HE MOST TRUSTED NAME IN RADIO SINCE SMOOTH WAS JUST A KIND OF PEANUT BUTTER

JANUARY 22 1999

Stationality In Jazz and Smooth Jazz

Plus: First Quarter Jazz & Smooth New Releases

Blue Note Artist Cassandra Wilson To Appear at Multi-Format Seminar "Soundstage" Performance
MUSIC FROM THE SMASH MOVIE

STEPMOM

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MUSIC COMPOSED AND CONDUCTED BY
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AIN'T NO MOUNTAIN HIGH ENOUGH
BY MARVIN GAYE & TAMMI TERRELL

Gavin Up & Coming
Gavin Most Added (5th)

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KOKO  KIZZ  KRTI
WBLG  KCRE  WCEM
WOYS  KGY  KEZU
KLMJ  KTRN  KYMN
WEIM  WJDF  WKHG
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Promotional Integrity

The relationship between sales and promotion has always been a tenuous one, often fraught with dissension because of opposing goals and objectives. Given the new age of radio consolidation, how, if at all, has this relationship changed?

PE’s Chuck D on MP3

Ron Cadet talks to Public Enemy’s Chuck D, who is capitalizing on new technologies to promote PE and set up his own record label and radio station. Chuck made waves last month by publishing music from his new CD directly onto the Internet using MP3.

Go With the Flow

A radio station’s “stationality” has never been more important than in these modern times, when even one lousy song can distract from a station’s overall flow, and even the length of a tune can throw off continuity.

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*This feature is sponsored by Drudge Report.
Universal Trims Roster, Staff In First Restructuring Move

The first cut is the deepest.
That was the feeling in the halls at Universal Music Group this week, as parent company Seagram prepared to announce the employees and artists who would remain with the label—and those who would not.

Postponed several times in the past few weeks, the cuts were widely expected to affect virtually every aspect of UMG's core business. The L.A. Times characterized it as "the first phase of the biggest restructuring in the history of the record business," and noted that some 500 employees and 250 artists in Los Angeles and New York would receive their walking papers as Seagram consolidated its 15 record labels into the four major music groups announced last month.
The cuts are part of a major reorganization expected to save Seagram $300 million annually by eliminating 3,000 staffers. The Times reported that 300 L.A.-based employees would get the axe as Geffen and A&M are folded into Interscope Records to form IGA Group, which is expected to retain only 115 of their combined 205 artists.
MCA Records Group employees and artists are expected to survive the restructuring "virtually unscathed," while in New York, Motown will become part of the Universal Records Group, with some 20 artists slashed from the roster. Meanwhile, Mercury will be combined with Island and Def Jam in a move expected to cut 135 of a total 210 artists.
The restructuring may initially shrink Universal's

Scott Joins GAVIN As Americana Editor

Twenty-eight year radio veteran Jessie Scott has joined the staff of GAVIN as Americana Editor, effective immediately. She replaces Chris Marino, who earlier this month announced his intention to leave the company.
Announcing her arrival at GAVIN, Editor-in-Chief Reed Bunzel said, "When Chris announced he was leaving we took an unofficial poll of the Americana community. Virtually everybody we talked to said we had to hire Jessie, so we did. We're thrilled to have her on board and, with her at the helm, we're expecting 1999 to be a ground-breaking year for the Americana format."

Scott added, "When I left radio over a year ago I said there were two things that would always continue to be in my life—going to the GAVIN Seminar and to keep in touch with the business I've grown to love so much. Joining GAVIN as Americana Editor gives me the opportunity to do both, to make things happen in this format. I'm honored and delighted to have joined such a staff of professionals."

GAVIN Expands Country Coverage

Under the direction of Nashville Bureau Chief/Country Editor Jamie Matteson, GAVIN this week is expanding its coverage of Country radio and the Nashville music scene. This newly-expanded section will continue to provide an in-depth look at important issues relevant to members of both the radio and music industries, while offering more data and information on both established and "breaking" Country artists.

Some of these new, expanded features include:
- A new "Breakout Chart" lists the top 12 songs from artists who have not yet scored more than three national top 10 songs on GAVIN's Country chart;
- "Radio Says" expands to give more PDs and MDs the opportunity to comment on the songs that are impacting their stations and markets;
- "DISCover" gives radio a chance to high-light favorite current album projects;
- "In the Spotlight" introduces radio to new Country artists and provides up-to-date information on new projects coming from established artists; and
- "Random Radio" highlights topics of interest to radio programmers, including scheduling, air-talent, ratings, and promotions.
For more details, please see page 38.
GRABBAG

BY LAURA SWEZEN

In the wake of four recent accidents involving buses carrying passengers to Atlantic City, the folks at Y100-Philadelphia tempted fate with their own junctet to the gambling town. Morning show hosts signed up listeners for “The Bus of Doom...Where the real gamble is the bus ride,” taking the uh, lucky winners to AC for a couple of hours of gam- ing. The Grim Reaper served as driver, and “Father Joe,” a Y100 sales staffer and CCD teacher, blessed the passen- gers, who wore hard hats for the journey. According to Promo Director Kelly Gross, “They came home alive, but they lost their shirts.”

Come on, either you wanna be married, or you don’t...Last month, we reported that The Artist Formerly Known as Prince and his wife filed for divorce. Not because they broke up, but to protest the institution of marriage. Now that Jerry Hall has filed for divorce from Mick Jagger, with whom she is breaking up, the Midnight Rambler claims Hall can’t file because the pair were never married. Jagger says proper documentation of their 1980 Bali wedding ceremony was never filed. Funny that this was never an issue during their 8-year “marriage.” Hall is reportedly asking for a $50 million settlement.

In the better-late-than-never category, an Elvis Presley fan has just received a reply to a letter she sent to the King nearly 40 years ago asking for his autograph. Karen Golz, now 50, wrote Elvis while he was stationed in Germany during his stint in the Army between 1958 and 1960. Golz recently received the letter after a German landlady discovered it, having forgotten to send it all these years. The landlady recently forwarded the letter to a German-based Elvis Presley Appreciation Society, which passed it on to Golz. Golz had asked Presley for his autograph for her 11th birthday, to which Presley responded, “Dear Karen, May you have a very happy birthday—and lots of Teddy Bears. Your friend, Elvis.”

Since basketball superstar Michael Jordan will soon have lots of spare time—and hey, you never know, he might be a little short on cash—KFAN/AM-Minneapolis has offered him a job. The Chancellor all-sports station offered Air $1 million to fill the 1-3 p.m. airshift and act as the station’s professional golf ana- lyst. The station staff awaits a reply to the offer, which was sent to Jordan’s agent on January 13. “Michael would be an awesome draw to the radio station,” KFAN Program Director Doug Westerman said.

“Do I expect him to sign with the FAN? Hell, I didn’t expect Jesse Ventura to be our next governor!”

Gavin Seminar Update

THE Y-100 REUNION

As part of the GAVIN Le- gends series, members of Y-100 (WHYI, Ft. Lauderdale/Miami) will remember the early days of the historic station at this year’s GAVIN Seminar. Panelists slated for the love-fest (Saturday, February 20) will include Buzz Bennett, Bill Tanner, Tony Novia, Kid Curry, Dr. Dave Dunaway, GAVIN’s own Quincy McCoy, and many more surprises.

THE FUTURE IS NOW

For most of the 20th Cen- tury, mass media was king...but will the 21st Century see a shift toward “personal entertainment me- dia”? What impact will Inter- net and satellite radio have on the industry? How will digital downloading via the Net affect record labels and retailers? How will PCs, wireless modems, and other yet-to-be-developed tech- nologies fit into consumers’ lives in the new millennium? This “meeting of the minds” slated for Friday, February 19, will search for answers to these questions—and more.

Scheduled to share their views (so far) MP3’s Michael Robertson, XM Satellite Radio’s Lee Abrams, allradio.com’s Val Sarr, a2b Music’s Larry Miller, and OnRadio’s Ricardo Ra- mirez. Miss this session and you miss the future.

Shadow Stevens in Deal With NBC

NBG Radio Network has signed a multi-year agree- ment with Shadow Stevens and Stevens’ production company, Rhythm Radio LLC, to host and produce a weekly package of music programs featuring music from around the world.

The package includes World Atomic Rhythm Party, a four-hour presentation of upbeat music and behind-the-scenes stories about music and artists, plus five daily five-minute shorts called Fly-Bys. The former KROQ FM-Los Angeles Program Director and on-air personality says he became enchanted by music of various cultures while traveling to promote his American Top 40 program.

“The experience gave birth to the notion of a glob- al music network and a format that would showcase the extraordinary rhythms and inspiring diversity of the greatest music in the world,” he says. “People would get the thrill of discovering exciting new music in shows that celebrate the greatest, most uplifting music.”

AMFM Bags Brown Bag

AMFM Networks announced it has acquired music and audio production company Brown Bag Productions; terms of the agreement were not disclosed. Brown Bag managing partners Michael Lee and Robert Lee will join AMFM as Vice Presidents, providing creative, manage- ment, and marketing direction.

Brown Bag Productions provides music and sound for radio and television broadcasters on five continents. It is the production library base for many American radio sta- tions, and is used on various television promotional announcements.

David Kantor, Senior Vice President, Chancellor Media, Radio Networks, commented, “Brown Bag Productions has already proven to be an asset to radio and other broadcast properties around the world. I am confident that the combination of their quality product and AMFM’s strong station affiliation department will further establish Brown Bag as the production libraries of choice in both radio and TV. We expect to announce several new for- mat-driven products for radio in 1999.”

Citadel Deals 25 to Marathon

Citadel Communications Corporation and its chief operating subsidiary, Citadel Broadcasting Company, is selling 25 radio stations to Marathon Media, L.P. Included in the $26 million deal are properties in Billings, Mont., Tri-Cities, Wash., Eugene and Medford, Ore., and Szie College and Johnstown, Penn. Citadel intends to use proceeds from the sale to pay down its bank debt.

The transaction is expected to close in the second quarter of 1999, subject to FCC approval and other closing condi- tions. Upon completion of pending transactions, Cita- del will own or operate 74 FM and 36 AM stations concentrated in 20 mid- sized markets.

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Arbitron to Use Broadcast.com For Internet Report

Why is the new Arbitron Internet ratings report delayed? Apparently because RadioWave.com has backed away from the pro- ject, leaving Broadcast.com to step in and assist with collecting Web cum data.

“It will be several months before we see the first Internet ratings product,” Arbitron VP/New Media Greg Verdino told GAVIN. Verdino further explained that Broadcast.com will use its Internet connections to assemble Web listening information, while Arbitron will supervise production and distribution of the actual reports.
Stations Shake, Rattle, And Roll in Fall ’98 Book

By Jhan Hiber

As the Arbitron numbers keep rolling in, here’s a brief analysis of how the top stations fared in eight more major markets:

- **San Francisco:** Compared to the Fall ’97 and Summer ’98 results, not only was KGO #1 for the sixteenth time (7.3-12p) but it saw its share rise over 10 percent—maybe from a boost from the Niners’ 12-4 season. On the music front, A/C KOIT surged to #2 (4.7), having shown steady growth over the last year, while KCBS slipped to third (4.4).

- **Philadelphia:** No big shocks in the City of Brotherly Love. The top stations are still strong, with News KYW reigning at #1 again (6.4). Urban A/C WDAS/FM tied A/C WBBX for second place (both with a 5.9 share), and rocker WYSP had its best book in the last year, rolling into #5 with a 5.5 score.

- **Detroit:** A/C WNQI held a steady 8.0 share to retain the #1 slot in the Motor City, while WJR’s sports broadcasts helped it jump into a tie for second at 6.8. The other station in this tie, Urban WJLB, has seen its four-share enough for a #3 overall.

- **Washington:** The ongoing battle for top dog in D.C. continues to be a heated contest between Urban A/C WHUR and Rhythm Top 40 WPGC/FM. Both stations garnered a 5.6 share, enough to tie them for first place. Meanwhile, WKYS was just two-tenths of a point behind, coming in third.

- **San Diego:** KSON keeps rolling along, moving into first with a 6.2, virtually duplicating its winning share in Fall ’97. KYXY scored a 5.6, good for a solid second place, while KHTS continued to grow steadily, now up to third with a 5.2.

- **Nassau-Suffolk:** On Long Island, local station WALK/FM is usually on top, and there’s no exception this book as the station scores another 5.8 share to lead the race. Z-100 K-Rock, CBS/FM, and Lite all saw their shares grow as they round out the top five, respectively.

- **Baltimore:** 92Q saw its reign as #1 in Baltimore continue with a 9.6, almost three shares ahead of #2 WPOC (6.8). Hot A/C WWMX scored its best share in the last year, 6.0, good enough to rise to third place. News/Talk WBAL took fourth, but its 5.9 was the worst share for the station in ages, and Oldies WQSR slipped to a 5.6, fifth place.

Sinead O’Connor must really regret ripping up the picture of the Pope on Saturday Night Live a few years back. How do we know? She’s attempting to join the priesthood. O’Connor has made an appointment to discuss the possibility of being ordained with excommunicated Bishop Pat Buckley. Although Buckley is no longer recognized by the church, he has already ordained one woman...Speaking of the Holy Father, before appearing on a British TV show, Madonna faxed a list of requirements that included a picture of the Pope in her dressing room, despite the fact she recently told Larry King that she’s now a Calvinist.
LINTON TO SR. VP, CAPITOL

David Linton (pictured) has been named Senior VP R&B Promotion and Marketing at Capitol Records. This appointment marks the beginning of the label's re-dedication to black music, said Capitol President Roy Lott. Linton will now hire and supervise a new promotional staff, including regionals, and coordinate with all other Capitol departments to image and develop future artists and releases.

"David was my first choice," said Lott. "[He] is one of the most respected and creative executives in the music industry, and it is an honor to have him on board as Capitol returns to the R&B arena."

WORE NEW APPOINTMENTS

Jeff Wooding moves from Office Manager to Marketing Director at Outpost Recordings. Wooding, who has been with the company since its inception in January, 1996, said, "I have had the opportunity to experience everything from artist and tour management, to concert promotion and working a world tour with R.E.M. But Outpost Recordings is my first venture into the label side of the business, and it has been the right situation to learn and grow."

Former KCAQ-Oxnard, Calif., MD Lucy Barragan becomes Manager of Crossover Promotion for the Elektra Entertainment Group, it was announced late last week. "Lucy's love of music and her years in radio make her our next secret weapon," said Sr. VP of Promotion Greg Thompson.

PEARMAN GETS EARS

Dan Pearman is named Assistant Operations manager for Radio Disney, based in Dallas. The 24-hour children's radio network is currently heard in 37 markets in the U.S. Pearman was most recently PD of CBS' KYNG-Dallas; previous radio stints have included KEYN-Wichita and WBW-Kansas City.

Orchard, Valley Sign Distribution Pact

Music distributor The Orchard has entered into an agreement with Valley Media to provide worldwide distribution for artists and labels overlooked by the music industry. The Orchard's independent releases will be sold at all major online record stores, including Amazon.com, CD Now, Music Boulevard, and available on demand in every major chain store.

"This deal is open to everyone...there's no value judgment and no discrimination," Orchard CEO Richard Gottlieber said. "We're equally as interested in the artist who sells five copies as the one who sells 5,000. And we intentionally keep the cost of entry low to make this opportunity available to everyone."

Although the Internet and traditional distribution favors popular acts over lesser known artists, Scott Cohen, President of the Orchard observed in a statement, "It's true that individual artists can sell their records on their own Web sites, but that's not where people go to buy records online."

BroadcastMusic.com Set For March Launch

BroadcastMusic.com has announced that the global Internet broadcasting company will be launched in March 1999. BroadcastMusic.com has the exclusive Internet broadcasting rights to the syndicated radio programming of Superadio, which produces and distributes radio programming reaching over eight million people per week in the U.S., Canada, and Europe.

Superadio's flagship production, John Garabedian's Open House Party, will debut on the Internet at BroadcastMusic.com in March. Other Superadio programs to follow with Internet broadcasts will include Urban Mix, Retro Pop Reunion, and The Gospel Trax. BroadcastMusic.com is also adding a number of FM radio stations from Europe and the U.S. to their Internet site, which will broadcast live 24 hours per day. The site will also include online music sales, video sales, and an online shopping site.

Peter Zizzo

Musician/ songwriter/ producer

Hometown: Long Island, N.Y.

Recent credits include: Celine Dion's "Don't Save It All for Christmas Day" (co-written with Celine for her These Are Special Times CD) as well as "Love Is On The Way" from her Let's Talk About Love CD, and the title track from Cliff Richard's new album.

What radio stations did you grow up listening to? 99X, WLR, WNEW, wherever The King Biscuit Flower Hour aired.

by Annette M. Lai
With New Arbitron Diary Come New Questions

BY JANE JOHN ABER

As the latest ratings results emerge from the bowels of Arbitron's computers, here's hoping the numbers "fall" in your favor. Were you aware, though, that there are new elements in the diary format that could affect how you view the estimates? Let's peek at the new items, then discuss possible issues and implications for your consideration.

AT-WORK ZIPS DEBUT

A short, French general once said, "If you don't know the terrain, you can't win the battle" (OK, it was Napoleon). Well, in radio, our "terrain" has been the zip code information procured in the Arbitron diaries. Zip code analyses could help you lay out a map, showing where your listeners were (or weren't), as well as for the competition.

Companies claiming that their marketing approach can help you take maximum advantage of the zip code intelligence have sprung up like crabgrass. A plethora of strategies have been implemented to try and superserve areas of dense penetration, or to try to build audience in zips where a station was lagging. Of course, if a station was about to improve its signal, the zip data could be overlaid with signal contour maps to focus marketing efforts (direct mail, on-street, outdoor boards, etc.) in neighborhoods with potentially powerful payoff. The growth of KBCO/FM in Denver in the 80s was one example of this.

In all this, there was just one limitation: all the info was based only on residential zips—and we know that the biggest pool of quarter-hours is listening done at-work, not at-home.

Voilà! Arbitron addressed the issue this past sweep by starting to inquire about at-work zips also (see example). Now broadcasters and advertisers will be better able to pin audience-consumer dynamics. The vendors who try to sell you marketing concepts have probably gone back to their drawing boards to create new ways to help you shoot with a rifle—not a shotgun—in your marketing attack.

DOES IT MATTER?

Is the acquisition of at-work zips a big deal? Does it matter? Amen brothers and sisters, it sure is and does. One key statistic points this out.

According to data shared with yours truly last November at Arbitron's "Fly-in," only about 20% of listeners work in the zip code where they reside. Thus, most diarykeepers are a moving target.

When you receive your data download or disks from Arbitron, the "Max 99" software will allow you to delve into the depths of the zip info. In the Multi Rank report, click onto the geography areas/zip code groups parameter, and you can specify a residential zip that's important to you. The system will then list in descending order the top five relevant at-work zips.

