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ISSUE 2241

FEBRUARY 5 1999

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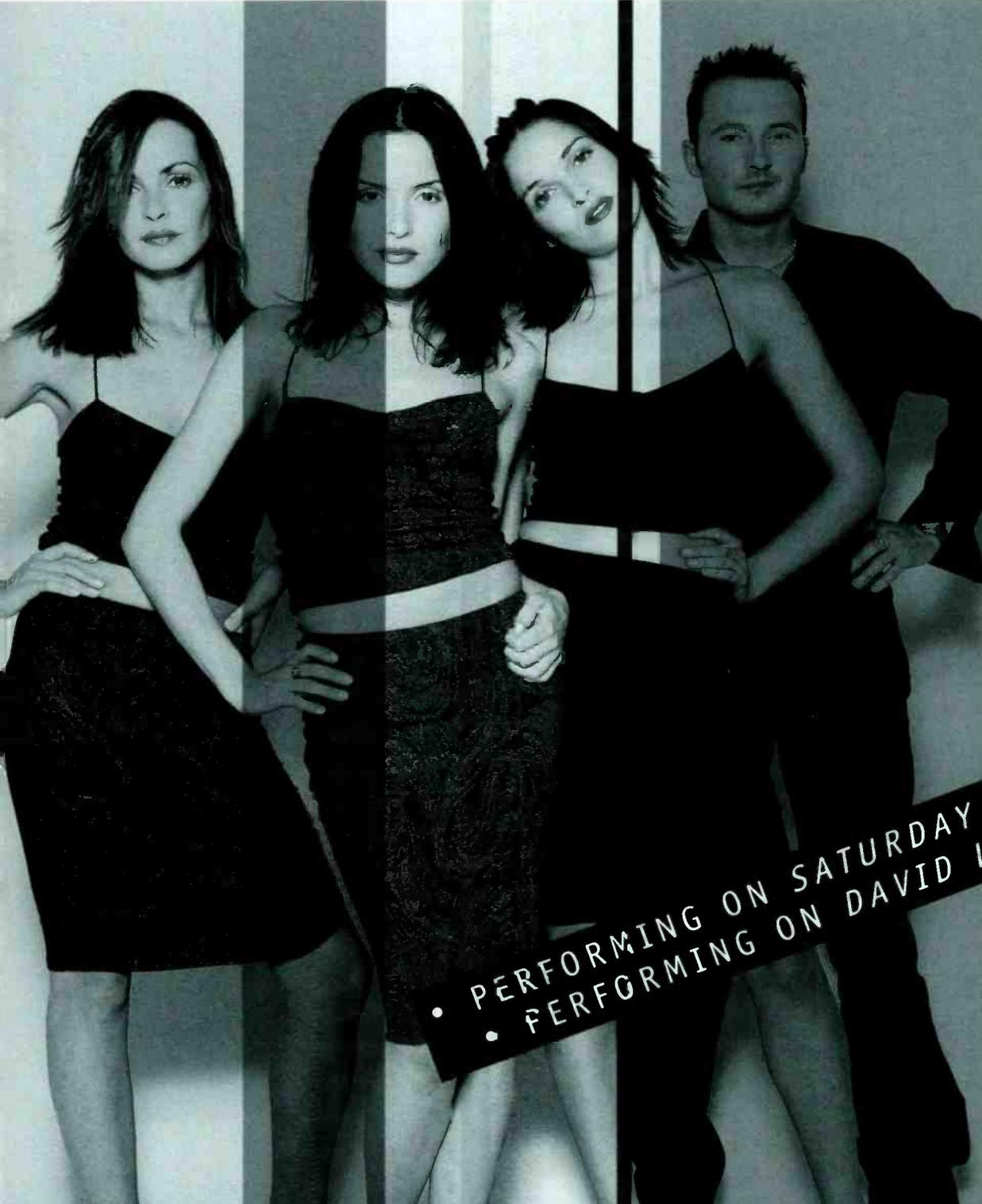
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Recognize Opportunity

“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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in Miller Freeman
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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.

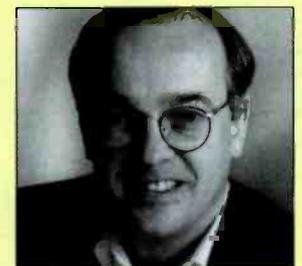
The Internet has been called the Information Superhighway, but it’s really just another street with lots of locations on it. The key for an independent label like ours is to be involved with a lot of different Web sites, and that comes down to the old retail axiom: location, location, location.

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 mall 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.

Cherokee

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 Myron McKinley • Executive Producers: Herb Trawick and Anthony Morgan • Management: Herb Trawick/The Trawick Company

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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.

"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."

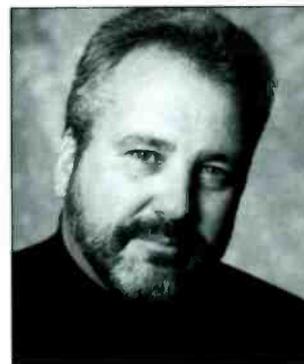
DUKE ELLINGTON
—SEE PAGE 24

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 liaise with all 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 at all formats," said Roy Lott, 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."

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 Carneiro, 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."

Seminar Goes From Hyperactive To Interactive

You know how hyperactive the Gavin Seminar can be—dashing from meeting to meeting, rushing to catch that hot new act, searching out old friends you haven't seen since last year. And we know it's all our fault because we pack so much into the agenda. As the largest and most important music programming conference in the world, we like to give value for your money.

We also like you to have your say. So this year the Seminar goes interactive as well as hyperactive. You can have your say even if you don't manage to grab the mic at the lively Town Hall opener Thursday, the Matt Drudge keynote supersession Friday, and Stephen Pollan's essential-for-your-wealth mass consultation Saturday.

Just take a moment to send us a burning question you would like answered or a topic you would like to see covered, and we'll try to include it during the session in question. Email to david@mail.gavin.com, making sure to specify Town Hall, Drudge, or Pollan in the subject line, or fax it to me at (415) 495-6951.

That doesn't mean to say you get off the hook in New Orleans—you'll still be busy, believe me.

David Dalton

David Dalton, CEO



GRABBAG

BY LAURA SWEZEY

■ **BRONCO FANS AND KQKS/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 over 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 Spineshank 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 original 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 Zucchero, Die Fantastischen Vier, Vasco Rossi, Anouk, and "theatrical rockers" Drahdwaberl. 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 theater group, Fura Del Baus, present the Human Washing Machine. This amazing construction will enable festival-goers to move along a human conveyer 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 EEG

Elektra Entertainment Group boosts **Suzy Changar** to



Suzy Changar

National Promotion Manager, Radio Events; **Rana Alem** becomes National Promotion Director, Business Administration; and **Camille Hackney** steps up to Vice President of Multimedia, Marketing



Rana Alem

and Business Development.

Changar was most recently National



Camille Hackney

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."

Senior VP of Marketing **Steve Kleinberg**, who announced Hackney's new post, said, "Camille has been instrumental in increasing Elektra's presence online, as well as helping to create new multimedia opportunities for our artists."

RED AND GOLD REWARDS



Brenda Hazell

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."



Tim Fitzgibbon

WEBSITE OF THE WEEK

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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 seven heaven (okay, so it's 7.3, actually), again good enough to be leader of the pack. Urban power KKDA/FM was softer but still second with a 6.4. WBAP 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 "Xerox" book in Houston, as A/C KODA and Rhythmic Top 40 KBXX duplicated their 1-2 places and shares from Fall '97, 7.1 and 6.8, respectively. Top 40 KRBE tied for second and Urban KMJQ was a solid fourth again (5.8 share).

■ **Miami:** Given south Florida's ethnic 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 WSB slips to second (9.7) and Top 40 WSTR remains in third place with an uptick to 8.4. WALR rises to fourth, even though its overall share softened to 5.7. There's a tie for fifth...A/C WPCW rose to 5.4, while Country WKHX dropped down almost two shares from Fall '97 into the tie.

■ **Seattle/Tacoma:** Nobody rained on KUBE's parade to the top as the Rhythmic Top 40 led with a six share. KPMS found the way for its Country sound to claim runner-up, rising 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 KBKS/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 KEEY, Top 40 KDWB, 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 contestants 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 snagged that position again with a 6.8, edging Urban KMJM at 6.7. KEZK grabbed a 6.5, while KYKY took fifth with, coincidentally, a 5.0 share.

