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ISSUE 2241

FEBRUARY 5 1999

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**News Briefs**

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**Recognize Opportunity**

"When I was a program director, I saw Black History Month as a huge marketing advantage. It's an opportunity to educate and celebrate a great heritage through music, public affairs, and special events." —Quincy McCoy

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**Rounder Bites the Bullet**

Folk singer Cheryl Wheeler's latest release, Sylvia Hotel (Rounder Records), already promises to be one of her most controversial projects ever. On this new album, she fires a shot against handgun violence with the first single, "If It Were Up To Me."

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**Kinda Modern Rock...**

"You just heard from the Go-Go's, New Order, and the Clash; coming up next I've got Cyndi Lauper, Gary Numan, and Depeche Mode here on K-OLD." Impossible? Maybe not. Debates are raging right now in the halls of the six largest radio groups about the viability of a format that specializes in music from the '80s.

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**First Person**

**As Told to Tony Sanders**

**Dan Beck**

**V2 Records President**

**On the Internet**

Richard Branson's V2 Records is a bit under two years old, but the label's President—Dan Beck—has more than 25 years in the music business, including a 20-year history with Epic Records. Among the artists V2 is working right now are Mercury Rev, Tin Star, and Underworld; other signed artists include Stereophonics, Kings of Infinite Space, and Addict. V2, which is distributed in the U.S. by BMG, has also entered partnerships with other indie labels, including, Gee Street, Big Cat, Flydaddy and Blue Rose.

The Internet has been called the Information Superhighway, but it's really just another street with lots of locations on it. The key for an independent label like ours is to be involved with a lot of different Web sites, and that comes down to the old retail axiom: location, location, location.

On the Internet, location is established by associations, whether it's with AOL or however people are positioning themselves out there.

Everybody started out with the same-sized store, but now people are building big stores and big environments, and they're trying to become the exclusive store in a particular null on the Internet highway. That's going to lead to a lot of real estate scrambles.

The Internet is a retail outlet, an airplay outlet, an information outlet. It's a media source on all of those levels and it provides a lot of opportunity. Some people are out to sell skid-loads of records; if they don't sell skid-loads, they don't want to know about it. On the other hand, we're very happy to sell a few—and to build up to skid-loads.

This business has become extremely prohibitive as far as dealing with 1,000-store chains. We're not going to win by going in there first, while a major label might. It behooves us to go in and sell the ones and twos, to compete at that level because that's how we can build the momentum. We're more interested in rewarding artists on success rather than rewarding them on the front end. Artists who are willing to be a partner and take some risk in the early stages will probably benefit more on the back end.

Most of this is going to happen because we have to go out and get those sales. While a major label could say, "If it happens at a big radio station, great, we'll work the record," we have to go work our records. And that creates a foundation that could, ultimately, lead to a higher ratio of successes.
The first single from the LP “I LOVE YOU...ME”

Ooh Wee Wee

...impacting Feb 1.

Most Added at Urban Radio Including:

WBLS-New York
WUSL-Philadelphia
KKDA-Dallas
WZAK-Cleveland
WCDK-Richmond
WHRK-Memphis

Produced by Cherokee and Vernon McKinley • Executive Producers: Herb Trawick and Anthony Morgan • Management: Herb Trawick/The Trawick Company

The RCA Records Label is a unit of BMG Entertainment • © 1994 (BMG) Entertainment
The FCC: Microradio Will Be Hundreds, Not Thousands

By Tony Sanders

The FCC expects a full crop of new microradio FMs to likely amount to “hundreds,” not thousands, of new low-wattage stations, according to Mass Media Bureau Chief Roy Stewart. He also said that it wouldn’t be until sometime next year before even the first such micro FM would likely get permission to start construction.

Stewart told reporters at a press conference that projections of thousands of new microradio stations coming on-air were “somebody else’s numbers” and said the Commission’s own final tally would depend on a host of technical and engineering factors. Stewart emphasized that the FCC wants the new FM service to be established so that it does not cause any interference with existing, full-service stations and does not interfere with the medium’s transition to digital.

The National Association of Broadcasters has said that the FCC’s proposal to create a microradio service could add “as many as 4,000 low-power stations to an already-congested radio band,” that it “threatens the transition to in-band on-channel digital radio,” and will “likely cause devastating interference to existing broadcasters.”

The FCC’s proposal will create two new classes of FM stations and could lead to a third small class as well. The largest, dubbed a Low Power 1000 or LP1000 (with 1kw of power), could have a signal that reaches just under nine miles. The second class of microradio FM would be an LP100, with a signal stretching about 3.5 miles. The smallest of these new micro stations would have power ranging from 1 to 10 watts and might have a signal reaching one-to-two miles, the FCC says.

Arbitron Reorganizes Radio Division

"With more and larger station groups emerging, our client base is changing, and we’re reorganizing our sales and marketing functions." That’s how Pierre Bouvard explained yesterday’s restructuring at Arbitron, which saw him elevated to Executive Vice President of Worldwide Media Services in a move to “expand service to domestic radio stations, group clients, and international broadcasters.” This reorganization also promotes Scott Musgrave to Sr. VP/GM of Arbitron Domestic Radio (Bouvard’s old position), with Clara Camerio, Patricia Jinch, and Brad Bedford named to an expanded international marketing team.

Callahan ABC Broadcasting Prez

ABC Radio Group President Robert F. Callahan has moved up to the position of President of Broadcasting at ABC, Inc.

Callahan will be responsible for the ABC-owned television stations, National Television Sales, the ABC Radio Group, which includes 35 radio stations, and the ABC Radio Networks.

Robert Iger, President of ABC, Inc commented, "Bob is an excellent manager who has also built a very strong management team. In his years in radio, Bob and his team drove record earnings growth, created, ESPN Radio Network and Radio Disney, added radio stations, and solidified the successes of the ABC Radio Networks. His tenure has been marked by expansion. I expect him to bring that same energy, enthusiasm, and business acumen to the Broadcast Division."

The common root of our music comes from Africa. That’s our pulse, the African pulse. It’s all the way back from what they first recognized as the old slave chants and up through the blues, jazz, and rock and the avant garde." Duke Ellington

Baumgartner Goes to Capitol

It's official: Burt Baumgartner has been named Senior Vice President, Promotion of Capitol Records, where he will oversee all facets of Capitol's rock, pop, adult, and alternative promotion. Baumgartner will direct the national staff and liaison with other company departments to help position and develop artists and releases in the marketplace. He also will be involved with promoting some Blue Note projects.

Baumgartner recently served as Sr. VP/Promotion at the WORK Group. He began his career at Columbia Records, holding the position of Senior Vice President, Promotion for the label before joining The WORK Group in 1995.

"Burt is a consummate promotion executive whose reputation is highlighted with a long list of successful hit records in all formats," said Roy Loui, President of Capitol Records. "He has a genuine passion for music and has developed long-lasting relationships throughout the industry over the years. I'm delighted to have him join us at Capitol."
BY LAURA SWEZEY

BRONCO FANS AND KOKS/FM-DENVER listeners tried to out-gEEK each other on January 27 to win Super Bowl tickets. Morning show hosts Rick, Larry, and Jennifer asked listeners to come up with crazy stunts to show how badly they wanted to go to Miami. The station received a number of creative ideas, and had listeners perform their wacky stunts in the Mile High Stadium parking lot. Taking home large screen color TVs were a woman who shaved her head, and two women loaded into a car full of Jell-o. But they didn’t come close to matching the feat performed by first-place winners Brent Herbert and Matthew Kier, who ran through an obstacle course, rolled in honey, covered themselves with black and white feathers, rode tricycles, and allowed themselves to be pelted with blue and orange paintballs. It gets worse: they then hurled themselves on a slip n’ slide into a pile of manure. You saw those guys on TV: the face painters standing all by themselves.

JUST WHEN YOU THINK YOU’VE SEEN IT ALL... WPLJ 95.5 in New York recently called upon listeners who are missing an eye to send in photos of themselves to compete for a special glass eye bearing the Rocky Allen Showgram and station logo in lieu of the usual iris and pupil. Winner Kevin Going beat out 35 contestants for the coveted eyepiece. It was the photo of him with his real glass eye in his mouth—and his general good nature—that scored him the new eye. Kevin’s final fitting aired live from the 77 WABC studios.

ROADRUNNER ARTISTS FEAR FACTORY had to postpone their current tour. The reason? Truck on fire. The band’s equipment truck was stolen from a Philadelphia hotel parking lot at 11:30 a.m. following the band’s sold-out performances in New York and New Jersey. The vehicle was found ablaze near the Walt Whitman Bridge in New Jersey several days later, sans equipment. Fortunately, everything was insured, but Fear Factory and tour mates System of a Down and Spinshield are without lights and instruments. Postponed show dates will be rescheduled for March once the bands get new stuff.

THREE DAYS OF PEACE, LOVE, AND... LEDERHOSEN? Organizers of the official festival of all festivals have announced that a Woodstock “One World” concert has been scheduled for July 16-18 in Wiener Neustadt, Austria, just south of Vienna. Headliners Metallica and Iggy Pop will be joined by Euro artists Zuckerbo, Die Fantastischen Vier, Vasco Rossi, Anouk, and “theatrical rockers” Drafiwiaber. Think they’ll lead the audience through a singalong of “Edelweiss”? The weekend event is slated to feature 100 bands and more than 70 hours of music. It will also offer a re-hash (get it?) of the ’69 and ’94 Woodstock festivals with a new twist. According to the Woodstock Web site at www.woodstock.com, “Spain’s leading theatre group, Fura Del Baus, present the Human Washing Machine. This amazing construction will enable festival-goers to move along a human conveyor belt which both covers them in mud and then gets them squeaky clean!”

Lycos Launches MP3 Search Engine

In a joint venture with Norwegian-based Fast Search & Transfer, Lycos Inc. has launched MP3 Search, a new service providing links to more than half a million online songs recorded using MP3 technology.

MP3 Search will allow users to search by “keyword” and obtain a list of all available download links. Lycos expects the new service to attract additional visitors to its site, since no other major Internet directories provide such links.

Contrasting its previous opposition to MP3 technology, the Recording Industry Association of America has voiced its approval of the new database/search engine. “We have communicated with Lycos, and they have committed themselves to work with us to develop procedures to eliminate infringing sites from their directory,” the RIAA said in a statement. “They also indicated their intent to fulfill their obligations under the newly enacted Digital Millennium Copyright Act, which requires them to take appropriate action whenever they become aware of an infringing musical recording.

The RIAA fully intends to continue its aggressive search for, and enforcement efforts against, illegal MP3 files, and says it looks forward to cooperating with Lycos in this effort. “It is heartening to the RIAA that more and more companies are seeking ways to legitimize the use of MP3 technology on the net,” the statement said. “Just last week, a coalition of companies announced their intention to deploy an existing technology to distinguish between legal and illegal files. It is our hope that Lycos will make use of such technologies when they become available so that they, too, can help avoid facilitating online piracy.”

G-FILES

THREE JUMP AT EGG

Elektra Entertainment Group boosts Suzy Changer to National Promotion Manager, Radio Events; Rana Alem becomes National Promotion Director, Business Administration; and Camille Hackney steps up to Vice President of Multimedia, Marketing and Business Development. Changar was most recently National Promotion Coordinator. “Suzy’s commitment to our artists, coupled with her sensitivity to radio make her a crucial part of our overall game plan,” said Senior VP Greg Thompson, who adds of former National Promotion Administration Manager Alem, “Rana’s grasp of the business side of promotion has given us the edge to operate in today’s competitive, professional environment.”

Promotion Coordinator, “Suzy’s commitment to our artists, coupled with her sensitivity to radio make her a crucial part of our overall game plan,” said Senior VP Greg Thompson, who added of former National Promotion Administration Manager Alem, “Rana’s grasp of the business side of promotion has given us the edge to operate in today’s competitive, professional environment.”

RED AND GOLD REWARDS

RED Distribution announces the promotion of Brenda Hazell from Director of Urban Marketing to Senior Director of Marketing and Merchandising. Hazell will assist regional offices and liaise with Account Services; she will also continue to direct the Urban Marketing staff... Gold Circle Entertainment names Tim Fitzgibbon Director of Promotion for the company’s record label, Samson Music. Fitzgibbon, who joined Gold Circle last August, “brings a thorough knowledge of the adult radio formats to position,” said Gold Circle President Michael Delich upon making the announcement. “His experience and well-balanced approach to promotion will serve as a real complement to our team.”

WEBSITE OF THE WEEK

www.woodstock.com
Some Stations Rise, Some Fall in Fall Book

As promised, here are more ratings "snapshots" of some of the Top 20 markets.

■ Dallas-Ft. Worth: Top 40 KHKS remains in seventh heaven (okay, so it's 7.3, actually); again good enough to be leader of the pack. Urban power KLUV/FM was softer but still second with a 6.4. WHAP rose to third (from fifth) with a 5.3, while A/C legend KVIL slipped from third (to fifth), now at 4.6.

■ Houston: Call this the "Xeros" book in Houston, as A/C KOJA and rhythmic Top 40 KHIX duplicated their 1-2 places and shares from Fall '97, 7.1 and 6.8, respectively. Top 40 KHKE tied for second and Urban KMJQ was a solid fourth again (5.8 share).

■ Miami: Given south Florida's eth-nic mix, Urban and Latin stations usually do well in Arbitron, and this book is no exception. Urban domi-nator WEDR maintained a wide lead and rose to an 8.0 share. Rhythmic Top 40 WPOW was a solid second at 5.5, while WHQT (another Urban fixture) landed in third overall with a 5.2 share.

■ Atlanta: Urban fixture WVEE recaptures the top slot with a "Highway Patrol" book (10.4), while WBLS slips to second (9.7) and Top 40 WNNR remains in third place with an uptick to 8.4. WALK rises to fourth, even though its overall share softened to 5.7. There's a tie for fifth...A/C WPPC rose to 5.4, while Country WKHX dropped down almost two shares from Fall '97 into the tie.

■ Seattle/Tacoma: Nobody raised on KUBE's parade to the top as the Rhythmic Top 40 led with a six share. KMPS found the way for its Country sound to claim runner-up, raising to 5.5 overall. The big news in this market is KIRO's plunge, however, as the perennial top dog drops over two shares from Fall '97 and Summer '98 numbers to 4.9—third place, the station's lowest share/ranking in many years. Meanwhile, Top 40 simulcast KHKS-FM/KRPM tied for third with a combo 4.9.

■ Minneapolis/St. Paul: Instead of their usual pattern of alternating between being first and second, WCCO and KQRS decided to settle for a tie for the lead this time, each with a 10.7 overall. Country KFEE, Top 40 KDWR, and A/C WLTE were all up from Summer's numbers and virtually duplicated their Fall '97 shares to score 3.4-5 respectively.

■ Phoenix: A/C KESZ, not even in the top five a year ago or last Summer, surged to the top spot, up almost 40 percent to a 6.7 share. In doing so, it passed the usual contestees for the lead position, Country formatted KMLE (now up to a 5.9, =2), and KNIX (3rd at 5.7). Showing healthy, steady growth over the last year is Rhythmic Top 40 KKFR, which tied KNIX at 5.7.

■ St. Louis: Talk giant KMOX still is in double digits, even without the Cardinals baseball numbers from last summer. Country-oriented WIL usually comes in second and snared that position again with a 6.8, nudging Urban KMJM at 6.7. KEZK grabbed a 6.5, while KYKY took fifth with coincidentally, a 5.0 share.
Top Markets Urban Story? Nine is Fine!

Dr. Hiber here, checking the Arbitron pulse of Urban stations in the Fall ‘98 results. How does it look in the top 10 markets? Is the patient alive and well? Stable? Slipping?

Good news for those who care about the vigor of this format. The indicators are that the client is in stable condition. Indeed, comparing how Urban, Urban A/C, and Urban oldies stations did this fall vs. the similar period (Fall ‘97), one sees that the average Urban format share (metro 12+) remains just over a nine (Fall ‘97: 9.5 vs. 9.2 for Fall ‘98) in the relevant top 10 metros. Let’s look at the other vital signs.

How Many Are Up?

In nine of the top 10 metros, a total of 24 properties proclaim to Arbitron that they offer some version of Urban. So how did they do? The fact is, 10 of these two dozen stations were up (compared to Fall ‘97), good enough to say that 42 percent of the format’s representatives looked healthier than at a comparable time a year ago.

Some of the gains were tiny, perhaps statistical nudges. Others, such as WMMJ and WHUR in Washington, D.C., KMJQ-Houston, and WPAS-FM and WSNL in Philly scored notable increases—while the largest 12+ jump was notched by Gotham’s WBLS, up 61 percent versus a year ago. It’s the bomb!

The eastern megalopolis seems to be the core of the format’s strength. Urban’s overall shares were up in four of the nine relevant metros, with New York City, Philadelphia, D.C., and Houston) in that group. The east is the beast.

Meanwhile, in Detroit, the year-to-year Fall estimates were stable for the format, while L.A., Chicago, Boston, and Dallas-Ft. Worth saw softer stories (but none were calamities).

Any Market Leaders?

In order for a format to be taken seriously it has to show it can lead or dominate a market. Does Urban meet the test in this latest Arbitron? It sure does. In seven of the nine top metros with at least one Urban outlet, the format has a station that scores in the top five overall. Very solid:

- WHUR is #1 in Washington, D.C.
- #2s include: WGGI-FM-Chicago, WDAS-FM-Philadelphia, WJLB-Detroit, KKDA/AM-Dallas-FT. Worth
- A third place finish was scored by WKYS (D.C.)
- Other top five-ranked stations included: KBST-Los Angeles, WVAZ-Chicago, WUSL-Philadelphia, WMMJ-Washington, D.C., KMJQ-Houston

Let’s shine the spotlight on some stations/markets that are especially noteworthy:

- The “closest competition” award goes to the top Urban trio in the nation’s capital area. No other metro in the top 10 (perhaps the nation) has Urban outlets grabbing three of the top five positions, including the overall top slot. It will be fascinating to see these colossal competitors duke it out during the rest of 1999.

- Runner-up in the “closest competition” contest has to be Philadelphia, with WDAS-FM and WUSL shadowed by a very healthy WPHL.

- The winner of the “one is the loneliest number” statuette is KMJQ, Houston’s only Urban, but a power in the market for many years. Runner-up in this category is Boston’s WILD, which stands alone but has a hard time garnering big numbers given its signal (especially in the recently enlarged metro for that market).

Perhaps Urban’s solid showing in the latest Arbitron is something to be really proud of, given the attacks from various sides of the music mosaic.

- The “Little Annie” trophy goes to the San Francisco area, orphaned in the format. Or is it? Some former Urban stations have changed sounds, while other stations, such as KMEL or KQED, “sound” Urban but ask that they be classified as Top 40 by Arbitron. Are they afraid that the Urban label would hurt them on the sales front?

Fragmentation Factors

While our examination of the format’s vital signs shows a strong, steady presence in most top markets, one can’t help but wonder if Urban couldn’t be even more successful. Perhaps one factor that is a curb on the format’s growth is the way its listener constituency is becoming fragmented by options not previously available.