It would look something like this:

<table>
<thead>
<tr>
<th>Residential zip: 12345</th>
<th>INTAB: 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>At-work zips:</td>
<td></td>
</tr>
<tr>
<td>12112</td>
<td>7</td>
</tr>
<tr>
<td>12122</td>
<td>6</td>
</tr>
<tr>
<td>12132</td>
<td>5</td>
</tr>
<tr>
<td>12142</td>
<td>4</td>
</tr>
<tr>
<td>12152</td>
<td>3</td>
</tr>
</tbody>
</table>

So of the 25 diarykeepers, the biggest chunk of them work in 12112. (Each listener is only counted once.)

In addition to the printout from Maximizer 99, you can also get a graphic look by using the "Mapmaker" service option.

As with any batch of new information, the at-work data, added to the residential zips you've trended, may seem to make things a little more complicated. In reality, savvy strategists can use this new, rich lode of data to be even more efficient in targeting listeners. I'd just hate to be an office manager in a "hot" at-work zip, as these folks will very likely be swamped with station personnel popping up, cruising in person at workplaces for curve and quarter-hours.

QUALITATIVE DATA ALSO IS HELPFUL

In addition to the inclusion of the at-work zip questions, Arbitron has squeezed in several questions regarding a qualitative profile of the diarykeeper. In many smaller/medium-sized markets, Arbitron started including detailed queries in the Spring 97 survey. Now, some of the categories are probed in the back of all diaries. What type of responses are sought? They deal with issues such as education, number of kids, and household income.

By clicking on the "qualitative" button in the Maximizer 99 software, you can explore profiles of your listeners, and see how they compare to the market as a whole (or versus a key competitor).

The sales implications are obvious, and I've had fun showing stations how to make a ton of dough using this material on the street. However, think about how your programming/marketing plans could be optimized if you garnered previously unknown insights into your diarykeepers and translated that knowledge into focused action. Some examples:

- If you see your audience has lots of kids at home, offering contests that involve a trip to a Disney park would be more effective than a vacation for a couple at "Hedonism II," or vice versa, if you have a lot of singles in your curve.

- If your audience isn't in the most affluent income category, maybe cash should be a prime contest prize.

USABILITY ISSUES

You might wonder if the additional questions in the back of the diary could harm the quality of the ratings. Is Arbitron being too nosy? If so, would folks get turned off and not complete or not return their diary? And what if someone fills out the seven pages of listening data but not all the questions in the back of the diary? Would the diary be usable?

I admit I was concerned about these issues, but my fears have been allayed. In some markets the qualitative questions have actually seemed to boost diary return, although we'll see how these fall results look. Arbitron's tests regarding asking the at-work zip question actually helped contribute to a 5 percent increase in radio listening levels. (Maybe folks had forgotten about at-work tuning and the zip question reminded them.) Finally, as long as there is an entry on at least six days of diarykeeping (either some listening entries or the checking of the "no listening" box), the diary is usable and included in tab. Incomplete qualitative or zip entries do not disqualify the diary.

Thus, as you plow into the millions of numbers from the fall survey, these diary enhancements by Arbitron can offer you a new source of potentially valuable data.

If you have any questions about how to best mine these nuggets of insights, feel free to call me in California at (831) 626-6070 or fax me at (831) 626-6078.

What If "Work" Moves?

Some of you may be asking yourselves "what if a diarykeeper is on the go during a work week?" What zip code should that person enter for his or her 'at-work' zip code?" Arbitron's policy allows for two possible answers: either the zip code where the worker spends the most time in a typical work week or, if there is no dominant zip in the diarykeeper's travels, then the person would be instructed to jot down the zip of their local employer's headquarters location.
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 Gramaphone, 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.

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.
THE SALES AND MARKETING CONNECTION:

Protecting the Integrity of Your Promotions

BY JOAN VOUKIDES

The relationship between sales and promotion has always been a tenuous one, often fraught with disillusionment because of opposing goals and objectives. Programming and promotion have traditionally been cast in the role of the good guys, the wholesome keepers of the station image, while the sales department often has been cast in the role of the bad guys, the people willing to sell anything to anyone at any price.

Given the new age of radio consolidation, how, if at all, has this relationship changed? According to Kim Leeds, Marketing and Promotion Director of KFMB/FM in San Diego, the new necessity to work as a group in order to close the sale has helped to improve teamwork among members of the sales and promotion departments. "Sales now automatically sees the downside of forcing promotions that we don't want to do," she says. "They instinctively know that our sign-off is necessary in order to get the promotion up and running. In many ways, the cooperative efforts that go into making a group sale rub off everywhere." 

Today's mergers and mega-groups have also impacted the importance of promotions to the sales effort and have heightened the role of the promotion director. "Consolidations have made a real difference," maintains Sharon Estrada-Thomas, Promotion Director for KLIF/AM, in Dallas. "Being able to offer more than one station for both sales and promotions definitely gives you more clout." Susquehanna Broadcasting, KLIF's owner, also has other stations in the market, ranging in formats from Country to Rock. "Add those audiences to the demos listening to local Talk/Sports-formatted KLIF, and you have so much more to offer a broad-based advertiser than a stand-alone station," she continues.

If there's one thing that hasn't changed substantially for promotion directors, it's the requisite of being able to gracefully turn down a specific client idea for a promotion when the need arises. But in most cases, giving a firm and final "no" is still not a viable option. Instead, says Diana Obermeyer, Director of Promotion and Marketing for WPWR/FM in Los Angeles, "we try to turn the bad idea into a good one, and not eliminate it altogether. We find that some promotions which play in smaller markets, are not successful in large markets like Los Angeles. So, we'll bend the idea and make it work."

According to Wendi Foster, Promotion Director of KKRZ/FM in Portland, Oregon, consolidation gives radio more promotional power than ever before: "If an advertiser fits our Top 40 format, and that of our sister station KKCW (Soft A/C), we obviously can offer much more promotional value. This is especially true for movies which often look to reach mass audiences. And, it's also true for many concerts which feature crossover artists."

Although consolidation has helped elevate the role of promotion in sales efforts, the flip side is that consolidation now poses serious issues for stations that stand alone. "Not having group efficiencies makes the job more challenging for us," says Obermeyer, whose L.A. station, KPWR, is the only Emmis outlet in the marketplace. "Many clients, like the movie studios, want to do promotions with the larger groups," she says. "This means we have to use more creative angles."

The station's recent Fall Book promotion—a Superstar Party at Universal Studios—featured three performance stages, 400 celebrities, and attracted over 8,000 people.

Perhaps the prize for creative, attention-getting promotions should go to Promotion Director Leeds' station, KFMB-FM, owned by Midwest TV. Like KPWR, the San Diego Hot A/C station doesn't have a market partner to help boost promotional coverage. So, this past summer, it hosted an outrageous Roller Coaster Marathon Promotion.

The station invited riders to hop on a roller coaster starting in June. The one person left at the designated end-of-the-promotion, Labor Day, would win $50,000. Says Leeds, "We couldn't believe that five people actually stayed on for 70 days. We got so much mileage, literally, out of this promotion...we had sponsors like car dealers, cell phone companies, credit unions and, appropriately, insurance firms. We sold sponsor packages to clients who were in for the duration and one-day packages to sponsors that provided food and products." Winners included a recent college grad, an ex-Marine who took a leave of absence from his job, and an out-of-work personal trainer.

As Leeds sums it up, "The sales department is there to get the business and, granted, there are all kinds of crazy ideas floating around. Promotion's job is to protect the integrity of the station—to keep it clean, simple and relevant. These days, I think everyone understands this."

JOAN VOUKIDES IS PARTNER, CREATIVE ACCESS TO COMMUNICATION SERVICES, INC., IN NEW YORK.
Off the Record

• KDND (The End)-Sacramento PD/Station Manager Steve Weed on the quality of morning show airchecks he’s been listening to lately: “If it wasn’t so sad it would be funny.”

• New KQBT-Austin PD Scooter B. Stevens announces his immediate programming challenge: “Not to tank the place.”

• KGGI-riverside APD/MD Jesse Duran on what some other programmers have done with his station’s #1-testing record, Whitney & Mariah’s “When You Believe”: “I can’t believe some people actually threw away a core artist duet because they didn’t have the patience.”

• WPST-Trenton PD Dave McKay on Alanis Morissette’s “Unsent”: “I wonder if her current boyfriend thinks he’ll wonder on another verse in the new extended version.”

• KHTS (Channel 933)-San Diego PD Diana Laird’s motto for 1999: “Why get married and make just one man miserable when I can stay single and make thousands of men miserable.”

Good as Gold

WORK Recording artist Eagle-Eye Cherry is greeted backstage, following a Saturday Night Live performance, by label co-Presidents Jordan Harris and Jeff Ayeroff, who presented him with a plaque commemorating gold-certified RIAA sales of his debut album, Desireless.
1. SHAUN MULLINS - Lullaby (Columbia/CRG)
2. JEWEL - Hands (Atlantic)
3. EAGLE EYE CHERRY - Save Tonight (WORK)
4. PATRICK SCHUR - Baby One More Time (Live)
5. SARAH MCLACHLAN - Angel (Warner Sunset/Reprise)
6. BRANDY - Have You Ever? (Atlantic)
7. THIRD EYE BLIND - Jumper (Elektra/EGG)
8. N SYNC - (Bad) Must Have Spent A Little More Time... (RCA)
9. BRITNEY SPEARS - ...Baby One More Time (Live)
10. NEW RADICALS - You Get What You Give (MCA)
11. BARENAKED LADIES - It's All Been Done (Reprise)
12. WILL SMITH - Miami (Columbia/CRG)
13. 3L - Inside Out (RCA)
14. R. KELLY & CELINE DIEN - I'm Your Angel (Live)
15. MATCHBOX 20 - Back 2 Good (Lava/Atlantic)
16. BACKSTREET BOYS - All I Have To Give (Live)
17. CHER - Believe (Warner Bros.)
18. DIVINE - Lately (Red Ant)
19. EMMILIA - Big, Big World (Universal)
20. SUGAR RAY - Every Morning (Lava/Atlantic)

**TOP 40**

**TOP TIP**

HOLE

"Malibu" (Geffen/DGC)

Courtney Love and crew score a Top 40 winner with their latest. Believers include 104 KRBE, WFLZ, WZPL and more.

**RADIO SAYS**

SARAH MCLACHLAN

"Angel"

(Warner Sunset/Reprise)

"Testing number one across the board.

—Big Dave Eubanks, PD, WZJM-Cleveland

**ARTIST PROFILE**

'N SYNC

'N Sync is James Lance "Lance" Bass, Justin Scott "JC" Chasez, Joseph "Joey" Anthony Fatone Jr., Christopher "Chris" Alan Kirkpatrick, Justin Randall Timbaland.

Current single: "Good Music (Have Some) A Little More Time On You"

**RAVES**

By Annette L. Lai

MEJA

"All 'Bout the Money" (C2/CRG)

Add to the growing C2 roster of talent this young woman from Stockholm.

Her bio says she's an Aquarian, adores the Dalai Lama, and loves a good glass of red wine and water (our question: together). Her song, "All 'Bout the Money," is catchy through and through, complete with one of those hooks you'll soon be singing over and over. Impacting mainstream Top 40, Hot and Modern A/C.

BRANDY

"Angel in Disguise" (Atlantic)

The multi-talented Brandy can count her latest effort as one of the many reasons why she's sold three million-plus units of her CD Never Say Never. On this track, in spite of a not-so-nice "angel" that stole her love away, Brandy's feelings remain true. Added at 92Q Baltimore and KML San Francisco to a few. Impacting rhythmic Crossover.

Continued on page 17
TOP 40 UP & COMING

<table>
<thead>
<tr>
<th>Rank</th>
<th>Week</th>
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<th>Title</th>
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<td>33</td>
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<td>JOEY McIntyre - Stay The Same (C2/CRG)</td>
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<td>2 PAC - Changes (Interscope)</td>
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<td>THE SELFS - Get You (Where I Want You) (Trauma/Delicious Vinyl)</td>
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<td>SPICE GIRLS - Goodbye (Virgin)</td>
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<td>SEMISONIC - Secret Smile (MCA)</td>
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<td>EVERLAST - What's It Like (Tommy Boy)</td>
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<td>JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)</td>
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<td>SISTER MOON - Why (This Is This)</td>
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<td>DRAH HILL - These Are The Times (Island)</td>
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<td>UNCLE SAM - When I See You Smile (Stonecrest/Epic)</td>
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<td>BOYZ N MEN - I Will Get There (DreamWorks/Geffen)</td>
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<td>LONDON BUS STOP - You Ain't Seen Nothing Yet (Universal)</td>
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<td>P.M. DAWN - Faith In You (V2)</td>
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<td>NATALIE IMBRUGLIA - Smoke (RCA)</td>
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<td>REEL BIG FISH - The Set Up (Acap/Universal)</td>
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<td>7</td>
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<td>THE MERRYMAKERS - Trouble Time (Big Deal)</td>
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Drops: #37 – Goo Goo Dolls (‘Hi’), #40 Cake.

Making a Name...

Members of pop sensation 'N Sync recently joined the RCA Records staff to celebrate the multi-platinum status of the group’s debut disc (5 million sold and counting)! Pictured L-R: Justin (‘N Sync), Kaja Gula (RCA Manager, Marketing/Artist Development), Vince DeGiorgio (RCA Director of International A&R), Chris (‘N Sync), Jack Rovner (RCA Executive VP/GM), Joey (‘N Sync), Bob Jamieson (RCA Prez), Lance (‘N Sync), JC (‘N Sync), Dave Novik (RCA Sr. VP International A&R), Cliff O’Sullivan (RCA VP Marketing).
MOST ADDED

HARLEM WORLD (20) SHANICE (15)

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

TOP TIP

JUVENILE "Ha" (Universal)
"Huge mix show and club record.
—Joey Arhabey, PD, KMEL-San Francisco

RADIO SAYS

BRITNEY SPEARS "*Baby One More Time*" (Jive)
"Exploded: #1 single sales, #1 album sales, #1 phones.
—Scott Wheeler, PD, WHHH-Indianapolis

Due to some research changes, the Rhythm Crossover chart is frozen this week. A new, improved chart will return next week with current trend information.

RHYTHM CROSSOVER

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<td>BRANDY - 'Have You Ever?' (Atlantic)</td>
<td>3120 +754</td>
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<td>2</td>
<td>BLACKSTREET featuring MYA - 'Take Me There' (Interscope)</td>
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<td>3</td>
<td>JAY Z - 'Can I Get A... (Roc-A-Fella/Def Jam)</td>
<td>2267 +611</td>
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<td>MONICA - 'Angel Of Mine' (Arista)</td>
<td>2213 +693</td>
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<td>D.O.C. - 'Hate Is Your Love' (Island)</td>
<td>2182 +511</td>
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<td>6</td>
<td>WILL SMITH - 'Miami' (Columbia/CRI)</td>
<td>1997 +566</td>
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<td>7</td>
<td>Z-PAC - 'Changes' (Interscope)</td>
<td>1704 +520</td>
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<td>8</td>
<td>LAURYN HILL - 'Doo Way (That Thing)' (Columbia/CRI)</td>
<td>1752 +495</td>
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<td>DIVA - 'I Think I'm In Love' (RCA)</td>
<td>1727 +393</td>
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<td>DEBORAH COX - 'Nobody's Supposed To Be Here' (Arista)</td>
<td>1670 +561</td>
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<tr>
<td>11</td>
<td>DRU HILL - 'These Are The Times' (Island)</td>
<td>1556 +582</td>
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<td>'N SYNC - 'God Must Have Spent A Little More Time On You' (RCA)</td>
<td>1601 +536</td>
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<td>OUTKAST - 'Rosa Parks' (LaFace/Arista)</td>
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<td>JAY Z - 'Hard Knock Life' (Roc-A-Fella/Def Jam)</td>
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<td>TLG - 'Silky' (LaFace/Arista)</td>
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<td>FAITH EVANS - 'Love Like This' (Bad Boy/Arista)</td>
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<td>WHITNEY HOUSTON - 'Heartbreak Hotel' (Arista)</td>
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<td>MONIFAH - 'Touch It' (Universal)</td>
<td>1193 +125</td>
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<td>BACKSTREET BOYS - 'I Want It All' (Island)</td>
<td>946 +339</td>
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<tr>
<td>20</td>
<td>LAURYN HILL - 'Ex Factor' (Columbia/CRI)</td>
<td>794 +661</td>
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FOR THE RECORD

"I really love that new Harlem World record. I Really Like It." —Scooter B. Stevens, PD, KQBT (The Beat-Austin)

"It's a battle for #1 and two phones between What's It Gonna Be' by Busta Rhymes & Janet Jackson, and Money, Cash... by Jay-Z and DMX.
—Tom Calococci, PD, 92Q (WERO-Baltimore)

"Whitney & Mariah is our #1 testing song 18-34, 25-34 and with our P1s." —Jesse Duran, APD/MD, KGHI-Riverside

"Top 10 phones with Method Man/D'Angelo 'Break Ups 2 Make Ups' (Def Jam)." —Tony Manero, PD, KKSS-Albuquerque

"Whitney's 'Heartbreak Hotel' is in power rotation. If you're not playing it, you're missing the boat.
—Bill Shakespeare, PD, KWNZ-Reno

The 1999 GAVIN Seminar
February 17-21 New Orleans — The Hotel Inter-Continental
ROOMS AVAILABLE AT THE HOTEL INTER-CONTINENTAL (504) 525-5566
QUESTIONS: CONTACT DEIRDRE MORRISSEY (415) 495-1990 X653

GAVIN FOR THE RECORD

FOR THE RECORD

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Louis Kaplan

Infinity/CBS' KLCC
(Alice@97.3)-San Francisco

Current ratings: In the Fall Book, we showed continued growth in our women's numbers. For the second time, we were number one 18-34 women and continued to climb 25-54.

Web site: www.radioalice.com

First gig and career highlights: I landed my first gig in January of '81 as the 10 p.m.-1 a.m. guy at WJHO, Opelika, Alabama, which was a block-programmed station. A/C in the morning, bluegrass at lunch, Top 40 in afternoons and nights. From there, I went to WAPI AM/FM-Birmingham, where I ran the computer for the AM side, but was also a swing jock on the FM. Eventually, I became research director and did the night shift for awhile. In 1988, I went to Y107-Nashville as the APD/MD, I was there for five years and ended up programming the station. From Nashville, I moved to Dayton to program WGJT (97.9), eventually being upped to OM for 97.9, as well as WING AM/FM. I came to San Francisco in September of 1996 as PD for KLCC.

