crooners Are Seminar Bound

Since this week's focus is on exciting new music, there seems no better time to announce our Country talent line-up for the 1999 GAVIN Seminar. Next month in the fabulous city of New Orleans, GAVIN Nashville will proudly present the following Country performances: Epic's Shana Petrone kicks off our Country Awards luncheon with a high energy full-band performance. Lyric Street's Sonja Isaacs, who recently finished touring with Vince

Gill (he has also produced her debut album) will perform acoustically prior to the return of the Country Jukebox Jury. And right before we get down to sharing ideas at our Country panel meeting, Asylum's Chalee Tennison and MCG/Curb's Shane McAnally will each perform several songs. Virgin Records Nashville wraps up our events with a happy hour meet-and-greet with the label's debut artist Julie Reeves. See ya there!



Shana Petrone

NOTABLE QUOTES

From last week's 26th Annual American Music Awards

"Without Trisha Yearwood, this album would not have seen the light of day. I'd like to thank her."

—Garth Brooks, Country Album of the Year *Sevens*

"...and we'd also like to thank our makeup and hairstylists, because that's what it's all about."

—Dixie Chicks, Best New Country Artist

SheDAiSY

"Little Good-byes"



Approved for all Country Radio Audiences

"If I had the CD,
I'd start playing it
tomorrow!"

—Lee Rogers/KUPL

"Awesome!
I want to play it and
book them TODAY!"

—Tom Jordan/KBUL

"This is really
exciting music for
starting out 1999."

—Coyote Calhoun/WAMZ

"This is my pick
for the top new group
of 1999!"

—Clay Hunnicutt/WUSY

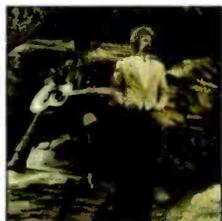
LYRIC STREET
RECORDS

www.lyricstreet.com



COUNTRY

MOST ADDED



- BROOKS & DUNN (67)**
- MARK WILLS (63)**
- FAITH HILL (58)**
- GEORGE STRAIT (51)**
- PATTY LOVELESS (50)**

MOST REQUESTED

- MARK CHESNUTT**
- DIAMOND RIO**
- TIM MCGRAW**
- SARA EVANS**
- SHANIA TWAIN**

MOST SPINCREASE

- KENNY CHESNEY +847**
- MARK CHESNUTT +683**
- DIXIE CHICKS +611**
- DIAMOND RIO +428**
- SARA EVANS +387**

RADIO SAYS



SHANE MCANALLY
 "Say Anything" (MCG/Curb)
 "I'm expecting promising things from Shane with this single and the rest of the project."
 —Jay Michaels, PD, WTND-Poughkeepsie, New York