For example, in recent years we’ve seen a veritable explosion of stations increasingly representing three formats that could be siphoning some of or quarter hours from Urban. Those audience lures exist in the forms of:

- Rhythmic Top 40
- NAC/Soft Jazz
- Spanish language stations

It was my privilege in the early ‘90s to help Don Kelly and Barry Mayo launch WRKS (“KISS 98.7”) in New York City. At that time, we organized our music and marketing to build an audience of blacks, whites, and Hispanics. Within two books we were #1 in New York. Could we do that today—i.e., create a large enough coalition of those audiences to surge to the top? Highly doubtful, given listening options that exist now which weren’t available then.

True, WKUR re-emerged fairly recently, but they call themselves Top 40—and I don’t know if the balanced coalition we sought for WRKS could be as successfully replicated today. Perhaps Urban’s solid showing in the latest Arbitron is something to be really proud of, given the attacks from various sides of the music mosaic.

Want to Boost Your Ratings 50 Percent?

Of course you would (and while you’re at it, how ‘bout buying a winning lottery ticket?)

Well, I can’t guarantee your ratings will jump if you attend the Gavin Seminar’s “One-On-One with Arbitron” session...but it sure couldn’t hurt. In this session Arbitron GM Pierre Bouvard and I tackle some of the most pressing concerns and challenges facing you in this post-consolidation era of programming. Among topics likely to come up: how you can program and market your station for maximum impact on diary keepers, the best way to use Arbitron’s new at-work zip code data and language preference information, and what lies ahead with the new Arbitrends and PD Advantage. Bring your gripes, ideas, and questions to this open forum...and fire away. Hope to see you on Thursday, February 18th...only at the Gavin Seminar.
BLACK HISTORY MONTH:
Not Just For Vignettes Anymore

By Paige Neinaber

In radio, we're surrounded by promotional opportunities on a daily basis—we just have to be on the lookout for them. They're everywhere and come in all shapes, sizes, and, in the case of Black History Month, colors.

Having spent the first eight years of my career in formats like Rock and Mainstream Top 40, I didn't find myself in a situation that would truly allow me to do something substantive with this occasion. Not until 1990, when I worked with Kiss 102 in Charlotte. But before I could even get a plan on paper, I was deluged with a near-avalanche of client-dictated B.H.M. promotions that were required.

Perusing the shelves of faxed requests from soft drinks, beers, and fast food chains, I was overcome with disappointment; many of these promotions were mere "nods" to the recognition of February as Black History Month. In fact, most of the promotions were thinly-veiled commercials for these clients—excuses for them to get free mentions—mostly in the form of vignettes.

Now don't get me wrong. Vignettes can be informative, educational, and (if scripted correctly) a true homage to the great blacks in history who have led the way for all people of color.

I always preach the "110 percent factor" for promotions: If you're going to do something, do it all the way. That is, don't just put free flowers on the air so you can say you did a Valentine's promotion. Valentine's Day on the radio is so much more than just free flowers—and Black History Month is more than just a 30-second vignette that allows you to mention a client.

Vignettes often go far back to honor people like Harriet Tubman and George Washington Carver. If your station is hooked on vignettes, then a way to update and add some life to them would be to look to the present. Who in your community is worthy of recognition as a leader of today? This would also offer the opportunity to take your Black History Month promotion to another level by presenting an event that honors these present-day history makers.

This kind of event marketing is just one of the under-utilized aspects of B.H.M. If there isn't already a parade in your market, then there's a tremendous opportunity to establish your radio station as a community leader—not just a station that tags on to whatever is happening in the marketplace, but a true voice of the community that has created an event that will stand for years. Few stations ever have the chance to create a tradition. Here's an opportunity to do just that.

"Education" and "Stop the Violence" are rallying points that provide radio the opportunity for tangible and meaningful promotions that can take your station to a whole new level of market stature—but you have to believe in it. Listeners can spot hear a phony a mile away. B.H.M. is an opportunity to get out into the schools to host rallies and focus attention on either of these two issues. Stay in School campaigns are always outstanding; and Black History Month is a genuine reason to initiate just such a campaign.

Carlos Pedrazza, Promotion/Marketing Director at Wild 94.9 in San Francisco, has done remarkable B.H.M. promotions, both in Orlando at 102 Jamz and at W-103 Atlanta. In Orlando his station aired pre-recorded interviews with artists like Puff Daddy, who reminisced about their influences and talked about musicians who paved the way for today's talented field of black artists.

"A lot of people limit Black History to what they read in books...but it's interesting to hear more about it than just that. Musical influences are so relatable for radio," says Pedrazza, who suggests adding hyperlinks on your station Web site to send listeners to Black History Month sites.

Cross-promoting with other media can bring even more strength and credibility to Black History Month marketing. A TV partner, along with a cornerstone-type sponsor such a soft drink, elevates your promotion from little more than a PSA or liner-read acknowledgment to a month that honors famous people of color and their contributions. Radio sometimes is hesitant to bring in print and TV. Why? We have to start thinking bigger, and this can be accomplished with the help of a promotional partner.

Black History Month is not a surprise (like a Presidential scandal or other "event" that drops into our lap). It happens every February. Yet it seems—and sounds—like much of what we do with this month is haphazard and thrown together at the last minute. Something as important and significant as B.H.M. should receive the same thought and planning of other holidays, not just be something that is brought up at a late January promotional meeting—especially not when there is so much potential to do something truly spectacular that will move and touch our audience.
Top 40 & Rhythm-Crossover Seminar Highlights

Thursday, February 18 @ 4 p.m.
Top 40 Jukebox Jury
Sponsored by Epic Records
Give your ears a workout by listening to upcoming label releases and casting your vote electronically. This year’s featured acts include Erika Bradley (1996-Chicago), Jay Michaels (KRBE-Houston), Danny Ocean (WJMN-Boston), John Reynolds (KHKS-Dallas), Andy Shane (WKTr-New York), Dave Universal (WKSE-Buffalo), and Rob Wagman (1997-New Orleans). Featuring a live performance by Epic recording artist C-Note.

Friday, February 19 @ 4:15 p.m.
The Group PD Panel
Sponsored by AMFM Networks
Featuring a special performance by MCA Records’ Mulberry Lane
Our industry is now almost entirely Wall Street-driven; after recent years of deregulation and consolidation, we are now learning how to operate massive numbers of properties. The parallel consolidation that’s now impacting the record industry only serves to illustrate that any rules we currently live under must be written in pencil. As our industry rapidly careers toward that already-oversized “new millennium,” the question arises: is anyone actually having fun anymore? Affectionately known in-house as the “Big-Ass PD Panel,” this session features Ennis Executive VP of Programming Rick Cummings, CBS/Infinity Radio CEO John Gehron, Jacob Director of Top 40 Programming BJ Harris, Clear Channel VP of Programming John Roberts, and VH1 VP of Music Programming Mike Tierney. Moderators: Kevin Carter, Dave Shinol, and Sandy Skeie.

Saturday, February 20 @ 11:30 a.m.
Gavin Top 40/Rhythm-Crossover Awards Presentation
Sponsored by Elektra and Epic
It all comes down to this moment—who wins what. This year, we’ve doubled the fun, as awards will be given out in both Mainstream Top 40 and Rhythm-Crossover categories, for meritorious achievement in both radio and the record industry. After the free food, enjoy live performances by Epic recording artist Tina Arena and Elektra recording artist 3rd Store.

Saturday, February 20 @ 1:30 p.m.
The Rhythm-Crossover Session
If you had trouble squeezing into last year’s event in San Diego, fear not—we called room service and had them send up a bigger room...but seriously, no format breaks more artists and generates more raw passion than Rhythm-Crossover. And, like last year, our “no panel” philosophy ensures that everyone in the room will be an equally vocal participant. Check your inhibitions at the door. Moderated by GAVIN Top 40 Editor Kevin Carter and S/W President Vince Pellegrino.

Saturday, February 20 @ 3:30 p.m.
Y-100: “The Amazing FM” Class Reunion
There are great radio stations and then there’s the legendary Y-100—“The Amazing FM”—a station that created the “predictable unpredictability.” Members of the Legendary Y-100 (WHYI-Miami) will remember the early days of this historic station. Expect Bill Tanner, Buzz Bennett, Tony Novia, Kid Curry, Dr. Dave Dunaway, current PD Robs Roberts, GAVIN’s Quincy McCoy, moderator Dave “The Duke” Shinol, and many more surprises.

5:30 p.m.
House of Blues
Phil Collins Live
Collins will be performing new music from the upcoming Disney animated film, Tarzan. Special laminate is necessary for admittance. Please contact your Hollywood rep for more info.

IMPORTANT: Seminar Week Reporting Deadlines
Please take note: This year, the Presidents’ Day holiday occurs the Monday before the Seminar, rather than after. Not only that, but due to the Seminar, we go to press one day earlier.

If at all possible, please call or fax in your report for the week of February 15 and 16 on Friday, February 12. GAVIN will also be open on Monday (Presidents’ Day) to accept your reports. Reports for this week are due no later than Tuesday, February 16 at 3 p.m., PST (please note earlier deadline time). Even if you are freezing your list that week, a fax or phone call alerting us to that fact would be most appreciated. Thanks in advance for your cooperation. —KEVIN CARTER

Cher and Cher Alike
Superbowl MVP Cher travels many hours just to pose in the plush lobby of KRBE-Houston. Pictured, from left, WB VP/Promotion Barney Kilpatrick, MD Jay Michaels, Cher her own self, PD John Peake, and WB’s Melissa Hatcher.

Brian Bridgman
WNKS (Kiss 95.1)-Charlotte
How long in the house: Four years
Owner: CBS
Describe your format: Mainstream Top 40
Current Ratings: (12- plus or any other fun demo): Fall book results: 7.8 12-plus (#2), #1 18-34 females; #1 18-34 adults; #2 18-49 adults.
Jock Line-up: Mornings: Ace & TJ; middays: Jennifer Steel; afternoons: Adam Smasher; nights: Drew; overnight: Chris Carter
Early Influences:
Radio stations:
KLKQ-St. Louis
Your First gig: Nights at WKRK-St. Louis
Car Radio Presets: 97.9 WPGG, 99.7 WRFX, 102.9 WLTN, 106.5 WEND, 107.9 WLNK
Guilty Pleasures: (Music you're listening to when off duty): Stevie B’s Greatest Hits
Your Personal PD Network: No one will take my calls...
Average Spot Load: 11 units
Stop Set times: 40 and 49
Most Memorable Gig: KHTK-St. Louis. My second day on the job, the tower fell down...I should have known then it wasn’t going to be the best job I ever had.
Other Notable Gigs: MD of KIIS-Los Angeles
Your Current Boss: Bill Schoening
Family: Wife Lynn, daughter Alyssa, age 6, son Austin, age 4.
Favorite restaurant in your market: P.F. Chang's
Favorite movie:
a) All-time fave Happy Gilmore
b) Current fave Varsity Blues
Read any good books lately? Everything and a kite by Ray Romano
Non-trade magazine subscriptions: People
Career Goal: I just take one day at a time.
**MOIST ADDITIONS**

- **FLEMING & JOHN (47)**
- **EVERYTHING (24)**
- **GARAGE (21)**
- **MARIAH CAREY (18)**
- **JOEY McINTYRE (15)**

**TOP TIP**

**GARAGE**

"Special"

(Almo/Interscope)

Steady progress wins the race—Shirley and the boys have a hit on their hands.

**RADIO SAYS**

**SUGAR RAY**

"Every Morning"

(Lava/Atlantic)

"Fits perfectly into the music mix of KiIS FM."

—Tracy Austin, APD/MD, KiIS-Los Angeles

---

**TOP 40**

![TOP 40 Chart]

**ARTIST PROFILE**

**JOEY McINTYRE**

**CURRENT SINGLE**

"Say the Same"

**LABEL**

C2/CG

**SPECIAL PRODUCTION**

Dennis Reese

**BIOGRAPHICAL HIGHLIGHTS**

Boston, December 51, 1972

---

**RAVES**

by Anthony M. Lau

**Savage Garden**

"The Animal Song"

(Columbia/CRG)

Everyone sing along: "I want to live!"

The Australian duo who scored two of the most played tunes at pop radio in 1998 returns with this contribution to the Touchstone/Disney romantic comedy *The Other Sister*, starring Juliette Lewis, Tom Skerritt, and Diane Keaton.

Bright, up-tempo, and complete with a hook that won't quit. If you need more convincing than this, then frankly, we think there's something wrong with your hearing. Early believers include Star 94.7-Los Angeles and JET/EM-Erie, Pa. Impacting *Top 40* and the A/C spectrum.

---

**TLC**

"No Scrubs"

(LaFace/Arista)

From their soon-to-be-released CD *Fan Mail*, TLC offers a song that 1996 Chicago MD Erik Bradley has already told gmall is "a smash."

GAVIN's Urban Landscape

Editor Quincy McCoy adds, "TLC's voices have never sounded better...I'd add it out of the box."

---

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Report</th>
<th>Artists/Song</th>
<th>BMI Impact</th>
<th>Trend</th>
</tr>
</thead>
<tbody>
<tr>
<td>HOLE / &quot;Mahalo&quot; (Gettens)</td>
<td>68 8 1240</td>
<td>281</td>
<td></td>
</tr>
<tr>
<td>B*WITCHED / &quot;C'est La Vie&quot; (Epic)</td>
<td>63 9 1027</td>
<td>408</td>
<td></td>
</tr>
<tr>
<td>GARBAGE / &quot;Special&quot; (Almo/Interscope)</td>
<td>63 21 777</td>
<td>610</td>
<td></td>
</tr>
<tr>
<td>EVERLAST / &quot;If It's Like&quot; (Tommy Boy)</td>
<td>47 8 1078</td>
<td>696</td>
<td></td>
</tr>
<tr>
<td>FLEMING &amp; JOHN / &quot;The Pear&quot; (Universal)</td>
<td>47 47 1262</td>
<td>262</td>
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</tbody>
</table>

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**Continued on page 16**

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**GAVIN**

February 5, 1999 • 11

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www.americanradiohistory.com
**TOP 40 UP&COMING**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>43</td>
<td>5</td>
<td>SEMIDNICE - Secret Smile (MCA)</td>
<td></td>
</tr>
<tr>
<td>42</td>
<td>5</td>
<td>2 PAC - Changes (Interscope)</td>
<td></td>
</tr>
<tr>
<td>39</td>
<td>9</td>
<td>DEBORAH COX - Nobody's Supposed To Be Here (Arista)</td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>18</td>
<td>WHITNEY HOUSTON - Heartbreak Hotel (Arista)</td>
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<tr>
<td>32</td>
<td>1</td>
<td>BLONDIE - Maria (Beyond Music)</td>
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<td>29</td>
<td>4</td>
<td>MUDHENS - Try To Explain (MHI)</td>
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<tr>
<td>28</td>
<td>1</td>
<td>THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)</td>
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<tr>
<td>25</td>
<td>4</td>
<td>123 +52</td>
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<tr>
<td>24</td>
<td>7</td>
<td>SWEETBREAD - U Make My Love... Feat. Evelyn King (RCA)</td>
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<tr>
<td>22</td>
<td>2</td>
<td>396 +45</td>
<td></td>
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<tr>
<td>23</td>
<td>3</td>
<td>DRIU HILL - These Are The Times (Island)</td>
<td></td>
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<tr>
<td>22</td>
<td>7</td>
<td>ELTON JOHN &amp; LeANN RIMES - Written In The Stars (Clint's Rocket/Irland)</td>
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<td>22</td>
<td>2</td>
<td>MR. BLUE - Shadow On The Wall (TidalWave)</td>
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<tr>
<td>22</td>
<td>1</td>
<td>JAY-Z - Hard Knock Life ( Roc-A-Fella OUT- Jam)</td>
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<tr>
<td>19</td>
<td>1</td>
<td>BEASTIE BOYS - Body Movin' (Grand Royal/Capitol)</td>
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<tr>
<td>18</td>
<td>3</td>
<td>THE MERRYMAKERS - Trouble Time Independent</td>
<td></td>
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<tr>
<td>18</td>
<td>6</td>
<td>SHERYL CROW - Anything But Down (A&amp;M)</td>
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</tr>
<tr>
<td>18</td>
<td>9</td>
<td>120 +168</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>-</td>
<td>MADONNA - Nothing Really Matters (Maverick/Warner Bros.)</td>
<td></td>
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<tr>
<td>14</td>
<td>7</td>
<td>DAWSON - To Fly (Thinktank)</td>
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<tr>
<td>13</td>
<td>3</td>
<td>TAYYARA ALLI - Boy You Knock Me Out (M&amp;L/Epic)</td>
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<tr>
<td>13</td>
<td>3</td>
<td>VENGABOYS - We Like To Party (Strictly Rhythm)</td>
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<tr>
<td>13</td>
<td>-</td>
<td>P.M. DAWN - Faith In You (2x)</td>
<td></td>
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<tr>
<td>12</td>
<td>9</td>
<td>TOMMY HENRIKSEN - I See The Sun (Capitol)</td>
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<tr>
<td>12</td>
<td>3</td>
<td>MIEJA - All 'bout The Money (C2/CRG)</td>
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</tr>
<tr>
<td>11</td>
<td>11</td>
<td>22 +53</td>
<td></td>
</tr>
</tbody>
</table>

Drops: #34 Fastball, #35 Suspense Home The Riches, Mary Griffith, London Bus Stop.

*(*Arena-Size Crowds Dines With Tina*

**Effectively this week,** the following stations have been removed from Gavin’s GO Chart panel. They will, however, continue to report to Gavin’s Mainstream Top 40 chart.