Mentors: Marc Chase. We worked together in Opelika, worked together in Birmingham, and worked together in Nashville. He has a great mind for radio and so much energy. I learned so much just by watching him. We're still in touch and I'm still learning from him. Randy Michaels at Jacor, who has a special way of looking at things and unending energy and enthusiasm for radio. I'd also have to mention Jacor's Tom Owens, too. Tom from an analytical standpoint, Marc from the creative side, and Randy from an energy side. They were all important to me during the time when I was learning the craft.

Define Alice musically: Alice is a hybrid of Top 40 and A/C and Alternative and A3. We play hit records, but we're not afraid to be a little daring, because we're in San Francisco and we don't have to play it as safe as our instincts tell me to. We like to be on the forefront — break an artist and make people aware of them. Our audience is into the music. If we did nothing but react to what other people were doing, our audience would never know the difference. Our core artists are Sarah McLachlan, Alanis, Natalie Merchant, Jewel, and Sheryl Crow.

Spot loads and stopsets: Two stopsets an hour outside of morning drive and we play as many spots as Mel [Karmazin] asks us to.

Personality test: Car pre-sets: Alice, Live 105, KFOG, KZQZ, K-101. I've got a lot of pre-sets — KNRB, KGO, and KCBS are the things I listen to the most.

Favorite local restaurant: The House of Nanking, even though the owner hates my guts.

Favorite golf course: Chardonnay up in Napa.

Most successful Alice promotion: Our "Now and Zen Fest," held last September in Golden Gate Park. It was a concert starring the Wallflowers, Smash Mouth, Des'ree, Sixpence None the Richer, and Anggun. The sold-out event drew 13,000 listeners and was successful on every level — we made money, there was a great vibe, and we had fun promoting it...even Woody Harrelson showed up!

by Annette M. Lai

Chart News: As of February 1, in order for any record qualify for a listing in Gavin A/C Up & Coming, it must have a minimum of 25 stations reporting airplay. This number represents approximately 15 percent of our current reporting panel, ensuring that our A/C charts maintain the high standard of quality you've come to expect from Gavin. We've done this so you can continue to make the right music decisions for your stations. The qualifications for Hot A/C Chartbound will remain the same. Thank you.

—Annette M. Lai, Editor

A Joey McIntyre Moment

Out and about promoting his solo debut project, C2/CRG artist Joey McIntyre visited the Gavin offices earlier this month (l-r): manager Jerry Jaffe, GAVIN COO Bob Galliani, McIntyre, Hot A/C-A/C Editor Annette M. Lai, GAVIN CEO David Dalton, and Columbia VP, Promotion Lee Leipsner.

rockapella

“I’ll Hear Your Voice”
Debut at #3 Most Added!
26 Adds - 220 Spins

From the forthcoming album
Don't Tell Me You Do

In Stores February 16

PDPROFILE

http://www.j-birdrecords.com

MANAGEMENT
Keith Garde, PKA Management
HOMETOWN
Elaine Locatelli
VP,
ARTISTPROFILE

BIC
GAVIN

TOP TIP
BACKSTREET BOYS
"All I Have to Give" (Jive)
Adults love the boys from Orlando, too! Their latest gets a "yes" nod at Sunny 95, WALK, WURL, and more.

Gavin

ARTISTPROFILE

BIC RUNGA
CURRENT SINGLE: "Sway"
LABEL Columbia/CRI
VP. A/C PROMOTION
Elaine Locatelli
HOMETOWN/BIRTHDATE: Christchurch, New Zealand, January 13, 1976
MAJOR MUSICAL INFLUENCES: "David Bowie, Depeche Mode, Cocoon Twins, the Police, and the Smiths."

THINGS THAT MAKE YOU HAPPY: "Ice blocks, macadamias, gift wrap, velcro, perforated paper."

THINGS THAT MAKE YOU SAD: "Super 8 film, minor 7 chords, the expending universe/the big crunch."

WHAT INSPIRES YOUR SONGWRITING? "Sea snakes, pine cones, anything perfectly smooth or symmetrical, machinery, white noise, pink noise, aircraft, anything that floats."

WHAT STRESSES YOU AS INTERESTING ABOUT NEW ZEALAND? "According to Maori legend, it used to be a big fish."
WHEN YOU WERE A CHILD, YOU WANTED TO GROW UP AND BE: "Taller."
THE GAME YOU BELIEVE IN THE MOST AND WHY: "I subscribe to the 'Anti-Religion' Society," an organization fighting to put a stop to return of bad science. SOMETHING WE WOULD BE SURPRISED TO KNOW ABOUT YOU: "I wrote my first song when I was six. It was called, 'I Can See Your Ass Shining in the Moonlight.'"
FUTURE AMBITIONS: "I would still like to be taller."

Leap o' the week honors go to this duo. They're up 17 spots into the Top 20.

CRISTAL BERNARD
Don't Touch Me There (River North)

JOE'S BAND
Onedram Lover (RCA)

MARIAH CAREY
I Still Believe (Columbia/CRI)

N Sync
(God Must Have Spent) A Little More Time On You (RCA)

MADONNA
The Power Of Goodbye (Maverick/Warner Bros.)

JOHN & LeANN RIMES
-Bloom (Atlantic)

SHANIA TWAIN
Sunset (RCA)

DEPÈCHE MOOD
Have You Ever? (Maverick/Reprise)

THE REGULATORS
-Southbound (Curb)

JIM STUART
-My Life (Windham Hill)

TREND 28+ 21+ 14+

SPINS 1246 +485

43 38 37

TONY MASCOLI
Night Wind (Modern Voices)

SPINCREASE
MARIAM CAREY +658
ELTON & LeAnn RIMES +632
ROD STEWART +527
J. TESH & Ingram +489
BRICKMAN & SMITH +426

TOTAL REPORTS THIS WEEK 172
Last Week 167
Larry King ☼ John Blasucci

Worlds Apart

Mazzetta Promotion  Contact: Tom Mazzetta
(303) 545-9990  Fax (303) 545-9993
A/C UP & COMING

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<td>751 +68</td>
<td>ZAK DANIELS &amp; ONE EYED SNAKES - Tombstone Hill (Big Water)</td>
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<td>660 +55</td>
<td>JOHN PURCELL - Better Way To Die (Jedson)</td>
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<td>SUNPOWER ORCHESTRA - A Prima Ella Blessing (Compost)</td>
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<td>BACKSTREET BOYS - All I Have To Give (LIVE)</td>
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<td>JOEY MCINTYRE - Say The Same (C2/CRG)</td>
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<td>JOHN CALLED MARK - Carry My Load (Evensight)</td>
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<td>I AM - Under The Impression (Marvellous Show)</td>
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<td>344 +111</td>
<td>MATCHBOX 20 - Back 2 Good (Jive Atlantic)</td>
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<td>4</td>
<td>499 +88</td>
<td>CHER - Believe (Warner Bros)</td>
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<tr>
<td>24</td>
<td>1</td>
<td>491 +96</td>
<td>BARENAKED LADIES - It's All Been Done (Reprise)</td>
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<tr>
<td>23</td>
<td>3</td>
<td>797 +34</td>
<td>MARC COHN - Healing Hands (Atlantic)</td>
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<tr>
<td>22</td>
<td>2</td>
<td>672 +85</td>
<td>U2 - Sweetest Thing (Island)</td>
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<tr>
<td>21</td>
<td>1</td>
<td>550 +63</td>
<td>EAGLE EYE CHERRY - Save Tonight (WOR)</td>
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<tr>
<td>20</td>
<td>3</td>
<td>291 +56</td>
<td>JENNIFER PAIGE - Sober (Edel America/Hollywood)</td>
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<tr>
<td>19</td>
<td>20 +201 +201</td>
<td>MARVIN GAYE &amp; TAMMI TERRELL - Ain't No Mountain (Sony Classical)</td>
<td></td>
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<tr>
<td>18</td>
<td>12</td>
<td>375 +153</td>
<td>BONNIE RAITT - Love Will (Capitol)</td>
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<tr>
<td>18</td>
<td>7</td>
<td>172 +100</td>
<td>JIM WALSH - Only You (Photof)</td>
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<tr>
<td>17</td>
<td>3</td>
<td>172 +21</td>
<td>SYRA - Fade (Tothee)</td>
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<td>17</td>
<td>3</td>
<td>153 +45</td>
<td>STEVE SCULSI - You Don't Have To (Pacific City)</td>
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<tr>
<td>16</td>
<td>1</td>
<td>278 +45</td>
<td>BOYZ II MEN - I'll Give There (DreamWorks/Method)</td>
</tr>
<tr>
<td>16</td>
<td>--</td>
<td>762 +72</td>
<td>NATALIE IMBRUGLIA - Smoke (RCA)</td>
</tr>
<tr>
<td>16</td>
<td>3</td>
<td>168 +70</td>
<td>KEITH METHVEN - Love Life (Kithyawk)</td>
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<tr>
<td>16</td>
<td>16</td>
<td>124 +124</td>
<td>LUSTMEN'S BAND - The President's Rick Son</td>
</tr>
<tr>
<td>15</td>
<td>3</td>
<td>219 +43</td>
<td>DAVE MATTHEWS BAND - Crash (RCA)</td>
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</tbody>
</table>

RAVES continued

GARBAGE
“Special”
(Almo/Interscope)
A recent Top Ten hit at Alternative, Shirley Manson and company have been specially re-mixed for Top 40's consumption. Thanks to Manson's sultry-smokey vocal interpretation of the song's driving chorus, this one hits home. Impacting mainstream Top 40.

KENNY LATTIMORE
"If I Lose My Woman"
(Columbia/CRG)
Kenny Lattimore's latest effort is an Urban Landscape. Most Added this week.

DONNA LEWIS
"Falling" (Restless)
One of 1998's biggest A/C hits was Donna's duet with Richard Marx, "At the Beginning," from Anastasia. Going solo this time, the Welsh songstress contributes to the soundtrack of Simply Irresistible, a film opening February 12 starring Sarah Michelle Gellar of Buffy the Vampire Slayer fame. And the song's subject? Why, it's about that mostly wonderful—but sometimes very confounding—emotion called love. Impacting mainstream A/C.

TRIO
"High Sierra" (Asylum)
Last year, A/C radio embraced tracks from country stars Shania Twain, Faith Hill, and LeAnn Rimes. Now

For Your Consideration

The GRAMMY® Nominated Album

The New Solo Album and Public Television Special

The sensations follow-up to their hit single...
“Give Me Forever (I Do)”

Forever More
(I'll Be The One)

John Tesh featuring James Ingram

from John Tesh's forthcoming album and PBS Special
ONE WORLD

A celebration of music and dance from around the world. Album in stores February 2. Special airs nationwide on Public Television in March.

A/C REPORTS ACCEPTED
MONDAYS 8 A.M.-5 P.M. AND TUESDAYS 8 A.M.-2 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

UNIVERSAL MUSIC GROUP

CONTACT:
Scott Meyers, Director of N/A Promotion - Toll Free: 0880 54-TUNES
Daren Hill, N/A Promotion & Product Mgr. - (010) 385-3850
## HOT A/C

### Chart Toppers

**AW TW**

<table>
<thead>
<tr>
<th>Album</th>
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<td>1</td>
<td>SHAWN MULLINS - Lullaby (Columbia/Or)</td>
<td>119</td>
<td>1</td>
<td>4727</td>
</tr>
<tr>
<td>2</td>
<td>JEWEL - Hands (Atlantic)</td>
<td>118</td>
<td>1</td>
<td>4571</td>
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<td>3</td>
<td>SADH McCALCHAN - Song (Warner/Reprise)</td>
<td>114</td>
<td>3</td>
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<td>EAGLE EYE VISION - Take My Time (W)</td>
<td>107</td>
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<td>GOD GOD DOLLS - Slide (Warner Bros)</td>
<td>114</td>
<td>4</td>
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<tr>
<td>6</td>
<td>THIRD EYE BLIND - Jumpin (Elektra/E)</td>
<td>107</td>
<td>0</td>
<td>3647</td>
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<tr>
<td>7</td>
<td>SHERYL CROW - My Favorite Mistake (A&amp;M)</td>
<td>94</td>
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<td>8</td>
<td>BARENAKED LADIES - It's All Been Done (Reprise)</td>
<td>105</td>
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<td>MATCHBOX 20 - Back 2 Good (Columbia/Atlantic)</td>
<td>102</td>
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<td>10</td>
<td>NEW RADICALS - You Give What You Give (MCA)</td>
<td>100</td>
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<td>2933</td>
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<td>11</td>
<td>ALANIS MORISSETTE - Thats What You Get (A&amp;M)</td>
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<td>13</td>
<td>14 DOWSIDE - Inside Out (RCA)</td>
<td>66</td>
<td>0</td>
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<td>14</td>
<td>SUGAR RAY - Every Morning (Atlantic)</td>
<td>83</td>
<td>18</td>
<td>1914</td>
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**LW**

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<td>FASTBALL - Fire Escape (Sony)</td>
<td>73</td>
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<tr>
<td>17</td>
<td>KELLY &amp; CELINE DION - I'm Young (Atlantic)</td>
<td>66</td>
<td>1</td>
<td>1814</td>
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<tr>
<td>18</td>
<td>HOOTIE &amp; THE BLOWFISH - Only Love (Atlantic)</td>
<td>75</td>
<td>3</td>
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<td>19</td>
<td>KHALEEL - No Mercy (Atlantic)</td>
<td>79</td>
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<td>20</td>
<td>BARENAKED LADIES - One Week (Reprise)</td>
<td>58</td>
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<td>21</td>
<td>EVCLEAR - Father Of Mine (Capitol)</td>
<td>58</td>
<td>1</td>
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<tr>
<td>22</td>
<td>SHANIA TWAIN - From This Moment On (Mercury)</td>
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<td>DAVE MATHIS BAND - Crash (RCA)</td>
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<td>LIONE KRAVITZ - My Away (Virgin)</td>
<td>55</td>
<td>3</td>
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<td>25</td>
<td>MATCHBOX 20 - Real World (Capitol)</td>
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<td>EDDIE McCOLLUM - I May Be Live (Atlantic)</td>
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<td>1078</td>
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<tr>
<td>27</td>
<td>ALANIS MORISSETTE - From Now On (MCA)</td>
<td>65</td>
<td>28</td>
<td>1033</td>
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**Total Reports This Week**

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<th>SPINS</th>
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<tr>
<td>1998</td>
<td>121</td>
<td>121</td>
<td>8424</td>
<td>+157</td>
</tr>
</tbody>
</table>

### Radio Says

**NEW RADICALS**

"You Get What You Give" (MCA)

"The phones are engaged for New Radicals."

—Angela Perrelli, PD, KYSR (Star 98.7), Los Angeles

### Artist Profile

**JEWEL**

**Current Single:** Hands

**LABEL:** Atlantic

**EXECUTIVE VP PROMOTION:** Andrea Ganis

**ON SWAY:** "It explores such themes as the joys and challenges of everyday life, the transcendent power of love, and the quest for meaning in an increasingly complex and troubled world."

—San Diego Union-Tribune, November 15, 1998

**ON WRITING THE SONG:** "She emphasizes so much with pain and suffering that it throws her off course—not as a human being, but as a machine that has to market a record for a corporation." —Ron Shapiro, VP Atlantic in Entertainment Weekly, January 15, 1999

**ON HER AUDIENCE:** "Jewel, the girl who felt personally cheated as a kid because she was prettier than she was smart, is now busily leading her own, 15-year-old, and, in the process, waiving lots of other little flowers as she goes along. That's what good pop music is about: making young people feel connected, understood, interested."

—Vogue, January 1999

### Chart Bound

**ARTIST**

**REPORTS**

<table>
<thead>
<tr>
<th>Album</th>
<th>Reports</th>
<th>Addis</th>
<th>SPINS</th>
<th>TREND</th>
</tr>
</thead>
<tbody>
<tr>
<td>BETTER THAN EZRA - &quot;At the Stars&quot; (Elektra/E)</td>
<td>34</td>
<td>16</td>
<td>435</td>
<td>+153</td>
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<tr>
<td>JENNIFER PAGE - &quot;Sober&quot; (Edel America/Edel)</td>
<td>26</td>
<td>5</td>
<td>385</td>
<td>+126</td>
</tr>
<tr>
<td>SEMISONIC - &quot;Secret Smile&quot; (MCA)</td>
<td>26</td>
<td>6</td>
<td>380</td>
<td>+145</td>
</tr>
<tr>
<td>BRANDY - &quot;Have You Ever?&quot; (Atlantic)</td>
<td>23</td>
<td>3</td>
<td>549</td>
<td>+98</td>
</tr>
<tr>
<td>MARIAH CAREY - &quot;I Still Believe&quot; (Columbia/CRG)</td>
<td>22</td>
<td>7</td>
<td>325</td>
<td>+124</td>
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**Reports Adds**

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<tr>
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<td>5</td>
<td>385</td>
<td>+126</td>
</tr>
<tr>
<td>SEMISONIC - &quot;Secret Smile&quot; (MCA)</td>
<td>26</td>
<td>6</td>
<td>380</td>
<td>+145</td>
</tr>
<tr>
<td>BRANDY - &quot;Have You Ever?&quot; (Atlantic)</td>
<td>23</td>
<td>3</td>
<td>549</td>
<td>+98</td>
</tr>
<tr>
<td>MARIAH CAREY - &quot;I Still Believe&quot; (Columbia/CRG)</td>
<td>22</td>
<td>7</td>
<td>325</td>
<td>+124</td>
</tr>
</tbody>
</table>

**Previously Reviewed:**


**Previously reviewed:**


**Raves continued...**

**MY FRIEND STEVE**

"Charmed" (Mammoth)

For a couple of months now, WSHE-Orlando MD Shark has been talking to me about this five-man Florida band, led by Steven Barry.

Shark's enthusiasm notwithstanding, their latest is already registering 80% familiar on the station. Upbeat and rocky, but with a catchy hook, My Friend Steve's future is looking pretty bright. P.S. Did you ever think you'd hear a song with Aesop's name in it? Impacting mainstream Top 40 and Hot AC.

**Previously reviewed:**

Chuck D on the Future of the Music Biz

BY RON CADET

Public Enemy's Chuck D is capitalizing on new technologies to promote PE and set up his own record label and radio station. Chuck made waves last month by publishing music from his new CD directly onto the Internet using MP3.

When did you first become hip to MP3?

I got hip to MP3 through my Web team, maybe at the beginning of the year. But, you know, if you check out the PE album from 1994, this was all predicted anyway. There was a cut called "Harry Allen's Interactive Super Highway Phone Call to Chuck D," where we talk about technology changing. And back then people were like, "What the F**k are they talking about?" So MP3 was something that was actually in our thought processes. There's paranoia that it will destroy the music industry—no. It will revive how the music industry thinks and redefine the delivery process from the artist to the radio, record, retail, and to the consumer.

You put up cuts from your new album, Bring the Noise 2000, for free MP3 download last month, but your record label made you shut them down. Do you think anyone can stop MP3?