BACKSTAGE

BY JAAN UHLSZKI

JUST DESSERTS

Everyone always thinks that **Cake's John McCrea** is so hard-boiled—casting off band members with nary a look back, and giving journalists a piece of his jaundiced mind, trashing his hometown of Sacramento and, without even taking a breath, launching into a diatribe about the snobbery of Alternative radio. But this past weekend, McCrea proved that he really does have a heart. The musician was apparently touched by a letter he received from 13-year old **Mitchell Schops** of Deerfield Beach, asking if the band would perform at his bar mitzvah. What really swayed McCrea was the sentence, "I hope you can perform at my Bar Mitzvah, but if you can't I understand."

After he read that, McCrea decided to rearrange Cake's schedule in order to make an appearance at the shindig. The band played a short set for 60 of Schops' nearest and dearest, and even allowed the young man to come aboard their tour bus to see what really goes on behind the pneumatic doors. Not only did the band do this free of charge, but their label, Capricorn Records, gave the kid a savings bond for \$100.

YOUNG ON BOARD REUNION TRAIN

Last week, we alluded to the fact that **Neil Young** might be joining his old cronies, **Crosby, Stills, and Nash** in a Los Angeles recording studio. During an interview on CNN last week, **Graham Nash** confirmed the fact that Young will indeed be on the album. "David and Stephen and I have been in the studio for about six months," the musician told *Showbiz Today*. "And in the last ten days Neil came down, and we've been, uh, making a lot of music. He's on about eight tracks right now. I'm taking it a song at a time, a track at a time...it sounds great and Neil's very happy and we're very happy."



Neil Young

FAMILY VALUES

We'd hate to call **Oasis' Noel Gallagher** a mama's boy, but he did shell out a bundle on Saturday to celebrate his mother's 52nd birthday at London's notorious Titanic bar. The only trouble was, he didn't invite many of the old gal's friends, instead packing the place with his own kind, including **Goldie** and **Saffron** from **Republica**, as well as **Nicole Appleton** and **Melanie Blatt** from **All Saints**. Brother Liam was no where to be found.

BARBIE SPICE

Jimmy Jam and **Terry Lewis** are expanding their universe a little. Not only are the famous production duo masterminding the new **Mary J. Blige** album, they welcomed **Sporty** and **Baby Spice** to their Minneapolis studio last month to co-write a song for the truncated band's UK TV Commercial. They all got along famously, but Baby (a.k.a. **Emma Bunton**) did let slip that the new **Sindy** doll (Barbie's UK arch rival) is modeled on her—which caused the plastic fashion doll to alter her breast size reduced from an incredible 39" (in scale) to a more realistic 34". As for Baby's plastic boyfriend, he's modeled on **Robbie Williams**. No we didn't mean *he* was plastic.

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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 WDAS/FM and WUSL 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 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."

that 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:**

WGCI/FM-Chicago
WDAS/FM-Philadelphia
WJLB-Detroit
KKDA/FM-Dallas-Ft. Worth

■ **A third place finish was scored by WKYS (D.C.)**

■ **Other top five-ranked stations included:**

KKBT-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 capitol 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 WPHI.**

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 come and/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 '80s 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, WKTU 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. ■

■ **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 KYLD, "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

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 diarykeepers, 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 sheafs 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-San Francisco, has done remarkable B.H.M. promotions, both in Orlando at 102 Jamz and at V-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 as a soft drink, elevates your promotion from little more than a PSA or liner-read acknowledgement 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. ■

PAIGE NEINABER IS VP/FUN 'N GAMES FOR JERRY CLIFTON AND NEW WORLD COMMUNICATIONS. HE ALSO HEADS UP C.P.R., RADIO'S FIRST PROMOTIONAL CONSULTANCY. TO REACH HIM, CALL (651) 433-4554 OR EMAIL PAIGE AT NWCPRMO@EARTHLINK.NET

FRIENDS OF RADIO

2 6 0

Taylor Dayne

Recording artist, producer, actress.

Latest album:
Naked Without You (Neptune/River North Records)

Hometown:
Long Island, New York

Stations you listened to while growing up:
WLIR/FM, WNEW/FM, and WKTU in its early dance days.

Stations you listen to today:
Now that I'm in L.A., I listen to Star, KIIS, KROQ, and the Beat, among others.

Name an influential early record:
The first records I bought were like Led Zeppelin and Bad Company, then female interpreters like Joni



Mitchell, Melanie, Rickie Lee Jones, Pat Benatar, Linda Ronstadt, and the Wilson sisters in Heart. And Neil Young was an incredible inspiration. The list goes on.

What have you been up to since the last album (*Soul Dancing*, 1993)?
I was re-assessing my creativeness. I really felt I'd gone stagnant. I started dabbling in songwriting and production, then started working in films and theater, and I moved to Los Angeles, started a label, and I was interested in the development and production of talent.

What got you back into the studios for the new CD?
It was more or less finding a home that would house me comfortably.

I've established the support I need to put out a record.

On Rick Dess' show, you pulled down your pants to show him a tattoo. Will you do that for other DJs?
Well, Rick asked. (Laughs.) For others? Maybe.

If you owned a radio station, what would you do?
That's a tough question. God knows, it's getting tighter and tighter. But if I had the opportunity, I'd do the same thing I do in developing talent. You have to go with your guts, and go with the music that inspires you.

by Ben Fong-Torres

TOP 40 + RHYTHM CROSSEVER

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 ears include Erik Bradley (B96-Chicago), Jay Michaels (KRBE-Houston), Danny Ocean (WJMN-Boston), John Reynolds (KHKS-Dallas), Andy Shane (WKTU-New York), Dave Universal (WKSE-Buffalo), and Rob Wagman, (B97-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 careens toward that already-overused "new millennium," the question arises: is anyone actually having fun anymore? Affectionately known in-house as the "Big-Ass PD Panel," this session features Emmis Executive VP of Programming Rick Cummings, CBS/Infinity Radio co-CEO John Gehron, Jacor Director of Top 40 Programming BJ Harris, Clear Channel VP of Programming John Roberts, and VHI VP of Music Programming Mike Tierney. Moderators: Kevin Carter, Dave Sholin, 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 Storee.

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.I.N.* President Vince Pellegrino.

Saturday, February 20 @ 3:30

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 Rob Roberts, GAVIN's Quincy McCoy, moderator Dave "The Duke" Sholin, 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.

PDPROFILE

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 demos): Fall book results - 7.8 12-plus (#2); #1 18-34 females; #1 18-49 females; #2 18-34 adults; #2 18-49 adults.

Jock Line-up: Mornings: Ace & TJ; middays: Jennifer Steel; afternoons: Adam Smasher; nights: Drew; overnights: Chris Carter

Early Influences:

a) People: Steve Perun, Gerry DeFrancesco, Steve Rivers, Bill Richards, Mark St. John.
b) Radio stations:

KSLQ-St. Louis

Your First gig: Nights at KWK-St. Louis

Car Radio Presets: 97.9 WPEG, 99.7 WRFX, 102.9 WLYT, 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. Changs

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

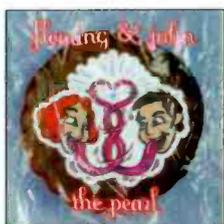
Non-trade magazine subscriptions: *People*

Career Goal: I just take one day at a time.

by Kevin Carter

TOP 40

MOST ADDED



FLEMING & JOHN (47)
EVERYTHING (24)
GARBAGE (21)
MARIAH CAREY (18)
JOEY McINTYRE (15)

TOP TIP



GARBAGE

"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)

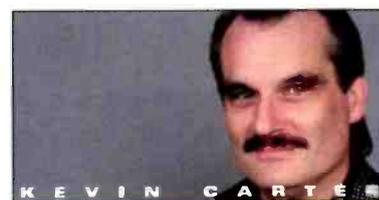
"Fits perfectly into the music mix of KIIS/FM."
 —Tracy Austin, APD/MD,
 KIIS-Los Angeles