- **KCHZ-Kansas City**
- **WBBO-Manahawkin**
- **WPKP-Gaylord, MI**
- **WRZE-Hyannis**
<table>
<thead>
<tr>
<th>LV</th>
<th>TW</th>
<th>Week's Reports</th>
<th>Add</th>
<th>SPINS</th>
<th>TREND</th>
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<tbody>
<tr>
<td>1</td>
<td>BRANDY - Have You Ever? (Atlantic)</td>
<td>2598</td>
<td>-161</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>MOUNIC - Angel Of Mine (Arista)</td>
<td>2364</td>
<td>+200</td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>JAY-Z - Can I Get A... (Roc A-Fella/Sire)</td>
<td>1976</td>
<td>-26</td>
<td></td>
<td></td>
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<tr>
<td>4</td>
<td>DRU HILL - These Are The Times (Island)</td>
<td>1969</td>
<td>+72</td>
<td></td>
<td></td>
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<tr>
<td>5</td>
<td>DEBORAH COX - Nobody's Supposed To Be Here (Arista)</td>
<td>1856</td>
<td>+73</td>
<td></td>
<td></td>
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<tr>
<td>6</td>
<td>WILL SMITH - Miami (Columbia/Capitol)</td>
<td>1807</td>
<td>-62</td>
<td></td>
<td></td>
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<tr>
<td>7</td>
<td>T.G.C - Silly Sky (Laface/Arista)</td>
<td>1747</td>
<td>+45</td>
<td></td>
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<td>8</td>
<td>S.P.G - Changes (Interscope)</td>
<td>1687</td>
<td>-101</td>
<td></td>
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<tr>
<td>9</td>
<td>BLACKSTREET featuring MIYA - Take Me There (Interscope)</td>
<td>1686</td>
<td>-401</td>
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<td>10</td>
<td>WHITNEY HOUSTON - Heartbreak Hotel (Arista)</td>
<td>1605</td>
<td>+46</td>
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<tr>
<td>11</td>
<td>MIKAEL SPOKES - Baby One More Time (Epic)</td>
<td>1529</td>
<td>+78</td>
<td></td>
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<td>12</td>
<td>DRU HILL - How Deep Is Your Love (Island)</td>
<td>1446</td>
<td>-292</td>
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<td>13</td>
<td>OUTKAST - Rosa Parks (Laface/Arista)</td>
<td>1362</td>
<td>-68</td>
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<td>14</td>
<td>MARIAN CARRIE - I Still Believe (Columbia/Capitol)</td>
<td>1311</td>
<td>+289</td>
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<td>15</td>
<td>LAURYN HILL - Ex-Factor (Columbia/Capitol)</td>
<td>1236</td>
<td>+135</td>
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<td>16</td>
<td>BRITNEY SPEARS - Baby One More Time (Epic)</td>
<td>1106</td>
<td>+187</td>
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<td>27</td>
<td>GINETINE - What's So Different (Atlantic)</td>
<td>1044</td>
<td>+314</td>
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<td>14</td>
<td>LAURYN HILL - Do You (Columbia/EMI)</td>
<td>984</td>
<td>-96</td>
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<tr>
<td>19</td>
<td>BACKSTREET BOYS - All I Have To Do (Epic)</td>
<td>965</td>
<td>+37</td>
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<tr>
<td>20</td>
<td>TREVISO - Sweet Lady (RCA)</td>
<td>956</td>
<td>+177</td>
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<tr>
<td>21</td>
<td>HARLEM WORL - I Really Like It (So So Def/Columbia/EMI)</td>
<td>946</td>
<td>+74</td>
<td></td>
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<tr>
<td>22</td>
<td>R. KELLY - When A Woman's Feet Up (EMI)</td>
<td>915</td>
<td>+162</td>
<td></td>
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<tr>
<td>23</td>
<td>DIVINE - Badly (Red Ark)</td>
<td>824</td>
<td>-93</td>
<td></td>
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<tr>
<td>28</td>
<td>BRANDY - Angel Of Mine (Arista)</td>
<td>818</td>
<td>+120</td>
<td></td>
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<tr>
<td>30</td>
<td>DMX - Ruff Ryders Anthem (Def Jam/Mercury)</td>
<td>647</td>
<td>+21</td>
<td></td>
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<tr>
<td>32</td>
<td>FAITH EVANS - Love Like This (Bad Boy/Arista)</td>
<td>613</td>
<td>+217</td>
<td></td>
<td></td>
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<tr>
<td>33</td>
<td>SWEEPTOOTH - U Make My Love... (Eurythmics/Knack)</td>
<td>613</td>
<td>+217</td>
<td></td>
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<tr>
<td>34</td>
<td>JAY-Z - Hard Knock Life (Roc-A-Fella/Sire)</td>
<td>621</td>
<td>-218</td>
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<td>35</td>
<td>TOTAL - Trippin' (Def Jam/Arista)</td>
<td>523</td>
<td>-41</td>
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<td>36</td>
<td>R. KELLY &amp; KEITH MURRAY - Home Alone (Epic)</td>
<td>515</td>
<td>+68</td>
<td></td>
<td></td>
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<tr>
<td>37</td>
<td>JEREMAINE DUPRI &amp; KEITH SWEAT - Gonna Have Me With Me (So So Def/Columbia/EMI)</td>
<td>482</td>
<td>-118</td>
<td></td>
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<tr>
<td>38</td>
<td>FIYI BROWN - Hot Spot (Def Jam/Mercury)</td>
<td>441</td>
<td>-51</td>
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<td></td>
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<tr>
<td>39</td>
<td>AALIYAH - Are You That Somebody (Atlantic)</td>
<td>430</td>
<td>+16</td>
<td></td>
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<tr>
<td>40</td>
<td>THE ROOTS - You Got Me (Jive)</td>
<td>412</td>
<td>N</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**For the Record**

"We're playing the Slow to Fast remix of 'Nobody's Supposed To Be Here' by Deborah Cox, and it's really coming thru for 1995.

—Erik Bradley, MD, B96-Chicago

"Eminem (Interscope) is huge! If you're not on it yet, you're not really paying attention." —Orlando, MD, Wild 98.7 (WILD-Tampa)

"Big buzz on 'The Art of Storytelling' by Outkast featuring Sick Nick. It's the Shizznit!"

—Doc Wynter, Director of Urban Programming, Jacor

"Huge reaction on Eminem - phones are blowing up, listeners are all over this thing." —Tony Manero, PD, KKSS-Albuquerque.

"Our biggest phone record has been 'Rosa Parks' by Outkast." —Danny Ocehan, APD/MD, WJMN-Boston

"We Like To Party' by the Vengaboys (Strictly Rhythm) is our secret weapon record, pulling Top 10 phones." —John Candelaria, OM, KPRR-El Paso

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The 1999 GAVIN Rhythm Crossover Meeting will be held Saturday, February 20 @ 1:30 p.m., immediately following the Top 40/Rhythm Crossover Awards lunch. No panel! Be there. Co-Moderated by GAVIN Top 40 Editor Kevin Carter and Vince Pellegrino of S.I.N.
Panel Changes

GAVIN is pleased to welcome the following stations to its mainstream A/C and Hot A/C panels. These stations began reporting Monday, February 1.

Panel shifts:
KOZK/AM (soon to be KSR)- Kansas City moves from Hot A/C to mainstream A/C.
WLTV- New Orleans moves from mainstream A/C to Hot A/C.

New Hot A/C Reporters:
KLCA
255 W. Moana Lane, Suite 208
Louisville, KY 40202
Fax: (502) 825-1151
PD: Brian Davis
MD: Kevin Simmons

KZSR (Star 102.3)
333 Jackson Street, Suite 700
San Francisco, CA 94107
Fax: (415) 258-1151
PD: Dr. Rob Morrison
MD: Ron Geronimo

WMSX (New Mix 103.9)
612 Fourth Avenue, Suite 100
Louisville, KY 40202
Fax: (502) 580-5275
PD: Randy Starr

WOST
7290 College Parkway, Suite 200
Fort Myers, FL 33907
Fax: (941) 275-0095
Dir. of Programming Jim Radford
MD: Renee Reed

New Mainstream A/C Reporters:
KATF
430 8th Avenue
Duluth, IA 55801
(507) 888-5678
Fax: (319) 888-5688
PD: Tim Dillon
MD: Brian Davis

KJMK (Magic 93.9)
1309 S. Monroe Avenue
Joplin, MO 64801
(417) 624-1025
Fax: (417) 781-6842
PD: Jimmy Jay
MD: Joyce Thompson

WEZY
(Market: Milwaukee/Racine)
4201 Victory Avenue
Racine, WI 53405
(414) 634-5311
Fax: (414) 634-6515
PD: Don Rosen

WGIL
1258 10th Street
Vero Beach, FL 32960
(561) 567-0977
Fax: (561) 562-4747
PD/MD: Mike "Bear" Fitzgerald (Ext. 102)

WMIL
2651 South Fish Hatchery Road
Madison, WI 53701
(608) 274-5450
Fax: (608) 274-5521
PD: Tom Cook (Ext. 233)
MD: Brian O'Neill (Ext. 236)

WPLL (Market: Miami)
1975 E. Sunrise Blvd., #300
Ft. Lauderdale, FL 33304
(954) 463-9299
Fax: (954) 462-5898
PD: Rob Roberts
MD: Deidre Poyner

IMPORTANT: Seminar Week Reporting Deadlines
Please take note: We have a rare occurrence this year. The Presidents' Day holiday occurs the Monday before the Seminar, rather than the week after. Not only that, but, due to the Seminar, we go to press one day earlier. It at all possible, please call or fax in your report for the week of February 15 and 16 on Friday, February 12. GAVIN will also be open on Monday (Presidents' Day) to accept your reports. Reports for this week are due no later than Tuesday, February 16 at 5 p.m. PST (please note earlier time dead-
line). Even if you are freezing your list that week, a fax or phone call alerting us to that fact would be most appreciated.

Thank you in advance for your cooperation. — ANNETTE M. LAI

Countdown to the Seminar

We've told you a few times, but we know how stuff gets buried under other stuff on our desks, so here's a snapshot schedule of what's in store for you at this year's Seminar in New Orleans February 17-21:

**Wednesday night, February 17** Bowling Extravaganza at "Rock 'n Bowl" from 9 p.m. to 1 a.m., with proceeds (a $20 donation is required) going to the TJ. Martell Foundation for Cancer, AID'S, and Leukemia. This "all formats welcome" event is co-sponsored by GAVIN, the Boulder Entertainment Group, and the T.J. Martell Foundation.

**Thursday, February 18, 9:30 a.m.** GAVIN's very first Town Hall Meeting. This "no-holds-barred" forum featuring radio and music luminaries will give us an idea of what's right and what's wrong with our businesses in this age of consolidation. Sure to be an action-packed session.

**Thursday 2 p.m.** Hot A/C & A/C Jukebox Jury. The ever popular session where you get a sneak preview of—and a chance to vote on—the hit potential of some yet-to-be-released tunes. Sponsored by Daltin Records, artist Gregg Swann will perform.

**Friday, February 19, 9:30 a.m.** One-on-One with Matt Drudge, it's a GAVIN exclusive with the "Walter Winchell of the Internet" and the guy who broke the story about Monica. If you haven't done so, check out his Web site at www.drdgreport.com, which often receives over one million hits daily.

**Friday 11:15 a.m.** A/C and Hot A.C. Awards Luncheon, sponsored by the Boulder Entertainment Group and featuring special musical performances from Squint Entertainment's Sixpence None the Richer and Namajama Records' star of stage and screen David Cassidy.

**Friday 2:30 p.m.** A/C and Hot A/C format session "25-54: Target Demo or Family Reunion?" Editor Annette M. Lai and moderator Jerry "Springer" Lembo invite the formats' spurned lovers, cross-dressers, and meddling relatives to join in what's sure to be a lively discussion about the present state and future of adult radio. Our panel of experts will include: WLTV's Jim Ryan, WLIT's Mark Edwards, WBMX's Greg Strassell, Zapolko Media's Pat Paxton, and Columbia Records' Elaine Loculli. Sponsored by Hybrid Recordings, you'll be introduced to the music of Mike Erriko.

**Friday 8:30 p.m.** Your national adult format friends invite you to cocktails and dinner immediately following the Seminar Cocktail Party at the Riverview Room, 600 Decatur Street. RSVP to any of your national A/C friends.

**Saturday, February 20, 9:30 a.m.** Keynote with Stephen Pullan, author of the best-selling books *Live Rich and Die Broke*.

**Saturday, 5:30 p.m.** A performance by Phil Collins at the House of Blues. Collins will be performing new music from the upcoming Disney animated film, *Tarzan*. Special laminate is necessary for admittance. Please contact your Hollywood rep for more info.
## Most Added

- **P. ANKA & C. DION (34)**
- **NEVILLE BROTHERS (29)**
- **BONNIE RAITT (27)**
- **NA LEO (27)**
- **MARIAN CAREY (19)**
- **J. TESH/J. INGRAM (16)**

## Top Tip

**BONNIE RAITT**

"Lovers Will" (Capitol)

Format mainstay Raitt returns with her contribution to the film **Playing by Heart**. Added at WLTE-Minneapolis.

## Radio Says

**MARY GRIFFIN**

"Knock on Wood" (Curb)

"Knock on Wood" is a Knockout! Great audience response.

—Phil Parker, PD/MD, KFYR-Bismarck, N.D.

## Artist Profile

**GREGG SWANN**

Current Single: "Spinning"

Label: Dalin Records

Promotion Contact: Tom Marracini (303) 545-9900

Hometown: Novelty, Mo.

Major Musical Influences: "The Replacements, '80s British pop"

**What radio stations did you grow up listening to?**

"WINS-Chicago, KCMO-Kansas City"

**Favorite Comfort Food:**

"Harry’s Buffet’s Old & Thompson in NYC"

**What is your kula player?**

"The Jayhawks, The Sound of Lies"

**Hobby/job you’ve ever had:**

"Working for a neighbor on a farm, helping him care for pigs."

**Something we would be surprised to know about you:**

"I have a degree in Economics from the University of Missouri."

**Ambition left to fulfill:**

"I would like to be a guest voice character on The Simpsons."

**What do you hope listeners will hear in your music?**

"A little something of themselves."

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## Chartbound

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<tr>
<th>#</th>
<th>ARTIST</th>
<th>SONG</th>
<th>LABEL</th>
<th>WEEKS</th>
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## Spincrease

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A/C UP&COMING

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<td>333+50</td>
<td>LUSTMAN'S BAND - The President's Rock Song (Trackhouse)</td>
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<td>JIM WALDR - Only You (Photo)</td>
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<td>13</td>
<td>299+150</td>
<td>FREE CLINIC - Searching For Something (Free Clinic)</td>
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<td>SYRVA - Fado (Dogma)</td>
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<td>BOJEST - Kissing It Over (Hustler)</td>
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<td>DAWSON - To Fly (Thinktank)</td>
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<td>278</td>
<td>NEVILLE BROTHERS - A Little Piece Of Heaven (Columbia/CBS)</td>
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<td>27</td>
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<td>NA LED - Poetry Man (NLP)</td>
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</table>

Due to a research change, the following did not qualify for this week's Up & Coming: Jennifer Paige, Boomwhiskers, Lenny. Keith Matthies, Steve Sodzla, Boyz N Mix, Ken Altman, Vin Max.


A CROSSED

Now, with stellar recommendations like this, what else could I possibly say? Check it out for yourself. Impacting: Top 40 and Rhythm & Crossover.

SHERYL CROW

“Anything but Down” (A&M/Interscope)

Seven-time Grammy nominee Sheryl Crow has already performed her latest on the Tonight Show with Jay Leno, and our Top 40 guy Kevin Carter, who was at the taping says, “She was great and this is a wonderful follow-up to one of my favorite songs of last year.” “Anything But Down” is mid-tempo rock that's poised to become one of Sheryl's classics. Impacting mainsteam Top 40 and Hot A/C.

MADONNA

“What Really Matters” (Maverick/Warner Bros.)

Madonna is also up for half a dozen Grammys, and will perform this song at the February 24 ceremonies. She's keeping a high profile these days—check out the cover of this month's issue of Harper's Bazaar. Written by Madonna and longtime collaborator Patrick Leonard, “Nothing Really Matters” is a pop dance gem, in fact as I write this, another GAVINie is dancing in my office to the song (really!). Chances are you'll be dancing, too. Impacting: Top 40 and Hot A/C.

MONIFAH

“Bad Girl” (Universal)

With a nod to Donna Summer, one of pop music's hottest new talents delivers the follow-up single to her smash hit “Touch It.” Monifah's debut album is already certified gold and her latest single will only help increase her growing fan base. Impacting: Rhythm-Crossover.

THE CORRS

“What Can I Do” (143/Atlantic)

The Corrs' latest CD has sold over 4.5 million units worldwide, and their album, Talk On Corners, was number one in the UK last year. Yet with all this success, the Irish family is still trying to attain star recognition on these shores. “What Can I Do” beautifully showcases their harmonies, and after a couple of listeners, definitely spins round in your brain. Impacting: mainstream Top 40 and the A/C world.

CHICAGO

“Show Me a Sign” (Reprise)

The legendary supergroup Chicago offers a pleasant and familiar sounding track from their Heart of Chicago 1967-1998, Volume II CD. As always, they deliver a sound that A/C audiences will appreciate. Production credit goes to the E-Street Band.

A/C reports accepted

Mondays 8 a.m.-5 p.m.
Tuesdays 8 a.m.-2 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

Continued on page 17

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 (located 10 minutes from the French Quarter on the corner of Tulane and Carrolton) with food being served from 9:30 till 11am 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, Leukemia and AIDS.

Curb Records recording artist Mary Griffin will be performing on the mainstage in addition to Consolodation (A group made up of industry people). Doolittle Recording artist Todd Thibaud will also be performing between 10:00 and 11:00.

The event is being sponsored by Curb Records, Universal, Warner Brothers, Capitol, Jive, American Gramaphone, MCA, Doolittle, Sony Classical 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, Tom Callahan (303) 545-0232 or Jim Robinson (303) 546-0200

www.americanradiohistory.com
### HOT A/C

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<tr>
<th>No.</th>
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**Total Reports This Week: 125 | Last Week: 121**

### RADIO SAYS

**ALANIS MORISSETTE**

"Untsent" (Maverick/Reprise)

"We love Alanis' 'Untsent.' This song does exactly what 'Ironic' did...what female can't relate to where she's coming from with these lyrics?"

—Duncan Payton, PD, KMXB-Las Vegas

### MOST ADDED

**CHER (16)**

**COLLECTIVE SOUL (15)**

**ALANIS MORISSETTE (10)**

**BLONDIE (11)**

### RUFUS WAINEWRIGHT

"April Fools" (DreamWorks)

If you keep your finger on the pulse of popular culture, then you already know that there is quite a buzz going on about Rufus Wainwright. For those of you who don't, you should know that he was named Rolling Stone's "Best New Artist of the Year." He appeared in a holiday ad campaign for the Gap, has appeared or been featured on the Late Show with David Letterman, NBC's Today Show, CBS Sunday Morning, Newsweek, and more. A breath of fresh air on the music horizon, Wainwright counts opera, Cole Porter, and Noel Coward among his many musical influences, which also include father Loudon Wainwright III and Mom, folk singer Kate McGarrigle. Impacting Hot A/C.

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**Previously reviewed in Gavin:**

Cher "Believe" (Warner Bros.) reviewed October 30, 1994. Now impacting mainstream A/C.

### HOT A/C REPORTS ACCEPTED

MONDAYS 8 A.M.-5 P.M.

GAVIN STATION REPORTING

Phone: (415) 495-1990

Fax: (415) 495-2580

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**The 1999 Gavin Seminar**

**February 17-20 New Orleans**

Rooms available at the Hotel Inter-Continental (504) 525-5566

Questions? Call Deirdre Morrissey (415) 495-1990 x653

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**GANIN**

**MCGRATH M. L. A.**

---

**BAVES continued**

piano man, Roy Bitan.

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**GRANT WAINRIGHT**

"April Fools" (DreamWorks)

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**GANIN**

**MCGRATH M. L. A.**

---
A Meeting of the Minds

BY QUINCY MCCOY

Aretha Franklin's rousing renditions of "Amazing Grace" and "Lift Every Voice and Sing" rallied the spirits of the thousands of conventioners. When keynote speaker Henry Louis Gates, Jr., Chair of the Department of Afro-American Studies at Harvard University, took the stage and got right to the point: "In part because of traditional homophobic tendencies in our culture, and in part because of ignorant stereotypes about HIV and AIDS, our people—our leaders—have been in denial."

The audience met his statement with reflective silence. Gates, pounding the podium, asked, "With this virus posing what, I believe, is the biggest threat to black folks' freedom since slavery, why isn't there a sense of urgency in our community to end this epidemic? Why have the NAACP, the NBPC, the National Black Caucus, and the majority of black churches refused to take on this fight?"

I looked around the room at all the black radio and record executives, who have the power to reach the very people who are being rapidly eliminated, and wondered, why have they failed to beat the tribal drum of warning? Are we under a spell of the blues? Is this a wicked curse that has impeded our ability to take action? Gates concluded his speech with the chilling phrase, "Denial is death!"