No. No one can stop it because it gives the average person the ability to give out downloads. As artists, we must accept that there's going to be people who get our art for free. As artists, we need to accept there's gonna be people out there who support it (by paying for the downloads). As artists, we don't accept is that the record companies, the retail outlets, and the radio stations will govern our art powerlessly.

As artists, we must accept that there's going to be people who get our art for free... what we don't accept is that the record companies, the retail outlets, and the radio stations will govern our art powerlessly.

OK. As a known artist you can keep more of the cut and make more money. What does this mean for a new artist?

The "demo" we know of today will be probably be eradicated. There'll be no such thing as a demo, because you have all of these modern studio set ups inside garages, and people are making ready-to-press material. The whole thing is like, "Why should I send my stuff to them if all they're gonna do is stick it in the corner? I could just put it up on MP3." The marketplace will be split into maybe 300,000 parts, and you'll have maybe 100,000 labels. And everybody will share the marketplace. You'll have people saying, "I took Redman's stuff and then I MP3'd it up."

You know what that is? The wild, wild west—and everyone is getting a gun!

FOR MORE ON MP3, SEE WWW.DIRECTIONSINMUSIC.COM. NEXT WEEK: MORE WITH CHUCK D.

Les Nubians

"Makeda"

the breakthrough track of 1999

From the CD Princesses Nubiennes

PROMOTION: BRUCE JONES (323) 462-2114, LABEL CONTACT: (310) 589-1515

R&B URBAN AC 18

WYLD 27 spins KMJQ 12 spins
WQUN 21 spins KATZ 9 spins
KJLH 18 spins WDAS 8 spins
WHUK 18 spins + many more

RETAIL BREAKOUT:

BILLBOARD R&B ALBUMS 51
BILLBOARD HITESEEKERS 28
Los Angeles 5000+ scanned
Washington DC 3000+ scanned
Chicago 2700+ scanned
New York 2600+ scanned
Philadelphia 1800+ scanned
WASHINGTON, D.C., NEW ORLEANS AND LOS ANGELES PROMOTIONAL TOUR IN FEBRUARY.
The legacy of the legendary teen groups.

A SOUND ALL THEIR OWN.

3RD STOREE

If Ever

the premiere SINGLE and VIDEO
from their forthcoming debut album

Written by: Kenneth "Babyface" Edmonds
Produced by: Y Corp.
Executive Producers: Tracey E. Edmonds and Michael McQuarn

Management of 3rd Storee by Jacqueline McQuarn/Top 100 Management
Management of Lil' Man by Lil' Man/Entertainment Group/Consultant David M. Ehrlich

On Yab Yum/Elektra compact discs and cassettles

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Impacting Now!
The incredible follow-up to the platinum, #1 debut smash "Lately"

The new single and video from divine

A stunning rendition of the soulful classic

One More Try

written by George Michael

Early add at WGCI, Chicago

KBXX, Houston "This single is a winner" Rob Scorpio, PD

WJMN, Boston "It sounds like two in a row for Divine. These girls are the real deal" Danny Ocean, APD, MD

Just added to BET

Catch Divine's stellar performance on Motown Live airing January 22nd and 23rd

"DIVINE – One of only 6 female groups to reach #1 in the '90s"

– Billboard Magazine

Executive producers: Ruben Rodriguez & Nathan Garvin
Producers: Denzil Foster & Thomas McElroy
Management: Gaman Entertainment

www.redantrecords.com www.peeps.com
Relativity's Rap Madam Martin

BY JANINE COVENEY

Last week GAVIN featured some of the up-and-comers in the world of hip-hop promotion and artistry. Due to space limitations, we were unable to include all of our features. Here is our last label rep profile.—JC

Marlo has been making a name for herself in hip-hop circles as a tireless, cheerful force for the records and artists she represents; she has even instituted an ongoing newsletter to keep her contacts abreast of what she and those artists are doing. Now working for Relativity in New York, she promotes a number of top artists, Mixshow and College Director, to National Director of Street Marketing and Promotion. It was at Mercury that she established her informative newsletter. Along the way, Marlo worked acts like the Black Sheep, Diamond D, Ed OG & the Bulldogs, and even Gina Thompson. "I worked with some great people: Michael Johnson, Mike Bernardo, Waymon Jones. But I left there at the end of January [1998] because of the whole merger thing," she says, referring to Mercury’s merger with Motown last year, in which the staff was blown out. "I started my own company, Double M Entertainment, and was doing indie work for Virgin, even Motown stuff, and then Tommy Thompson of Relativity heard about me and called me in to do some indie stuff."

The "indie stuff" led to the Northeast Regional position on Relativity's staff, which includes Thompson as VP, Gloria Fitts as National Promotion Director/ Southwestern Regional, Sahrina Randall for the Midwest, Jerry Johnson in the Southeast.

One of just a handful of women in hip-hop promotion, Marlo says she still sees examples of sexism from time to time, "but I try not to let it bother me. And I have no problem telling people when they're being rude."

"I try not to let [sexism] bother me. And I have no problem telling people when they're being rude."

—Marlo Martin

including Bizzy Bone, Krayzie Bone, and the Mo Thugs Family; M.O.P., Gangsta Boo, Indo G, DJ Honda, the Beatnuts, and others.

Attending Columbia Teachers' College in New York for a master's degree, Marlo, now 27, suddenly decided that a teaching career wasn't for her. She got her start in the industry by interning at Sepsun Records, the imprint established by hip-hop impresario Bill Stepney. She assisted on projects by G-Man, Miss Jones, the Trouble Neck Brothers, and Burro Banton. She then moved on to a paid internship at Interscope Records, working with Garnett March. "I helped him with the college calls and was basically just his right hand," Marlo remembers. "When Garnett went to Interscope, Mercury Black Music VP Michael Johnson handed me the national college gig. He gave me my first job, and I was real excited; I was learning everything."

Marlo's enthusiasm earned her promotion after promotion, from National College Rep to National company, Double M Entertainment, and was doing indie work for Virgin, even Motown stuff, and then Tommy Thompson of Relativity heard about me and called me in to do some indie stuff."

The "indie stuff" led to the Northeast Regional position on Relativity's staff, which includes Thompson as VP, Gloria Fitts as National Promotion Director/ Southwestern Regional, Sahrina Randall for the Midwest, Jerry Johnson in the Southeast.

One of just a handful of women in hip-hop promotion, Marlo says she still sees examples of sexism from time to time, "but I try not to let it bother me. And I have no problem telling people when they're being rude, and usually they will try to rectify the situation."

The toughest part of the job? "Even though I enjoy it, I'd have to say the traveling is hard. If you're not careful it can wear you down, which is why I try to take care of myself. But every week I have Mondays in Philly, Tuesdays in D.C., Thursdays I go to WBLS [New York], I handle two regions, from Virginia to New England."

Future goal: "I'd like to have my own label, where I could sign what I like: R&B, hip-hop, jazz, house and dance, gospel, and Alternative. I'm pretty diverse in my tastes."

MARLO MARTIN IS NOMINATED FOR 1998 GAVIN RAP WOMAN OF THE YEAR See who takes home the honors at this year's Gavin Rap Awards, Feb. 20 at the Gavin Convention, Grand Hyatt New Orleans. Make sure you're there!

Just Say No To Rap vs. Cops

Far be it from the champions of hip-hop to admit to any correlation between the music and violence, but recent incidents reported by the news media have even the staunchest supporters shaking their heads.

First, there's a new development in the case of Ol' Dirty Bastard, the Wu-Tang rapper who was involved in a shootout with police in Brooklyn. The rapper, a.k.a. Russell Jones, 30, has told NYPD detectives that he was brandishing a cell phone—not a gun—when police gave chase after they noticed him "driving erratically." ODB apparently decided to make a run for it in his SUV, going from Crown Heights to the Brownsville section before police opened fire, claiming the rapper and his companion shot first.

Sources quoted in the Jan. 19 New York Daily News say cops have not yet unearthed evidence that ODB had a gun or fired shots. Tests on his vehicle were continuing. Meanwhile, his aunt corroborated his story, saying that she was on the phone with ODB when the incident occurred. Jones, who was jailed on attempted murder charges, was expected to be released after posting $150,000 bail.

Next comes a report from Milwaukee that Method Man and Redman were involved in a brawl at the Lutz Sports Club during a performance there Jan. 14. A fight within the crowd somehow spread to involve the rappers, and when the show was stopped, the brawl tumbled into the parking lot before several police cars reported to the location. The bar is in danger of losing its license, and Milwaukee police were reportedly looking to arrest Redman for kicking a patron.

And the latest word is that Guru is taking it easy after his assault last week outside of a Queens, N.Y., recording studio. The rapper/producer was reportedly pistol-whipped and robbed of jewelry, cash, and a cell phone at about 2:30 a.m., when he left the studio and was entering his Mercedes. He was later treated at Jamaica Hospital for cuts and bruises. In the meantime, Virgin Records is reportedly compiling a Gang Starr hit for a spring release.

These events are all from the second full week in January. Here's hoping we can get through the rest of the year without any other reports of rapper-law enforcement confrontations.—JC
QUESTIONS:

ROOMS

RADIO

"The actual came to BUCKSHOT, NAUGHTY TO give
played
"You
Record
BLACK
THE ROOTS
OUTKAST
ERYKAH
"Got Me"
XZIBIT
CUBE (30)
5FT., EVIL DEE
ROCK (42)
5FT., ERULE
NAGHTY BY NATURE
15 39
32 36 OUTKAST
30 34 NONCHALANT
35 32
20 27 METHOD
11

NATURE (59)

CONTACT DEIRDRE
LW
9
8
6 5
3
1 1

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NAUGHTY BY NATURE (59)
PETE ROCK (42)
BUCKSHOT, 5FT, EVIL DEE (38)
ICE CUBE (30)
OUTKAST (11)

MOST REQUESTED

OUTKAST
BLACK STAR
XZIBIT
THE ROOTS
JUVENILE

ROOTS
FEAT. ERYKAH BADU
"You Got Me" (MCA)

"The Record is HOT! People actually came to the station to give me props, when I played it on the air."
— Mike Swing, KVRX-Austin Tx.

REVIEWS by Janine Coweney

TEAR DA CLUB UP

"Push 'Em Off"

(Relativity Records)

Over a menacing groove and a hip-shaking techno beat, this offshoot of the successful Three 6 Mafia lays down a hectic vibe with hard-partying, street-swarming lyrics that the crew chants in unison. Fans of Three 6 will welcome this one both on the airwaves and at the club. From the forthcoming album Crazy N Da Last Days, produced by Hypnotize Minds.

MADE MEN

"Is It U (Deja Vu)"

(Restless Records)

Rappers Antonio 2000, Benzino, and Cool Gius came together to form this new crew, combining East Coast lyrics with Southern playbait beats. Here the crew lifts the melody of the old Dione Warwick hit, with some assistance from Master F. The remix by Devic "D-Dot" Anglette, to be released this month, will feature Mase and Big Pun. The record combines machine-gun lyrics over a smooth groove, complete with the requisite chorus warbled by a soprano.

RAPPERS ACCEPTED

Thursdays 9 A.M.-4 P.M.
Station Reporting Phone:
(415) 495-1990
Fax: (415) 495-2580

GAVIN

The 1999 GAVIN Seminar
February 17-21 New Orleans — The Hyatt Regency

ROOMS AVAILABLE AT THE HOTEL INTER-CONTINENTAL (504) 525-5566
QUESTIONS: CONTACT DEIRDRE MORRISSEY (415) 495-1990 X653

CHARTBOUND

NAGHITY BY NATURE - "Dirt All By My Laney" (Atlantic)
ICE CUBE - "Pushin' Weight Remix" (Priority)
ERULE - "World Wide Domination" (Sarouk)
BUCKSHOT, 5FT, EVIL DEE - "Showdown" (Duck Down)
REDMAN - "I'll Be Dat" (Def Jam)

UP & ADD 'EM

INSPECTAH DECK - "Rec Room" (Loud)
THE DWELLAS - "Stand Up" (Loud)
KRS-ONE - "8 Brought" (Joe)
BUCKSHOT, 5FT, EVIL DEE - "Showdown" (Duck Down)
PSYCHO & IRISCIENCE - "On Deadly Ground" (Blackberry)
TASH - "Bermuda Triangle" (Loud)

January 22, 1999 GAVIN • 25
Three KMTT TV Spots Judged November's "Best," Says Adweek

BY KENT ZIMMERMANN

ONE

With opera music in the foreground, a hostage sits alone in a dark basement, arms and legs duct-taped. On the table is a radio and a telephone. The hostage makes his way over to the table, knocks the phone down and changes the station.

TWO

A man is hitchhiking in the woods. A beautiful woman driving an SUV stops to pick him up as Manilow's "Mandy" blares on the radio. The man resumes hitching as the vehicle drives away.

THREE

A man is on his hospital bed. In the background plays a 101-Stringed version of "House of the Rising Sun." His dying request to his family: "Change the station."

Walking a thin line between budgetary concerns and creativity, KMTT-Seattle devised this clever one-two-three punch in an attempt to break out of the mold. "Traditional" radio spots on TV usually include a music video and artist-heavy montage. The Mountain found that approach flawed.

"Television is our medium of choice because it offers sound and impact," says Chris Mays, GM of KMTT. "But it's the same old problem: How do you define your station in 30 seconds in a way the consumer in televisionland is going to get it?"

"With the newer artists crossing over, if you include music videos especially next to the newer clips burning on MTV.

"Defining your station using music videos is risky, we found a huge difference in terms of video quality between new productions and those of even a few years ago. Visually, you're stuck with the newer side of your library if you decide to position yourself with videos, and that might make you look like the Modern A/C in town. So we decided to step out of the box and use attitude to position ourselves."

KMTT contacted and hired Copacino, the agency responsible for a successful string of spots for the Seattle Mariners and began work. After several meetings, a creative strategy was hammered out, based on commercials for non-radio companies that used clever scenarios or hip presentations and mentioned the product only in the final seconds. The central goal became to entice new listeners to sample the Mountain with videos, and that might make the station perceived as another station," explains Mays. He notes that Triple A spans many different eras of music, and some of those early Police, Sting, and Paul Simon videos can look pretty dated—reasonable rates, but our audience was at work."

So the station targeted shows like the American Music Awards, news (because of the impeachment hearings), the upcoming Grammys, and primetime shows. "It's all relative to market size," says Mays. "In a smaller market, television can be less expensive, but you still need a reasonable amount of money to pull it off."

Luckily, the life cycle of such a campaign can be substantial. With three spots rotating, Mays estimates they could remain effective possibly up to a year. In addition, the concept can be expanded by taping further episodes from the original eight.

As an added bonus, the spots have already been acclaimed by Adweek (December 14, 1998), which chose the hostage scenario as one of four national "Best Spots" for the month of November after Copacino submitted the work. "We didn't know anything about it until we got a call from the agency that we'd been chosen," remembers Mays, "but we were obviously pleased to be alongside brands like Levi's, Intel, and J.J. Bean."

So are you green with envy yet? If your own production budget makes such a campaign out of the question, there is an alternative: KMTT owns the spots and is interested in syndicating them to other markets. So why not tack on your own brand and utilize their handiwork?

"All you'd have to do is change the last ten seconds, which we could handle," Mays offers. "Our feeling is the spot could work for other formats—Classic Rock, Alternative, even Country—any format with an audience passionate about the music. Just contact me."

CONTACT CHRIS MAYS OR SANDY STAHL AT (206) 233-8979.

26 • GAVIN January 22, 1999
The Spiritual Roots Rock Drive of Indigenous

BY KENT ZIMMERMAN

I often wonder: If Jimi or Stevie Ray had been new artists today, where would they go first to hook their wares to radio? Where should a hot guitar band go first? Who will take them to heart first—smart rock programmers or streetwise kids waiting for the next guitar hero?

Back in August (unbeknownst to a lot of us, including yours truly), Indigenous released a CD—one superb CD (on the Pachyderm label) amid the scores that fill our mail slots each week. Slowly but surely, the band began attracting national attention from mainstream rock stations accustomed to filling their days with Hendrix, Santana, and Springsteen. A few of the more rooted Triple A stations responded as well, and today, the wheel seems to finally be turning steadily.

"I first saw them at Dave's Famous Barbecue in Minneapolis and, frankly, the barbecue wasn't that good," says Mason Munoz of Pachyderm. "But the band had driven 14 hours to play the gig—to about 7 people.

"Fortunately while they continued to tour, we built a friendship with the group," Munoz continues. "Luckily, nobody else got it. They play on a lot—150+ gigs a year—I'm just grateful that people at record companies are never there to see the opening act."

At the time, Munoz and his partner Jim Nickel were looking for the right hand to launch their new label, named for Nickel's already well-known recording studio of the same name. Live had recorded Throwing Copper there: Nirvana, Soul Asylum, and PJ Harvey had taped there as well. Soon enough this band of wayward Nakota natives made a quick impression on the two. When Indigenous contributed a track to Indigo Girl Amy Ray's Honor the Earth compilation, Nickel recorded the session: soon after, he and Munoz inked the band.

Indigenous—Mato, Pete, Horse, and Wanbdi—grew up on the Yankton Indian Reservation in South Dakota, isolated from much of the outside world. In fact, according to Nato, the band was so removed that prior to forming the band, "We'd only listened to records, we had never seen any band perform live." The All in their early twenties and relared (two brothers, a sister, and a cousin), the family record collection (including Santana, Buddy Guy, Albert, B.B., and Freddie King) was their prime musical influence.

While major market mainstream rock stations are already mystified by Mato's Stratocaster and Flying V pyrotechnics, Triple A is coming to the party in a big way. While we won't bore you with call letters, understand that this is one of those rare occasions when the music comes from so close to the heart that the songs and performances are unspoiled, almost pristine.

"The band is thrilled that people want to hear their music," says Munoz, "but I don't know if it's hit them yet about the radio stations that are playing their music and what that really means. All they really want to do is play."

"We've all seen people in this business we want to see succeed," said Munoz, a veteran of years inside the CBS machinery in New York. "This is one of them for me. These people come from a whole different place spiritually, it would be poetic justice to see them go all the way."

#1 Gridbound
D-40* Non-Comm
Over 40 adds before-the-box
including: KGSR
KTHX WMVY
KBAC KDDD
WEBK WFUV
KEGR WVOD
KTAO KLRR
and many more!