Wk	TW	Artist	Weeks	Reports	Adds	SPINS	TREND
1	1	GOO GOO DOLLS - Slide (Warner Bros.)	20	152	1	7180	+221
2	2	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	17	152	0	7048	+420
8	3	BRITNEY SPEARS - ...Baby One More Time (Jive)	17	142	0	6153	+546
6	4	BRANDY - Have You Ever? (Atlantic)	16	138	3	6078	+233
7	5	'N SYNC - (God Must Have Spent) A Little More Time... (RCA)	13	147	1	6004	+392
5	6	EAGLE EYE CHERRY - Save Tonight (WORK)	28	132	0	5958	-381
3	7	SHAWN MULLINS - Lullaby (Columbia/CRG)	20	135	0	5682	-757
4	8	JEWEL - Hands (Atlantic)	15	142	0	5447	-940
13	9	CHER - Believe (Warner Bros.)	12	154	9	5206	+958
<i>Nice week: Bonus Superbowl appearance helps propel Cher into the Top 10.</i>							
14	10	BACKSTREET BOYS - All I Have To Give (Jive)	10	140	2	4658	+568
10	11	BARENAKED LADIES - It's All Been Done (Reprise)	10	142	1	4583	-8
12	12	WILL SMITH - Miami (Columbia/CRG)	16	111	0	4508	+108
16	13	SUGAR RAY - Every Morning (Lava/Atlantic)	6	149	1	4462	+646
11	14	NEW RADICALS - You Get What You Give (MCA)	16	126	0	4345	-146
15	15	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	18	126	4	4236	+356
9	16	THIRD EYE BLIND - Jumper (Elektra/EEG)	24	113	0	4180	-577
17	17	DIVINE - Lately (Red Ant)	16	107	1	3710	+203
18	18	EVE 6 - Inside Out (RCA)	26	99	0	3311	-164
20	19	BLACKSTREET featuring MYA - Take Me There (Interscope)	13	111	1	3284	+243
23	20	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	5	136	6	3279	+595
21	21	EVERCLEAR - Father Of Mine (Capitol)	16	105	2	2990	+158
22	22	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	12	119	0	2820	+97
29	23	MONICA - Angel Of Mine (Arista)	10	113	9	2787	+663
19	24	R. KELLY & CELINE DION - I'm Your Angel (Jive)	15	90	0	2759	-563
24	25	KHALEEL - No Mercy (Hollywood)	8	112	5	2574	+30
28	26	LENNY KRAVITZ - Fly Away (Virgin)	15	110	8	2563	+263
26	27	JENNIFER LOVE HEWITT - How Do I Deal (Warner Bros.)	11	84	0	2240	-259
32	28	BETTER THAN EZRA - At The Stars (Elektra/EEG)	6	106	8	2230	+300
27	29	SHERYL CROW - My Favorite Mistake (A&M)	22	65	1	2021	-342
31	30	MONIFAH - Touch It (Universal)	27	64	0	1887	-191
37	31	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	5	95	9	1805	+453
30	32	SHANIA TWAIN - From This Moment On (Mercury)	22	58	0	1681	-401
—	33	MARIAH CAREY - I Still Believe (Columbia/CRG)	5	84	18	1590	N
36	34	JENNIFER PAIGE - Sober (Edel America/Hollywood)	5	74	5	1519	+143
35	35	DAVE MATTHEWS BAND - Crush (RCA)	18	64	2	1504	+43
33	36	98 DEGREES - Because Of You (Motown)	24	48	0	1402	-267
—	37	JOEY McINTYRE - Stay The Same (C2/CRG)	4	75	15	1376	N
<i>Buzzing in gmail for weeks; huge response wherever it's played.</i>							
39	38	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	16	47	0	1326	+6
25	39	EMILIA - Big, Big World (Universal)	11	50	1	1323	-1208
38	40	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)	27	34	0	1281	-43

Total Reports This Week 163 Last Week 162

CHARTBOUND

Artist	Reports	Adds	SPINS	TREND
HOLE - "Malibu" (Geffen)	68	8	1241	+281
B*WITCHED - "C'est La Vie" (Epic)	63	9	1027	+408
GARBAGE - "Special" (Almo/Interscope)	63	21	777	+610
EVERLAST - "What It's Like" (Tommy Boy)	48	7	904	+196
FLEMING & JOHN - "The Pearl" (Universal)	47	47	262	+262



RAVES

By Annette M. Lai.

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, uptempo, 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 98.7-Los Angeles and JET/FM-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 B96-Chicago MD Erik Bradley has already told *gmail* 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."



Continued on page 16

ARTISTPROFILE

JOEY McINTYRE

CURRENT SINGLE

"Stay the Same"

LABEL C2/CRG

SENIOR VP, PROMOTION

Dennis Reese

HOMETOWN & BIRTHDATE

Boston, December 31, 1972

MAJOR MUSICAL INFLUENCES:

"Michael Jackson, Lionel Richie, and George Michael."

WHAT RADIO STATIONS DID YOU

GROW UP LISTENING TO?

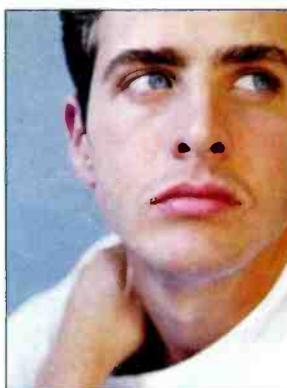
"Kiss 108."

WHAT MAKES YOU HAPPY?

"Music, performing, and the ocean."

WHAT BRINGS YOU DOWN?

"Lying and cheating—anything



that doesn't feel real."

YOUR BEST PERSONALITY TRAIT:

"I am an honest person."

YOUR WORST PERSONALITY

TRAIT: "I am judgemental."

FAVORITE COMFORT FOOD:

"Pasta with cream sauce."

FAVORITE MOVIE OF ALL-TIME:

"Midnight Run."

WHEN YOU WERE YOUNGER,

YOU WANTED TO GROW UP TO

BE... "Frank Sinatra."

MOST INTERESTING PERSON YOU

KNOW AND WHY...

"My manager, Jerry Jaffe. He's a helluva guy."

YOUR FONDEST NEW KIDS

MEMORY: "Performing

together."

SOMETHING WE WOULD BE

SURPRISED TO KNOW ABOUT

YOU: "I'm relatively

masculine."

ON YOUR MUSIC: "It's fun to

perform my music. I'd like to sing the world a song..."

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
43	9	731	+227	SEMISONIC - Secret Smile (MCA)
42	5	719	+45	2 PAC - Changes (Interscope)
38	9	757	+220	DEBORAH COX - Nobody's Supposed To Be Here (Arista)
36	14	579	+261	WHITNEY HOUSTON - Heartbreak Hotel (Arista)
33	2	894	+131	BLONDIE - Maria (Beyond Music)
32	1	639	-65	ROD STEWART - Faith Of The Heart (Universal)
29	4	412	+67	MUDHENS - Try To Explain (MH)
28	1	530	-37	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)
25	24	70	+62	* EVERYTHING - Good Thing (Blackbird/Sire)
24	7	371	+206	SWEETBOX - U Make My Love... Feat. Evelyn King (RCA)
24	2	356	+45	SISTER MOON - Why (This Is This)
23	3	304	+83	DRU HILL - These Are The Times (Island)
22	7	305	+71	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)
22	2	353	+52	MR. BLUE - Shadow On The Wall (TidalWave)
22	2	338	+12	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)
15	1	217	+75	BEASTIE BOYS - Body Movin' (Grand Royal/Capitol)
15	3	196	+27	THE MERRYMAKERS - Trouble Time (Independent)
16	9	189	+161	* SHERYL CROW - Anything But Down (A&M)
16	14	123	+52	* MADONNA - Nothing Really Matters (Maverick/Warner Bros.)
14	—	224	+17	DAWSON - To Fly (Thinktank)
14	7	196	+42	* TATYANA ALJ - Boy You Knock Me Out (MJJ/Epic)
13	3	251	+143	VENGABOYS - We Like To Party (Strictly Rhythm)
13	—	228	+46	P.M. DAWN - Faith In You (V2)
12	9	134	+79	* TOMMY HENRIKSEN - I See The Sun (Capitol)
12	6	119	+88	* MEJA - All 'Bout The Money (C2/CRG)
11	11	23	+23	* 3rd STOREE - If Ever (?)

Drops: #34-Fastball, #40-Sixpence None The Richer, Mary Griffin, London Bus Stop.

Arena-Size Crowd Dines With Tina



Somehow, a bunch of Bay Area radio and trade folks talked their way into a free lunch with Epic recording artist Tina Arena (front row, l-r): K101-San Francisco PD Bob Lawrence, GAVIN's Annette M. Lai, Tina, Epic's Robin Silva, and K101 MD Mark Carlson; (back row, l-r): GAVIN's Kevin Carter, KZQZ (295.7) personality Crystal McKenzie, KLLC PD Louis Kaplan, 295.7 MD Lara, and *gmail's* own Sandy Skeie.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 79 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while **RED** entries highlight a stronger performance than on the main Top 40 Chart.