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	RANDY TRAVIS - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)	15	199	0	7231	+362	137	52	8	2
<i>Randy delivers another chart topper from You & You Alone!</i>											
4	2	JO DEE MESSINA - Stand Beside Me (Curb)	13	200	0	7090	+371	128	57	15	0
3	3	TIM MCGRAW - For A Little While (Curb)	9	200	0	7050	+233	127	50	21	2
11	4	MARK CHESNUTT - I Don't Want To Miss A Thing (Decca)	7	200	0	6441	+683	90	71	34	5
1	5	MARTINA McBRIDE - Wrong Again (RCA)	16	188	1	6417	-546	116	48	13	11
10	6	DIAMOND RIO - Unbelievable (Arista)	12	197	1	6364	+428	95	65	34	3
8	7	REBA McENTIRE - Wrong Night (MCA)	9	200	1	6325	+283	84	77	36	3
7	8	JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic)	15	199	2	6317	+217	83	75	38	3
12	9	THE WILKINSONS - Fly (The Angel Song) (Giant)	10	199	1	5446	+221	46	83	54	16
13	10	SARA EVANS - No Place That Far (RCA)	13	197	1	5415	+387	42	92	52	11
14	11	TRISHA YEARWOOD - Powerful Thing (MCA)	7	199	1	5329	+347	35	93	61	10
6	12	BLACKHAWK - There You Have It (Arista)	20	170	2	5317	-1008	87	40	24	19
15	13	BILLY RAY CYRUS - Busy Man (Mercury)	10	196	1	5313	+372	34	95	58	9
5	14	ALAN JACKSON - Right On The Money (Arista)	12	165	0	5176	-1375	90	34	24	17
19	15	DIXIE CHICKS - You Were Mine (Monument)	4	197	3	4846	+611	20	82	82	13
18	16	SHANIA TWAIN - That Don't Impress Me Much (Mercury)	5	188	3	4706	+366	21	78	76	13
17	17	MICHAEL PETERSON - By The Book (Reprise)	15	189	3	4644	+245	22	77	67	23
20	18	DERYL DODD - A Bitter End (Columbia/CRG)	16	187	0	4325	+258	16	70	78	23
21	19	ALABAMA - Keepin' Up (RCA)	6	190	2	4264	+243	12	69	82	27
22	20	LARI WHITE - Take Me (Lyric Street)	14	179	1	4050	+249	17	58	74	30
23	21	THE KINLEYS - Somebody's Out There Watching (Epic)	11	184	5	3872	+280	8	61	78	37
26	22	KENNY CHESNEY - How Forever Feels (BNA)	4	191	13	3799	+847	4	55	87	45
<i>Already converting at KUZZ, WDAF, WXBM, KVOX, KCKR, KGEE, WOOZ, WFMB, and KRRV</i>											
9	23	AARON TIPPIN - For You I Will (Lyric Street)	22	135	0	3792	-2170	57	25	30	23
34	24	GEORGE STRAIT - Meanwhile (MCA)	2	193	51	3746	+1418	5	46	95	47
24	25	STEVE WARINER - Every Little Whisper (Capitol Nashville)	12	168	1	3451	+37	13	46	62	47
25	26	LINDA DAVIS - I'm Yours (DreamWorks)	11	174	6	3136	+173	4	42	69	59
38	27	BROOKS & DUNN - I Can't Get Over You (Arista)	2	180	67	3095	+1398	3	32	75	70
27	28	LeANN RIMES - These Arms Of Mine (MCG/Curb)	8	168	5	2982	+98	3	34	75	56
29	29	CHAD BROCK - Ordinary Life (Warner Bros.)	10	177	12	2960	+244	2	27	79	69
30	30	SAWYER BROWN - Drive Me Wild (Curb)	5	168	8	2916	+305	2	28	81	57
28	31	SAMMY KERSHAW - One Day Left To Live (Mercury)	14	151	5	2851	+106	7	38	56	50
31	32	TRACY BYRD - When Mama Ain't Happy (MCA)	4	160	9	2761	+247	2	25	75	58
35	33	LEE ANN WOMACK - I'll Think Of A Reason Later (Decca)	3	167	39	2631	+813	2	20	66	79
32	34	GARY ALLAN - I'll Take Today (Decca)	9	144	1	2412	+33	0	29	58	57
33	35	MARK NESLER - Slow Down (Asylum)	16	141	4	2387	+32	4	29	43	65
36	36	TY HERNDON - Hands Of A Working Man (Epic)	3	143	23	2204	+469	1	13	63	66
45	37	PATTY LOVELESS - Can't Get Enough (Epic)	2	130	50	1872	+834	0	11	46	73
37	38	RICOCHET - Can't Stop Thinkin' Bout That (Columbia/CRG)	7	109	1	1750	+38	0	16	46	47
41	39	TRAVIS TRITT - No More Looking Over My Shoulder (Warner Bros.)	3	114	17	1680	+330	0	13	41	60
—	40	FAITH HILL - Love Ain't Like That (Warner Bros.)	2	91	58	1376	N	4	7	34	46
42	41	SOUTH SIXTY FIVE - A Random Act Of Senseless Kindness (Atlantic)	7	86	4	1329	+15	1	13	30	42
—	42	MARK WILLS - Wish You Were Here (Mercury)	2	97	63	1301	N	1	4	34	58
46	43	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	3	104	19	1250	+255	0	4	26	74
—	44	DEANA CARTER - You Still Shake Me (Capitol)	2	80	46	1071	N	0	2	32	46
43	45	SUZY BOGGUSS - From Where I Stand (Capitol Nashville)	7	68	1	1071	-35	0	10	23	35
47	46	JOE DIFFIE - Behind Closed Doors (Epic)	6	60	1	862	-133	0	8	19	33
39	47	KEITH HARLING - Write It In Stone (MCA)	8	52	0	852	-757	0	6	24	22
—	48	WADE HAYES - Tore Up From The Floor Up (Columbia/DKC)	2	60	30	787	N	0	2	23	35
49	49	JON RANDALL - She Don't Believe In Fairy Tales (Asylum)	4	52	6	709	+100	0	4	16	32
50	50	JODY JENKINS - Old Country Dance Floor (Zone7)	5	39	3	593	+56	0	3	14	22