The convention hall erupted with thunderous applause, which soared when Gates opened the curtain behind him and out walked Kweisi Mfume of the NAACP, Congresswoman Maxine Waters of the National Black Caucus, and Irene Ware of the National Black Programmers Coalition. Gates led them to center stage, where they all joined hands as a signal of their commitment to join forces against our toughest enemy. Just like in church, everyone began shaking hands with the person next to them. Some were raising clenched fists into the air, shouting, "Denial is Death," over and over again.

As we filed out of the meeting room, members of the NBPC Board of Directors handed out pink flyers announcing "Afro American AIDS Awareness Day." On this day, every black music station in the country would stop playing music for 24 hours and dedicate its entire broadcast day to AIDS and HIV programs and information.

The next meeting I walked into was "How to Buy a Radio Station"; the place was packed. On stage, moderating a panel of investment bankers and brokers, was CEO of Radio One, Inc. Cathy Hughes. Her co-moderator was John Douglas of Douglas Broadcasting. Hughes and Douglas are the two African Americans who own the most radio properties in the country. Hughes was saying, "The way I got into the business—with a low-powered stand-alone AM—is not financially feasible now. It's even difficult to get financing on a combo. Right now, the banks are looking for multiple purchases. Even trying to get one station in a small market is nearly impossible, because the financing is just not there. But remember this: Just because the road I traveled has been plowed over does not mean we can't cut another road through the woods."

Later, I opened a door with a sign on it reading, "The Mentoring Room." Inside at various tables, students visited with station owners, GMs, OMs, and PDs. There was a huge sign-up board and several computers posting information about jobs, internships, and networking organizations around the country. The next thing I know, I'm on stage addressing this roomful of young faces: "One theme that pulsates through the Urban Landscape is our desperate need for a mentoring
pose to make people feel good, which is to say in high spirits, but in the process of doing so it is actually expected to generate a disposition that is both elegantly playful and heroic in its nonchalance."

From behind Murray, a quartet led by Wynon Mansur began playing Louis Armstrong’s "Potato Head Blues." The mood of the music was jovious and uptempo. Webster’s definition of the blues, as always being melancholy, slow paced songs, became suspect. Blues music is about heroism, survival techniques, resilience, honor, nobility, dignity, and perseverance. In other words, the blues have always gotten us through.

I crossed the hall and entered a room that was decorated like a 1940s nightclub. Onstage, an elegantly dressed orchestra was setting up. A few minutes later, Quincy Jones walked on stage in black tie and tails, carrying a baton. "Ladies and gentlemen, welcome to the 'Jazz is You' workshop," he said. "This all-star group of musicians and I are going to take you through a quick but dazzling history of jazz, from its blues roots in New Orleans to its transformation into an art of universal import." With two taps of his baton, the orchestra (which included some of the world’s finest musicians—Ron Carter, Benny Carter, Sonny Rollins, George Benson, McCoy Tyner, Jimmy Heath, Wallace Rooney, Roy Hargrove, and Al Foster) began playing "Buddy Bolden’s Blues" from 1902. The band segued into medleys of Memphis and St. Louis Blues. Then something amazing happened...

Duke Ellington took the baton from Quincy Jones, and Coolie Basie sat at the piano with McCoy Tyner. Lester Young, Coleman Hawkins, Charlie Parker, and Miles Davis joined the horn section. Art Blakey sat next to Al Foster on drums. Out walked Ella Fitzgerald, Sarah Vaughan, and Louis Armstrong as the band began playing "Stomping at the Savoy." The three legendary singers began swapping verses and scatting ad-libs. Everybody started dancing, swinging, spinning, twirling, and kicking their legs up high. For a while, we were transported back to the old Savoy Ballroom. Once the glory of Harlem, and for a short time, like many before us, we were stomping our blues away. For the moment, forgotten was the AIDS epidemic, the closing windows of economic opportunity, and the continued struggle for respect that black music professionals face on a daily basis. We were celebrating in music and dance our new goals for self-improvement and survival.

I rolled with the music from one side of my bed to the other, hoping to keep the dream going. Then I realized if I wanted to see any of the dream scenes come true, I should wake up, write them down, and share them.

AIDS awareness. The power of ownership. Teaching youth both rights and wrongs. Expanding the horizons of the blues and of the heritage of jazz. Celebrating ourselves. It all begins with waking up.

Clockwise from top left: Lester Young, Billie Holiday, Duke Ellington, and Quincy Jones.
### MOST ADDED

**OUTKAST (36)**

"Da Art Of Storytellin'" (LaFace/Arista)

CHEROKEE (31)

"Ooh Wee Wee" (RCA)

TIMBALAND (26)

"Lobster & Scrimp" (Atlantic)

DJ CLUE (20)

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

### BLACK A/C

**GERALD LEVERT**

"Taking Everything" (EastWest/EEG)

**WHITNEY HOUSTON**

"Heartbreak Hotel" (Arista)

**R. KELLY**

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

**LAURYN HILL**

"Ex-Factor" (Columbia/CRG)

**DEBORAH COX**

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

### URBAN LANDSCAPE

**WEST COAST**

- MONICA +51 "Angel Of Mine" (Arista)
- KIRK FRANKLIN +42 "Revolution" (Gospoentric)
- ERIC BENET & FAITH EVANS +35 "Georgy Porgy" (Waxx Bros.)
- LAURYN HILL +30 "Ex-Factor" (Columbia)
- MARIAH CAREY +26 "I Still Believe" (Columbia)
- TIMBERLAND +23 "Ooh Da Most" (Atlantic)

**SOUTHWEST**

- FAITH EVANS +170 "All Night Long" (BadBoy/Arista)
- 112 +166 "Anywhere" (BadBoy/Arista)
- GINuwine +73 "What's So Different" (Elektra/EEG)
- SALT N PEPA +64 "It Ain't My Fault Part 2" (MCA)
- GERALD LEVERT +53 "Taking Everything" (EastWest/EEG)

**SOUTHEAST**

- TO +178 "I'll Be By Your Side" (Foc)
- LAURYN HILL +143 "Ex-Factor" (Columbia)
- KEITH SWEAT +141 "I'm Not Ready" (Elektra/EEG)
- FAITH EVANS +107 "All Night Long" (BadBoy/Arista)
- KIRK FRANKLIN +100 "Revolution" (Gospoentric)

**CAROLINAS/VIRGINIA**

- SILK +125 "If You Lovin' Me" (Elektra)
- WHITNEY HOUSTON +125 "Heartbreak Hotel" (Arista)
- R. KELLY +114 "When A Woman's Fed Up" (Jive)
- METHOD MAN & ALI G. +109 "Break Up 2 Make Ups" (Def Jam)
- FAITH EVANS +108 "All Night Long" (BadBoy/Arista)

### TOP TENT SPINZ

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

ISSUE 2236

February 5, 1999

GAVIN

THE ROOTS

"you got me" featuring Erykah Badu

THE ALBUM  THINGS FALL APART  FEBRUARY 23
Produced By The Grand Negaz  Managed By Watch Your Back Management

MCAD-11830

okay player.

www.americanradiohistory.com
Black History Month provides opportunities for you to educate your audience through entertainment, and for you to gain a leadership position in your community. We have so many aspects of culture to draw from—art, literature, technology, social and political movements, and especially music—that it can be hard to focus your programming. With a little planning, however, you can offer interesting and powerful information. In my mind, the best way to organize your presentation is by breaking it into three categories: past, present, and future.

**past**

This February marks the centennial of America’s greatest composer, Edward Kennedy “Duke” Ellington, author of two thousand compositions, from three minute masterpieces like “Sophisticated Lady” and “Take the ‘A’ Train” to majestic extended works like “Black, Brown, and Beige.” Ellington’s life and work are a tribute to the artist’s and vision African Americans have contributed to this country’s history as a whole.

**present**

Today, a new crop of young radio and record professionals are moving into executive positions. GAVIN hip-hop editor Janine Coveney and I have profiled a handful of them to find out where they came from, where they’re coming from, and what their goals are.

**future**

The future of the music industry is always a mystery. No matter how carefully we plan or how diligently we prepare we can never really predict what will happen next. But there is one thing we can all agree on, one thing that will always play a major part in the success of this business: the breakthrough artist. Cherokee is such an artist. No matter how the music industry reconfigures itself in the days and years to come, this talented singer/songwriter/producer will become a dominant figure in the Urban Landscape.

When I was a program director, I saw Black History Month as a huge marketing advantage. It’s an opportunity to educate and celebrate a great heritage through music, public affairs, and special events. I loved it so much I always started early, on Martin Luther King’s birthday. Eventually I realized that I needed even more time, so I continued to celebrate and educate all year long. The result was that no one could challenge my position as the Urban station in the market. Try it. Happy Black History Month —QUINCY MCCOY
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www.americanradiohistory.com
Edward Kennedy Ellington was born in Washington, D.C., on April 20, 1899. Called "Duke" because of his impeccable style and manners, he dropped out of high school and formed a band, the Washingtonians, in 1918. In 1923, he moved to New York and wrote his first musical score, Chocolate Kiddies.

Ellington gained his national reputation as a composer and big band leader during a five-year stint at Harlem's Cotton Club between 1927 and 1932. During this time, he and his band also began performing in black-oriented movies such as Black and Tan (1927), Check and Double Check (1930), and Cabin in the Sky (1943). In the '30s, he produced records such as Harlem Air Shaft, Portrait of Bert Williams, and Bojangles.

His pop standards—sometimes called "three-minute masterpieces"—including "Solitude," "Satin Doll," and "Sophisticated Lady," are just a small sample of his musical legacy; he also composed extended pieces like "Harlem" and "Black, Brown, and Beige."

In the 1960s and '70s, Ellington toured Africa and the Middle and Far East as musical ambassador for the U.S. State Department. During that time, Ellington observed:

"The common root of our music comes from Africa. That's the pulse; the African pulse. It's all the way back from what they first recognized as the old slave chants and up through the blues, jazz, and rock and the avant garde. And it's all got the African pulse."

Duke Ellington later wrote in his autobiography, "Music is my mistress, and she plays second fiddle to no one." True to that sentiment, he continued to write music until the end of his life, on May 24, 1974. Three days later, ten thousand mourners gathered at the Cathedral of St. John the Divine on the outskirts of Harlem to say good-bye to the elegant maestro.

Today, he is considered the most prolific 20th Century American composer—both for the number of pieces he wrote (2,000) and for the variety of forms he mastered. Ellington's artistic development and sustained creative achievements were among the most spectacular in the history of music.
LESS THAN THREE WEEKS SINCE THE SHOCKER "IT AIN'T MY FAULT" WAS URBAN RADIO'S GREATEST GAINER WITH OVER 1070 BDS SPINS WITH AN AUDIENCE OVER 14 MILLION.

IF YOUR LISTENERS DON'T HEAR IT, IT'S YOUR FAULT!!!!!

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Featuring Mystikal

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  - Skip Cheatham, PD
  “It's the bomb! Don't sleep on this #1 requested record”

KRRQ - Lafayette, LA
  - DJ
  “Following in the footsteps of it Ain't My Fault Part 1. Phones are crazy, Louisiana is definitely loving it!!”

WPHI - Philadelphia, PA
  - Mic Fox, PD
  “It Ain't My Fault, is simply blazin’.”

EXECUTIVE PRODUCER: MASTER P

www.americanradiohistory.com
Jay Alan
The Hip-Hop Guy Moves Mainstream

Most radio professionals dream of a career track like Jay Alan's: born and raised in Chicago and educated in the fundamentals at Chicago's Columbia School of Broadcasting, Alan was tapped to start up the city's first 24-hour hip-hop station in 1994. He is now Assistant PD to veteran Elroy Smith at the city's monster Urban mainstreamer, WGCI.

Alan's start in the business was sheer coincidence, he says. While attending Columbia, Alan read that Ebony/Jet publisher John H. Johnson and partner Charles Moultrie were looking to take over WJPC/FM. Alan then happened to see Moultrie, who was giving a lecture to students, in a men's room at the college. Alan introduced himself; three weeks later he was doing weekend hours on the new Urban A/C. Moultrie then tapped Alan to research the feasibility of an all-hip-hop station; Alan's report was so impressive, Johnson charged him with starting up WEJM/AM 950 within a week.

With that kind of training, making the transition from hip-hop to Urban has been easy, says Alan, who remembers telling Smith upon being hired: "WGCI still sounds like the regular radio station—we need to pick up some of those former WEJM listeners."

The station has since added more hip-hop titles in the evenings, including remixes of the smooth R&B tracks played earlier in the day, while the weekend hip-hop show has expanded by two hours and now includes reggae. And Alan's biggest coup to date: snagging Master P to appear at the station's seventh annual music seminar weekend last month.

By playing a hot blend of current R&B titles, oldies, inspirational fare, and hip-hop, WGCI has maintained steady ratings—even survived the encroachments of WEJM 106 Jamz, which Alan programmed when it launched in '96. Alan's experiences at WJPC, and later at 106 Jamz under the tutelage of Barry Mayo and former PDs Jay Michaels and Monica Starr, as well as his native knowledge of the Windy City, prepared him well for keeping WGCI at the forefront.

"We had been friendly competitors for so long; I was the hip-hop guy and 'GCI was the mainstream," remembers Alan, who came to WGCI in December, 1997, as APD/MD after 106 Jamz had been sold and the format folded. "I'm still very excited because I'm learning so much," says the newlywed (he got hitched last June). "When I first got into radio, it was about playing the music. Now it's about the music and learning the business end of it, sitting with Barry Mayo, Don Moore, Tony Gray, being in meetings with Jimmy deCastro—getting all this information." —JC

Glenn Cooper
The Golden Boy

Once upon a time, a little boy the color of honey was playing with some of his friends by the river front. In the water, close to the shore, was a log that everyone was jumping over. The little boy decided to get on top of the log and rock it from side to side. He didn't know that the log was full of bees. The more the boy rocked, the angrier the bees became, until finally they came out of their hive and began stinging all the children, but especially the rocking little boy, who was stung from head to toe.

The little boy's mother came to the hospital searching for her son. All the other children had been sent home by the time she got there. She asked a nurse, "Where is my little boy?" And the nurse took her to her son's room. The door to the room opened and a doctor stepped out. "Where is my son?" she repeated. "Don't worry, he's fine," said the doctor as he opened the door wide. "Here is your golden boy."

Glenn "Golden Boy" Cooper says that, since that incident some 20 odd years ago, the nickname has stuck. Luckily, it also fits his good looks, charming personality, and the unique on-air delivery that has generated top ratings from Texas to Philadelphia.

I had the pleasure of working with Golden Boy at 97.9 The Box (KBXX) in Houston, where he pulled in double-digit ratings and also hosted the majority of our club shows. He drove a gold Corvette and his street-wise personality attracted crowds (please excuse the analogy) like bees to honey. He was our ambassador; the face of the station.

Golden Boy has a strong, silent Gary Cooper quality to him, which at jock meetings made him the center of attention. Some jocks at our station—and many of our competitors—tried to imitate his delivery but no one could duplicate his style. He was an original. He was golden.

I remember clearly the day he came into my office and told me of a job offer from WUSL. Like any manager, I immediately went into "how do I keep him"-mode. I asked for time to work things out with the GM. He gave me a copy of the deal he was about to sign, the one that would take him out of my talent line-up, leaving a big hole in my clean-up position. Not only was this a good deal for him monetarily; it also offered him a chance for a promotion into management. His opportunity also offered me a great lesson; I had to learn to let go. Somehow I had failed to notice, blinded by all his youthful exuberance, that Golden Boy was no longer a boy.

Glenn Cooper moved to Philadelphia and became an instant hit on the air. He became the station's music director. He moved from nights to afternoon drive and was recently promoted to APD.
Featuring
Big Pun, Cuban Link and Triple Seis
The second smash single from his gold album DON CARTAGENA

"Bet Ya Man Can't (Triz)"

Bet ya can't resist a hit like this

FAT JOE
“I’ve always had this dream of leading the hottest station in the country,” says Golden Boy. “I guess it comes from my Dad being a minister; he’s always teaching and my sisters are teachers. Coaching has always been in my plans. I’m just fortunate that I’m working with [WUSL Operations Manager] Helen Little, because she loves to teach everything she knows about programming and is not afraid to move people up.” —QM

Kathi Moore
Learning the Ropes

A Westchester, N.Y., native, Moore has been in the record game since 1985, when a stint at Lehman College’s radio station whet her appetite enough that she tracked down her own floating minority internship at Columbia Records. Working with then-executives Sandra Trim-DaCosta, Vernon Slaughter, and Jimi Starks, Moore spent time in the creative, marketing, promotion, and sales departments, eventually graduating to a spot as a classical rep for Sony Masterworks. Later, with her college degree in hand, Moore was hired by Starks as Secondary Markets Promotion Manager.

Moving on to East Coast Regional Promotion Rep under Sharon Heyward at then-fledgling Virgin, Moore worked with After 7, Lenny Kravitz, Soul II Soul, Neneh Cherry, Ziggy Marley, Inner City, and Paula Abdul for five years before segueing into product management and marketing at Arista, coordinating efforts with promo exec Doug Daniel and sales maven Kirk Bonin. When a National Promotion Director’s post opened up at RCA, Moore accepted VP Roland Edison’s invitation, and worked SWV, Chantay Savage, and Freddy Jackson until the inevitable urban department transition in 1996.

“I had always heard that you’re not in the industry until you’re out, and this was my first time being ‘out,’” says Kathi. “It was really interesting for me. I was not trying to take a break, so what I ended up doing—which I had never thought about before—was independent promotion. I did that for 10 months.”

Moore was named VP of Promotion by Boston-based indie Critique Records, but the label folded within a year. An industry gathering afforded a chance meeting with Ruben Rodriguez, who was looking to build a staff at Red Ant, where he had been named Senior VP of the Urban Division. She joined as National Promotion Director.

Life at Red Ant ain’t been no crystal stair; news hounds will remember that throughout much of ’97 the label’s foundation was rocked by rumors of bankruptcy. But the label survived. “Divine has really, definitely put us on the map,” Moore says. “We’ve also been working Voices of Theory, a Red Ant/HOLA group, there’s Tami Davis, Militia, and we’re getting ready to work BC. We’ve had our ups and downs—this little crew has been through it—but at this point everything is rolling along.”

Divine’s second single, a remake of George Michael’s “One More Try,” has been delivered to radio; on deck are newcomer Aaron Sky, Spinderella’s solo project, and solo joints for Digable Planets members Ishmael and Mecca.

Moore’s immediate career goals are definite: “To move on to the next level and run a division, to be over a promotion and marketing urban division.” Long-term? “I don’t know… the business is changing so much, and so many things are happening, it’s really hard to say. Artist management is a possibility. I want to be able to enjoy my life and my family, keep healthy, and take it as it comes and be able to survive.” —JC

Benny Pough
From Intern to VP in Nine Years

Knock, knock. Who’s there? A Vice President of Promotion who used to perform stand-up comedy for a living. Huh?

If you think about it, comedy is not a bad background to have for a music executive today, given the lack of humor inside the industry. Benny Pough, VP of R&B Promotions for MCA, worked as a stand-up comic for five years, while he was finishing his double major in communications and marketing at St. John’s University. “I was one of the pioneers of the Uptown Comedy Club in New York,” Pough offers proudly.

One night after a gig he was offered a low paying internship at Motown Records. “I owe everything to Dedra Tate for believing in me,” says Pough. “I was only getting paid $50 a week. It wasn’t much money, but it was a lot of opportunity.”