JULIAN LENNON
DAY AFTER DAY

DAY AFTER DAY The First Single
Going for ads on January 25, 1999

800.653.9086
www.fuel2000.com

January 22, 1999 GAVIN • 27
### Most Added

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<tr>
<th>Artist</th>
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<tr>
<td>ANI DI FRANCO</td>
<td>&quot;Angry Any More&quot; (Righteous Babe)</td>
<td>WMKY, WNKU (Righteous Including: WMWV, (Philo/Rounder)</td>
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<td>JOHN MELLENCAMP</td>
<td>&quot;I'm Not Running Anymore&quot; (Columbia)</td>
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<td>NATA LIE MERCHANT</td>
<td>&quot;Life Is Sweet&quot; (Elektra/EGG)</td>
<td>WRLT, KKZN, WXRV, WMVY, WXIR, (Du kA)</td>
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<td>LYNN MILES</td>
<td>&quot;Sunset Blvd.&quot; (Philo/Rounder)</td>
<td>WMMM, KBSU, KFAC, KPAC, KPIG, KUWR, (Atlantic)</td>
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### Record to Watch

**DUKE DANIELS**

"Time Flies" (Pluribus Unum)

Hey! A new track and 33 radio believers put the Duke Daniels boys on the big chart at #42!

### Artist Profile

**ADAM COHEN**

Alb: A44  Columbia  http://www.adamcohen.com

**On Leonard Cohen:**

"I started making demos with Chris Stills when I was 15."

Then we had a band in New York together. I moved to LA because I was broke and discouraged and knew being near my father was an inspiration from which I could only benefit. He’s given me a high standard by which to live. I’ve definitely inherited his sensibility. I try to embrace and cultivate the qualities I see in him that I find in myself. He’s always given me limitless encouragement, which is more than just some complicated strand of DNA. The fact that I am who I am has definitely raised an eyebrow."

**Philosophies:** "I don’t consider myself obsessive. I just think that life is a cup of clear water that becomes muddy as we drink it. I do consider myself to have dark characteristics: my dark eyes, my dark hair, dark little secrets. I fall in love every day with someone, something, or some place; it’s the result of an acrobatic imagination. I suppose the darkness comes from the fact that I suffer great disappointment with life on a regular basis, and the best therapy is to write about it. It’s songwriting as exorcism."
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<th>Title/Label</th>
<th>Album Rating</th>
<th>Combined Chart</th>
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<th>Contact: Libow Unlimited (212) 888-0987</th>
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**A3 BOOMER GRID**

**SPINS in RED are ADDS**

“now that you’re gone” from the album Things We Do

indigenous

A3 Record to Watch 1/15/99

Gavin Combined 29*

Album Network 30*

FMQB 36*

Contact: Libow Unlimited (212) 888-0987
Be Your Own Consultant

BY RICHARD SANDS

"You get paid to listen to the radio!" The room service walter at the Riverplace Hotel couldn't believe that such a job existed.

"Yeah, tough work if you can find it," I replied as I signed the bill. It was time to get down to some real work. Crank up the room's bedside radio, take out my traveling boom-box, and then slip the walkman headphones over my ears. Nothing quite like a delicious lunch with a notepad in your hand, listening to three radios at once.

The fall Arbitron results are rolling in, and we are now a few weeks into the Winter Book. What a perfect time for a station "tune-up." Don't worry, you don't need an expert for this task—at least not other than yourself, and you are actually an expert of sorts, right? Yes, you can be your own consultant! (Mandatory disclaimer: "Obviously it can be extremely helpful to get an outsider's perspective on your station, and we're not suggesting that you dump your consultant, if you have one. Objects in mirror might be closer than they actually appear.") But really, anyone can do the essential job of being a consultant.

"When you look for something specific, you're not likely to find it, on account of how many things there are in the world."

The only requirement for being your own consultant is that you must listen to your station. I know what you're thinking: "I listen to my station all the time." The worst kind of listening is the kind of listening a PD usually does. In the car, you are constantly keeping an ear on the competition, or at work, when no sooner do you take the first sip of your morning beverage (hopefully not vodka) when the Sales Manager pokes his or her head in the office and utters those bone-chilling words, "When you have a minute, I'd like a word...we have a bit of a problem." And so it goes, all day, everyday. You listen to your station all right, but only in drips and drabs.

IT'S OFF TO THE DUNGEON WITH YOU, MATEY

To become your own consultant, the first thing you need to do is start acting like a consultant. After arriving in town, the first move in the consultant playbook is hunkering down in a nice little trade account hotel. Nine times out of ten, that means the Airport Sheraton. Hey, you can check into the Airport Sheraton just as well as any consultant can (they do get your station at the hotel, don't they?). It's time for you to hole up in your private little cell.

OK. Now what, you acting consultant, you. The deal is you want to get a feel for your station, just like you would if you went to, say, San Diego and wanted to check out what makes 91X special. To put it ever so simply: you listen. Yeah but, what exactly are you listening for? Nothing. Allow me to explain.

Did you ever see the movie The Zero Effect? I never knew my summer video rentals would come in handy. I guess there is a reason why movie rentals are tax deductible after all. The lead character, played by Bill Pullman, is a detective of sorts, hour of just listening to your station, you'll hear plenty. But if you really need to know what kinds of things that you are and are not listening for, here's a brief and extremely incomplete checklist (for the complete list, see my book, Be Your

To paraphrase his technique, "When you look for something specific, you're not likely to find it, on account of how many things there are in the world. But, when you are not looking for something specific, you are likely to find it, on account of how many things there are in the world." Cool concept, huh?

You won't need three radios going at once. In less than a single

My Thing Keeps Growing

The GAVIN Seminar is less than a month away, and it's shaping up to be one of the biggest ever for the Alternative world. We'll kick things off Thursday afternoon with a look into your future at the Alternative Summit. Join panelists Jim McGuinn of WPLY, Philadelphia, and ex-G-101 PD Alex Luke in a raucous debate about the future of the format. Later, it's a discussion "in-the-round" concerning "Festivals: The Monster We Created." Jonathan L. Rosen, the man responsible for the granddaddy of all festivals (Phoenix's Q-fest) will moderate. Friday afternoon it's time for our Jukebox Jury. Host Mad Max Tolikoff has amassed a great group of judges, including Robert Benjamin of WHFS-Washington, Dave Stewart of KKND-New Orleans, Dave Wellington of X-treme Radio in Las Vegas, Steph Hindley of WBZT, Burlington, Dwight Arnold at KCKX-Riverside, and Dave Rossi of VRAX, Birmingham. Finally just before the big Awards Luncheon on Saturday, it's the Chick Breakfast. Naturally there's tons more to come, but I'll leave that forlater. Call our Convention Services department at (415) 495-1990. x632 to get registered.

January 22, 1999 GAVIN
### Gavin

**Alternative**

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<td>PLACEBO - Pure Morning (Virgin)</td>
<td>1018</td>
<td>N</td>
</tr>
<tr>
<td>15</td>
<td>ALANIS MORISSETTE - Joining You (Maverick/Reprise)</td>
<td>997</td>
<td>N</td>
</tr>
<tr>
<td>16</td>
<td>CARDIGANS - My Favourite Game (Mercury)</td>
<td>988</td>
<td>N</td>
</tr>
<tr>
<td>17</td>
<td>MARVELOUS 3 - Freak Of The Week? (?)</td>
<td>945</td>
<td>N</td>
</tr>
<tr>
<td>18</td>
<td>BETTER THAN EZRA - At The Stars (Elektra/EEG)</td>
<td>944</td>
<td>N</td>
</tr>
<tr>
<td>19</td>
<td>SOUL COUGHING - Circle (Warner Bros.)</td>
<td>894</td>
<td>N</td>
</tr>
<tr>
<td>20</td>
<td>REMY ZERO - Prophecy (Polka)</td>
<td>874</td>
<td>N</td>
</tr>
<tr>
<td>21</td>
<td>EVERCLEAR - One Hit Wonder (Capitol)</td>
<td>856</td>
<td>N</td>
</tr>
<tr>
<td>22</td>
<td>U2 - Sweetest Thing (Island)</td>
<td>847</td>
<td>N</td>
</tr>
<tr>
<td>23</td>
<td>DAVE MATTHEWS BAND - Crush (RCA)</td>
<td>805</td>
<td>N</td>
</tr>
<tr>
<td>24</td>
<td>COLLECTIVE SOUL - Heavy (Atlantic)</td>
<td>795</td>
<td>N</td>
</tr>
</tbody>
</table>

**On The Record**

Last week, it was KROQ VP of Programming Kevin Weathersby's picks: This week, we venture south to San Diego to 91X, fresh on-the-heels of their stunning number one finish 18 to 34. Time to pick the brains of MD Chris Muckley:

**SUGAR RAY**

"Some Day" (Atlantic)

"The 1st single is doing so well, we wanted to go onto another track. Sounds great on the radio." (PS. Kris Metzdorf of Atlantic adds "this is a smash!")

**CITIZEN KING**

"Better Days" (WB)

"Catchy as hell, could really be a hit. I love it."

**DUB PISTOLS**

"Cyclone" (1500)

"This was on my nightly feature, 'Muckley's New Toy' last week, and it got a great reaction. It's really a fun song."

Because of changes in Gavin's research methodology, all tracks on the Alternative chart show up as "New" this week. Chart positions 1-50 will resume next week.

**Alternative reports accepted through Tuesdays 8 a.m.-3 p.m. (please note new time) Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2980**

**Picture Parade**

Forget the title. We're changing this to "The Daddy" Parade." Shown here are The Cherry Poppin' Daddies, with the staff of The Edge, in snowy Buffalo, New York. Pictured along with PD Rich Wall are such staffers as "The Bull," "Girl Friday" and "The Eternal One." Wow.

**Offspring (12)**

Why Don't You Get A Job? (Columbia/CGR)

Including: WBBR, WPIC, CTW, WUTX, KVOS, WERB, WOR-I, WFSU, WXOK

**Dovetail Joint (11)**

Level On The Inside (Columbia/CGR)

Including: WBBR, WPIC, WFSU, WFSO, WERB, WOR-I, WFSU, WOGX, KFBK, KJRS, WRIF

**Collective Soul (10)**

Heavy (Atlantic)

Including: WFSU, WPIC, KXTR, WOGX, WFSO, WERB, WOR-I, WFSU, WOGX, KFBK, KJRS, KUTE

**Lit (9)**

My Own Worst Enemy (Malicious Vinyl/Red Ant)

Including: WBBR, WFSU, WMMN, WFSO, WERB, WOR-I, WRIF, KFBK, KJRS, WFSU

**R.E.M. (8)**

Lotus (Warner Bros.)

Including: WFSU, WPIC, WBTZ, WFSO, WERB, WOR-I, WOGX, WFSU

**Radio Says**

SEBADONH

"Flame"

(Subpop/Sire)

"It's a good groove."

Mark Hamilton, KNKX-Portland

"Keep your ears open for this one." —Aaron Axelson, LIVE 105-San Francisco

**Picture Parade**

Forget the title. We're changing this to "The Daddy" Parade." Shown here are The Cherry Poppin' Daddies, with the staff of The Edge, in snowy Buffalo, New York. Pictured along with PD Rich Wall are such staffers as "The Bull," "Girl Friday" and "The Eternal One." Wow.
Making the Connection Between Music and Style

BY VINNIE ESPARZA

Music has always gone hand-in-hand with style. First it was the hobby-soxers, then the rockabillys, hippies, and disco queens. Today, one does not just listen to indie rock, one lives and breaths indie rock—through both ideology and image. From punk to hip-hop to goth and beyond, the image we chose to present is a mirror of who we are as individuals and how we live our lives.

Greg "P-Nut" Galinsky has always known this. He started Junkies, the original street gear clothing line, back in 1992, and received international acclaim from both musicians and consumers alike. P-Nut's designs incorporated street-smart flair with a conservative-yet-classic look that gave Junkies a timeless quality.

Following a falling out with business partners a few years back, Galinsky has recently re-emerged with 1971, a new line of clothing and design that picks up where the original Junkies left off, 1971 is heavily influenced by the various musical styles that have become a soundtrack of contemporary urban culture.

Galinsky, a self-described "a freak-a-roid," says he's crazy about old photos, musical instruments, and good music. "Much of the success of Junkies was based on the fact that musicians loved my clothes," says P-Nut, who is willing to provide clothing for artists he deems worthy of representing his company.

IF YOU ARE INTERESTED IN CONTACTING GALINSKY AND 1971, CALL (415) 431-6434.

SPEAK OUT!

This is the first of what will hopefully be a weekly column devoted to the views and concerns of the college radio community. Bobi Music Directors and promoters are encouraged to participate. If you are interested, please contact Vinny Esparza at (415) 495-1990 x607, or e-mail vinny@mail.gavin.com

If You Can't Take the Heat...

BY DANNY STARR, PARADIGM ASSOCIATED LABELS

A-ha. The answer echoes back and forth in your ear, like a Swedish Yodel.

"Are you digging it?"

"A-Ha."

"Do you have sex with animals?"

"A-Ha."

These people are only a small percentage of the many music directors I speak with on a weekly basis, it's just that something about them bothers me—and it's not just their lack of personality. It's the fact that they sound so miserable. I just find it hard to believe that someone would want to work for free and devote so much time to a job that makes them unhappy. I have days when the last thing I want to do is touch a phone, and I can see how the never-ending calls can become overbearing, but give me a break (and do yourself a favor). You know who you are, get over yourself or get out!

Tick-Tock Ya Don't Stop...

Mike Newman Parts Ways With Virgin

Everyone's favorite college rep, Mike Newman has parted ways with Virgin Records. This comes in the wake of a very busy year for Virgin, who scored with well received new albums by Whale, Unbelievable Truth, Gomez, and Placebo. Mike can be reached at home at (212) 260-7558.

Expect more lay-offs, surprises and drama as the Seagrams/PolyGram merger moves forward.

...And Then Along Came John!

Big John and Little Jon. The Syndicate's Jon Landman gives us his best bathroom face with his cuddly and lovable toy toilet.

Sherri and the Tick. Not a cartoon series, but two loveable people. (L) Kenny "Tick" Salcido, Grand Royal and Sherri Kaplan, Moonshine.
MOJAVE 3 (37)
Out of Tune (4AD/Sire)
Including 3TR, KCD, KXR, KXU, KU, KRM, KCH, KSUB, KU, KXT, KZU, KYS, KVY, WBR, WBR, WCD, ZEB, WCD, WER, WS, WBR, RX, WBR, WCD, WCD, WCD, WCD, WCD

VARIUS ARTISTS (34)
Songs for the Jetset Volume 2 (Jetset)
Including 3TR, KCD, KXR, KXU, KU, KRM, KCH, KSUB, KU, KXT, KZU, KYS, KVY, WBR, WBR, WCD, ZEB, WCD, WER, WS, WBR, RX, WBR, WCD, WCD, WCD, WCD, WCD

THE PASTELS (29)
Illuminati (Up)
Including 3TR, KCD, KXR, KXU, KU, KRM, KCH, KSUB, KU, KXT, KZU, KYS, KVY, WBR, WBR, WCD, ZEB, WCD, WER, WS, WBR, RX, WBR, WCD, WCD, WCD, WCD, WCD

JASON FALKNER (29)
Can You Still Feel? (Elektra/EEG)
Including 3TR, KCD, KXR, KXU, KU, KRM, KCH, KSUB, KU, KXT, KZU, KYS, KVY, WBR, WBR, WCD, ZEB, WCD, WER, WS, WBR, RX, WBR, WCD, WCD, WCD, WCD, WCD

RADIO SAYS

JIMMY EAT WORLD
Jimmy Eat World (Fueled By Ramen)
This EP should satisfy fans of this quiet whose major label debut "Clarity" should be available sometime in February. Mark Tremonti raves the knockout for a few songs.

ARTIST PROFILE

ROB MAZUREK
MAZUREK OF THE CHICAGO UNDERGROUND DUO
ALBUM: 12 Degrees of Freedom Label: Thrill Jockey
CONTACT: Damon (312) 492-9554
HOMEBASE: Chicago

BEGINNINGS AND FREE JAZZ
"It's pretty abstract in that it's an abrupt change. Before I moved into the city, I had a bunch of avant garde records. So, I was listening to The Anthems Ensemble, Ornette Coleman and Sun Ra from when I was sixteen. But when I moved to Chicago, the people I considered teachers were all about the Blue Note sound model playing. Naturally, I played that style. I had started hanging out with Jeff Parker, the guitar player who also plays with Tortoise and Isotope 217, about four years ago. We started experimenting with different ways of doing things. With Chad Taylor and Jeff Parker its like going back to where I started."

"Although it sounds different, its not free jazz that is just blasting in your ear and you can't take it. It's melodic, tonewise."

I've been thinking about the music scene as a whole and when you think about groups like Tortoise or Isotope, or even the Art Ensemble of Chicago. It seems like these groups are more than just jazz. You get all these different people with different experiences musically and they're always coming together and making music."

MOVER
The Only One (Mod Lang)
This follow shot to their first album on Man's Ruin records harbors a pop sensibility indicative of the Beach Boys immersed in a rawness reminiscent of early '70s Stones. Eric Still's naspy vocals can often times feel sweet, evoking a mood that's front porch reflective. Harmonica, Wurlizer, Moog and Casio complement guitars in a mesmerizing manner. Their overall impression has the capacity to linger long beyond an initial listen. This is innovative songwriting at its best. It's plain to see why they remain a Bay Area favorite. Contact: Relent Management (415) 221-2111. - Kate Zarling

JASON FALKNER
Can You Still Feel? (Elektra/EEG)
With his great follow-up to Author Unbound. Can You Still Feel? Falkner once again delivers an solid album of timeless pop treasures in which he plays every instrument himself. Good music never sounds dated and Falkner has learned well from his predecessors. Hopefully, this album will finally help Falkner reach the next level, as he deserves of house hold name status. For more information, contact Elektra College at (212) 275-2860.
In the fall of '97, in Upstate New York, Dream Theater members Mike Portnoy (drums) and John Petrucci (guitar), King Crimson's Tony Levin (bass), and keyboard phenom Jordan Rudess came together as Liquid Tension Experiment, creating some of the most exciting and innovative progressive rock of the last 25 years. This totally unscientific experience took place during what Portnoy has called, "one of the craziest, most stressful, and yet, simultaneously beautiful, magical, and most creative weeks of my life."

Dream Theater's appeal is undeniable—just ask any of their wildly enthusiastic fans throughout the world. The group's latest release, Falling Into Infinity, is being embraced worldwide, but the time had come for Portnoy and Petrucci to take the musicality of DT a step further without being restricted by major label commercial concerns.

Additionally, Levin has always been willing to explore the outer limits of musical creativity, witness his stellar career playing with everyone from John Lennon to Peter Gabriel to Bozio Levin Stevens. Tony is another who wants to leave his musical mark on the planet, and he certainly took another step toward that goal with Liquid Tension Experiment. Jordan Rudess has long been known among his fellow musicians as one of the finest keyboard players on the planet. He has performed with Jan Hammer and the Dregs and has his own recording project, Rudess Morgenstein, with drum ace Rod Morgenstein.

The music on Liquid Tension Experiment is primarily improvised and covers a lot of stylistic ground—but it never stops rocking. There is a consistent heaviness that never allows the music to leave the realm of hard rock, no matter where the creative landscape leads. Portnoy's playing is simulating but relentless, Petrucci wrings melodic emotion out of his guitar at every turn; Levin coaxes sounds from his instruments that do not seem possible. And all the while, Jordan Rudess' amazing technique never overshadows his ability to write cohesive and moving songs.