COUNTRY UP & COMING

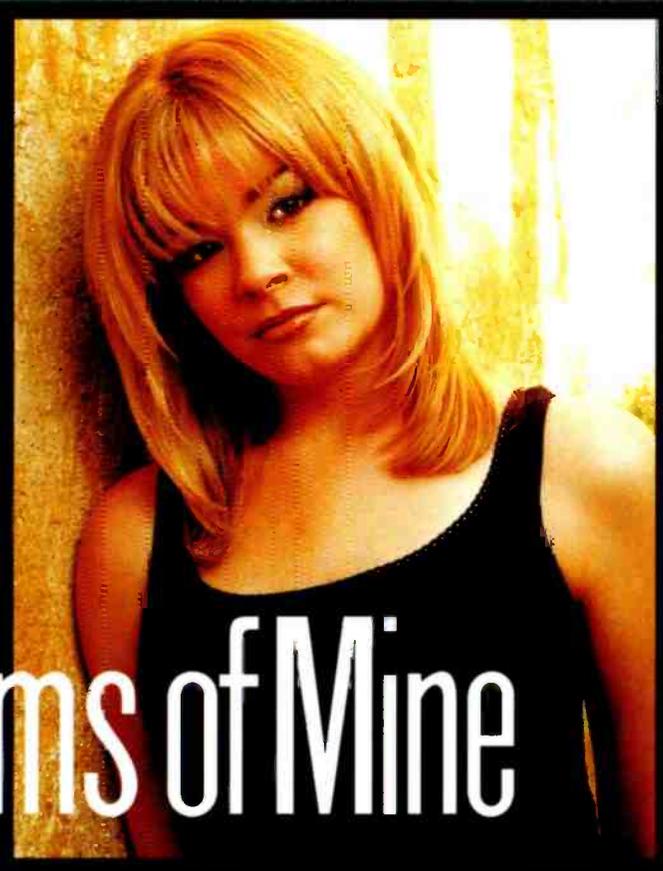
Rpts.	Adds	SPINS	Wks.	
43	30	495	1	* SHANE MCANALLY - Say Anything (MCG/Curb)
40	40	586	1	* VINCE GILL - Don't Come Crying To Me (MCA)
40	18	488	1	* CLAUDIA CHURCH - What's The Matter... (Reprise)
34	6	490	1	* CHARLIE ROBISON - Barlight (Columbia/CRG)

*Commitment to
Country '99*
DEBUTS NEXT WEEK

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.
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"Great country song, and you can dance to it in Texas!"

Billy Ray Hargas, MD -
KOOV Copperas Cove, TX



LeAnn Rimes

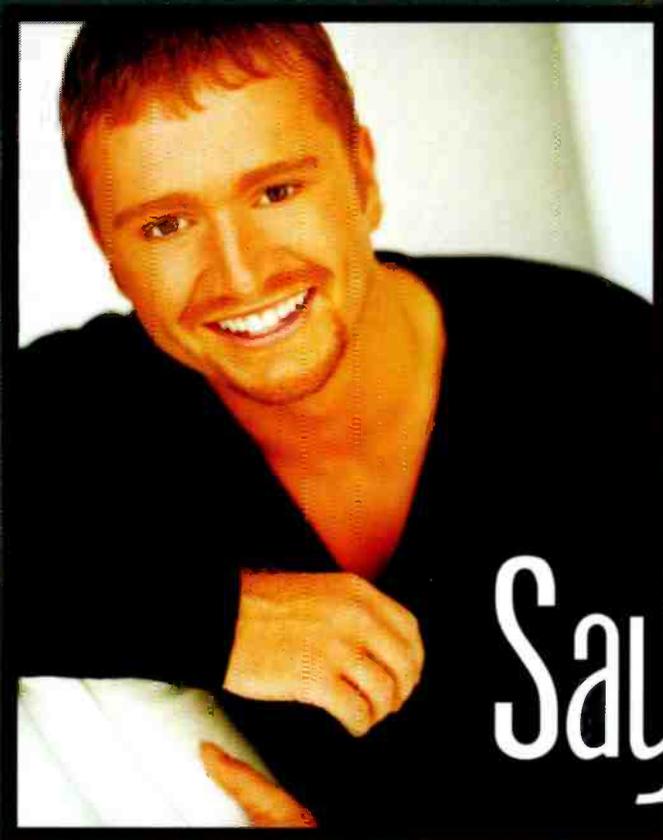
These Arms of Mine

"Country to the core, highly requested, and going to HEAVY rotation. Keep 'em coming LeAnn!"