TW		SPINS	TREND
1	GOO GOO DOLLS - Slide (Warner Bros.)	3143	+56
2	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	2978	+162
3	N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	2684	+243
4	SHAWN MULLINS - Lullaby (Columbia/CRG)	2668	-122
5	JEWEL - Hands (Atlantic)	2590	-271
6	BRITNEY SPEARS - ...Baby One More Time (Jive)	2526	+141
7	BARENAKED LADIES - It's All Been Done (Reprise)	2484	+127
8	BRANDY - Have You Ever? (Atlantic)	2365	+69
9	CHER - Believe (Warner Bros.)	2352	+339
10	EAGLE EYE CHERRY - Save Tonight (WORK)	2302	-112
11	NEW RADICALS - You Get What You Give (MCA)	2298	+7
12	SUGAR RAY - Every Morning (Lava/Atlantic)	2276	+343
13	BACKSTREET BOYS - All I Have To Give (Jive)	2080	+234
14	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1828	+139
15	KHALEEL - No Mercy (Hollywood)	1776	+38
16	THIRD EYE BLIND - Jumper (Elektra/EEG)	1772	-21
17	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	1592	+378
18	EVERCLEAR - Father Of Mine (Capitol)	1534	+91
19	WILL SMITH - Miami (Columbia/CRG)	1507	+56
20	JENNIFER LOVE HEWITT - How Do I Deal (Warner Bros.)	1504	-68
21	R. KELLY & CELINE DION - I'm Your Angel (Jive)	1494	-61
22	LENNY KRAVITZ - Fly Away (Virgin)	1442	+160
23	EVE 6 - Inside Out (RCA)	1398	-10
24	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	1257	+257
25	DIVINE - Lately (Red Ant)	1217	+115
26	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1203	+150
27	JENNIFER PAIGE - Sober (Edel America/Hollywood)	1186	+134
28	EMILIA - Big, Big World (Universal)	1145	-28
29	BLACKSTREET featuring MYA - Take Me There (Interscope)	1120	+53
30	SHERYL CROW - My Favorite Mistake (A&M)	1085	-2
31	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	1047	+44
32	MONICA - Angel Of Mine (Arista)	1002	+234
33	DAVE MATTHEWS BAND - Crush (RCA)	952	+119
34	HOLE - Malibu (DGC)	787	N
35	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	763	+73
36	FASTBALL - Fire Escape (Hollywood)	730	-60
37	SHANIA TWAIN - From This Moment On (Mercury)	729	-2
38	MARIAH CAREY - I Still Believe (Columbia/CRG)	602	N
39	U2 - Sweetest Thing (Island)	549	-20
40	98 DEGREES - Because Of You (Motown)	537	-9

MOST ADDED



- FLEMING & JOHN (43)
- *MARIAH CAREY (12)
- *GARBAGE (12)
- JOEY MCINTYRE (9)
- **WHITNEY HOUSTON (8)
- **SHERYL CROW (8)

Effective 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
- WKPK-Gaylord, MI
- WRZE-Hyannis
- KQMQ-Honolulu
- WJBQ-Portland, ME
- WLNF-Gulfport
- WYOY-Jackson

MOST ADDED



3RD STOREE (14)
EMINEM (12)
DJ CLUE (11)
B.C. (6)
FAT JOE & BIG PUN (5)

TOP TIP



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

If the quotes on this page are any indicator... to the moon.

RADIO SAYS



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

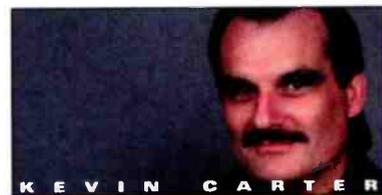
"At least nine spins a day... #1 phones...soon to be a power."
 —Michael Martin, PD,
 Wild 94.9 (KYLD-San Francisco)

RHYTHM CROSSOVER

LW	TW	Weeks	Reports	Adds	SPINS	TREND
1	1	BRANDY	-	-	2598	-161
2	2	MONICA	-	-	2364	+200
4	3	JAY-Z	-	-	1976	-26
5	4	DRU HILL	-	-	1969	+72
10	5	DEBORAH COX	-	-	1856	+173
6	6	WILL SMITH	-	-	1807	-62
8	7	TLC	-	-	1787	+45
7	8	2 PAC	-	-	1697	-101
3	9	BLACKSTREET featuring MYA	-	-	1686	-401
11	10	WHITNEY HOUSTON	-	-	1605	+46
12	11	'N SYNC	-	-	1529	+78
9	12	DRU HILL	-	-	1446	-292
13	13	OUTKAST	-	-	1362	-68
16	14	MARIAH CAREY	-	-	1311	+289
15	15	LAURYN HILL	-	-	1236	+135
19	16	BRITNEY SPEARS	-	-	1106	+187
27	17	GINUWINE	-	-	1044	+314
<i>Monster ten-point chart move shows it's time to take these guys seriously.</i>						
14	18	LAURYN HILL	-	-	984	-196
17	19	BACKSTREET BOYS	-	-	965	+37
24	20	TYRESE	-	-	956	+177
21	21	HARLEM WORLD	-	-	946	+74
26	22	R. KELLY	-	-	915	+162
20	23	DIVINE	-	-	824	-93
28	24	BRANDY	-	-	818	+120
<i>Everything she's sung has turned to gold (and platinum). Here we go again.</i>						
23	25	TQ	-	-	798	+4
18	26	FAITH EVANS	-	-	795	-125
32	27	SHANICE	-	-	714	+114
25	28	MONIFAH	-	-	708	-56
30	29	JUVENILE	-	-	665	+52
36	30	CHER	-	-	651	+111
29	31	DMX	-	-	647	+21
39	32	FAITH EVANS	-	-	637	+217
34	33	SWEETBOX	-	-	623	+56
22	34	JAY-Z	-	-	621	-218
35	35	TOTAL	-	-	523	-41
33	36	R. KELLY & KEITH MURRAY	-	-	515	-69
31	37	JERMAINE DUPRI & KEITH SWEAT	-	-	492	-118
38	38	FOXY BROWN	-	-	445	-11
40	39	AALIYAH	-	-	430	+16
—	40	THE ROOTS	-	-	412	N

Total Reports This Week 56 Last Week 57

CHARTBOUND	Reports	Adds	SPINS	TREND
FAT JOE & BIG PUN - "Bet Ya Man Can't" (Atlantic)	20	5	358	+98
EMINEM - "My Name Is..." (Interscope)	15	12	321	+284
METHOD MAN - "Break Ups 2 Make Ups" (Def Jam)	15	2	314	+81
DIVINE - "One More Try" (Red Ant)	15	4	211	+164
VENGABOYS - "We Like To Party" (Strictly)	12	3	390	+99



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 B96."



—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 (WLLD-Tampa)

"Big buzz on 'The Art of Storytelling' by Outkast featuring Slick Rick. It's the Shizznik!"



—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 Ocean, 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

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



The 1999 Gavin Seminar

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.



A/C • HOT A/C

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:

KOZN/FM (soon to be KSRC)-
Kansas City moves from Hot A/C
to mainstream A/C.

WLTS-New Orleans moves from
mainstream A/C to Hot A/C.

New Hot A/C Reporters:

KLCA

255 W. Moana Lane, Suite 208
Reno, NV 89509

(702) 829-1964

Fax: (702) 825-3183

PD: Bob Walker

MD: Kevin Simmons



KMSX (Mix 95.7)

4891 Pacific Highway

San Diego, CA 92110-4003

(619) 291-9191

Fax: (619) 294-2916

PD: Tim Dukes

MD: Ron Geronimo

KZSR (Star 102.3)

333 Jackson Street, Suite 700

Sioux City, IA 51101

(712) 258-5655

Fax: (712) 258-1511

PD: Dan Lehmann

MD: Bart McCoy

WMHX (New Mix 103.9)

612 Fourth Avenue, Suite 100

Louisville, KY 40202

(502) 681-0119

Fax: (502) 589-5275

PD: Randy Starr



WOST

7290 College Parkway, Suite 200

Fort Myers, FL 33907

(941) 275-0095

Fax: (941) 275-3299

Dir. of Programming: Jim Radford

MD: Renee Reed

New Mainstream A/C Reporters:

KATF

346 8th Avenue

Dubuque, IA 52001

(319) 588-5678

Fax: (319) 588-5688

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) 634-3311

Fax: (414) 634-6515

PD: Don Rosen

WGYL

1235 16th Street

Vero Beach, FL 32960

(561) 567-0937

Fax: (561) 562-4747

PD/MD: Mike "Bear" Fitzgerald

(Ext. 102)

WMLI

2651 South Fish Hatchery Road

Madison, WI 53701

(608) 274-5450

Fax: (608) 274-5521

PD: Tom Cook (Ext. 233)

MD: Brian O'Neil (Ext. 236)



WPLL (Market: Miami)

1975 E. Sunrise Blvd., #300

Ft. Lauderdale, FL 33304

(954) 463-9299

Fax: (954) 462-5839

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.