Dream Theater producer Kevin Shirley (Journey, Silverchair), who handled the album's mix, was able to bring a clarity and separation to the instruments and yet still allow them to blend into a powerful "group" sound.

The album's highpoint is the inaccurately titled "Three Minute Warning," 28½ minutes of a musical white-knuckle ride that takes the listener through so many mood changes, it's hard to believe that this jam was cut live in the studio. Fact is, however, the 24-track master tape ran out during the recording of this song...luckily, Portnoy's always-running DAT recorder captured the track's finale.

Don't miss these exclusive live performances by Liquid Tension Experiment:
- Thursday, January 21; The Bowery Ballroom, New York City
- Friday, January 22; Theatre of Living Arts, Philadelphia, PA
- Saturday, January 30; Saban Show at NAMM (Exclusive to NAMM Attendees)
- Monday, February 1; The Roxy, Los Angeles, Calif.

Rage Against the Machine has announced plans to play a benefit concert at the Continental Airlines Arena in East Rutherford, N.J., on January 28, 1999, proceeds will be donated to the International Concerned Family and Friends of Mumia Abu-Jamal. Bad Religion will open the show, which will also feature a special appearance by the Beastie Boys, with more special guests to be announced.

Mumia Abu-Jamal (a.k.a. Wesley Cook) is an African American print and radio journalist who has been politically active in the city of Philadelphia since his days as a teenager member of the Black Panther Party for Self-Defense. He is the former President of the Philadelphia Association of Black Journalists, the recipient of a Major Armstrong Award for radio journalism, and was named one of Philadelphia's People to Watch in 1981 by Philadelphia Magazine.

In 1981, Mumia Abu-Jamal was indited for the murder of a Philadelphia policeman, Daniel Faulkner. His trial was presided over by Judge Albert Sabo, who had already sentenced 26 defendants—24 of whom were African Americans—to death. Convicted and sentenced for the murder, Mumia Abu-Jamal has been on Pennsylvania's death row ever since.

Mumia's post-conviction relief appeal, his final state appeal, was denied by the Pennsylvania Supreme Court on October 26, 1998. A death warrant is imminent. Pennsylvania law mandates the Death Warrant be signed within 90 days of the Supreme Court ruling. Mumia would only have 30 days (or, the length of the execution warrant) to file his only federal habeas corpus petition, which could get him a temporary stay of execution from a federal judge. His case has attracted international attention, Amnesty International, among other human rights organizations, supports his request for a new trial.

Rage's Tom Morello comments, "Mumia's trial was a gross miscarriage of justice. Just unbelievable. Highlights included prosecutorial misconduct, intimidation of witnesses by the police, suppression of evidence of Mumia's innocence, a jury illegally purged of African Americans, a hostile, racist judge, and a prosecutor who argued for the death penalty on Abu-Jamal's political beliefs. Mumia is an outspoken revolutionary, a hero to millions around the world, and we will not allow his voice to be silenced. We join with Amnesty International in demanding a new trial for Mumia Abu-Jamal. This is no ordinary show. We are playing for a man's life."

January 22, 1999 GAVIN • 35
CANDLEBOX (19)
Happy Pills (Maverick/WB)
Including: WMFS, WYYN, WQAP, YT103, WZBH, WZBG, WJUC, WJJZ, KDIY, K4RZ, K4WQ, WICD, K2RZ, KSZ.

BLACK SABBATH (11)
Selling My Soul (Epic)
Including: WMFS, K2RZ, K4WQ, KSZ.

RUSH (11)
Closer To The Heart (live) (Anthem/Atlantic)
Including: WMFS, K2RZ, KSZ.

STABBING WESTWARD (10)
Haunting Me (Columbia/CRG)
Including: WQ150, WYYN, WICD, WJUC, KDIY, K4RZ, KSZ.

BARE JR. (9)
You Blew Me Off (Immortal/Epic)
Including: WQ150, WYYN, WICD, KDIY, K4RZ, KSZ.

RECORD TO WATCH

INDIGENOUS
"Now That You're Gone" (Pachyderm)
Mato Nanji's being hailed as the next Stevie Ray Vaughan. One listen to this scorcherin' debut and you'll know why.

GAVIN

M ost Added

CHARTBOUND

ACTIVE

REVIEW

The 1999 Gavin Seminar
February 17-21 New Orleans — The Hyatt Regency
ROOMS AVAILABLE AT THE HOTEL INTER-CONTINENTAL (504) 525-5566
QUESTIONS: CONTACT DEIRDRE MORRISSEY (415) 495-1990 X653
Tony Sisti joined fledgling San Diego Jazz outlet KSDS in 1974, but left four years later to sharpen his skills on commercial radio. In 1989, Tony rejoined the station as PD, he now oversees the programming flow and the all-volunteer air staff of 40 people. In its infancy, Sisti remembers, FM free form radio wasn’t necessarily a sole phenomenon of underground rock.

“in the beginning we could play almost anything we wanted,” he recalls. “We had the freedom to explore all avenues, and there was no such thing as dayparting. The albums were wide open; you could play good tracks...and even some bad tracks, too.

“These days, KSDS is a lot more dayparted and more selective as far as tracks go. I try to find two or three songs we can use on a CD, and if there aren’t two or three good songs, then it won’t get added to the playlist. We try to encompass a full spectrum of Jazz. Aside from that, we’re strictly regulated as far as the tempo and instrumentation goes so, for instance, we’re not playing a sax-heavy sound.”

Sisti doesn’t use a music scheduling software system; instead, his style of programming depends on his personnel and people-managing skills. The non-commercial facility, which is owned and operated by the San Diego City College system, relies primarily on “a volunteer air staff, including Inationally known New York DJ Les Davis,” says Tony. “We use 40 different people on the air, counting weekend specialty shows, so it’s tough to maintain consistency. People who do overnights from midnight to six are paid, but we use students during the day for training.

“I have five big names locally who do one show per week. Everybody is here because they’re passionate about the music, and the average tenure of our volunteer staff is about six years.”

Sisti conducts regular jock meetings and the necessary aircheck one-on-ones. Besides holding down an airshift every Wednesday from 6 to 9 a.m., Sisti supervises production and coordinates any last minute air talent fill-ins.

Musically, he limits ballads to one per hour during drive times, preferring to maintain a groove-oriented tempo. During at-work middays, though, he recognizes the importance of being more melodic and mainstream. The music blend gets a little edgier as nightfall approaches. “We focus a lot on artists’ birthdays, and we keep a running tally of when particular tracks were recorded. Then we feature songs or concerts on the days they were recorded or performed.”

KSDS has neither an NPR and PRI affiliation, so its commitment to Jazz is entirely 24/7, with its own unique SoCal blend.

“Afro-Cuban is well represented in our mix,” explains Sisti. “We lean a little more Latin than most jazz stations, probably because of our proximity to Mexico, but then again, maybe not. Poncho Sanchez fits well with the core of our sound, and not only do we have a locally-produced World Beat program, but due to popular demand, we also have a Jazz Latino program on a separate day.”

Since its inception 25 years ago, KSDS and the San Diego City College ruling board Have had eyes to boost the station’s power. But because of a possible conflict with a Mexican television station, which claims that such a power boost would interfere with its audio signal, the process has been slow going. But finally, the FCC has consented to KSDS’s request for a gradual power increase.

“We have an application in front of the FCC to increase our power to 22,000 watts. It’s been ongoing for four years because we’ve been in a legal battle because of our close proximity to Mexico, and we have to get their approval to increase our power. We’ve recently gotten per...
Yellowjackets Name New Drummer

Peter Erskine has been named the new drummer of the longtime progressive and contemporary jazz quartet, Yellowjackets. Erskine joins the band immediately following the departure of Will Kennedy, who played with the group for 12 years. Erskine was a member of the fusion band Weather Report from 1978 to 1982, and has recorded solo projects with such labels as ECM and Denon. Erskine also appears on the new solo CD by Yellowjackets saxophonist Bob Mintzer. Kennedy will pursue production and recording dates on his own, including an upcoming gospel project. Also, current Yellowjackets bassist Jimmy Haslip is due to release a solo CD in February entitled Red Heat.

Big Smooth Jazz Gains In The Big Metros

As the Fall 1998 Arbitron results come in, Smooth Jazz has done extremely well. KKSF in San Francisco is now Top in 12+, moving from a 3.0 to 3.6. Dial neighbor KBLX also moved up 12+, 2.1 to 2.7.

In nearby San Jose, KKSF pounced a respectable 2.8. In Sacramento, KSSJ jumped from a 3.7 to a 5 share in 35-54, placing them in the Top Five. Cleveland jumped from a 4.1 to a 5.4 in 12+ numbers, while WJZ in Philadelphia moved up from a 4.1 to a 4.2. WVMV moved from a 4.8 to a 4.5 in 12+ share, but placed seventh overall. KJFM kept their 3.8 share steady, while WSJZ-Boston notched up one-tenth of a point to 2.4.

Congratulations Are In Order

GAVIN and the Z's would like to congratulate the following Jazz and Smooth Jazz folks for their recent good fortune.

We received a note from Sandy Kovach, Music Director at WWMV in Detroit, that she'll be returning to the Motor City Smooth Jazz station on February 9 to continue her music and on-air duties.

Kovach took a maternity leave to give birth to a baby boy, Joseph Robert Duprey, on December 15.

We received word that Jazz Trax sex symbol Art Good has changed the date of his bachelor party so as not to coincide with the GAVIN Seminar. Art and his fiancée Kathryn will be married on February 27 at—you guessed it—Catalina Island.

Finally, Bob Karcy at Arkadia Jazz is pleased with the three Grammy nominees his indie label received for David Liebman, Benny Golson and Randy Brecker, honoring (respectively) his Thank You John, Coletrane tribute, Golson's Tenor Legacy CD, and his Gerry Mulligan All-Star Tribute release.

Jazz Up Your Love Life

Set the right mood for romance with this album of late night tunes performed by some of Telarc's top jazz artists—Oscar Peterson, Ray Brown, Dave Brubeck, Gerry Mulligan, Milt Tormé and many more!

Great for Valentine's Day airplay, promotions, and give-aways!

Warm up your heart with Bobby Short, the nation's most celebrated cabaret singer, as he presents an elegant collection of romantic ballads and swinging tunes in his signature style—all in praise of love.

Contact: Vikki Rickman at Telarc (216) 464-2313 ext. 228
email: vrickman@telarc.com
**GOTO (22)**

"In the City Life" (Instinct)
Including: VUDIO, JUULU, WMJJ, WMON, WAVE, WAVE, WMIV, WMIC, WAVE, WAVE, KIMM, WAVE, KIMM, KSSJ, KSSJ, KSSJ.

**GEORGE BENSON (18)**

"Cruise Control" (GRP)
Including: VUDIO, JUULU, WMJJ, WMON, WAVE, WAVE, WMIC, WAVE, KIMM, KSSJ, KSSJ, KSSJ, KSSJ.

**JON TESH**

w/ JAMES INGRAM (11)

"Forever More (I'll Be the One)" (GTSP/Mercury)
Including: VUDIO, WMJJ, WMON, WAVE, WMIV, WMIC, WAVE, KIMM, KSSJ, KSSJ, KSSJ.

**DANNY LERMAN (6)**

Danny's Island (Chartmaker)
Including: VUDIO, WMJJ, WMON, WAVE, WMIC, WAVE, KIMM, KSSJ, KSSJ, KSSJ.

**CAROL CHAKIN (6)**

Lucy's Day Off (MS Ectasy)
Including: VUDIO, WMJJ, WMON, WAVE, WMIC, WAVE, KIMM, KSSJ, KSSJ.

**JOHN TESH**

"Forever More (I'll Be the One)" (GTSP)
A songwriting collaboration as well as another fresh Tesh direction with strings and acoustic piano. From the upcoming John Tesh: One World album.

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**RECORD TO WATCH**

**ARTISTPROFILE**

**BRIAN BROMBERG**

SEPTEMBER IN JANUARY (PART II)

"You Know That Feeling" (on Zebra) is almost a year old now, but the third single, "September," is out this week. Earth, Wind & Fire is one of my favorite bands in the world. The phrase of that song is so deep and musical, and September has one of the greatest hooks in pop music.

Some of the writing in that band is so deep and musical, and September has one of the greatest hooks in pop music.

It's a very happy tune that grooves, and I've always loved it. I did an arrangement for it about three years ago, and I'm amazed and happy that nobody else has put out a version of it since.

The whole piccolo bass thing came about by accident. I was messing around with different strings and the fact that it was in the same register as a guitar really stuck with me. It was sonically easier to hear chords and clusters and it opened my ears to melody.

"On my record there's no guitar on it at all. All the parts are just me overdubbing myself three or four times per tune. The result is music not just another bunch of chop stuff. I used a number of basses—nylon-string bass, piccolo bass, fretted electric bass, fretless bass, acoustic bass, tenor bass, and five-string bass. They all have different sounds which add a color and voice to the music."

**REVIEW**

**JIM BRICKMAN FEAT. HERB ALPERT**

"Rendezvous" (Windham Hill)

Pianist Jim Brickman is one of those rare instrumentalists who gained Smooth Jazz prominence after breaking major airplay inroads on AC radio. "Rendezvous" has a strict compositional flow, almost traditional and indigenous in its melody structure, and nearly harkens back to Alpert's Tijuana Brass Motet-styled melodies. It's not an improvisational piece and the full version clocks out to an economical 3:19.

Windham Hill includes an edit that shaves off an additional 27 seconds.

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**SPINCREASE**

1. NAJEE +120
2. GRANT GEISSMAN +94
3. MARC ANTOINE +89
4. JK +78
5. LEE RITENOUR +85

---

**CHARTBOUND**

**GOTO (1)**

**DON DIEGO (Ichiban)**

**YELLOWJACKETS (Warner Bros.)**

**GEORGE DUKE (Warner Bros.)**

**JOHN TESH with JAMES INGRAM (GTSP)**

**FATburger (Shanachie)**

Dropped: #4 Brian Culbertson, #9 Dan Siegel, #50 Doug Chaquico

---

**Jazz & Smooth Jazz reports accepted**

**Thursdays 9 a.m.-3 p.m.**

**Gavin Station Reporting**

**Phone:** (415) 495-1990

**Fax:** (415) 495-2580
"Revelation of the Heart"

The debut track from FORCE FIELD.
Featuring special guests Paul Taylor on soprano sax and Brian Hughes on guitar.

Add Date: February 4th

Force Field, the follow-up to the Top 5 album VITAL FORCE, intensifies the trio's contagiously uplifting attitude with an all-star lineup of Smooth Jazz icons—Paul Taylor, John Klemmer, Craig Chaquico, Grant Geissman, Brian Hughes and Bryan Savage.

Promotion: Peer Pressure/Roger Lifeset (818) 991-7668

grant geissman

"Did I Save?"
The hit track from IN WITH THE OUT CROWD
Gavin Sj&V 7* • R&R NAC 7*

Power Rotations: WVMV 20 spins
WHHL 23 spins
CD101 20 spins
WJJZ 23 spins
WJZ 20 spins
WGUF 23 spins
WWND 24 spins

Add Date: January 28
Promotion: All That Jazz (310) 395-6995

bryan savage

"Mullholland Drive"
The third smash single from SOUL TEMPTATION

Promotion: Stuart Love (312) 475-1840

la esperanza

"Spanish Eyes"

Add Date: February 25
Promotion: Stuart Love (312) 475-1840

Promotion: Ross Harper (818) 786-7380
Management: Open All Nite/
Steve Belkin (818) 892-5564

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A radio station's "stationality"—that is, its overall personality on the air and how and why it's memorable and vibrant—has never been more important than in these extremely modern times. Today, one lousy song can distract from a station's overall flow, and even the length of a tune can throw off continuity.

Whether you're programming within a group ownership structure or overseeing a non-commercial public station, achieving consistent stationality means a station has to be tweaked and enhanced often in order to remain fresh to its listeners. If a station's music flow appears to sound mundane, over-researched, or sleepy in tempo, chances are that station will lose diary mentions.

For Jazz and Smooth Jazz, music flow is still the main component of stationality, but nowadays marketing, promotion, and production elements are all battling for a close second.

"This music has to be in the foreground if it's going to be successful," says Steve Williams, Station Manager for KSSJ-Sacramento. "In the Arbitron ratings game, it's all about people remembering to vote for you. If you're wallpaper, then you're inviting phantom tune, and that's where stationality comes into play.

"Stationality is a naturally occurring phenomenon, but once it occurs, it's the job of the broadcaster to maintain and enhance it in creative ways. The primary piece of stationality is the Jazz on your station.

"Stationality equals personality for our jazz station," says Carlos Lando, PD of KUVO in Denver. "Stationality is the collective personality of your radio station, and it involves a lot of different elements. If you are a Jazz station, then everything revolves around that persona. It's a certain hipness in how you conduct yourself on the air. It means you're hip, but in a straightforward sort of way; you're not a caricature of cool. When you speak, people respect what you're saying, because there's no sense of false hype or talking down."

Bob O'Connor, a visionary programmer who now works with the OpTimum Consultants group, remembers the early days of KSSJ-Sacramento. "Thanks to records like Down to the Bone, which we helped break in New York [when I was at WOCD], Smooth Jazz, when there were no big marketing budgets and unique music was your only weapon: "With the early stations that succeeded, like WLOQ and KIFM, stationality was all we had," he recalls. "Great music became part of our stationality, and that was before the word 'niche' was used. There was no niche radio 15 years ago, though often we niched ourselves with mom and pop station owners. "Today, just being musically different isn't enough, although it's still key," he continues. "If you listen to the stationality of The Wave, there's still a tremendous hipness there. The station sounds like Los Angeles. Same goes for KKSF and San Francisco. You really have to sound like your city and still compete with 40 other signals."

For some PDs, just breaking musical boundaries is not enough. Being musically unique, they say, doesn't automatically create charismatic stationality.