Pough was quickly promoted to an assistant’s role, took over Dedra’s job as North East Regional for Motown, then became National Director of Retail and Marketing for Perspective Records. Next came 18 months in Washington, D.C., doing promotion for Arista Records and, in 1991, he returned to New York as National Album Director—then Senior National—for MCA. Last year he was promoted to Vice President. All of this upward mobility was accomplished in just nine years. “My father really instilled in me the value of getting ahead,” explains Pough. “Pops is a strong blue collar worker with a lot of pride, principles, and morals.”

If you spend any time with Pough, you notice he is a one-on-one master. “I’m big on motivation,” he says. “I read Les Brown and other motivational speakers. I give everyone the rope they need to perform their individual duties and to grow. I have two great support team players in my co-National Directors of R&B Promotion, Ken James, and Azim Rashid; they help me give constant guidance to our staff. We work hard, but the atmosphere we create is fun and rewarding. Humor is a great way to motivate my troops; humor is just a part of me. I always put a punch line in.”

When Pough is talking to you, his eye contact is relentless. “Some people find it intimidating,” confesses Pough. “But it’s usually people who are insecure. I have a tremendous sense of pride that my father instilled in me. I never look down at the ground. Why should I look down—the future is straight ahead, isn’t it?” —QM

Rodney Shealey
Living Life on the Road

If you ask Rodney Shealey, VP of Promotion for Epic Records, what has influenced his career the most, the answer will be fast and sure: the road. On the road is where he began his life in the record industry.
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"In 1986, I got my first job in the business as a roadie for the group UTFO," remembers Shealey. "I've been a road manager for Full Force, Kid & Play, Salt-N-Pepa, and Lisa Lisa. I've picked up and packed gear, mixed house sound, and stage-managed around the world. I was only 22 years old, but the life lessons I learned working and living on the road are an essential part of who I am today."

Today, Shealey's main challenge is altering the perception of his label. "I don't think a lot of people realize that Epic has had success," says Shealey. "Our artists are selling music. Jon B. sold a million and a half albums—the same as Dru Hill—but nobody seems to know. Cam'ron has a gold album. TQ has a gold single and his album has an incredible buzz, plus Ginuwine is hot!"

"The bottom line is that I have to change the attitude of my co-workers. I think that we can collectively reach our goals and force the industry to realize how hot Epic is. And the best way to do that is by staying on the road, developing new artists and new relationships. Ultimately, [it's about] making people believe in Epic."

Shealey's first label job was doing street promotion for Virgin Records. "I was in Phoenix, on the road with Kid & Play, when I got a call from Sharon Heywood, who was then President of Black Music for Virgin." Shealey remembers. "I flew back to New York and walked into the office with my bags in hand. I knew nothing about promotion, but I knew people in the business and asked them how things were done."

Shealey later followed Heywood to Perspective Records, where he forged some new relationships that would shape his thinking forever. "Don Eason—I call him 'The Architect'—was my boss," Shealey says proudly. "He's the most underrated record executive in this business. Don taught me to cultivate relationships and to always remember one vital piece of information: no matter how big you get, never leave the road."

In 1996, Rodney became National Promotions Director for Island Records, working for VP Doug Daniel. "When it comes to promotion, Doug is the master," says Shealey. "Doug was impressed with my long-standing relationships, but it was he who taught me how to close the deal. He is another believer in the road; he used to design my itineraries for me. Together we took Dru Hill's 'In My Bed' to Number One. And 12 weeks later, we took it to Number One again."

"When I was coming up, I had people like Sharon, Don, and Doug looking out for me, nurturing my career," continues Shealey. "Charitta Brittenum-Carter and Kathy Powell are on my team, and they are well on the road to their own successful careers. Also, James Brown at Columbia and Rick Ross at Island are outstanding promo people."

Shealey's road time has been lessened lately by his new VP duties (not to mention the birth of his first child) but not for long. "My leadership philosophy is to empower my people and teach by example," says Shealey.

"A good promotion manager creates marketing and retail ideas. They're dealing with their singles sales specialist, field reps, branch managers, and they're developing relationships with people on the retail level."

"The game plan here is to sell records, and the best way to do that is to stay on the road." —QM

LaMonda Williams
Never Stop Learning

She may seem like a new kid on the block, but WPHI's APD LaMonda Williams has the training and fierce determination to set her in equal stead with the veterans. Together with PD Mic Fox, APD Williams—also the midday personality—keeps the fire turned up on Philly 103.9's hot hits sound in the ongoing battle for Urban supremacy in a market that includes heritage Urban WUSL Power 99.

Born in Florida and raised in Hartford, Connecticut, Williams attended the University of Southern California, earning a BA in communications; from there she went to Temple University in Philly for an MA in journalism. She put in time at KJLH-Los Angeles under then-PD Lynn Briggs, then served internships at Philly stations WRTI and WUSL while in grad school. Afterward, she returned to Hartford, working for a non-profit organization and filling in for the traffic director at local Urban outlet WKND.

Soon Williams had carved out a position doing just about everything, from promotions and traffic to programming. "I wanted so desperately to be on the air; but a consultant from Atlanta told me, 'You'll never make it in radio.' He told me he couldn't hear me. That devastated me," Williams remembers. "I started looking at opportunities outside of WKND."

At one point, Williams was working four radio gigs: at WKND, '70s WZMX-Hartford, Top 40 WTIC doing research, and as a daytimer at WNHJ-New Haven. "Two stations had me on the air while two did not, and that gave me encouragement that 'Hey, maybe I can do this!' Eventually, WNHJ hired her full time. From her initial on-air position at WNHJ, Williams soon became Director of Promotions and Programming. "I credit 'WNHC with being my springboard,' she says.

Unfortunately, the small station was faced with Chapter 11 bankruptcy and Williams, who had already decided it was time to move on, had to make new plans. After networking, sending out packages, and making phone calls, somebody called her. "I was blessed to get the call from Mic Fox, asking me where I was in my career. He was reaching out to me, because he knew he would be needing an APD." Williams joined the Radio One-owned upstart early last year.

So what was it like to go from the sticks to a top market? "It's night and day," she laughs. "The obvious difference is that NHJ was an Urban adult AM, while Philly 103.9 is an Urban mainstream FM. New Haven was market 90-something, Philly is market number 5. I compared it to going from middle school straight to being a senior in high school."

Williams, who considers herself part of the same hip-hop lifestyle that includes much of Philly 103.9's audience, concedes, "I know I still have a long way to go; I have much more to learn."

While Williams loves the radio business, she does have one separate long-term goal: to earn a law degree. "Even if I never practice, it's basic civil rights and human rights that you need to know," she says. "When you are versed in legalese and the law, you can be a more empowered citizen." —JC
Cherokee: A Soul Survivor

Let me introduce you to Cherokee, a rare singer-songwriter whose music comes directly from her being. I've never met a more honest or brave artist.

Cherokee's story begins with a hard journey over the terrain of the human soul. It's a story of endurance. An all-too-familiar story, filled with emotional abuse, domestic violence, and relentless control—but don't despair, this story has a happy ending... —Quincy McCoy

Cherokee's story begins in Brooklyn, New York, where, along with three sisters, she was raised by her mother, alone. She met her father only twice. At a very early age, Cherokee realized that music would be her confessor. She honed her skills as a singer and dancer and taught herself to play the bass guitar. In 1984 she met Auto—an ambitious multi-instrumentalist—and joined his rock band. They were both 16 years old.

"When I was growing up I never had any male influences in my life," remembers Cherokee. "No father, grandfather, brothers, uncles. There were no men around. So when I met Auto, I assumed that was the way it was. That men were the powerful ones. Even when I finally realized something wasn't right, I still tried to make it work.”

"We started out as friends," Cherokee continues. "We clicked musically, and he was a dancer as well. In the beginning, it was special.”

Within eight years, they were married and living in Los Angeles, where they had moved in pursuit of a recording contract. In 1992, Morgan Creek released the album Naked Music. It didn’t fare well and neither did the relationship. "Back in New York there had been some physical abuse," Cherokee recalls. "But it stopped once we moved to L.A. That’s why I thought it was going to be OK—because the relationship was getting better. It had moved from physical to verbal abuse. I was in his world and not my own. I had no concept of self or who I was."

Fortunately by this time the duo was also working as a production team, managed by Herb Trawick, the industry veteran who manages Brian McKnight and helped mastermind his multi-platinum rise.

"Three years ago I used to manage her and her husband," Trawick begins. "I watched this strange relationship—Cherokee was not allowed to look men in the eye if her husband was with her. I told her, 'I don't want to get into your personal business, but I think you're a genius. If you allow me to assist you, I'll make sure you have a fall back position. If you have the balls to take the necessary steps.' I said, 'I'm not telling you to break up your marriage. I'm asking you to check and see if you want to have a life.'"

She took the steps. "I called Herb around two in the morning, very upset and crying," Cherokee says. "He picked me up in front of Mann's Chinese Theater and we drove around for three hours, talking and talking. Finally, I was convinced that I could be strong. It's because of Herb that I realized I didn't have to be in this situation. I went out the next day and found an apartment and was gone."

"I still have the receipt from the U-Haul company," she boasts. "It framed it."

Now free to collaborate, Cherokee and Trawick set out to discover the magic that was buried inside. "We made this record internally," says Trawick. "Just me and her. She asked me to be her partner in this. She said to me, 'I want to throw ideas back and forth. I want this album to be part theater and music.' The creative process was long, it took a couple of years."

"We didn't have a concept when we started the album," agrees Cherokee. "I just wrote about what I was going through and that’s exactly how it all came out. We went through so many songs..."

Then came "Steppin' Stone" which, she remembers, set the tone for the project: "I didn't even write the lyrics down. I just went into the studio and reminisced about what I had gone through in that relationship. It was really more like therapy, because I was doing purely what I felt."

Trawick, now executive producer of the finished album project, I Love You...Me, says "Steppin' Stone" "set the standard. From then on, it wasn't a matter of where we were going, but how far. It was the most positive, open experience I have ever been through."

"This is an album about women and the things we deal with in relationships," explains the very soft-spoken Cherokee. "It wasn't meant to be a concept album; I just wrote about my life and what I was going through during a specific moment in time. It's personal. But I'm telling a story that a lot of people can relate to."

Since those hard times, Cherokee has experienced a rebirth, and gained a new perspective on life. She is now involved in a romance, one that just a few years ago she could never have imagined. Today, she loves herself.

What makes any music special is when it comes from the heart. I Love You...Me is a fresh, passionate, distinctive mixture of R&B genres that chronicles the liberation of an artist's soul. In a warm, romantic, spooky setting, it uplifts the spirit as it celebrates freedom. Cherokee's voice has a mournful beauty that's equally childlike and hauntingly mature. "I get my inspiration from myself," she states, showing no signs of the passive wife of yesteryear. "When I write, I write in a mirror. I have mirrors in every single room of my house. When I look in the mirror, things just come out. I don't know where that comes from, but I do believe that it comes from a higher place."

We don't need to study Freud to understand that Cherokee has finally developed a deep sense of herself. Surely it saved her career—maybe even her life. "People see me now and they can't believe the transformation," she says with a laugh. "They say, 'you look completely different.' 'Hey, you're smiling!' or 'Cherokee, you're walking with your head up.'"

These lyrics (above left), from the title song of I Love You...Me, Cherokee's Trip/RCA debut album, are the sum of the distance she has traveled emotionally. Now, as a liberated artist, she is here to offer assistance to others who need to escape the dark side of love and enter the light. "I want this album to reach out and touch people and hopefully help women in bad relationships. I want people to know that it's very important for them to love themselves, first. If you love yourself, everything else will come together."
Tracing The Roots: Beats, Rhymes, and Beyond

BY JANINE COVENEY

French promoter or agent, or they said, 'What type of group are they'? Yeah, we're a Jazz group, that might be a difference.'

Continuing its mission to broaden cultural awareness, the imagery that accompanies the Roots' new album is arresting, thought-provoking, and provocative. The band has chosen a series of five different black and white images of an unraveling, racist, violent society and is using each as an alternate version of the album's cover: "If we are going to use the title Things Fall Apart, then it's incumbent upon us to show how," says Ahmir.

The covers give the album release a retro look, reminiscent of jazz LPS that came with commissioned artwork and extensive notes about the artist and the recordings. "I'm a sucker for liner notes, which is precisely why this album is coming out Feb. 23 instead of last September, simply because my liner notes weren't finished," Ahmir explains. "My two favorite liner notes albums are [Stevie Wonder's] Songs in the Key of Life and Sting's Nothing Like the Sun—he goes into detail of each song.... We actually give in-depth details of how songs got created. With all of our albums, liner notes are half the record."

Further evidence of the Roots' multimedia inventiveness is the video for the first single, "You Got Me," with both track and clip featuring Erykah Badu. In the clip, directed by Chuck Stone, Black Thought walks through an urban landscape littered with prostate bodies; it's a disturbing vision of a world where people have dropped where they stood. It isn't until the end of the video, when he recognizes one of the bodies as his girlfriend's, that the scene twists and he is the one fallen, while the world rushes around him. Which is the reality? What do the images say about the quality of our lives?

It is these questions and others that the Roots seek to raise in addition to appreciation of the music, which by itself is more progressive than the average beats and rhymes of more commercial hip hop producers.

According to Naim Ali, National Director of Marketing for MCA, the group will hit the road in March on a tour that, on some stops, will also feature Mos Def and Talib Kweli of Black Star and Common Sense. A Latin-horn version of "You Got Me" is available as a remix for some markets; meanwhile the group has signed a label deal with MCA for Motive Records. "We'll have solo projects from Rahzel and Dice Raw from the Roots, as well as a female group from Los Angeles called the Jazzyfarnesees," Ali says.
MASE PRESENTS...

HARLEM WORLD

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**REVIEW**

"Con Artists" (321 Records)

"You shouldn't trust us as far as you can throw us/always up to something!" shout MCs Pumpkinhead and Word A'Mouth on this head-nodding, East Coast-styled track produced by the Skeme Team, which seems to specialize in unique and classic intros and samples. These two spin an almost breathless stream of images that engage the ear. Check them out on the label's Web site: www.321records.com.

**COOL BREEZE FEAT. OUTKAST, GOODIE MOB & WITCHDOCTOR**

"Watch for the Hook"

(Oragnized Noise/Interscope)

Sometimes the excitement of hip-hop is in the talents and styles pitted against each other across the same twisting groove. This in-your-face track (the Dungeon Family Mix) features a deep-soul retro blaxploitation groove as the MCs tear off rabid raps in their inimitable Southern style. Different and engaging.

---

**RADIO SAYS**

**DROOP CAPONE**

"Deep Impact" (Puts Records)

"Finally bubbling up from the streets of L.A., Droop Capone & The Black Love crew bring the freshness with their new single." —Small J.

KSCR-Los Angeles, Ca.

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**RETAIL PROFILE**

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**SAUCE MONEY OUTKAST**

**BAD MEETS EVIL RASCO**

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**CHARTBOUND**

**RZA feat. METHOD MAN** "NYC Everything" (Oz Street)

**TASH** "Bermuda Triangle" (Loud)

**KARDINAL OFFICIAL** "And What" (Figure IV)

**THE DWELLERS** "Stand Up" (Loud)

**PSYCHO A IRISSENCE** "In Deedly Ground" (Blackberry)

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**RETAIL PROFILE**

**DISCOUNT RETAIL CENTER**

14470 Euclid Ave.
East Cleveland, Ohio 44112-3425

**PHONE** 216-249-9300

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**Gavin**

February 5, 1999

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**RETAIL PROFILE**

**#29**

**DISCOUNT RETAIL CENTER**

14470 Euclid Ave.
East Cleveland, Ohio 44112-3425

**PHONE** 216-249-9300

**FAX** 216-249-1612

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Gimme Back My Bullets:
Cheryl Wheeler Song Sparks Handgun Debate

BY KENT ZIMMERMAN

Folksinger Cheryl Wheeler’s latest release, Sylvia Hotel (Rounder Records), already promises to be one of her most controversial projects ever. Controversial folk singer? Well, consider the fact that Woody Guthrie’s guitar used to read, “This guitar kills fascists.”

On the new album, Wheeler fires a shot against handgun violence with the first single, “If It Were Up to Me.”

“The song is powerful, running through a laundry list of things that could be the cause for what’s wrong in our society,” says Rounder honcho Brad Paul. “The kicker is that it ends with the line, ‘If it were up to me, I’d take away the guns.’”

Probably won’t make Charlton Heston’s jukebox.

“Cheryl wrote the song in response to all the school campus killings last year,” says Paul, referring to the string of tragic events in the United States and England that literally turned public schools into battlefields and shooting ranges. After hearing the song, the Rounder crew decided to take a unique approach in promoting the song—one that could confront the problem of unattended guns available to emotionally unstable children.

“Listening to the song, we felt it would be a good thing to work out a promotion that, every time a Triple A station plays the song, we’d contribute five bucks to the Center to Prevent Handgun Violence,” Paul explains.

Founded in 1983, the non-profit CPHV is currently chaired by Sarah Brady, whose husband James was seriously wounded during an assassination attempt on then-President Ronald Reagan.

“After pitching Cheryl’s management [with our ideal],” says Paul, “they made a couple of phone calls to Washington, D.C., which led us to this organization. The CPHV is dedicated to reducing violence through a variety of outreach programs. Their work includes a legal action project as well as a curriculum that’s provided to public schools, STAR—Straight Talk About Risk—a pre-kindergarten through grade 12 curriculum designed to reduce handgun violence.

“The CPHV also does research,” adds Paul, “as well as pitching legislation for stricter gun liability laws, which went down in flames in Congress last year.”

In addition to the contributions for Wheeler airplay, Paul is encouraging other Triple A artists to home in on reducing gun violence. “Taking this one step further, we’re soliciting core Triple A artists to record public service announcements for the CPHV,” he explains. “There’s three PSA texts that state some very alarming facts. Among those facts is the startling statistic that every day an American child dies from an accidental shooting.

As you might suspect, opposing email is already rolling in from organized gun groups as well as irate individuals who have seen the Cheryl Wheeler campaign posted on the label’s Web site, rounder.com. “I think that’s a good sign,” says Paul. “The people at the Center warned us this would happen—awareness campaigns on the Internet always run into fierce opposition.”

And Paul and the Rounder gang intend to press on. “We’re also putting together a retail counter display to inform buyers that we’re contributing a portion of proceeds to the CPHV,” he says, adding that if enough artists record PSAs, Rounder will digitize the messages onto one CD and send them out to all Triple A stations to use as public service drop-ins.

“We’re not out to take away guns,” Brad concludes. “We’re urging gun owners to lock their guns and store their ammunition responsibly. I agree with Cheryl’s assessment; too many children have died needlessly.”
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<td>&quot;Never Enough&quot; (Vanguard)</td>
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<td>Including: WERU, WLRB, WJMU, WDET, KCUT, KERR, KPUE, and KSU</td>
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<td>GUS (7)</td>
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### ARTIST PROFILE

**DEKE DICKERSON AND THE ECCOFONICS**

**ALBUM:** Number One Hit Record

**LABEL:** Highstone

**CONTACT:** Darrell Anderson

**PHONE:** (510) 763-8500

**HOMEBASE:** Los Angeles

**WHOM IN A NAME?** I've been putting out records on my own record label, also called Eccofonic, since '94. The name, Eccofonic, is taken from a tape echo unit for guitars from the 1950s. When this band came together, we had a really tough time finding a band name. For the first five months we called ourselves the Deuces of Hazzard, which is pretty funny. Granted, it has its limitations. We signed with Highstone and they advised us to find another name.