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 1 p.m., PST (please note earlier time deadline). 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 T.J. Martell Foundation for Cancer, AIDS, 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 Dalin 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 all about Monica. If you haven't done so, check out his Web site at www.drudgereport.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 Slamajama 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: WLTW's Jim Ryan, WLIT's Mark Edwards, WBMX's Greg Strassell, Zapoleon Media's Pat Paxton, and Columbia Records' Elaine Locatelli. Sponsored by Hybrid Recordings, you'll be introduced to the music of Mike Errico.

•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 Pollan, 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.

A/C

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



ANNETTE M. LAI

MOST ADDED



P. ANKA & C. DION (34)
NEVILLE BROTHERS (29)
****BONNIE RAITT (27)**
****NA LEO (27)**
MARIAH 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 knock-out! Great audience response."
 —Phil Parker, PD/MD,
 KFVR-Bismarck, N.D.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
3	1	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	16	156	3	3699	+145	60	39	40	13
4	2	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	5	165	4	3640	+341	49	48	45	17
1	3	R. KELLY & CELINE DION - I'm Your Angel (Jive)	15	145	1	3594	-181	54	43	42	6
2	4	JEWEL - Hands (Atlantic)	15	149	3	3590	+26	63	30	34	18
5	5	WHITNEY HOUSTON & MARIAH CAREY - When You Believe (DreamWorks/Geffen)	12	126	1	2690	-378	29	37	42	14
7	6	PHIL COLLINS - True Colors (Atlantic)	19	113	0	2455	-26	21	41	38	12
11	7	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	6	134	7	2450	+387	27	21	50	24
9	8	ROD STEWART - Faith Of The Heart (Universal)	6	125	3	2442	+297	24	31	43	21
6	9	SHANIA TWAIN - From This Moment On (Mercury)	22	107	0	2359	-232	23	36	38	9
8	10	MARILYN SCOTT - The Last Day (Warner Bros.)	16	118	9	2342	+156	35	21	32	20
14	11	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury/Universal)	4	137	16	2222	+401	19	22	42	41
16	12	MARIAH CAREY - I Still Believe (Columbia/CRG)	4	136	19	2220	+537	20	20	39	40
10	13	DAVID CASSIDY - No Bridge I Wouldn't Cross (Stamajama)	19	107	2	2154	+68	31	17	31	24
13	14	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	10	101	3	2078	+223	28	22	31	15
15	15	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	8	110	7	2000	+313	20	22	31	34
12	16	SHAWN MULLINS - Lullaby (Columbia/CRG)	15	64	1	1564	-450	27	15	16	6
20	17	CRYSTAL BERNARD - Don't Touch Me There (River North)	12	79	7	1357	+73	12	21	16	22
18	18	EDWIN McCAIN - I'll Be (Lava/Atlantic)	63	65	0	1295	-89	12	16	23	11
28	19	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	5	67	7	1281	+222	11	22	19	13
<i>Another week of incredible growth for SNTR earns them a Top 20 slot.</i>											
19	20	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	30	64	0	1260	-60	9	17	26	11
23	21	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	19	69	2	1208	+32	9	16	19	20
22	22	JOE'S BAND - Daydream Lover (Rag)	19	54	1	1201	+23	18	14	13	9
25	23	BIC RUNGA - Sway (Columbia/CRG)	17	59	2	1188	+95	14	15	21	9
24	24	MARY GRIFFIN - Knock On Wood (Curb)	12	52	0	1173	+75	21	10	14	6
27	25	MR. BLUE - Shadow On The Wall (TidalWave)	19	54	0	1157	+87	14	18	12	9
30	26	MONICA - Angel Of Mine (Arista)	10	79	7	1139	+175	5	13	23	33
29	27	GREGG SWANN - Spinning (Dalin)	8	61	4	1133	+163	9	17	21	13
31	28	BRANDY - Have You Ever? (Atlantic)	16	63	3	1000	+105	8	11	20	17
21	29	FAITH HILL - This Kiss (Warner Bros.)	28	49	1	969	-230	8	11	20	9
—	30	BACKSTREET BOYS - All I Have To Give (Jive)	3	69	14	957	N	4	9	23	22
<i>The week's highest debut honors go to these multi-platinum guys from Orlando.</i>											
32	31	WIREWOOD - Inside Screaming (Teleca)	16	44	2	950	+75	13	12	13	6
34	32	THE REGULATORS - Sweet Sustain (Southbound)	16	40	1	870	+105	12	10	13	5
35	33	LARRY KING & JOHN BLASUCCI - Worlds Apart (MFO)	6	50	3	852	+110	4	13	19	14
—	34	CHER - Believe (Warner Bros.)	5	43	11	818	N	11	7	10	12
40	35	JOHN PURDELL - Better Way To Die (Jackal)	12	36	0	758	+106	5	17	10	4
36	36	GOO GOO DOLLS - Slide (Warner Bros.)	20	31	3	746	+9	12	6	8	5
—	37	TONY MASCOLO - Night Wind (Modern Voices)	10	37	1	691	N	3	13	15	6
—	38	SUNPOWER ORCHESTRA - A Princess Blessing (Sunpower/Rhombus)	15	33	0	656	N	6	10	11	6
37	39	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)	19	30	1	643	-74	7	10	9	4
—	40	MARVIN GAYE & TAMMI TERRELL - Ain't No Mountain High Enough (Sony Classical)	3	46	9	640	N	1	6	20	15

Total Reports This Week 177 Last Week 173

CHARTBOUND

Reports	Adds	SPINS	TREND
57	27	592	+286
49	11	592	+151
45	6	618	+202
42	4	490	+72
41	13	+490	+201

SPINCREASE

MARIAH CAREY	+537
TESH & INGRAM	+401
BRICKMAN & SMITH	+387
BACKSTREET BOYS	+344
ELTON & LeANN	+341

ARTISTPROFILE

GREGG SWANN

CURRENT SINGLE: "Spinning"
 LABEL: Dalin Records
 PROMOTION CONTACT:
 Tom Mazzetta (303) 545-9990
 HOMETOWN: Novelty, Mo.
 MAJOR MUSICAL INFLUENCES: "The Replacements, '60s British pop"

WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO? "WLS-Chicago, KCMO-Kansas City"
 FAVORITE COMFORT FOOD: "Harry's Burrito's (3rd & Thompson in NYC)"
 WHAT'S IN YOUR CD PLAYER? "The Jayhawks' *The Sound of Lies*"
 ODDDEST JOB YOU'VE EVER HAD: "Working for a neighbor on a



farm, helping him castrate pigs." SOMETHING WE WOULD BE SURPRISED TO KNOW ABOUT YOU: "I have a degree in Economics from the University of Missouri." AMBITIONS LEFT TO BE FULFILLED: "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."

THREE ESSENTIALS YOU'D NEED TO LIVE ON A DESERT ISLAND: "One boat, two oars." DESCRIBE YOUR MUSIC: "The melodies leave you humming. The lyrics are not too abstract, but mysterious enough so that people will have to dig a little to find their own meanings." DON'T MISS: Swann will showcase his music at the A/C Jukebox Jury on Thursday, February 18 at the Seminar.

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
37	12	355	+104	NANAPEG - Trees (Total Envision)
36	34	359	+309	* PAUL ANKA & CELINE DION - It's Hard To Say Goodbye (Epic)
34	6	333	+50	LUSTMAN'S BAND - The President's Rock Song (Trackhouse)
33	6	367	+119	JIM WALSH - Only You (Photon)
33	13	299	+150	FREE CLINIC - Searching For Something (Free Clinic)
31	4	340	+78	SYRVA - Fade (Trazom)
30	—	503	+69	BOJEST - Kissing It On (Rosier)
29	11	266	+114	DAWSON - To Fly (Thinktank)
29	29	278	+278	* NEVILLE BROTHERS - A Little Piece Of Heaven (Columbia/CRG)
27	27	256	+256	* NA LEO - Poetry Man (NLP)

Due to a research change, the following did not qualify for this week's Up & Coming: Jennifer Paige, Barenaked Ladies, Keith Methven, Steve Sculisi, Boyz II Men, Keith Allen, Vin Man.