"Thanks to records like Down to the Bone, which we helped break in New York [when I was at WOCD],
Q: WHAT DO THESE ARTISTS HAVE IN COMMON?
Gerald Albright • Wessell Anderson • Anita Baker • Gato Barbieri • Pete Belasco
Tony Bennett • Chris Botti • The Braxton Brothers • Michael Brecker • Norman Brown
Jonathan Butler • Mariah Carey • James Carter • Cyrus Chestnut • Natalie Cole
Phil Collins • Harry Connick Jr. • Will Downing • Kyle Eastwood • Leo Gandelman
Ronan Hardiman • Donald Harrison • Incognito • Mark Isham • Janet Jackson
JK • Jimmy Cobb’s Mob • Marcus Johnson • Ricky Jones • Gregg Karukas
Geoff Keezer • Ryan Kisor • Dave Koz • Diana Krall • Doug Lawrence • Jeff Lorber
Russell Malone • Herbie Mann • Eric Marienthal • Evan Marks • Wynton Marsalis
Marcus Miller • Bob Mintzer • TS Monk • Najee • Peace of Mind • Danilo Perez
Lou Rawls • Eric Reed • Lee Ritenour • Vanessa Rubin • Philippe Saisse • David Sanborn
John Scofield • Jimmy Scott • Marilyn Scott • Horace Silver • Simply Red
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you have more rhythm and Urban influences now than you've ever had in Smooth Jazz radio," says Williams. "But now these kinds of songs are all over every other Smooth Jazz station's playlist. It's the order of the day, so it's not as distinctive a trait as it used to be."

Maxine Todd, PD for WJCD-Norfolk, knows her station's primary mission is to relax listeners and help keep the edge off their work day but, she says, explaining the Smooth Jazz phenomenon to listeners requires a consistent succession of liners and artist montages. "We have to constantly reintroduce and reinforce our radio station. To help with recall, we have to identify ourselves often without taking away from the Smooth presentation of the format."

"At WJCD we do it with music montages; when we say Smooth Jazz, this is what we mean by Smooth Jazz. The challenge is to dispel the notion that Smooth Jazz is merely background. If you're perceived as background, then that ratings and audience recall is not going to be there."

According to Williams, successful stationarity for Smooth Jazz can be as simple as the difference between talking about the music versus not being musically intensive, or using hip jingle packages by a signature Smooth Jazz musician like Brian Culbertson as opposed to some canned, Top 40-sounding stuff. Clever production techniques can boost a station's flair when entering or leaving a spot load, he adds.

"We have all of our key artists pre-record teasers so that before we go into commercials, the announcer does their rap, then you hear Kenny G playing and he says, 'Hi, this is Kenny G, we're just moments away from one of my songs on 94.7 KSSJ, Sacramento's Smooth Jazz.' Then when we come out of the spots, we play a Kenny G song. That's stationarity."

When Jazz stations block-program with NPR-styled news and information shows, effective stationarity can be maintained through fundamental cross-promotion.

"We convey stationarity through promos, both live and recorded," says Joe Cohn, PD of KPLU-Tacoma/Seattle. "But if you go from a jazz host to All Things Considered, it's great to have those hosts talking back and forth with each other and interacting on the air. That allows their personalities, and your stationarity, to come out."

"The thing I've been thinking about a lot in terms of the station's personality is that we can be 'dual format' and be proud," says Nick Morrison, KPLU MD and midday air talent. "We're trying hard to integrate the two different programming streams. Crosstalk and on-air promotion works toward that end. Every morning I crosstalk at about ten minutes before my show with the morning drive news host. It brings him out of the box and makes me present during the newscast. The reverse is true in the afternoon when All Things Considered comes on after afternoon jazz."

For Carlos Lando, who has been with KUVO for over a decade, community and diversity is still extremely key, even in pursuit of the bottom line (i.e., larger cume and more profitable fund drives).

"In terms of imaging, people know we're the Jazz station in Denver and surrounding suburbs," he says. "But equally as strong as stationarity is the aura of community. I know community and diversity are overused words, but this has always been our focus."

"When we present Jazz, we let you know that, in our diverse community, Jazz is not just for the obvious older white male demographic. We want the Hispanic and African American population to realize that this is their radio station, too."
ccurring phenomenon, job of the broadcaster to creative ways...If you’re going phantom cume, and mes into play.”

As PDs feel more and more pressure to think in terms of aggressive marketing their stations in order to attract non-traditional revenues, the stations with the strongest imagery or hottest promotional angles are ahead of the game. Some stations have the luxury of being in a highly identifiable market and tying in their call letters with the locale.

"Los Angeles is The Wave; San Diego is The Breeze," says Williams. "But if you don’t have a marketing angle that’s clear cut, you can still use other angles. Back when WQCD was first on the air, the big thing was us being at the beginning of the digital era. The 'CD' imagery of CD101.9’s stationality was perfect for a slick, sophisticated, smooth sound that suggested ‘quality and hi-tech.’"

Whether you’re the station where listeners win lots of free vacations or a non-comm that tackles local environmental issues, stationality can be derived from anything, from the scenic to the historic.

"With all the rain we get in Seattle, we used to have a promo where you’d hear the sound of rain against a window and then Nick saying, ‘KPLU, where Jazz reigns’. We also use the Seattle environment for local events, like the seven Jazz Brunch cruises we do each year, where we tie in the theme of Jazz on a boat, sailing Puget Sound, serving up salmon and touring the cityscape from the water. We’ll sell the beauty of the city on the air."

To Lando—whose Jazz station is housed in the historical Five Points Media Center, where Duke Ellington used to play—cool stationarity stems from tradition.

"Loyalty is what pays the bills," explains Lando, "and public stations are in a unique position when you talk about stationality. We do not change format or adjust our programming at the drop of a hat simply because our ratings dropped. We look at how we can bring this to another level in terms of converting the community into being part of KUVO’s core, so they are more likely to pledge money during that next drive."

Ultimately, though, it does come around again to the music and the rhythm of stationarity.

"I love the word, ‘rhythm’ in the context of broadcasting," says O’Connor. "It’s not a word you hear much anymore, but you will be hearing more of it—and not just about the music. I’m talking about the rhythm of the whole station, which includes its stationarity and its music. How do the promos play into the spot sets? How do the air talents sound compared to the spot sets? If Bob from Boot World is screaming about selling shoes, then are you going into a quiet DJ thing? With increased spot inventories, the station’s rhythm is becoming a bigger puzzle than ever."
ARABESQUE
Ray Drummond "2-3-4" release date: February
Norman Hedman (as yet untitled) release date: March
Myra Melford Above flour release date: April
Jane Ira Bloom (as yet untitled) release date: June contact: Phil Cassesse (212) 750-5000

ARBORS
John and Bucky Pizzarelli Contrasts release date: February 9 contact: Dmitri Vietze (800) 988-2007 ext 2107 dmitri@allegro-music.com

ASTOR PLACE RECORDINGS
Cedar Walton Composers # release date: March contact: Vera Sheps (212) 529-2600

ATLANTIC
Lester Bowie Brass Fantasy The Odyssey of Funk & Popuar Music Vol. 1 release date: February 2
Russell Gunn Ethnomusicalogy Vol. 1 (Barely/Atlantic) release date: February 16
Various Artists Funky Jazz Party (Atlantic/Barely/Atlantic) release date: March 2
Dianne Schuur Music in My Life release date: March 2
Gary Lemei Moonlighting release date: March 16 Contact: Erica Lindenbaum (212) 707-2063

BLACKBIRD
Deanna Kirk Live at Deanna's release date: end of first quarter/beginning of second quarter contact: Adam Kutz (212) 226-5379

BLUE NOTE
Joe Chambers Mirrors release date: Out now

Junko Onishi Fragile release date: April 22
Karinho Brown Omelette Man release date: April 22
Jack Terrasson (as yet untitled) release date: May 6 Contact: Andy Sarnow (212) 253-3205 or Groov Marketing (606-54-GROOV)

CHARTMAKER
Bob Leatherbarrow Bump' in the Basement release date: January 26
Charly Silhouette of an Era release date: January 26
Al McKibbon Tumbao Para Los Congueros Di Mi Vida release date: February 9
JoMarie Payton Southern Shadows release date: March 9
Steve Blackwood I Don't Worry Bout A Thing release date: March 9

Lincoln Center Jazz Orchestra Live in Swing City release date: April 22
Various Artists Panflutasia: The Remixes release date: April 25
Mark Isham Miles Remembered: The Silent Way Project featuring Mark Isham release date: April 25
Jeff "Tain" Watts Citizen Tain release date: April
Frank McComb (as yet untitled) release date: May
Richard Bona (as yet untitled) release date: May
Marcus Roberts Cole After Midnight release date: June

CONCORD
Charlie Byrd My Inspiration release date: January 12

Barbara Morrison (as yet untitled) release date: April 23

COLUMBIA
Sam Newsome & Global Unity release date: February
Bradford Marsalis Requiem release date: March
Gato Barbiere (as yet untitled) release date: March
Dianne Reeves (as yet untitled) release date: April 8

Christian Jacob Time Lines release date: February 2
Jack McDuff Bringin' It Home release date: February 2
Frank Vignola Diga Tu release date: March (tentative)
Susannah McCorkle From Broken Hearts to Blue Skies release date: March (tentative)
Dave McKenna/ Buddy DeFranco (as yet untitled) release date: March (tentative) Contact: Alen Fairman (201) 836-0522

DELMARK
Cecil Payne (as yet untitled) release date: February 22
Rob Mazurek's Chicago Underground Trio release date: April
Von Freeman feat. Ed Peterson (as yet untitled) release date: February 22
Jeff "Tain" Watts Citizen Tain release date: April
Frank McComb (as yet untitled) release date: February 22 contact: Doug Engel (773) 539-5001

Roscio Mitchell and the Note Factory Nine to Get Ready release date: April 22

GRP
Joe Sample (PRA/GRP) (as yet untitled) release date: February 22 contact: Doug Engel (773) 539-5001

The Voodoo Gang Return of the Turtle release date: March 23

ECM
Jan Garbarek Rites release date: January 12
Dave Holland/John Therman/Anouar Brahim Thimar release date: January 12

Christian Jacob Time Lines release date: February 2
Jack McDuff Bringin' It Home release date: February 2
Frank Vignola Diga Tu release date: March (tentative)
Susannah McCorkle From Broken Hearts to Blue Skies release date: March (tentative)
Dave McKenna/ Buddy DeFranco (as yet untitled) release date: March (tentative) Contact: Alen Fairman (201) 836-0522

DELUXE!
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Jeff "Tain" Watts Citizen Tain release date: April
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HIGH NOTE
Larry Coryell Monk, Trane, Miles and Me release date: late January
Russell Gunn Love Requiem release date: late January
Carlo Bazzetti Under Kabuki Skies release date: late January

Don Byas Midnight at Minton's release date: second quarter
Lucky Thompson Luck in Paris release date: second quarter
Sheila Jordan Jazz Child release date: second quarter
Joey DeFrancesco The Champ, Joey Plays Jimmy Smith release date: second quarter
Santi DeBriano Circle Chant release date: second quarter contact: Barney Fields (212) 873-2620

IMPULSE!
Donald Harrison Free to Be release date: February 9
Omer Avital Devil Head release date: April 20
Jason Lindner Premiscension release date: April 20
Kurt Rosenwinkel Under It release date: April 20
Diana Krall (Impulse!/GRP) When I Look in Your Eyes release date: May 18 Contact: Laura Chiarelli (212) 424-1085

J CURVE
Phil DeGreg The Green Gale release date: February 23
Aaron Goldberg Turning Point release date: march 23

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Spirit Child
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Darren Barrett
First One Up
release date: April 20

Linn
Tommy Smith
The Sound of Love
release date: March 9
contact: Dmitri Vietze
(800) 288-2107
dmrtr@allegro-music.com

Mama Foundation
The Bob Florene
Limited Edition
Serendipity 18
release date: February 9
radio date: February 25
contact: Dean Porter
(818) 985-6565

Mapleshade
Thurman Green with
The John Hicks Trio
Dance of the Night Creatures
release date: March 5

Sunny Summer
Sunny
release date: March 5

Harold Ashby
Just for You
release date: May 5
contact: Myrr (202) 468-5656

Milestone
Hank Crawford/
Jimmy McGriff
Grunch Time
release date: February

Kenny Drew Jr.
(as yet untitled)
release date: March (tentative)

Leu Soloff
With a Song in My Heart
release date: March (tentative)

Bill Evans
Homecoming (Live at
Southeastern Louisiana
University)
release date: March (tentative)
Contact: John Rogers
(510) 481-2967

Miramar
Roger Smith
Both Sides
release date: February 11
contact: David Kunert
(310) 281-0795

Narada
Scott Wilkie
"Home Again"
from the debut album Boundless
single release: January 28
full CD: February 8

Artie Traum
Meetings with Remarkable Friends
release date: February 9

Nugroove
Down to the Bone
The Urban Grooves
release date: second quarter
contact: David Kunert
(310) 280-0795

Pablo
Ella Fitzgerald
in Budapest
release date: February or March

Ron Affif
(as yet untitled)
release date: February or March
Contact: John Rogers
(510) 481-2967

Palmetto
Pete McEachern
Paradise
release date: February 8

Joel Frahm
Sorry, No Decaf
release date: March

Various Artists
The Other Side of Standards
release date: April

Steve Million
Triumph
release date: May
contact: Perry Cohon or Pat Rustice
(808) PALM-CDS

Positive Music
Ken Navarro
In My Wildest Dreams
release date: April 15
Contact: Kristen Leonhard
(410) 710-1807

Savant
Irene Reid
I Ain’t Goin’ Too Bad
release date: first quarter

Mel Rhyne
Remembering Ves
release date: first quarter

Peter Martin Weiss
Bass Hits: A Celebration of
Bassist Composers
release date: first quarter
Contact: Barney Fields
(212) 873-2020

Shanachie
Nelson Rangeft
"The Way to You"
release date: March 2

TCB
NY Hardbop Quintet
A Whisper Away
release date: January 22

Buster Williams Quartet
Lost in a Memory
release date: March 9

Telarc Jazz
Bobby Short
How’s Your Romance
release date: January 26

Oscar Peterson
A Summer Night in Munich With
Oscar Peterson
release date: February 22

McCoy Tyner
McCoy Tyner and
The Latin All-Stars
release date: March

BluezEss featuring
Adwin Brown
Put Your Mind on Hold
release date: March

Jim Hall and Pat Metheny
release date: April
contact: Viktor Rice
(212) 464-2313, ext. 228

Unity
Soul Ballet
"Her Joyride"
from the album Trip The Night Fantastic
release date: early February
Contact: Bill Clodfelter
(503) 231-7078

Verve
Bobby Hutcherson
Skyline
release date: January 26

Abbey Lincoln
Who’s Earth
release date: January 26

J.J. Johnson
Heroes
release date: January 26

Pharoah Sanders
Save Our Children
release date: February 2

Pill Bronner
Love
release date: February 2

Steve Turre
Lotus Flower
release date: February 9

Redman/Taylor/Jones
Momentum Space
release date: March 9

Vinicius Cantavilia
Tucuma
release date: March 16
contact: Bud Harner
(310) 996-7905

Warner Bros.
Boney James
Body Language
release date: February 23
Deborah Lebow (707) 962-1470

Winter & Winter
Uri Caine Trio
Blue Field
release date: March 9
Contact: Dmitri Vietze
(800) 288-2007 ext. 2107
e-mail: dmrtr@allegro-music.com

Zebra
Jungle Funk
release date: February

David Pirchard
Unassigned Territory
release date: February

Bulgarian Voices with
Moscow Art Trio and
Huan-Hua-Tu
Mountain Tale
release date: February

Scott Henderson, Gary Willis
and Tribal Tech
Thick
release date: March

Bill Evans
(as yet untitled)
release date: April

Vince Mendoza/Jazz All-Stars
Ephiphany
release date: April
contact: Rebecca Risman
(510) 453-7777

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New Year, New Day...New Editor!

BY JESSIE SCOTT

Hello from Nashville! Jessie Scott checking in, delighted to be taking the Americana reins from Chris Marino here at GAVIN, the only trade making a commitment to this innovative music. I believe most of us became acquainted during my tenure at Eminent with the Emmylou Harris Spyboy album, and then at In the Pines in Tuxedo.

I’m excited to be here, and I’m hoping to be a catalyst for the further growth of the Americana format. How can we get it into more people’s ears? That is the quest that unites record labels, radio stations, artists, independents, managers, etc. We know we’re on to a good thing—we see it work and feel it in our bones!

Especially in this time of prepackaged entertainment, it’s so refreshing to have something coming down the pike that is real.

Remember our? It’s supposed to touch you, elicit a response, make you laugh, cry, ponder, or jump up and down. Americana deserves a chance to reach people in this way.

At radio, how can we grow our audience? On the label side, how can we sell more records? (So, say, Americana artists can give up their day jobs?)

Speaking of artists, Boy, is there great music coming our way this year! There’s Asleep at the Wheel, a Gram Parsons Tribute, the Steve Earle & Del McCoury collaboration, Ricky Skaggs, and Rosie Flores...YAHOO! Plus I’m sure there will be lots of albums that are just stone revelations, as well—don’t you love when you throw something on for the first time and it winds up being a discovery?

We are in a pivotal time. For the first time in 20 years, people are crossing over from Country to pop, what with Shania, LeAnn, and Faith. (Remember Crystal Gayle, Eddie Rabbit, the Oak Ridge Boys, etc.)

Why is this significant to Americana? It’s a seepage thing. The twang factor is becoming more acceptable on a mass appeal level.

Consider Lucinda’s incredibly well-received album, or Willie and Lyle’s high profile showings in 1998, and I think we’re in for one hell of a year.

So let’s salute some early 1999 success stories! Kudos to KPIG-Monterey for spectacular ratings in the fall Book: 2 adults 25-54 and 1+ men 25-54. Hail to KHYI for showing up on Dallas’ 12+ for the first time!

So go forth and be fruitful. Do good radio. Make important records. Cross your ‘Ts and dot the ‘I’s. We are on the upward part of the wave, and when you get right down to it, who would you rather have this success story with than the incredible bunch of music aficionados that populate the Americana universe?

Before I sign off, I just wanted to thank a few folks for their support. Chris Marino, John Griston, Al Moss, Sean Coakley, Brad Paul and Leslie Rouffe. There are more, but you know who you are! I’m so totally stoked to be sharing this world. This column is a forum for us all. My phone number is (615) 255-5010 ext. 5, and my ears are open.

What music are you digging? What exciting shows have you seen? Got any ideas? Problems? Comments? Promotions? Where would you like to go tomorrow? What’s working for you? What do you need to make it happen? Please share and allow me to facilitate.

P.S.: Get well wishes to John Hunt, who’s been forced to cancel his February dates in order to have a cyst removed from his throat.

On a Sad Note...

Our sympathies go out to Dan Reed of WFPK. Just after the new year, he and his wife Ann suffered the loss of their newborn daughter, Mia Angel, to a rare genetic disorder. There is a fund set up for parents who have lost a child to this disease, if you would like to make a donation in Mia Angel’s name, here are the particulars:

SOFT 2982 South Union Street, Rochester, NY 14624.

Happy Trails...

When I stepped in as Americana Editor in the fall of 1997, I made it my primary goal to bring wider recognition to this genre of music. Since then, the format has been covered in national press ranging from the Wall Street Journal to US Airlines’ in-flight magazine Departures, bringing awareness of the music and the artists to a wide-range of new fans.