Norm Jackson, MD -
WPAP Panama City, FL

"Hot Song! It's won a couple of our new music shootouts and already getting phones after one week on the air."

Dustin Ebaugh, PD -
KXBZ Manhattan, KS



"Shane McAnally could possibly be the best new artist in 1999. I was on it out of the box."

Kirt Williams, PD -
KFLG Bullhead City, AR

Shane McAnally

Say Anything



Coming Soon - Trini Triggs
Horse To Mexico



Music For The 21st Century

IT'S IN THE BAG



For information about how to get your promotional item inserted into the "Gavin Bag" at the 1999 Gavin Seminar in New Orleans contact your sales rep or Lou Galliani (805) 542-9999



If it isn't it should be

gmailBOXSET

Chancellor Modern A/C pioneer **KALC (Alice@106)**-Denver keeps it in the family, reaching across the hall to Hot A/C **KIMN APD/MD Jim Lawson** for Alice's new PD. Lawson, part of the original concept team that launched Alice in 1994, replaces **Gregg Cassidy**.

Good news for **Steve Smith** and the **Emmis** Los Angeles braintrust, as Rhythm-Crossover **Power 106 (KPWR)** climbs 3.7-4.1 12-plus, #3 in the market and the #1 English-speaking station in Los Angeles. PS: Smith and consulting partner **Michael Newman** ink the **Desert Radio Group** of Palm Springs, which includes Rhythmic Top 40 **KKUU (U92.7)**, and Modern A/C **KYOR (Y103.9)**....FYI: Longtime Emmis employee **Michelle Mercer**, who exited as PD of Power 106-LA last year, returns to her hometown of Indianapolis as an Account Exec. for **WTLC**.

Changes in Philly: **WIOQ (Q102)** APD **Robyn Bentley** exits; and, in a last-minute change, **WIOQ**, originally scheduled to move in with sister Urban **WUSL**, is instead moving in with Hot A/C sister **Star 104 (WYXR)** on January 29. Across the street, GM **Dennis Begley** exits Modern A/C **WXXM (Max 95.7)**, Rock **WMMR**, Classic Hits **WMGK** and Nostalgia **WPEN/AM**, replaced by **Rick Feinblat**, upped from GSM.

Chancellor Hot A/C **WKQI (Q95.5)**-Detroit welcomes new morning guy **Steve Cochran** (ex-**KDWB**-Minneapolis, **WMVP** and **The Point**-Chicago), brought his longtime producer along, the resourceful **Steve Grunwald** (the guy who landed the first post-trial interview with **O.J. Simpson**).

WPST-Trenton is again #1 in the market, 6.6 12-plus. PD **Dave McKay** adds PD duties over **Nassau Broadcasting's** new sports station, to be located on the expanded AM band at 1680. "I'm not even sure the numbers go up that high on my

car radio," jokes McKay.

WPLJ-New York afternoon personality **Rocky Allen** will cross the hall sister **WABC** for mornings, effective January 25.

Look for longtime **Arista** Vice President of A/C Promotion **Mark Rizzo** to join **Columbia** in a similar capacity at the end of his contract in April.

On the heels of the recent promotion of **KPRR**-El Paso PD **John Candelaria** to OM of the market's five-station cluster, APD/MD **Victor Starr** adds PD stripes.

KSLY-San Luis Obispo MD/p.m. driver **Adam Burnes** adds APD stripes and swaps shifts with middayer **Tim Brown**. As OM **Dave Christopher** gets busier, could PD stripes be in Burnes future?

Rhythmic Top 40 **KPSI**-Palm Springs needs middays. Packages to OM/PD **Mike Keane**, 2100 E. Tahquitz Canyon, Palm Springs, CA 92262.

Clear Channel Top 40 **Q100 (KQAR**-Little Rock, Top five 12-plus and 18-34), needs a morning co-host for **Rob Tanner**. Packages to PD **Gary Robinson**, 314 Main St., N. Little Rock, AR 72114.

ROLODEX ALERT: Chancellor Modern A/C **WDRV (96.1 The River)**-Pittsburgh has moved to 200 Fleet Street, Pittsburgh, PA 15220. Ph: (412) 937-1441; fax: (412) 937-5414

STEAL THIS PROMOTION: KGGI-Riverside unveils its modest **Y2K** stunt, "Do the Deed, Plant the Seed." After consulting several OB/GYN's, on or around April 8, several couples will enter rented RVs in the station parking lot. Their (e)mission? To manufacture the market's first Millenium Baby. One stipulation: each couple is issued a cell phone, which they must answer whenever the jock feels like calling or risk disqualification.

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