Mainstream A/C Drops: #17-P.J., #26-Marshall Tucker Band, #33-Lani Hall, #38-Sheryl Crow, #39-Alanis Morissette, Matchbox 20.

Hot A/C Drops: #35-Faith Hill, #38-W. Houston & M. Carey, The Flys

RAVES continued

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 mainstream Top 40 and Hot A/C.



MADONNA
 "Nothing 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 GAVIN-ite 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 listens, 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's

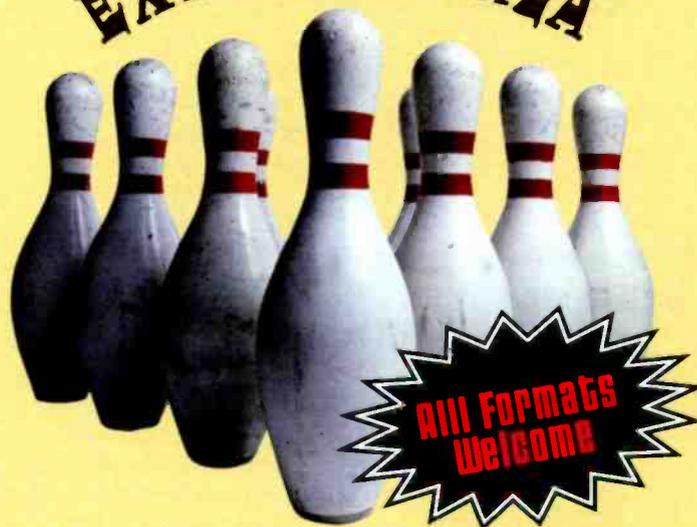
Continued on page 17

A/C REPORTS ACCEPTED
 MONDAYS 8 A.M.-5 P.M. AND
 TUESDAYS 8 A.M.-2 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

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 Carrollton) with food being served from 9:30 till 11:00 and an open bar for the entire four hours!

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

HOT A/C

MOST ADDED



CHER (16)
COLLECTIVE SOUL (15)
ALANIS MORISSETTE (12)
BLONDIE (11)

TOP TIP



JOHN MELLENCAMP
 "I'm Not Running Anymore"
 (Columbia/CRG)

WTMX-Chicago was the first to rave—now others like WMC and WENS are following suit.

RADIO SAYS



ALANIS MORISSETTE
 "Unsent" (Maverick/Reprise)
 "We love Alanis' 'Unsent.' 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



RAVES *continued*

piano man, Roy Bittan.

RUFUS WAINWRIGHT "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,



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.

Previously reviewed in Gavin:

Cher "Believe" (Warner Bros.)
 Reviewed October 30, 1998. 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

LW	TW	Reports	Adds	SPINS	TREND
1	1	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	119	0	4798 +84
2	2	SHAWN MULLINS - Lullaby (Columbia/CRG)	116	0	4519 -57
3	3	JEWEL - Hands (Atlantic)	119	0	4423 -117
4	4	GOO GOO DOLLS - Slide (Warner Bros.)	119	1	4412 +270
5	5	EAGLE EYE CHERRY - Save Tonight (WORK)	106	0	3968 -76
7	6	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	107	1	3487 +212
6	7	THIRD EYE BLIND - Jumper (Elektra/EEG)	100	0	3378 -347
8	8	BARENAKED LADIES - It's All Been Done (Reprise)	108	0	3301 +120
9	9	NEW RADICALS - You Get What You Give (MCA)	100	1	3080 +21
12	10	SUGAR RAY - Every Morning (Lava/Atlantic)	100	5	2915 +436
13	11	SIXPENCE NONE THE RICHER - Kiss Me (Squint)	95	4	2680 +304
10	12	SHERYL CROW - My Favorite Mistake (A&M)	83	0	2557 -272
11	13	U2 - Sweetest Thing (Island)	81	0	2525 -65
18	14	ALANIS MORISSETTE - Unsent (Maverick/Reprise)	93	12	2089 +439
14	15	EVE 6 - Inside Out (RCA)	63	1	1918 -102
16	16	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	62	0	1730 +47
26	17	CHER - Believe (Warner Bros.)	68	16	1571 +438
<i>Fresh from her star-spangled Super Bowl stint, Cher bounds into Hot A/C's Top 20.</i>					
24	18	DAVE MATTHEWS BAND - Crush (RCA)	65	6	1559 +242
<i>Hot new remix pays off. DMB is Top 20 and climbing. New on WPLJ-New York.</i>					
20	19	KHALEEL - No Mercy (Hollywood)	71	0	1555 -25
23	20	LENNY KRAVITZ - Fly Away (Virgin)	61	5	1517 +36
17	21	R. KELLY & CELINE DION - I'm Your Angel (Jive)	58	0	1494 -161
21	22	EVERCLEAR - Father Of Mine (Capitol)	58	1	1492 -32
15	23	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	56	0	1381 -369
22	24	FASTBALL - Fire Escape (Hollywood)	52	0	1336 -159
19	25	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	58	1	1267 -314
31	26	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	69	15	1236 +295
28	27	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	49	4	1216 +172
27	28	SHANIA TWAIN - From This Moment On (Mercury)	44	1	1162 +34
30	29	EDWIN McCAIN - I'll Be (Lava/Atlantic)	44	0	1161 +135
25	30	BARENAKED LADIES - One Week (Reprise)	44	0	1099 -45
34	31	BLONDIE - Maria (Beyond Music)	58	11	1055 +240
36	32	ELTON JOHN & LeANN RIMES - Written In/Stars (Curb/Rocket/Island)	47	1	1009 +215
39	33	BETTER THAN EZRA - At The Stars (Elektra/EEG)	56	8	996 +251
29	34	MATCHBOX 20 - Real World (Lava/Atlantic)	36	0	949 -82
32	35	CAKE - Never There (Capricorn)	37	5	919 +42
33	36	EVERYTHING - Hooch (Blackbird/Sire)	30	0	838 +17
40	37	ROD STEWART - Faith Of The Heart (Universal)	47	4	818 +134
37	38	EMILIA - Big, Big World (Universal)	33	1	740 -33
—	39	MARIAH CAREY - I Still Believe (Columbia/CRG)	38	3	678 N
—	40	BRANDY - Have You Ever? (Atlantic)	27	2	670 N

Total Reports This Week 125 Last Week 121

CHARTBOUND					Reports Adds SPINS TREND				
SEMISONIC - "Secret Smile" (MCA)	38	4	626	+84	BRITNEY SPEARS - "...Baby One More Time" (Jive)	24	3	586	+72
JENNIFER PAIGE - "Sober" (Edel America/Hollywood)	37	2	581	+74	*JOHN MELLENCAMP - "I'm Not..." (Columbia/CRG)	22	10	392	+175
BACKSTREET BOYS - "All I Have to Give" (Jive)	31	3	642	+78	MONICA - "Angel of Mine" (Arista)	17	2	318	+29
MARTIN'S DAM - "Fear of Flying" (Hybrid/Sire)	31	9	485	+182	*SHERYL CROW - "Anything but Down" (A&M)	17	10	211	+127
HOLE - "Malibu" (Geffen)	26	4	396	+72	*GARBAGE - "Special" (Almo/Interscope)	16	10	223	+147

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



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 pulses through the Urban Landscape is our desperate need for a mentoring



Clockwise from top right: Henry Louis Gates, Jr., Louis Armstrong and Ella Fitzgerald, Miles Davis, Charlie Parker, and Aretha Franklin.



GAVIN

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 Wynton Marsalis began playing Louis Armstrong's "Potato Head Blues." The mood of the music was joyous 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 Count Basie sat at the piano with McCoy Tyner. Lester Young, Coleman Hawkins,

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

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.

program," I began. "We need to energize and organize young black programmers and record professionals, and help them develop into dynamic leaders.

"We all agree that the issues of deregulation, consolidation, downsizing, syndication, racism, and sexism can be overcome if our leaders—those with proven track records—begin passing on knowledge and encouraging growth. Today is the beginning of that process."

After lunch, I found a session called "Youth Workshop." I stood in the back and listened as Rev. Herbert Daughtry told the crowd, "We must teach our daughters to ignore songs and music videos that compare them to a Jeep or portray them as unlovable 'bitches and hos.' We must teach our daughters and sons to be media smart: ignore movies, television shows, billboards, and magazine ads that consistently encourage the use of alcohol, tobacco, drugs, violence, and unhealthy foods."