We made a lot of progress—I say “we” because this has been a group effort from the beginning. Sure I was charged with leading the march, but without your support, I wouldn’t have got past the front gate. Whether dutifully calling in your playlists, crowing about some great new band, or cheering an in the Pines performance, the growing success of Americana is as much yours as it is mine.

It’s time again to pass the torch, and I think GAVIN has made a great choice in Jessie Scott. Her passion for the music and dedication to the format will surely help Americana move forward. She has my full support. I know she will excel as GAVIN’s new Americana Editor.

—Chris Marino

Fred Boenig

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WOULD YOU WANT?

1) Lyle Lovett & His Large Band 2) Wayne Hancock’s Thunderstorms and Neon Signs 3) Bob Dylan’s Blood on the Tracks; and something by Louis Gordon, Louis Armstrong, or Spike Jones.

WHAT RADIO STATION DID YOU GROW UP LISTENING TO?

WPRB-Princeton, N.J.

GAVIN January 22, 1999 • 49
**MOST ADDED**

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<td>DAVID OLNEY</td>
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<td>MIKE HENDERSON &amp; THE BLUEBOOBLOOS</td>
<td>Thicker Than Water (Dead Reckoning)</td>
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**HOT PICKS**

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- **JOHN JENNINGS**
- **THE WARREN BROTHERS**
- **HAZELDINE**
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**The 1999 GAVIN Seminar**

February 17-21 New Orleans — The Monteleague

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**QUESTIONS: CONTACT DEIRDRE MORRISSEY (415) 495-1990 X653**

**CHARTBOUND**

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<th>Artist</th>
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**Americana® Reviews**

By Chris Marlow

**MIKE HENDERSON & THE BLUEBOOBS**: Thicker Than Water

(Dead Reckoning)

Whether he’s playing blues, Country, or a little bit of both, Mike Henderson is always exciting. On this Bluebooblos out, he and the crew (Glen Worf on bass, John Gardner on drums, and John Jarvis on piano) cry the blues with a downhome attitude. Gems include: “Keep What You’ve Got,” “Whiskey Store,” and “My Country Sugar Mama.”

**DICKENS, JONES, HAWKER**: Heart of a Singer

(Rounder)

These gals can flat-out sing! Their old-timey/bluegrass sound is engaging and true to tradition. This is the real deal, folks. Standout: “Forsaken Lover,” “Jealous Heart,” and “Coming Down From God.”

**Americana® Reports Accepted**

Mondays and Tuesdays

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

Gavin Station Reporting

Phone: (615) 255-5010

Fax: (615) 255-5020

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**Radio Says**

- **FLACO JIMENEZ**
  - Said and Done
  - (Warb Wire Virgin)

The English language cuts on the new Flaco Jimenez CD, Said and Done, are so good, I wish the entire album was in English.”

Joe Daniels, PD, KOXY-Clovis.

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**SOLD OUT**

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**Americanana®**

**Most Added**

- **CHERYL WHEELER** (49)
- **BOTTLE ROCKETS** (34)
- **DAVID OLNEY** (29)
- **FLACO JIMENEZ** (29)
- **MIKE HENDERSON** (22)

**Hot Picks**

- **SARA EVANS**
- **JOHN JENNINGS**
- **THE WARREN BROTHERS**
- **HAZELDINE**
- **ALLISON MOORER**

**Radio Says**

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Joe Daniels, PD, KOXY-Clovis.
Commitment to Country '99: Our Future Looks Bigger & Better!

BY JAMIE MATTESON

This week's editorial is especially thrilling for me to write, because I get to talk about (and you get to experience) GAVIN's new, expanded Country section, which debuts this week. For the past several months, we have been polling many of our radio and record label readers, asking what they'd like to see more of, less of, or added to the pages of GAVIN Country. It is our sincere hope that you find these changes informative, helpful, and also a great weekly read.

In addition to our existing weekly editorial feature, we're increasing Country radio's participation in GAVIN by expanding our "Radio Says" feature. Each week, we'll invite several programmers and music directors to comment on the songs that are impacting their stations and markets. Another new radio feature is "DISCover," which gives radio folks a chance to highlight favorite current album projects. We're planning to rotate this feature weekly with our popular PROFILE feature because hey, who doesn't like to have their mug in the mug?

Our new "In the Spotlight" will introduce radio to Country's newest artists as well as give up-to-date information on established artists who have new projects on the horizon. "Random Radio" is just that—thoughts on subjects pertaining to radio, including scheduling, air-talent, ratings, programming, promotions, music and more. Another exciting aspect of this redesign is our expanded research, which will allow us to further spotlight Country's developing artists. By launching our "Break-out Chart," which will consist of the top 12 songs (compiled from GAVIN Country chart data) from artists who have not yet scored more than three top 10 singles on GAVIN's Country chart. We feel that this with informative meetings, new artist showcases, and a chance to network and share ideas with friends and peers. This year's buzz started early, when the over 100 Country attendees from last year's seminar in San Diego spread the word that this intimate, boutique-style gathering was a "don't miss" event for Country radio. With just over four weeks to go before the Seminar, I'm happy to say we've already far surpassed last year's Country registration numbers.

In the coming weeks, look for GAVIN's Commitment to Country to weave its way into our reporting panel as we undertake the important task of evaluating, revising, and enhancing our current group of reporters in order to insure our place as Country's trendsetter and music breaking chart. Recent changes in other reporting panels have caused several "Country lifestyle" markets to become under-represented. It is our plan to seek out the best Country stations in some of these markets and add them to GAVIN's family of reporters, enabling us to offer an even broader view of Country in this country.

Check out our new features and let us know what you think. Your input, comments, and suggestions are always encouraged and welcome—especially if they're good! We are committed to providing Country radio readers with information, news, and stories that are relevant and important to the growth of our format. Enjoy!

LILA McCANN

LABEL: Asylum Records
CURRENT SINGLE: "With You" — in stores 2/16/99
ON THE RECORD: Something In The Air features a song written by Steve Warner and Bryan White. They, along with Vince Gill, are guest vocalists on the album.
1998 HIGHLIGHTS: George Strait Country Music Festival Tour, getting braces off, turning 17.
PUCKERING UP: Lila's new video for "With You" features her first on-screen kiss.
WATCHING: Dawson's Creek.
LISTENING TO: Shania Twain, The Woman In Me.
ACTING: Lila recently played an aspiring singer on an episode of Walker, Texas Ranger.
DRIVING: A maroon GMC Jimmy.
STUDYING: Lila has a 3.5 GPA.
CHEERING: Lila's high-school cheerleading squad is participating in the National Cheerleading Competition in February in Orlando. Lila is not allowed to miss a single practice before the competition.
HOT PHONES

Y96.5 FM

COUNTRY

Country reports accepted Fridays 8 a.m.-3 p.m. and Mondays 8 a.m.-3 p.m.
Gavin Station Reporting: (615) 255-5010
Gavin Fax: (615) 255-5020

Most Added

GEORGE STRAIT +731
BROOKS & DUNN +685
DIXIE CHICKS +481
TRISHA YEARWOOD +452
MARK CHESNUTT +408

Most Spincrease

GEORGE STRAIT - Meanwhile (MCA)

Reports Adds SPINS Weeks
22 451 1 THE WARREN BROTHERS - Better Man (BNA)
37 465 1 MONTE WARDEN - Somebody... (Asylum)
37 434 1 LILA McCANN - With You (Asylum)

Commitment to Country 1999

UP & COMING

REGION x REGION

West Coast (40)
1. FAITH HILL (13)
2. VINCE GILL (13)
3. COLLIN RAYE (9)

Spincrease:
1. GEORGE STRAIT +163
2. BROOKS & DUNN +158
3. SARA EVANS +118

Southwest (34)
1. FAITH HILL (17)
2. VINCE GILL (11)
3. AARON TIPPIN (9)

Spincrease:
1. BROOKS & DUNN +134
2. TRISHA YEARWOOD +130
3. DIXIE CHICKS +112

Midwest (60)
1. FAITH HILL (25)
2. VINCE GILL (17)
3. COLLIN RAYE (17)

Spincrease:
1. GEORGE STRAIT +181
2. TRISHA YEARWOOD +168
3. MARK CHESNUTT +163

Northeast (30)
1. VINCE GILL (12)
2. CLINT BLACK (7)
3. FAITH HILL (5)

Spincrease:
1. GEORGE STRAIT +144
2. BROOKS & DUNN +105
3. TRISHA YEARWOOD +57

Southeast (36)
1. VINCE GILL (13)
2. MARK WILLS (11)
3. FAITH HILL (9)

Spincrease:
1. GEORGE STRAIT +155
2. BROOKS & DUNN +140
3. MARK CHESNUTT +96
COUNTRY BREAKOUT

The Gavin Country Breakout Chart represents artists with no more than three Gavin Country top ten singles.

THREE GAVIN COUNTRY

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

COUNTRYIREA

1. SARA EVANS - No Place That Far (RCA)
   - Weeks: 3, Adds: 0, Spins: 1581

2. THE WILKINSONs - Fly (The Angel Song) (Giant)
   - Weeks: 11, Adds: 199, Spins: 5682

3. DERYL DODD - A Better End (Columbia)
   - Weeks: 17, Adds: 186, Spins: 4138

4. THE KINLEYS - Somebody's Out There Watching (Epic)
   - Weeks: 12, Adds: 184, Spins: 4009

5. CHAD BROCK - Ordinary Life (Warners Bros.)
   - Weeks: 11, Adds: 179, Spins: 3286

6. LINDA DAVIS - I'm Yours (DreamWorks)
   - Weeks: 12, Adds: 175, Spins: 3222

7. GARY ALLAN - I'll Take Today (Decca)
   - Weeks: 10, Adds: 143, Spins: 2412

8. ANDY GRIGGS - You Won't Ever Be Lonely (RCA)
   - Weeks: 4, Adds: 115, Spins: 1438

9. SOUTH SIXTY FIVE - A Random Act Of Soulless Kindness (Atlantic)
   - Weeks: 8, Adds: 75, Spins: 1238

10. MARK NESLER - Slow Down (Asylum)
    - Weeks: 17, Adds: 72, Spins: 1189

11. SHANE MCANALLY - Say Anything (MCG/Curb)
    - Weeks: 2, Adds: 75, Spins: 924

12. CLAUDIA CHURCH - What's This That With You Baby (Repertoire)
    - Weeks: 2, Adds: 53, Spins: 657

TOP TIP

SARA EVANS

"No Place That Far" (RCA)

Sara debuts at Number One on Gavin's premiere Breakout Chart and also garners her first top 10 this week on Gavin's Country chart.

DISCOVERY

NAME: Dave Shepel
TITLE: Program Director
ARTIST: Billy Ray Cyrus
ALBUM TITLE: Shot Full of Love
PRODUCER: John Kelton & Keith Stegall
LABEL: Mercury Nashville

"I'm glad Billy Ray Cyrus put his current project in the hands of producers John Kelton & Keith Stegall, because the result is the best Billy Ray album yet! This album has great lyrics, great production, and most important, great songs—including The American Dream—which is worthy of airplay, and Touchy Subject, an upbeat, fun summertime radio song. Also, the first time I listened to "Give My Heart to You," it hooked me.

MY CHOICE FOR THE ALBUM'S NEXT SINGLE IS: "Give My Heart to You," because it's a song of true love and it would be nice with Valentine's Day.

MY PERSONAL FAVORITE SONG ON THIS ALBUM: "Give My Heart to You" and "His Shoes" are a tie.

OVERALL: I am happy to say, I like this Billy Ray Cyrus album. Teaming up with some great writers and two great producers make for a solid album. Way to go Billy Ray!

FIVE STAR SCALE: ★★★★ 1/2

THE HOT LINE

ROB CARPENTER, PD, WCTO-SARASOTA, FLA.

"Immediately after Wynonna appeared in a Touched by an Angel episode last November, we started playing "Testify to Love" from the show's soundtrack. It's the best Wynonna song to come out in several years. We spun it three times and got enough phones to see the song show up in our Top 4 at 9 countdown....We jumped on the Mark Wills "Wish You Were Here" track this week and the phones are already ringing off the hook. This one's gonna be a monster!"

SCOTT BRYANT, MD, KRAV-ALEXANDRIA, LA.

"The new Aaron Tippin, 'I'm Leaving,' is spectacular. The hook was a real surprise and it became instantly familiar after the first listen. It's the perfect follow-up to 'For You I Will' and one of the best songs on the CD...Sara Evans' "No Place That Far" was a conversion to heavy last week. We've been on it for awhile and it's real hot...John Michael Montgomery is starting to pick up phones. It took a while to develop, but it's a solid song...I love the new Faith Hill single, 'Let Me Let Go.' It's going to be a smash!"

DAN HOLIDAY, MD, KZSN-WICHITA, KAN.

"After I listened to Susan Ashton's 'Faith From the Heart,' I said, Wow. Here is an artist that may sound like some others already on the radio, but the song is so special. We put it right on the radio and it think station, KRBB...When I first spun the new Mark Wills single, 'Wish You Were Here,' I asked my listeners to pull off the road, stop whatever they were doing and just listen to the words of the song. Our phones rang for hours!"

MATT JAMES, MD, KKNU-EUGENE, OR.

"Chad Brock's 'Ordinary Life' gave me chills right off the bat. Not a single play goes by without a caller asking who sings the song, what the title, and where can they buy it. Tremendous phones...My girlfriend says that Lee Ann Womack's 'I'll Think of a Reason Later' describes me perfectly. She gets that way every time I talk to another woman."

RANDOM RADIO

Creating a Promo Plan

- Form your promotions planning committee — included should be the PD, MD, Promotions Director and Sales Manager. Start with a blank 1999 calendar.
- Fill in every successful promotion from last year.
- Add in events that you feel your station missed out on last year.
- Add in any new ideas or events taking place in your market, i.e. concerts, client remotes, giveaways, etc.
- Brainstorm topics or items that may be "hot" — DVD, HDTV, PlayStation, current events, weather etc.
- Be sure that you've scheduled major promotions in conjunction with Arbitron's diary distribution.
- Use media resources such as the Internet and books such as Chase's Calendar of Events for key dates that you may have missed.
- Be sure to include all local community oriented functions — i.e. blood drives, special fundraisers, etc.
- Tips From the Top

Vicky Fiorelli, Promotions Director
KNIX-Phoenix

- Take local event promoters out to lunch at least once a quarter. This helps in maintaining relationships and keeps your station Top of Mind.
- Get to know the security people at the local music/entertainment venues — it doesn't hurt to bring them something special, such as station merchandise or special prizes.
- Write thank-you letters after each major station event. This small gesture goes a long way.
- Take your part-timers out to lunch once a month. It can inspire beyond-the-call-of-duty help during crunch times.
Knuckling Under...

In a totally candid shot, WDET-Detroit MD Martin Bandyre faces off with interscope recording artist Sinead Lohan.

Roger “Blank”...

Game Show icon Charles Nelson Reilly (remember Match Game?) offered his talents to Wilco (get it?) as the group mixed the upcoming album Summer Teeth, due out in March (front, l-r): Reilly, Wilco’s Jeff Tweedy and Jay Bennett; (back, l-r): Warner/Reprise VP Artist Development Gary Briggs, studio staffer Mike Hagler, Wilco’s John Stirratt, studio’s Mike Scotella.

WPLJ-New York has afternoons open. VP of Programming Tom Cuddy confirms that Rocky Allen has crossed the hall for mornings at sister WABC, effective January 25. “We’re looking to move in a more music-intensive direction,” Cuddy tells g-mail. Rush your package to WPLJ, 2 Penn Plaza, 17th Floor, New York, NY 10121.

KRBE-Houston finally found a new Creative Services Director, Brian Christopher, most recently employed at Chancellor’s L.A. stations. He’s also gotten his face on TV doing extra work on ER, Party of Five, and Ally McBeal.

K101 (KIOI)-San Francisco evening personality Sammy the Psychic has left the building. No replacement has been named yet by PD Bob Lawrence. No word on whether she saw it coming...

KZZP-Phoenix OM Dan Persigehl is soliciting for airchecks for all shifts. “No big deal, it’s just that our available talent bank is down to zero, and I want to see what’s out there and re-load the box in my office.” Packages to Persigehl at KZZP, 645 E. Missouri Ave, Suite 360, Phoenix, AZ 85012.

Radio One plays flush the format at Classic Rock WWBR (The Bear)-Detroit, emerging as Mainstream A/C 102.7 Kiss-FM targeted to the same fine folks who already listen to Chancellor’s WNIC.

KOAR (Q100)-Little Rock morning guy Rob Tanner exits, replaced by Kevin Clay, a Top 40 vet, who crosses the hall from Clear Channel sister Country KDKK. PD Gary Robinson still seeks a co-host.

Entercom Top 40 KNDN (107.9 the End)-Sacramento night jock Chris K., former PD of KLRS-Chico, adds MD stripes.

WEOW/FM-Key West PD/MD Andrew Jaye exits and re-locates to the Washington, D.C. area for family reasons and will be looking for radio work. Call him @ (301) 309-9966 or email: keywest dj@hotmail.com.

WMXL-Lexington PD Barry Fox segues to the PD post at Jacor sister Top 40 WDJX-Louisville under OM C.C. Matthews.

KPKN (104.5 the Planet)-Corpus Christi PD Jason Hillery is upped to Pacific Broadcasting Director of Contemporary Programming, now also overseeing sister Rhythm-Crossover outlet KBTE (102.3 the Beat).

KMMX (Mix 100)-Lubbock, Tex. PD Jay Richards heats up his reporting status from Hot A/C.

Mainstream Top 40 using the new slogan, “Your Music Fix.” The other two Top 40s in the market, KZII and KLZK, lean Rhythmic.

KMEL-San Francisco is giving away a planeload o’ Grammy Trips. “We’re doing trips every weekday at 7, 11, 3 and 7 on the ‘KMEL Jams Jet,’“ says PD Joey Arbagey. How long do the giveaway’s last? “Until we run out in a couple of weeks,” he tells g-mail. Down the hall, afternoon jock Sway is leaving to seek his fortune outside of radio in L.A. Night jock Chuy Gomez moves up to replace him, while Franzen & Trace take nights, followed by Gil Alexander in late nights and Foxsee Brown in overnights. “The Roots featuring Erykah Badu (‘You Got Me’ on MCA) is hot!” says Arbagey. “Phones after a few mix show spins.”

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www.gavin.com

We want to know what you think about what you see on our pages. E-mail us at editorial@mail.gavin.com
Everybody is going to be there.

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New Orleans Hyatt Regency
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WBLK  WSOJ  WZAK
WILD  WCKX  WPAL
WDKX  WKPO  WDTJ

IF I LOSE MY WOMAN  kenny lattimore

kenny lattimore

IF I LOSE MY WOMAN
The new single
delivered by a voice like no other.
From the album From The Soul Of Man.

Producer: Daryl Simmons for Silent Partner Productions, Inc.