"When I named Eccofonic, I wanted to put out instrumental music by myself. There's always been a pocket of people who like rockabilly, and country music. After I'd done a few things, some friends of mine put in some time. Big Sandy's Fly-Rite Boys did an instrumental 45 without Big Sandy. It just keeps growing and growing and now it is its biggest resurgence ever. It seems that people are appreciating the honesty of the music, being able to have fun and dance.

**IN DEKE'S BOOKS:**

"For those long night drives there is nothing better than The Ramones.

### TABLES

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### GAVIN

**Red entries highlight a stronger performance than on the combined A3**

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**www.americanradiohistory.com**
Gomez
Get Myself Arrested

the new single
from the debut album

Bring It On

GOING FOR
ADDS NOW!

Before-the-box
WXPN
WXRV
WRLT
WYEP
WFUV
and more...

produced by Gomez

www.-e_gomez.com
www.wrgirecords.com
AOL Keyword: Virgin Records
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<td>BRUCE SPRINGSTEEN (Columbia/EMI)</td>
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<td>NATALIE MERCHANT (Epic/Epic)</td>
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<td>LIFEISGOOD</td>
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<td>DAVID WILCOX (Warner Bros)</td>
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**Spins Trend**

- WRNX
- WMVY
- WXPN
- WXRV

---

**More tracks to follow...**

- KMTT
- WBOS
- KINK
- WXPX
- WXRV
- WMMC
- WNCS
- WRNR
- KXST
- WMVY
- KTHX
- KBAC
- WRNX
- KBXR
- WCLZ
- WYEP
- KCRR
- KYVN

---

*Gavin* February 5, 1999
Minna ALM.

**Reviews**

**Gomez**

"Get Myself Arrested" (Virgin)

A fine, fine band that's already sprung to the top of the heap in their native UK, where Mojo mag voted them band of the year. Gomez reminds me of the era when young bands like Traffic and Free roamed the earth. Roots music that's unique and youth-driven.

**XTC**

"I'd Like That" (TVT)

Arguably the most eccentric music outfit in the world, XTC boasts a legacy that's deeply respected. In fact, I'd call their English Settlement the "white album" of the post-new wave '80s. This track is beautifully woven with guitar and bass. Early-out-of-the-box at WXRT, KMTT, KGSR, KGSR, and KFCG, baby.

---

**Paul Westerberg**

"Lookin' Out Forever" (Capitol)

Just the tip of the iceberg from Westerberg's upcoming acoustic Gratification album. Co-produced by Don and Paul Wastingberg (and mixed by Bob Clearmountain), the creative and technical bases are definitely covered. Great stuff!

**Alana Davis**

"Can't Find My Way Home" (Elektra/EGG)

Written by Steve Winwood during the tumultuous and hazy Blind Faith cottage sessions. Now it's the first single from a movie remake of the Aaron Spelling TV series Mod Squad. I prefer the Album Version even if it does take 24 seconds longer before the vocals kick in.

---

**Duncan Sheik**

"That Says It All" (Atlantic)

I feel a bit like a lone voice in the wilderness on this one, but just, I like it! The references to Dylan, Lennon, Wilson, Pagey, and Nick Drake are bonus points.

---

**David Wilcox**

"Never Enough" (Vanguard)

David Wilcox walks the double line, pleasing his acoustic fans with stark songs while expanding his presentation with some fine band performances. Damned if he doesn't remind me of a young Sweet Baby James. Smart lyrics!

---

**Nancy Wilson**

*Live at McCabe's (Epic)*

A treasure, cut in L.A. on DAT by Nancy Wilson (of Heart) while she was recording the acoustic score for *Jerry Maguire*. I fell in love with this album which uncovers a few Heart songs and smart covers (including Joni's "Case of You" and Gabriel's "In Your Eyes"). Best moment is Nancy's wonderful laugh after "Case of You" and "These Dreams."

---

**GRIDBOUND**

DAVE MATTHEWS/TIM REYNOLDS (Bama Rags/RCA)

RICHARD JULIAN (Blackbird/Sire)

GUS (Aline Sounds)

FASTBALL (Hollywood)

LIZ PHAIR (Maratho/Capitol)

BOTTLE ROCKETS (Douglite)

R.L. BURNSIDE (Fat Possum/Epitaph)

JUDE (Maverick)

TOM SHEEHAN (To North)

BONNIE RAIT/PLAYING BY HEART (Capitol)
Can A “Modern Gold” Format Work?

BY RICHARD SANDS

“You just heard from the Go Go’s, New Order, and the Clash; coming up next I’ve got Cyndi Lauper, Gary Numan, and Depeche Mode here on K-OLD.”

Impossible? Maybe not.

Debates are raging right now in the halls of the six largest radio groups about the viability of a format that specializes in music from the ‘80s. So far, there is just one Alternative-leaning station taking up the challenge—Jacor’s Channel 104.9 (KLDZ)-San Jose. Can it work?

“All indications point to yes,” Gary Shoenwetter, Program Director of The Channel tells me. “There is a lot of potential for a station like this.”

Jim Trapp, PD of The Buzz in Houston, agrees. “There is a 20-year body of music there,” he says. “In the right hands, you definitely could turn this into a format.”

But not everyone is so bullish on the idea. “It’s really a market-by-market thing,” says Jim McGuinn of Y-100-Philadelphia. “The Bay Area is a place it might work because of the enormous heritage of Live 105, but it doesn’t really have a chance in a Philly or Miami.”

“There are no big cultural ties to the ‘80s like there were to the ‘60s,” agrees Paul Petersen, PD of The Zone-Phoenix, who adds, “Who exactly would the target audience be for a station like that?”

Shoenwetter thinks he has the answer: “A lot of people are gravitating to The Channel, including young professionals like women who work in banks, people in the computer industry in the Silicon Valley, gays in San Francisco, and many others who have longed for a radio station that they can feel real passion for,” he states.

FRESHNESS COUNTS

The key to the success of any Oldies-based format is the ability to keep the music fresh. “There’s plenty of material to work with,” says Jim Trapp, who experienced major success at The Zone in Sacramento.

“The big key is to keep changing the music you are playing. You have to platoon the music. Take an entire category and put it on the shelf, and then keep pulsing in and out with music that has been well-rested.”

But Y-100’s McGuinn isn’t so sure there is enough material from the ‘80s.

I am getting a lot of email saying how much the audience appreciates not having blathering idiots trying to be funny.”

—Gary Shoenwetter, Channel 104.9-San Jose

Shoenwetter has his doubts, though: “Without any new music, there is no excitement.”

“Modern Gold” era to keep things fresh. “What happens when the songs lose their ‘oh wow’ factor?”

But will Channel 104.9 get around to hiring a morning show one day? “You never know,” Shoenwetter answers somewhat cryptically.

Music is the total focus of our station right now, right down to our slogan, ‘Music For The Rest Of Us.’”

We’re only in our first act right now. We’ll pull the personality card out of our sleeve when it’s necessary,” he concludes.

More Seminar Fun

Supreme Court Justice Max Toikk has assembled a brilliant panel of judges for this year’s Alternative Jukebox Jury, including Gene Sandblom, KROO-Los Angeles; Robert Benjamin, WHFS-Washington; Dave Stewart, KKND-New Orleans; Dave Wellington, KXTF-Las Vegas; Steph Hindley, WTBZ-Burlington; Dwight Arnold, KCIX-Riverside; Kim Monroe, KNDD-Seattle; Cruz, WFNX-Boston; and Dave Rossi, WRAX-Birmingham. Come and hear the future of Alternative music on Friday afternoon!
NEVE (15)
It's Over Now (Columbia/CRG)
Including: KSYM, WGZD, WIST, KAAY, WSTAR, WBOB, KUAF, WCHL, WAVE, WJZT, WBEB, WRDU, WRR, WYOU, WMGZ, WEFM, WTOP, WNCB, WCB, WABC, WJZT

CAKE (15)
Sheep Go To Heaven (Capricorn)
Including: KXMB, WAYZ, WSNS, WJMR, WBBQ, WNAV, WKTU, WJIT, KMRK, WRKX, WHTS, WOR, WBAU, WWMX, WQFX, WJGB, WMMO, WYAD

LIT (15)
My Own Worst Enemy (Malicious Vinyl/Red Ant)
Including: KXAY, WAYZ, WJZT, KZMR, KBAI, KXMB, WNAV, KZTQ, WBBQ, WRKX, WHTS, WOR, WBAU, WMMO, WQFX, WJGB, WMMO

JUDE (10)
Rick James (Maverick)
Including: KSYX, WZFR, WAVE, WKBW, WRKX, WHTS, WOR, WBAU, WMMO, WQFX, WJGB, WMMO

BARENAKED LADIES (9)
Alcohol (Reprise)
Including: KXMK, WZFR, WAVE, WKBW, WRKX, KZMR, WHTS, WOR, WBAU

EMINEM
"My Name Is..."
(Interscope)
"Certainly one of the most reactive records on-the-air right now."
—Shellie Hart,
The Edge-Phoenix

ALTERNATIVE

ON THE RECORD
Exciting times at WBZN, Boston. Ratings are great. An awesome promotion with Alanis on tap next Thursday. And the music is rockin’. APD/MD Steve Strick talked to me about some of his current faves.

HARVEY DANGER
"Save It For Later" (Mercury)
"For most of our audience this will be a brand new song, and a darn good one.

LIVING END
"Prisoner of Society" (Reprise)
"The one blows me away. It’s such a rockin’ hit. Pretty amazing."

BELL, BOOK & CANDLE
"Rescue Me" (Sire)
Just a simple comment. "I like it!"

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ACCEPTED THROUGH TUESDAYS
8 A.M.-3 P.M. [PLEASE NOTE NEW TIME]
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2560

Check out my column on Modern Gold this week. Here’s a band that should get maximum spins at that format: Bauhaus. From the highly influential Alt band is the dynamic duo of Peter Murphy and Daniel Ash hanging at Q-101 in Chicago with evening jock James VanGosol. Now get me your photos, dammit.

PICTURE PARADE
Hey good work. I got enough photos so I won’t have to show any more memers of my family for a while. Here’s Semisonic sharing a tender moment after performing at the The Peak (KXPK) Denver. “It was very cool” gushed 18 year radio vet/afternoon driver Caroline Corley.

February 5, 1999 GAVIN • 41
Legal Pirate Radio? FCC Proposes Low-Power FM Stations

**BY Vinnie Esparza**

Finally the Federal Government offers non-millionaires something they can actually use—aside from all of that tasty yellow cheese, of course. Last Friday’s edition of the *New York Times* featured a piece on the Federal Communications Commission (FCC) offering low-powered, inexpensive FM frequencies to common folks who want to try a legal hand at broadcasting.

The story, penned by Stephan Labaton, stated that industry experts and Washington officials felt that the proposal would provide new platforms for unheralded voices. The proposal comes in the wake of pressure from educational institutions, churches, musicians, and dissident political groups who, in recent months, have joined forces to petition the government for access to the airwaves.

The proposed rules relax federal regulations in order to enable new broadcasters to transmit in areas from 2-to-18 miles in diameter, roughly the same range as many College stations. The timing for such a proposal could not have been better, given the sharp decrease in commercial radio diversity in the wake of the Telecommunications Act of 1996. Moreover, the number of minority-owned stations has sharply decreased in the last four years.

While most commissioners (surprisingly) expressed support for the idea, the proposed new FM band received heavy criticism from the National Association of Broadcasters (NAB), one of Washington’s most powerful lobbying groups. The NAB raised concerns that the new frequencies would interfere with the signals of existing stations. They also claimed it would make the transition to digital radio, now under way, more difficult.

FCC Chairman William E. Kennard, however, stated the industry should not “use interference concerns as a smokescreen for other matters.” “We cannot deny opportunities to those who want to use the airwaves to speak to their communities simply because it might be inconvenient for those who already have these opportunities,” Kennard observed.

It is pretty safe to assume that the concerns of those opposed to the idea probably have less to do with interference than with competition. If adopted, the new rules would basically legalize some forms of pirate radio, which seems to have exploded in the past few years. Perhaps the FCC finally has tried of cracking down on small, illegal broadcasters. For more information, please see page 5.

Impulse to Service Stations with Coltrane Classic Quartet Sessions

**By Vinnie Esparza**

Verve Music Group College rep Jill Weindorf was taken aback at the recent CMJ Music Marathon, when swarms of College music directors bombarded her with requests for the 8-CD John Coltrane box set, *The Classic Quartet—Complete Impulse! Studio Recordings*. Luckily, though it was feasibly impossible for her to promo the entire set to stations, she did have a handy 9-song sampler available.

Weindorf, who started out doing College Promotion for Elektra, jumped on board at Blue Thumb (pre-merger with Impulse) to help out Suzanne Berg. Upon arrival, she noted that no one was representing College radio for the label, so she created her own position—National College Promotion rep.

Her “College Coltrane Campaign” is now in full force, and besides servicing the sampler disc to College stations, she has received press in College music-oriented publications such as *Alternative Press* and *CMJ*. Both magazines support jazz, but usually opt to write about the more experimental fusions, a style not usually associated with Impulse!, which tends to focus on variations of straight-ahead jazz.

“Coltrane is one of the leading figures in music of the 20th Century,” says Weindorf. “There are countless musicians still talking about his works 30 years later—from hip-hoppers to hard rockers and everything in between. His music is timeless.”

**The Complete Box Sells Out!**

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It’s Time for Dave Pike

**By Vinnie Esparza**

Last year when the British label Outcaste released the compilation *Untouchable Outcaste Beats*, featuring Indian-inspired beats both old and new, it was a shot heard around the world. Rock and jazz musicians have dubbed in Eastern sounds for years, and now electronic musicians have found their way to sitars and tablas. Upon the compilation’s release in the states, courtesy of Tommy Boy Records, it shot up the College charts and stayed there for a good while.

*Untouchables* opening track, “Mathar” by the Dave Pike Set, is a three-minute monster that has gained enormous popularity in the dance world since the release, even though the track itself is almost 30 years old. With its shuffling, almost-house beat and insane sitar playing, it is easy to see why, even after three decades, “Mathar” is bigger than ever.

So, who is Dave Pike and where did he come from? Vibist Pike, who has gained a large cult following over the past decade, started out playing straight-ahead jazz for such labels as Prestige and Atlantic. But he always loved to push the envelope and create new sounds, some of which were, at the time, groundbreaking. Besides having recorded amazing straight-ahead records, Pike has also experimented with Latin music, releasing a tremendous Latin jazz album for Decca titled *Manhattan Latin* (which, sadly, remains unavailable on CD).

After releasing a number of records here in the States, Pike moved to Holland, where he began what was to become the Dave Pike Set. His first project with the set was the funk/jazz masterpiece “Got the Feeling,” which was released in 1996. After releasing a number of records here in the States, Pike moved to Holland, where he recorded with MPS. It was these records—specifically, their fusion of straight-ahead jazz with funk, Indian, and other worldly pleasures—that solidified his place as a legend among musicians and fans alike. These MPS recordings have been celebrated in the jazz world.

Today living in Los Angeles, Pike is currently enjoying a resurgence in popularity that initially caught him off guard. His records are highly sought after, and he has recently recorded a new album of straight-ahead for the swingin’ Ubiquity label entitled *Hop Head*.
ARTISTPROFILE

SOLAR COASTER

LATEST RELEASE: Solar Coaster
LABEL: Turnbuckle Records
CONTACT: (212) 598-9652, turnbuckle@worldnet.att.net
HISTORY: "I played drums as a teenager. Writing songs seemed to come pretty natural. I used to get on my sister's piano and I found it was pretty easy to put notes together that would work in a melody. I didn't start playing guitar until I was twenty-two and that was a few years back." - Kevin Hurley

MOTIVATION: "Usually I picked up guitar and drums for the same reason that most guys do as teenagers. Number one, it's fun to play. Number two, you get to pick up girls. That was my illusion, a long time ago." -K.H.

INSTRUMENTS: "Silvertone guitars are the only kind of guitar I really play right now. Silvertone are the guitars that Sears put out in the late '50s to the early '70s. It plays really well and creates a really neat distorted effect. I guard those guitars with my life." -K.H.

ON RADIO: "I grew up with a fascination for radio, you know, under the covers with the AM radio with the hit from the seventies, things like Steve Miller. I don't listen to much radio now. When I do listen, I listen to NPR or the college station." -K.H.

February 5, 1999 GAVIN • 43
Dave Matthews, Everlast Contribute to Santana Album

Rock legend Carlos Santana has assembled quite an eclectic array of guest musicians, spanning several generations, for his band's upcoming album, due sometime this spring from Arista Records.

According to Kitsaun King of Santana Management, the famed guitarist has enlisted the services of Dave Matthews and Carter Beauford from the Dave Matthews Band, who spent some time in a San Francisco recording studio with the jazz-rock fusionist, working on two different tracks for the as-yet-untitled album, according to King. A source at Deluxe Entertainment, Everlast's management firm, confirms the folk/rock/hip-hop artist's participation in the album as well, the former House of Pain frontman is currently in San Francisco with Santana, laying down guitar and vocals for a track. Wyclef Jean and Lauryn Hill also wrote separate tracks for the album.

Mick Jagger and ex-Eurythmic Dave Stewart have also written a song together for Santana, although it has not yet been recorded and will probably not end up the album, according to King, who adds that Santana hopes to spend some time in the studio with the Dust Brothers and Q-Tip from A Tribe Called Quest before he decides on the final track listing for the record, his band's first studio effort since 1992's Milagro. Those collaborations are on the agenda, but studio time is not yet scheduled.

Queensryche: For Fans Only

Seattle's Queensryche played a Fan Club-only show at the private NAF Production studio in their hometown. Fans from around the globe converged to witness the first live performance with new guitarist Kelly Gray; the show also featured new material from the band's upcoming album.

There is no specific release date for the album at this time, but during the performance, vocalist Geoff Tate mentioned that there is a summer tour in the works. For continual updates, check out their Web site at www.queensryche.com.

Still sweaty after the hour-long set are (l-r): guitarist Michael Wilton, drummer Scott Rockenfield, un-sweaty KISW APD Cathy Faulkner, guitarist Gray, Tate, and bassist Eddie Jackson.
**OLEANDER (12)**

_Why Don't_ (Republic/Universal)

Including: WIPX, KNX, WCC, WYKX, KZBZ, WBGR, WRLG, KI, KF, WGGX, KBZ, KQO

**OFFSPRING (12)**

_Why Don't You Get A Job?_ (Columbia/CRG)

Including: KZKX, WWGR, WRZK, WYKX, WAMW, KLBJ, KA, KTLX, KCG, KFY, WVLR

**SECOND COMING (12)**

_Vintage Eyes_ (Capitol)

Including: KZAR, KJ, KZQ, KJ, KJZ, KSC, WCP, KQ, KZBZ, WYKX, KFY, KLAZ

**ROB ZOMBIE (8)**

_Living Dead Girl_ (Geffen)

Including: WITX, WDRB, WYR, WSHA, WWXX, WVXU, KA, WNE

**KORN (8)**

_Freak On A Leash_ (Epic)

Including: KZQ, KZCQ, KZ, KA, KA, WYKX, WWXX, WVXU, KA, KA

**OLENADER**

“February Son” (Republic/Universal)

“One great band comes out at the end of each decade - Olenader is this band!!!”