In my wanderings, I discovered an exhibit of photographs—Louis Armstrong, Bessie Smith, Duke Ellington, Count Basie, and Jimmy Rushing. On stage, a sign read, "Survival Through the Blues." I soon found myself mesmerized as Albert Murray performed a reading from his book, *Stomping the Blues*:

"The blues as such are synonymous with low spirits. Blues music is not. With all its so-called blue notes and overtones of sadness, blues music of its very nature and function is nothing if not a form of diversion. With all its pre-occupation with the most disturbing aspects of life, it is something contrived specifically to be performed as entertainment. Not only is its express pur-



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

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, twisting, and kicking their legs up high. For a while, we were transported back to the old Savoy Ballroom, once the

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.

Happy Black History Month.



URBAN

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



OUTKAST (36)

"Da Art Of Storytelling"
(LaFace/Arista)

KBMS, KRRQ, WJXX, WMNX, WJMG, WJGN, WJZD, WQHH, WDTJ, WZZ, WZND, WTLZ, WUSL, KZWA, KJMM, KVSP, WBLX, KKDA, KVJM, WFXA, WTMP, WBL, WQOK, WQZB, WDWI, WJTT, WIBB, WPHI, WCKX, WHRK, KPRS, WZAK, WKYS, WPEG, WAMO, WBLK

CHEROKEE (31)

"Ooh Wee Wee"
(RCA)

WILD, WDLT, WKPO, WJXX, WJMG, WJGN, WJZD, WJUN, KBCE, WQHH, KYEA, WKKV, WZZ, WTLZ, KJMM, KVSP, WBLX, WROU, KKDA, KVJM, WFXA, WBL, WQOK, WFXE, WQZB, WIBB, WCKX, KCEP, KPRS, WPEG, WDKX

TIMBALAND (26)

"Lobster & Scrimp"
(Atlantic)

KRRQ, WJXX, WJMG, WJGN, WJZD, KBCE, KYEA, WDTJ, WKKV, KZWA, KJMM, KVSP, WZHT, KVJM, WTMP, WQOK, WFXE, WQZB, WIBB, WCKX, WHRK, KPRS, WRSV, WKYS, WAMO, WEDR

2 PAC (22)

"Unconditional Love"
(Amaru/Interscope)

KBMS, KQXL, WMNX, WJMG, KRRQ, WJXX, WJGN, WJZD, WJUN, KBCE, WQHH, WKKV, WZHT, WBLX, KVJM, WFXA, WTMP, WJTT, WIBB, KPRS, WZAK, WWWZ

DJ CLUE (20)

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

WTLZ, WJXX, WKPO, WJXX, WJGN, WJMG, WJZD, KBCE, WQHH, KYEA, WZZ, KVJM, WFXA, WTMP, WQOK, WFXE, WJTT, WIBB, WCDX, WHRK

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)

WEST COAST

MONICA +51 "Angel Of Mine" (Arista)

KIRK FRANKLIN +42 "Revolution"
(Gospocentric)

ERIC BENET & FAITH EVANS +35 "Georgy Porgy" (Warner Bros.)

LAURYN HILL +30 "Ex-Factor" (Columbia)

MARIAH CAREY +26 "I Still Believe"
(Columbia)

MIDWEST

FAITH EVANS +201 "All Night Long"
(BadBoy/Arista)

TYRESE +80 "Sweet Lady" (RCA)

GINUWINE +61 "What's So Different"
(550 Music)

MARIAH CAREY +59 "I Still Believe" (Columbia)

KIRK FRANKLIN +57 "Revolution"
(Gospocentric)

EAST COAST

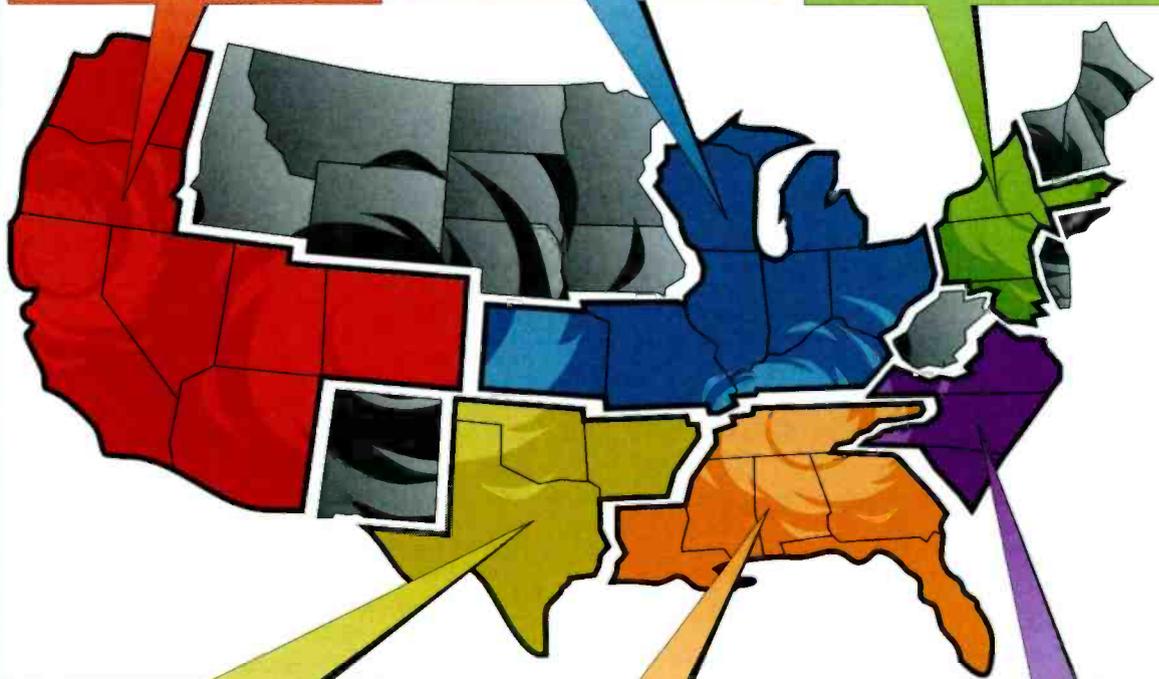
FAITH EVANS +141 "All Night Long"
(BadBoy/Arista)

THE ROOTS featuring ERYKAH BADU +86
"You Got Me" (MCA)

MARIAH CAREY +67 "I Still Believe" (Columbia)

DJ CLUE featuring DMX +64 "It's On"
(Roc-A-Fella/Def Jam)

SILKK THE SHOCKER AND MYSTIKAL +63
"It Ain't My Fault Part 2" (No Limit/Priority)



SOUTHWEST

FAITH EVANS +170 "All Night Long"
(BadBoy/Arista)

112 +116 "Anywhere" (BadBoy/Arista)

GINUWINE +79 "What's So Different"
(550 Music)

SILKK THE SHOCKER AND MYSTIKAL +64
"It Ain't My Fault Part 2" (No Limit/Priority)

GERALD LEVERT +53 "Taking Everything"
(EastWest/EEG)

SOUTHEAST

TQ +178 "Bye Bye Baby" (Epic)

LAURYN HILL +141 "Ex-Factor" (Columbia)

KEITH SWEAT +141 "I'm Not Ready"
(Elektra/EEG)

FAITH EVANS +107 "All Night Long"
(BadBoy/Arista)

KIRK FRANKLIN +100 "Revolution"
(Gospocentric)

CAROLINAS/VIRGINIA

SILK +129 "If You (Lovin' Me)" (Elektra)

WHITNEY HOUSTON +125 "Heartbreak Hotel"
(Arista)

R. KELLY +114 "When A Woman's Fed Up" (Jive)

METHOD MAN AND D'ANGELO +109
"Break Ups 2 Make Ups" (Def Jam)

FAITH EVANS +108 "All Night Long"
(BadBoy/Arista)

TOPTENSPINZ

Rank	Artist	Spinz Last Week	Spinz This Week
1	TYRESE "Sweet Lady"	2919	3484
2	R. KELLY "When A Woman's Fed Up"	3400	3452
3	CASE & JOE "Faded Pictures"	2878	2933
4	LAURYN HILL "Ex-Factor"	2477	2914
5	WHITNEY HOUSTON "Heartbreak Hotel"	2542	2909
6	MONICA "Angel Of Mine"	2735	2839
7	GERALD LEVERT "Taking Everything"	2524	2652
8	JESSE POWELL "You"	2236	2553
9	DRU HILL "These Are The Times"	2197	2548
10	FAITH EVANS "All Night Long"	1408	2195

Red=Spinz last week
Black=Spinz this week

NUMBER ONE

TYRESE
"Sweet Lady"
(RCA)



GAVIN

MCAD-11830

okay player.