— WKKD-Myrtle Beach, South Carolina PD Eric Hall

**RADIO SAYS**

“Freak On A Leash” is a great song that has been receiving a lot of airplay recently. It’s a catchy tune that inevitably sticks in your head. With its seductive, anguished lyrics, it’s a great way to express your emotions on the airwaves.

— WHo? FM, New Orleans, LA

**CHARTBOUND**

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Another great tune from the Soul Men...already lighting up the phones.

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See kids—making pacts with Satan does have its benefits...

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<td>19</td>
<td>ROB ZOMBIE - Living Dead Girl (Geffen)</td>
<td>706 +186</td>
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<td>REMY ZERO - Prophecy (Profile)</td>
<td>683 +180</td>
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<td>STABBING WESTWARD - Haunting Me (Columbia/CGR)</td>
<td>667 +246</td>
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<td>BARE JR. - You Blew Me Off (Immortal/Epic)</td>
<td>613 +203</td>
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<td>GDO DOD DOLLS - Slide (Warner Bros)</td>
<td>604 +117</td>
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<td>CANDLEBOX - Happy Pills (Warner)</td>
<td>593 +313</td>
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<td>MARYLIN MANSON - I Don't Like The Drugs (Nothing/Interscope)</td>
<td>580 +187</td>
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<td>BLACK SABBATH - Psychic Man (Epic)</td>
<td>580 +171</td>
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<td>SPRING MONEY - Super Breakdown (Hollywood)</td>
<td>574 +139</td>
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<td>HOLD - Celebrity Skin (Intergl)</td>
<td>529 -24</td>
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<td>TRAM - Free (Awards/Columbia)</td>
<td>517 +181</td>
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<td>INDEPENDENT - Now That You're Gone (Independent)</td>
<td>479 +159</td>
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<td>METALLICA - Turn The Page (Elektra Entertainment Grp.)</td>
<td>479 +159</td>
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<td>JONNY LANG - Still Rainin' (A&amp;M)</td>
<td>462 +162</td>
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<td>PLACEBO - Pure Morning (Virgin)</td>
<td>457 +242</td>
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<td>CREED - What's This Life For? (Wind-Up)</td>
<td>389 +71</td>
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<td>35</td>
<td>LENNY KRAVITZ - Fly Away (Virgin)</td>
<td>381 +325</td>
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<td>KORN - Got The Life (Epic)</td>
<td>371 +31</td>
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<td>ECLECTON CRUSH - Surefire (Restless)</td>
<td>359 -14</td>
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<td>OLENADER - Why I'm Here (Universal/MCA)</td>
<td>354 +156</td>
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<td>HOLE - Malibu (GCC)</td>
<td>342 +60</td>
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<td>LIMP BIZKIT - Faith (Flip/Interscope)</td>
<td>342 +126</td>
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**REVIEWS**

**EVE 6**

“Leech” (RCA)

Signed by RCA while still in high school, the bloody young lads self-titled debut album once again produces a catchy tune that inevitably sticks in your head. With its seductive, anguished chorus (“Sucking on my brain/You’re the teacher/I’m the student/Turning things around/Your story’s not congruent”), “Leech” is already making waves at a number of stations, including: KLBJ, WZBH, WXKR, WBAF, KBG, and GILQ, among others. Their first headliner pulls through Orlando, Florida this week, at the Sapphire Supper Club on the 8th and 9th.

### ADDS FOR FEBRUARY 8 & 9

- Lit “My Own Worst Enemy” (RCA), Fun! “Jesus Or A Gun” (500 Music), Virgin Merlot “Fall” (Atlantic)

### ADDS FOR FEBRUARY 15 & 16

Pushmonkey “Caught My Mind” (Universal)

### DON’T MISS

GAVIN ACTIVE ROCK AWARDS PRESENTATION

Friday, February 19; 2 p.m.

Hyatt Sports Bar

The Ballots are in and the votes tabulated, now only the gentleman from the respected accounting firm of Dewey, Cheatum & Howe know the results. This year’s ceremony will take place in the Hyatt’s Sports Bar (Hyatt105), hosted by comedian Judy Tenuta and presenters Mark Tindle (formerly A&M), Howard Leen (Universal), and Kim Langbecker (RCA).

### ACTIVITY REPORTS

Mondays 9 a.m.-5 p.m. and Tuesdays 9 a.m.-4 p.m.

Gavin Station Reporting

Phone: (415) 495-1990

Fax: (415) 495-2580

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**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

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**February 5, 1999 GAVIN • 45**
GRP, Impulse! and Verve Become the Verve Music Group

Although it was still not officially announced at press time, another phase of the biggest corporate restructuring in the history of the music industry took place last week. The Universal Music Group (UMG) is now the largest music company in the world following the merging of 15 individual labels into four group divisions.

In the latest move regarding Jazz and Smooth Jazz, the GRP and Impulse! operations have been merged with PolyGram's Verve label group to form the Verve Music Group. Under the VMG banner will be the GRP, Impulse! and Verve labels. Speculation has been that 10 to 20 jobs would be vacated following the consolidation.

Tommy Lipuma will now run the Verve Music Group as Chairman and Ron Goldstein will serve as President. GRP Sr. VP Suzanne Berg will oversee the entire promotion department, and Verve Sr. VP of A&R, Richard Seidel, will also be staying on. Former Verve GM Chuck Mitchell resigned back in December, and last week Verve Jazz radio promotion manager Julie Kerr also decided to move on.

As a result, Jazz radio promotion responsibilities for the new label group will now be seen to by Impulse! National Jazz Manager Laura Chiarelli. Laura's West Coast counterpart, Sue Stillwagon, will oversee Smooth Jazz radio promotion. On the Mercury Records side, Bill Cason has left his Smooth Jazz and A/C promotion post as of two weeks ago.

There's also speculation that Verve National promo VP Bud Harner will transfer to a newly created VP of A&R position and to focus on Smooth Jazz signings and recordings. The word is that Smooth Jazz acts on Verve Forecast will fall into the GRP domain but, as of press time, there won't be any artist roster announcements until possibly next week.

Ray White Leaves WQCD for West Coast; 'Coast to Coast' to Switch Coasts?

Ray White, longtime WQCD-New York air talent and one of the premiere Smooth Jazz announcers, has accepted the afternoon drive position at KKSF-San Francisco. Starting in early February, White will be on the air from 2-7 p.m. weekdays. White has been on the air in New York for 20 years, and this move breaks up Manhattan's long-running CD101.9 Pat and Ray morning drive show, which White co-anchored with New York personality Pat Prescott. KKSF has yet to fill its 7 a.m. drive slot, which was vacated last year when APD Roger Corry left the station.

White's fiancée, Susan Levin of Coast to Coast Promotions, Inc., will also be leaving New York City to relocate to Northern California. Susan plans to join White soon after his move, but at this time is still uncertain about the ultimate location of her Coast to Coast offices. But, she tells GAVIN, she will resume her Coast to Coast duties from the Bay Area come spring.

Music Director Ken Glaser has departed from the Quiet Storm, KBLX in San Francisco. Glaser's last day was Friday, January 22, and his exit came about as a result of cost-cutting and the desire of KBXL management to create a combination Music Director and air talent position. Glaser came to the station last year from the Oasis in Dallas, and is now available for any interesting opportunities, preferably in the San Francisco/Oakland area. "I'm back in the Bay Area," Ken told GAVIN. "Now I have to pick myself up, dust myself off, and find something." If you're looking for a bright, music-intensive person with 15 years' experience in radio, please contact Ken by phone at (510) 215-6252 or by e-mail at glazmann@hotmail.com.

Virtuous New Band in the Studio

A new all-star band has been formed by bassist Stanley Clarke and drummer Lenny White, both formerly of the legendary fusion band Return to Forever. Clarke (who has scored numerous motion pictures) and White (who has skillfully blended Smooth Jazz with Hip Hop beats on various projects) have named their new quartet Virtue. Joining Virtue is keyboardist Rachel Z., who currently has a CD out on the NYC/GRP label, guitarist Richie Kotzen, who played with the rock band Poison, and violinist Karen Diggs. According to sources, Virtue will be a spin-off of the jazz fusion era, and most likely will be recording for S 50 Music, which is Clarke's current label. The band is working in the studio on its debut recording.

Jazz Trax Moves To United Stations

Art Good's long-running Smooth Jazz specialty show, Jazz Trax, aligned itself with United Stations, a leader in the network radio programming field. Under a new agreement, United Stations will manage all marketing, advertising sales, and affiliate relations for the music-intensive Smooth Jazz show. The show will be targeted for Smooth Jazz, A/C, and Urban A/C radio stations, and its length will be customized to run between two and five hours. Current Jazz Trax affiliates include KYOT-Phoenix, KHHH-Denver, and KIPM-San Diego. Art Good created Jazz Trax fourteen years ago and was one of the early inventors of the Smooth Jazz radio format. As a result of his on-air work as well as his acclaimed Catalina Island concert series, Art received the GAVIN "Steve Feinstein Innovation Award" in 1998.
ARTIST PROFILE

KENDRA SHANK
East Meets West

"I previously made a record on Maplewood called Afterglow, which was mostly ballads and co-produced by Shirley Horn, who was my mentor. Shirley discovered me, liked my singing and wanted to help me along. She convinced Maplewood to record me, and at the time, singing ballads was what I did best."

"When Ian Jazz Focal is my second record. I lived in Seattle most of my adult life until I moved to New York last year. Singing jazz in Seattle was cool, it's where I developed my vocal thing. In fact, I liked two of the musicians so much that when I got the opportunity to record With Ian Jazz Focal, I did an East meets West and flew bassist Jeff Johnson and saxophonist Mike Egan to New York to play with pianist Frank Kimbrough and drummer Vinnie Rios.

I don't think of myself so much as a singer fronting a band. I think of myself as one instrumentalist in the band. I'll hire players whose music turns me on, then I'll let them play. I don't have set arrangements at all, that much, I keep things loose and open so we can make music together in the moment. I'll have that Frank with that will affect how I sing. I am a group of musicians and we all have a story to tell. To me, that's the excitement of jazz. I don't like things set in stone."

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REVIEW

Stan Getz Quartet with Chet Baker
Quintessence Volume 1 (Concord)

This has been a tiny但neger of Scandinavian Scat and Chet performances over the past few weeks with a triple-set live import on Verve/Sonet live in Stockholm and now Concord's Norwegian concerts. During this portion of his career, in 1968, Getz played financial hard ball with promoters and labels about recording live, while Chet was probably a little more casual about letting the tapes roll. The performances here show Chet's vulnerability in the company of Getz. Ally backed by George Mraz, Jim McNeely, and especially drummer Victor Lewis, the music is a testimony to two legends overcoming overwhelming addictions. Still playing pretty and carefree.

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SPINCREASE

1. Charlie Byrd +179
2. Joe Chambers +164
3. NY Hard Bop Quintet +155
4. Trumpet Legacy +143
5. S. Getz/C. Baker +135

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CHARTBOUND

*Bob Mintzer (TV Jazz)
*Marcus Shelby Trio (Nor)
*George Freeman (Southport)
*Dave Braham (Bluejay)
*Kenney Burrell/Amamon Johnson (Master Scales)
*Vincent Herring (Mainstream)

Dropped: #2 Keith Jarrett, #4 McCoy Sims, #47 Joshua Redman, #48 Heath Brothers

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JAZZ & Smooth Jazz

REPORTS ACCEPTED

Thursday 9 a.m.-3 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

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February 8, 1999 GAVIN • 47

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Gavin

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---

Gavin

KENDRA SHANK

East Meets West
MOST ADDED

RICHARD ELLIOTT/ MOTOWN TRIBUTE (12)
"Ain't Nothing Like the Real Thing" (Blue Note)
Including: WJZ, WJZ, WJZ, WJZ, WJZ, WJZ, WJZ.

BONEY JAMES (10)
"Into the Blue" (Warner Bros.)
Including: WJZ, WJZ, WJZ, WJZ, WJZ, WJZ, WJZ.

SCOTT WILKIE (10)
"Home Again" (Narada)
Including: WJZ, WJZ, WJZ, WJZ, WJZ, WJZ, WJZ.

BRIAN BROMBERG (9)
"September" (Zebralution)
Including: WJZ, WJZ, WJZ, WJZ, WJZ, WJZ, WJZ.

DANIEL HO (9)
"Side By Side" (Aire Music)
Including: WJZ, WJZ, WJZ, WJZ, WJZ, WJZ, WJZ.

RECORD TO WATCH

NICK COLONNE
The Seduction
(Chicago Lakeside Jazz)

ARTIST PROFILE

JOE ERCOLE
PLEASURABLE ETERNITY

"I've known Slim Man, who produced my new CD "Manhattan Nights on GESI, for years. We grew up together in Baltimore, and three years ago our paths crossed. I sent a couple of songs to him with a trio concept, and he said he liked them, but thought they were cloying out for a bigger production.

"I graduated in 1979 from Berklee School of Music in Boston and was the music director for a group named Better Natured, who sang "Land of Make Believe" by Chuck Mangione. That was my first experience with Smooth Jazz.

"I came back to Baltimore, and for the last ten years I've been writing music for television promos and radio commercials. That's been my bread and butter. In this sound bite world, you have to make things happen in thirty seconds. Compared to that, composing for my new CD is a pleasurable eternity. I had time to develop and think.

"We worked on the CD for a year on and off; it was basically a weekend and nighttime project. Slim and I coordinated each other's schedules. Then all the titles and imagery came after the music. When I needed a title for Manhattan Nights, the song reminded me of the two years I spent in New York doing an Off Broadway play called Kaboom. Like Manhattan, the song is laid back and kind of cool."
Hello From Nashville

BY JESSIE SCOTT

We are in the midst of an incredible couple of weeks for quality album releases! Talk about raising the bar; it’s adventurous new music from Steve and Del Emmey, Linda, and Dolly’s long-awaited Trio II, the rippling new Bottle Rockets, the transcendent Ricky Skaggs, the cool Hi Lo Country soundtrack, and the mellifluous Cheryl Wheeler, just to name a few. I’ll tell ya, it makes me proud to be an American (touch, sorry).

Monte Warden and the Asylum folks stopped by the GAVIN Nashville Offices late last week, just to say hi and serenade us. Entertaining cat—funny stories, solid songs, and a sweet voice—plus, his family has been in the Austin area for generations, so he has that Texas thing wired. He credits Buddy Holly and Roy Orbison as influences, and his music will show up on your desks in March. I can’t wait for you to see him in New Orleans (see Convention News below).

Congratulations to Bev Paul, who rejoins Sugar Hill Records as Director of Marketing out of the North Carolina offices. Her first day was February 1.

Acoustic Cafe’s Web site has recently been saluted by the mainstream news! (Take a peek at www.acafe.com.) Acoustic Cafe has an archive site that includes a couple of nuggets you have to hear! One is the duet “Traveling Soldier” by Bruce Robison with wife Kelly Willis, which will be on his new album (coming out this summer, we hear). There is also a self-effacing interview with Colin Hay of Men at Work fame, who nails the music biz circa the turn of the millennium. There is also one rather unusual feature that Rob Reinhart is anxious for you to see the “picture gallery” chronicles the stuff left behind from artists we know and love!

Welcome back to KUND, which has a new home on the dial at 90.7 FM. Having flipped frequencies, they also have new call letters, KFJM; they’ll be known as “Northern Lights” Roots 24-7! Get in touch with Mike Olson at (701) 777-4596.

Finally, thanks to all for your contributions to the first GAVIN Americana Special of 1999. You guys rock!

New Orleans Update

At this year’s GAVIN Seminar, all of the Americana events are scheduled for Saturday, February 20, making it quite a handy package. We are delighted to announce that we have added Lucky Dog’s Bruce Robison to the lineup. Bruce will be joining us for a special showcase, at 12:45, not to be missed!

Asylum Records and Songlines will sponsor the Americana Awards Luncheon between 1:30-3:00 p.m.; Monte Warden will perform. The Americana Town Hall Meeting will start at 3:00, with music from Flaco Jimenez, sponsored by Barb Wire Records and Counterpoint Music Group. Then at 4:30, it’s an intimate session of story and song with legendary Atlantic Recording artist and Old Dog, Bobby Bare.

If you’re getting into town early, Rock ‘N Bowl is the place to be Wednesday night, February 17, from 9:30 p.m. until 1 a.m., for Todd Thibaud and Mary Griffin, who perform at a benefit bowling extravaganza for the T J Martell Foundation. And the ubiquitous Don’t Give Up Your Day Job Band will be jamming under a new name; Consolidation is (tah-dah) Matt Duffy, Danny Buch, John Butler, Tom Callahan, Tom Mazzetta, Tim Richard from KROQ, plus surprise drummers! They even have a real gig at Tipitina’s French Quarter’s Friday night (12:30). Get there early for a prime heckling seat!

Impact Dates

(Nothing’s written in stone...)

February 9
Steve Earle w/ Del McCoury Band, The Mountain (E-Squared)
Linda Ronstadt, Dolly Parton, and Emmylou Harris Trio II (Asylum)
Tom T. Hall, Essential Tom Hall (Mercury)
Flatirona, Prayer Bones (Chocodog Past)

February 16
Chris Webster, Drive (Compass)
Jerry Reed, Pickin’ (Southern Tracks Records)

February 23
Kelly Willis, What I Deserve (Ryko)
Waco Brothers, Waco World (Bloodshot)

Players Alert

Vigilantes of Love have concluded recording their first album for Pioneer Music Group, with Buddy Miller producing, with a street date of April 20...Speaking of Buddy, look for his steaming guitar and sweet vocals as the Emmylou Harris Spyboy: Live From The Exit/In video hits the street February 16...Chip Taylor phoned to let us know he’s off to Europe for some touring, and will be circling dates in the States after that...The Hi Lo Country soundtrack is in stores! Highlights include an incredible duet from Willie Nelson & Beck, while Marty Stuart revives the campy Tex Williams hit “Smoke Smoke Smoke.” The movie opened in selected theaters around the country January 29.

Wranglin’ Up Airplay

Ruthie & the Wranglers visit with Scott Woodson at KVOO-Tulsa (l-r): Joel App, Mark Noone, Phil Mathieu, Woodson, and Ruthie Logsdon.

Fill ‘er Up!

(a.k.a. Service, Please)

• KRSV-Santa Rosa presents an evening with Fred Eaglesmith on February 12 to celebrate the arrival of the American Roots Music Show, which will air Sunday nights from 9-10 p.m. with host Bill Bowker. ARMS will feature folk, zydeco, roots-rock, plus traditional and alternative Country, Send music to: 565 Standish Avenue, Santa Rosa, CA 95407.

• Manal Albright broadcasts a Tuesday night Americana show from 10-midnight on WRAS. It’s called Country’s Delight, and you can get music to her at WRAS, Georgia State University, PO Box 4048, Atlanta, GA 30302-4048, or call 404-650-2792. By the way, this station is 100K!

• Also welcome a new Americana show, Town and Country, at WRNX, serving North Hampton and Springfield, Mass. on Sunday nights from 9-11 p.m. Joe O’Rourke needs service at 98 Lower Westfield Road, Holyoke, MA 01040.
HOT PICKS

FLACO JIMENEZ
BOTTLE ROCKETS
JONI HARMES
CHERYL WHEELER
SARA EVANS

ARTIST PROFILE
THE BOTTLE ROCKETS

Death, Renewal, Faith, and Free Beer!

Festus, Missouri. It sounds like a town straight from Gunsmoke, but in reality it is right outside of suburban St. Louis, interwoven with the Mississippi River. It is also the musical landscape of the Bottle Rockets. Death: Described by Bottlerocket Brian Henneman as slow and creeping, the Reaper arrived after the group finally achieved every band's dream. Signed to Atlantic imprint TMI, the Rockets released a debut album, 24 Hours a Day. But TMI soon folded, so the deal died after one release. Henneman says, "Atlantic simply didn't know what to do with us, and then they decided they really didn't want us." Renewal: Enter Austin-based Doolittle Records. Henneman and his cohort have been given the freedom to do what they do best, as evidenced by their new disc Leftovers, an eclectic collection described by Henneman as those tunes that didn't fit the feel of 24 Hours a Day.

GAVIN American

AMERICAN

AMERICAN REVIEWS
TRIO II
(Asylum)

Peaceful easy singing, straight from heaven. Trio II is an album no longer waiting for its time. Enamored, Linda, and Dolly are heroes, giving a nod to classic songwriters (including the Carter Family, Neil Young, Del McCoury, and Randy Newman) and adding a shimmering sonic sensibility. Good luck choosing just one track. Trio II. Maybe they should have called it "Trio III".

STEVE EARLE & THE DEL McCOURY BAND

The Mountain (E-Squared)

The concept is fresh and, at the same time, as old as the hills. The themes include aching love, breathing bears, the romance of the road, and paeans to the working man—all of which have been staples in country music throughout its history. Steve, Del, Ronnie, Rob, Jason, and Mike do an incredible job painting all the musical colors of the bluegrass universe. And the DeMent simply nails her vocal on "I'm Still in Love With You." Other notable tracks: "Texas Eagle," "Harlan Man," "Carrie Brown"...I could go on and on.

AMERICAN reports accepted
Mondays and Tuesdays
8 a.m.-3 p.m. (CT)
Gavin Station Reporting
Phone: (615) 255-5010
Fax: (615) 255-5020

CHARTBOUND
SUNDOGS (Patheon) ERIC TAYLOR (Koch)
LYNN MILES (Philo) LUCKY LOB (Boy/Bly)
SOUTHBOUND (Soundwaves) AMY BIGBY (Koch)
JOHN GORKA (Red House)
TOM T HALL PROJECT (Sire)
GOLDEN SMOG (Rykodisc)

www.americanradiohistory.com
NSAI: Protecting the Songwriter's Voice

BY BARTON HERBISON, EXECUTIVE DIRECTOR NSAI

Until I moved to Nashville in 1996, I really had no understanding of the complexity and seriousness of the businesses of songwriting and music publishing—especially in Music City. While Country radio, promotion departments, and listeners focus primarily on the artist, the old cliche is absolutely true; it does all begin with a song.

During a recent meeting, Nashville Songwriters' Association International Executive Director Barton Herbison described to me his organization's commitment to songwriters—from those just picking up a pen to some of the country's most successful writers. This week, Barton tells GAIN about the role of NSAI—Jamie Matlason

In 1967, 42 of Nashville's 80 professional songwriters decided that along with the artists, their names should also appear on records, and formed the Nashville Songwriters Association. Today the Nashville Songwriters Association, which along the way added the word International to its name, boasts nearly 5,000 members with chapters in 40 states and four foreign countries. NSAI represents songwriters as their legislative voice, while also providing our members with benefits ranging from insurance to free guitar strings and offers programs and services geared for aspiring songwriters as well as our professional members.

For aspiring professionals, NSAI's "Regional Workshop Program" can currently be found in nearly 100 cities in 40 states, and in Canada, New Zealand, Germany, and England. We train local coordinators who run monthly workshops, encouraging a methodical, sensible approach to a professional songwriting career. These workshops give members a chance to get together with other writers, share thoughts, and learn more about the business.

"Don't sell the farm yet," is our advice to aspiring songwriters. Everybody wants to be a songwriter, so part of our mission is providing a reality check before someone makes a life-impacting decision. Song critiques by professional writers, publishers, and other amateurs can be revealing and help aspiring pros assess their talent level. Many learn that their songs are not that good—or that they are unwilling to commit to the sacrifice and dedication that becoming a professional songwriter requires.

In the Spotlight

NEAL MCCOY

LABEL: Atlantic Records
CURRENT SINGLE: "I Was"
CURRENT ALBUM: The Life of the Party, in stores now
ON THE RECORD: The Life of the Party features Neal's version of the Nat King Cole classic "Straighten Up and Fly Right"

WEDDED BLISS: Neal has been married to his wife Melinda for 18 years, they have two children. Daughter Miki is 12, son Swayde is 4.
FORE: Neal is an avid golfer with a handicap. His favorite course is the Greenbriar in North Carolina.

DRIVING HIS LIFE AWAY: Neal loves cars. He currently has "an old truck, a new truck, an '83 Chevy, two Mercedes, and a '66 Corvette Stingray convertible." He also has a '93 Harley FLH-S and his own golf cart.

FRIENDS IN HIGH PLACES: Neal is close friends with Kari Malone of the Utah Jazz. He and Malone met at a casino.

Looking for something that's "really country?" Check out "The Life of the Party," Neal McCoy's new album, due now.

Continued on page 53

COUNTRY RADIO'S HOTTEST NEWSTAR

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Bob Raleigh, Director of Country, Stradford Research

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GAIN • February 5, 1999 • 51
COUNTRY

**HOTPHONES**

NASHVILLE

WSM-Nashville, Tenn.

Top 5 at 5 Frank Series

1. **BILLY RAY CYRUS** - I Don't Want To Miss A Thing (Arista)
2. **JASON ALDEN** - The Man Comes Around (Capitol)
3. **LEE ANN WOMACK** - You've Changed (Epic)
4. **FAITH HILL** - Red Solo Cup (MCA)
5. **KELLY CLARKSON** - Registered Nurse (Arista)

**REGIONS**

**West Coast (41)**

**MOST ADDED:**
1. ALAN JACKSON (17)
2. AARON TIPPIN (13)
3. BLACKHAWK (11)

**SPINCREASE:**
1. BILLY RAY CYRUS +127
2. LEE ANN WOMACK +121
3. KENNY CHESNEY +116

**Southwest (34)**

**MOST ADDED:**
1. BLACKHAWK (9)
2. ALAN JACKSON (8)
3. AARON TIPPIN (8)

**SPINCREASE:**
1. BROOKS & DUNN +103
2. BILLY RAY CYRUS +85
3. GEORGE STRAIT +84

**Midwest (60)**

**MOST ADDED:**
1. NEAL MCCOY (21)
2. AARON TIPPIN (19)
3. BLACKHAWK (18)

**SPINCREASE:**
1. LEE ANN WOMACK +179
2. FAITH HILL +178
3. BROOKS & DUNN +116

**Northeast (30)**

**MOST ADDED:**
1. ALAN JACKSON (12)
2. BLACKHAWK (10)
3. NEAL MCCOY (10)

**SPINCREASE:**
1. FAITH HILL +89
2. GEORGE STRAIT +79
3. REBA MCENTIRE +76

**Southeast (38)**

**MOST ADDED:**
1. ALAN JACKSON (13)
2. NEAL MCCOY (12)
3. BLACKHAWK (11)

**SPINCREASE:**
1. LEE ANN WOMACK +169
2. FAITH HILL +128
3. CHAD BROCK +123

**UP & COMING**

| Rank | Airplay | Report | Add Source | Source | Weekly Weekly
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**QUESTIONS? COMMENTS?**

e-mail Jamie Matteson gavingirl@earthlink.net

or Jeff House jeff@mail.gavin.com

**Gavin February 5, 1999**
COUNTRY BREAKOUT
The Gavin Country Breakout Chart represents artists with no more than three Gavin Country Top Ten singles.

<table>
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<th>LW</th>
<th>TV</th>
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<td>THE WILKINSONS - Fly (The Angel Song) (Grand)</td>
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<td>4</td>
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<td>THE KINLEYS - Somebody's Out There Watching (Epic)</td>
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<td>5</td>
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<td>CHAD BROCK - Ordinary Life (Warner Bros.)</td>
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<td>DERYL DODD - A Bitter End (Columbia)</td>
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<td>ANDY GRISH - You Won't Ever Be Lonely (RCA)</td>
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<td>LINDA DAVIS - If I'm Yours (DreamWorks)</td>
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<td>SHANE MCANALLY - Say Anything (MCG/Curb)</td>
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<td>LILA McCANN - With You (Asylum)</td>
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<td>THE WARREN BROTHERS - Better Man (BNA)</td>
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<td>CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)</td>
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<td>CHARLIE ROBINSON - Barrington (Columbia)</td>
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<td>4</td>
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TOP TIP
SHANE McANALLY
"Say Anything" (MCG/Curb)
Shane has received rave reviews during recent station visits. The single hits stores on February 23. Catch Shane, February 19, at the GAVIN Seminar in New Orleans!

DISCOVERY
Name: Rob Carpenter
Title: Program Director
Station/Market: WCTQ-Sarasota, Fla.

THE WARREN BROTHERS
Album Title: Beautiful Day in the Cold Cruel World
Producer: Chris Farren
Label: BNA Records

"The definition of Cold Cruel World is one where Country radio station won't play the Warren Brothers. It's obvious that 'Guilty' is as infectious a song as any recently. The second single, 'Better Man,' is a cool, easy to listen to song. Other songs, like 'Surviving Emily' and 'Loneliest Girl in the World,' hold all the best traditions of great country music lyrics. The vocals sound a little different to Country music, but no more than what the Dixie Chicks have scored multi-platinum with. This type of sound may, in fact, be the next rage in Country music. Once you get past the edge of 'Guilty,' these songs along with 'Greyhound Bus' are just the fresh feel that our format needs. 'She Wants to Rock' has some of the best steel guitar this side of George Strait.

My choice for the album's next single: "She Wants to Rock"
My personal favorite song on the album: "Loneliest Girl in the World"
Overall: Maybe I am nuts, but I feel the same way about the Warren Brothers as I do about the Dixie Chicks—my sanity returns with every single the Chicks release.
Five star scale: ★★★★★

THE HOTEline

BILL YOUNG, PD, WKKT-CHARLOTTE, N.C.

"Chad Brock's 'Ordinary Life' is getting good response for us. My moming guy was just asking me about the song because he received a call from a male listener who was going through that exact situation. It's a record that people can identify with...Billy Ray Cyrus' 'Busy Man' and Deryl Dodd's 'A Bitter End' are two others that are getting listeners' attention. It's great that these artists are putting out songs with more meat to them."

PAT PUCHALLA, MD, KKB-C-DULUTH, MINN.

"I hope radio supports the new Wade Hayes single, 'Tore Up From The Floor Up.' He's great live and this song exemplifies his musical talent...Mark Chesnutt's 'I Don't Want To Miss A Thing' is setting the phones on fire. With this song, Mark is generating a new fan base as people are calling us and asking 'who sings that?'...Take Me' by Lari White is starting to get noticed and people are asking for it by mentioning all the places in the song."

BRIAN JENNINGS, MD, KZKX-LINCOLN, NEB.

"When I listened to the James Prosser record, I said, 'did that voice really come out of that guy?' He is so marketable—with a great voice, solid material, and good looks. If I worked at Warner Bros., I'd be excited about this one!...We've been on the new Warren Brothers single, 'Better Man,' since the first week of December. I really want to see these guys break...Susan Ashton's debut single, 'Faith of The Heart' is awesome. It's passionate with great vocals and production."

DAVE TYLER, MD, WTRS-OCALA, FLA.

"Claudia Church's 'What the Matter With You Baby' is a great up tempo song. The way the background vocals are done is really cool and catchy...The new Sawyer Brown, 'Drive Me Wild' is a classic. It's hit our Hot 9 at 9 several times and we're seeing the video on CMT as well...In our nightly Battle of the Bands, Danni Leigh's '29 Nights' won three nights in a row, beating out even George Strait's 'Meanwhile.'"

NSAI Continuing from page 51

entails. Others learn they are professional-level writers. Many NSAI professional members reach at our camps, cruises, and symposiums, giving something back to their craft. Workshop alumni include such writers and artists as Jon Vivian, Mark D. Sanders, and Matt King.

NSAI also celebrates the songwriting profession through performance, by putting on approximately 100 shows each year including America's largest songwriting festival, "Tin Pan South: A Festival of Songs and Songwriters." This year's Tin Pan South will feature over 70 shows. Early artist confirmations include Graham Nash, Peter Yarrow, and host Paul Williams—you read it in GAVIN first!

In 1998, NSAI created a "Grassroots Coalition" of creators on the local and state level, who met with their Congressional representatives and initiated media campaigns, petitions, and encouraged thousands of phone calls and letters to Congressmen involved in determining issues related to American copyrights—and, by extension, the pocketbooks of songwriters and music publishers. In 1999 and beyond, our goal is to expand the coalition to include an even broader spectrum of the creative community.

In 1967, the dream was to create an organization that would serve as the "songwriter's voice." Those founding members would proudly tell you today that they still support what has become the largest non-profit songwriter organization in America. They will also tell you they finally got their names on the records.

For more information on NSAI membership, contact: PHIL GOLDBERG, MEMBER SERVICES DIRECTOR, NSAI 1701 WEST END AVE. 3RD FLOOR NASHVILLE, TN 37203 Ph. (615) 256-3354 Fax (615) 256-0034 E-Mail: NSAI@SONGS.ORG

GAVIN February 5, 1999 • 53
Longtime Jive Sr. VP/Promotion Jack Satter has left the building. Satter, who was instrumental in breaking the Backstreet Boys, R. Kelly, and Britney Spears, among others, has been replaced by Joe Riccitelli, most recently Sr. VP of Promotion at Island Records. Satter can be reached at (732) 254-2615.

Former Island promo ace Ed Green joins Columbia's new C2 label as VP/Promotion, while Laura LaBadia (ex-Geffen) joins the label as National Dir./Promo, based in L.A. Both report to Sr. VP Dennis Reese. Green says, "I'm so excited to be joining C2 and the Columbia family. It allows me to stay in New York and is a perfect opportunity. With acts like Joey McIntyre and Meja we're off to a great start."

After three months in the chair, PD John Thomas exits Cox Top 40 WBLL-Long Island. No replacement has been named. Thomas spent the previous two years as Director of Programming for Goodrich Radio Marketing-Grand Rapids, where he programmed WSNX as high as 7.9 12-plus, #2 in the market. He can be reached @ (516) 654-1534.

At presstime, it looked like KDWB-Minneapolis APD/MD Rich Davis was just about to sign on to the dotted line to become the new PD at Z104 (WZEE)-Madison, replacing Jimmy Steele, now programming WRVW-Nashville. Simultaneously, KDWB afternoon jock Michael Knight exits at the end of his contract. If Davis also leaves, PD Rob Morris will have two prime openings. Packages to 100 N. 6th St., Suite 306-C, Minneapolis, MN 55403.

Hot 105 (KHTN)-Merced/Modesto PD/morning guy Dan Watson grabs the vacant PD gig at Clear Channel Top 40 KDON-Salinas.

After three years, WKTU-New York midday personality Efren Sifuentes has resigned. Sources close to the situation expect him to resurface on the West Coast, soon. Sifuentes previously worked at KMEL-San Francisco and KDON-Salinas. For now, 'KTU late-nighter Diane Prior is filling the shift. Rush your award-winning package to PD Frankie Blue, 525 Washington Blvd., Jersey City, New Jersey, 07310.

92Q (WERO)-Baltimore PD Tom Calococci inks Brian Carter (ex-WUSL-Philly) for mornings. He replaces Frank Ski, now with W103-Atlanta. Carter's ex-partner, Dave Sanborn, will remain in Philadelphia and announce his plans shortly.

Market native Tony Phillips joins Q102 (WKRO)-Cincinnati as Marketing Director from the local Fox TV affiliate. WJJS-Roanoke tweaks its format from Rhythm-Crossover to Mainstream Top 40. No injuries were reported.

The whiplash ratings of the week award goes to Clear Channel Top 40 Mix 96.1 (KXXM)-San Antonio, which posts a neck-snap 0.7-7.4 leap in its first full book, second in the market behind leader KTFM. PD Krash Kelly inks Dean Novak, most recently at Country KATM-Modesto, as morning co-host with Deb Ireland.

ROLODEX UPDATE: WIOQ (Q102)-Philly has moved to 1 Balta Plaza, Suite #243, Balta Cynwyd, Pa., 19004. Phone and fax numbers remain the same. KLSY-Seattle has moved to 3650 131st Avenue, SE, Suite 550, Bellevue, WA 98006.

Expect a large turnout at this year's LifeBeat breakfast honoring Emmis VP/Programming and consultant Steve Smith. The event is scheduled for the morning of the Grammys, February 24, at 10 a.m. at the Asia de Cuba in the Le Mondrian Hotel in Los Angeles.
STILL RISING!

The Temptations "Phoenix Rising" certified gold!

NOMINATED FOR TWO GRAMMYS:
Best R&B Performance by a Duo or Group Vocal
Best Traditional R&B Vocal Performance

The legend continues
The Pearl

from their forthcoming album
the way we are

KNSX/St. Louis
KCHZ/Kansas City
KONG/Honolulu
WXIX/Johnston City
KSMB/Lafayette
WRTS/Erie
KISR/Ft. Smith
KACV/Amarillo
KOID/Alexandria
WJSE/Atlantic City
WQMX/Charlottesville
WNCS/Burlington
WILL/Willamantic
KNNN/Reading
WDEK/Dekalb
KRAI/Craig
KFTZ/Idaho Falls
WNSL/Laurel
KIXY/San Angelo
KVHT/Vermillion
WJJC/St. Croix
KBCQ/ Roswell
KOTM/Ottumwa
KKCK/ Marshall
WIOQ/Greenvile
WEOW/Key West
WDST/Woodstock
KPTY/Phoenix
WPTE/Norfolk
WRAX/Birmingham
KLAZ/Little Rock
WQSM/Fayetteville
WCDV/Binghamton
WWKZ/Tupelo
WJYY/Manchester
KRRG/Laredo
KTRC/Rochester
KKJO/St. Joseph
KGRS/Burlington
KWWW/Wenatchee
WZWZ/Kokomo
WBEC/Pittsfield
KHTP/Pullman
WWKF/Union City
KLBO/El Dorado
WIFX/Jenkins
WAKO/Paris
KFWC/Fairmont
WMQT/Marquette
KCCO/Ames
WJJO/Meridian
WVOD/Nags head
WOXY/Cincinnati
WBLT/Nashville
KESO/ McAllen
KLAL/Little Rock
KHTO/ Springfield
WEBQ/Binghamton
KACV/Amarillo
WLQY/Elmira
WSPK/Poughkeepsie
WWXX/Burlington
KGLI/Sioux City
KQIX/Grand Junction
KJRX/Cape Girardeau
KJYS/Jonesboro
WRED/Saco
KLDR/Grants Pass
KSKU/Hutchinson
WNNO/Wisconsin Dells
KQNS/Salina
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WORX/Barre
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Michael Dixon Management

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