GIVING YOU TRUE MOTES SINCE 1967

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



MCA

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Celebrating a Unique Musical Heritage

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 artistry 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





Busta Rhymes

WHAT'S IT GONNA BE ?!

featuring Janet
The new single and video
from the platinum album **E.L.E.**
and the follow-up to the hit
GIMME SOME MORE.

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Management by Chris Lighty and Mona Scott for Violator Management

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Duke Ellington at 100

"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."



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. ■

THIS YEAR MARKS THE 100TH ANNIVERSARY OF DUKE ELLINGTON'S BIRTH. A PANORAMA OF WORLD-RENOWNED JAZZ ORCHESTRAS AND ORGANIZATIONS WILL CELEBRATE THE DUKE'S LEGACY THROUGHOUT THE YEAR WITH CONCERTS, EDUCATIONAL PROGRAMS, RADIO TRIBUTES, FILM SCREENINGS, AND TRAVELING EXHIBITIONS.

IN LESS THAN THREE WEEKS, SILKK 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!!!!

The New Single

IT AIN'T MY FAULT PT. 2

Featuring
Mystikal

KKDA - Dallas, TX
- 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'."*



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PRIORITY
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NO LIMITS
RECORDS

the present

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 week-ends 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 been 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 week-end last month.

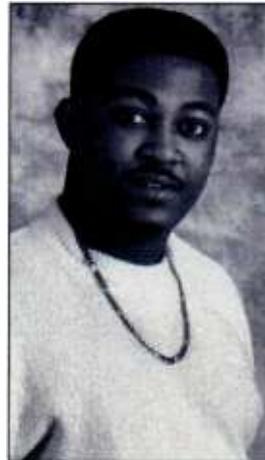
By playing a hot blend of current R&B titles, oldies, inspirational fare, and hip-hop, WGCI has maintained steady ratings—even survived the encroachments of WEJM 106 Jamz, which Alan programmed when it launched in '96. Alan's experiences at WJPC, and later at 106 Jamz under the tutelage of Barry Mayo 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.

Bet ya can't resist a hit like this

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“Bet Ya Man Can't (Triz)”

Featuring

Big Pun, Cuban Link and Triple Seis

The second smash single from his gold album DON CARTAGENA



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"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 a 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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"Same Ol' G"

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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 WNHC-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, WNHC hired her full time. From her initial on-air position at WNHC, Williams soon became Director of Promotions and Programming. "I credit 'NHC 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 NHC 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

“Once upon
a time not long
ago/There lived a
girl who had it
goin’ on but didn’t
know/She was
caught up so mis-
brought up/ Never
thought about her
happiness ‘cause
she didn’t give
a f**k.”

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. “I 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 product, *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.” ■



RAP • HIP-HOP

Tracing The Roots: Beats, Rhymes, and Beyond

BY JANINE COVENEY

Chop up soul rhythms, live instrumentation, classic song structures; set aside. Blend together inventive lyrics and progressive mindbent; mix well. Fold into first ingredients. Add jazz, hip-hop, R&B, and pop spices. Splash with underground, Urban Philadelphia flavoring. Bake in a warm earhole. Please note that the recipe is inexact and constantly changing. Do not attempt to categorize.

Meet the Roots. They're not your big brother's hip-hop act.

So says Roots member Ahmir, who talks about the group's newest album, *Things Fall Apart*, their first for MCA. Ahmir tells GAVIN that its unfair and inappropriate to try to label the band's live, organic sound as anything but hip-hop in its purest form. Begun as an ad hoc group of talented musicians, MCs, and lyricists—including Ahmir, Black Thought (a.k.a. Tariq Trotter), ?uest, Malik B., Kamal, Leonard Hubbard, and beatboxin' Rahzel—the group morphed into a cohesive band that performed on South Street in Philadelphia.

Soon the group developed a strong underground following and released three critically acclaimed albums, *Organix*, *Do You Want More?!?!?!?*, and *Illadelph Halflife*. "We were always a double-edged sword," says Ahmir of the group's broad musical appeal. "That's how we survived in Europe. If you're on the phone with a

French promoter or agent, and 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,



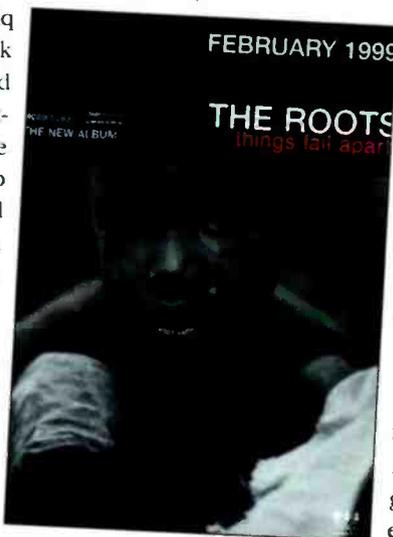
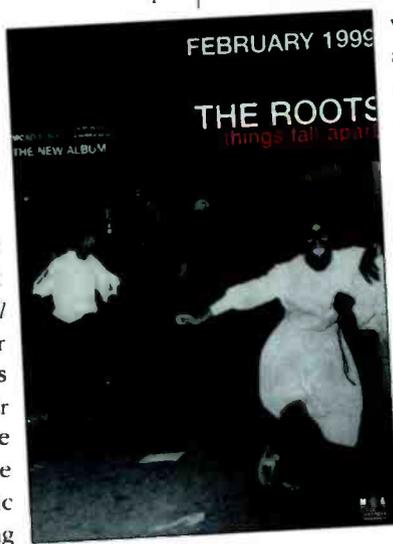
reality? What do the images say about the quality of our lives?

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 mic masters and beatmakers.

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

directed by Chuck Stone, Black Thought walks through an urban landscape littered with prostrate 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

Mos Def and Talib Kweli of Black Star and Common Sense. A Latin-hook 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 Jazzyfatnastees," Ali says.



Knights Serve Answers at GAVIN

It's 1999, and the music industry is undergoing major changes. Labels are merging and being consumed, new independent labels are popping up across the country, big record retail chains are scaling back, while music can be downloaded from the Internet. Radio stations are being programmed by monolithic entities, but artists who had a record out 20 years ago can get paid again. The landscape for fledgling artists, producers, and record promoters has changed dramatically in just the last five years, and so have the rules. So how can you focus on what's real and what's not in your quest to pull the sword of success from the stone of confusion and bureaucracy? What you probably need is a knight in shining armor, somebody who can break it all down for you on the real tip.

That's why at this year's GAVIN convention, producer Jermaine Dupri and his So So Def Entertainment company, in conjunction with EMI Music Publishing, are presenting "Knights of the Round Table," a hands-on, ground-level, no bull-s**t workshop where you can ask real questions of real industry professionals in the areas of A&R, publishing, marketing, and promotion. The session, which kicks off our hip-hop convention schedule on Thursday Feb. 18 at 1:30 p.m., will be co-moderated by EMI Publishing's "Big" Jon and So So Def Artist Development VP Bart Phillips...and who knows what special guests will show up?

Time is running out to register! Call the convention hotline at (415) 495-3200.



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RAP

MOST ADDED



NAS (64)
RZA FEAT. METHOD MAN (56)
KARDINAL OFFISHAL (38)
TASH (31)
JT MONEY (28)

MOST REQUESTED



SAUCE MONEY
OUTKAST
BLACK STAR
BAD MEETS EVIL
RASCO

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.

LW	TW		Spins	Diff.
7	1	BAD MEETS EVIL - Nuttin' To Do (Game Recordings)	1598	+540
2	2	THE ROOTS - Adrenaline (MCA)	1304	-301
9	3	BLACK STAR - Respiration Feat. Common (Rawkus)	1172	+172
8	4	AFU RA - Whirlwind Thru Cities (Gee Street)	1145	+90
11	5	SAUCE MONEY - Middle Finger U/Pre-Game (MCA)	1126	+162
16	6	NAUGHTY BY NATURE - Dirt All By My Lonely (Arista)	1125	+438
1	7	BAD SEED - Grits (Makin' Records)	1047	-568
12	8	UNSPOKEN HEARD - Better (7 Headz Recordings)	1013	+62
3	9	RASCO - Take It Back Home (Stones Throw Records)	1007	-260
10	10	DEFARI - Likwit Connection (Black Label/Tommy Boy)	1005	+19
15	11	PETE ROCK - Tha Game/One Life To Live (Loud)	984	+267
5	12	BUSTA RHYMES - Gimme Some More/Tear The Roof Off (Elektra/EEG)	974	-253
19	13	BUCKSHOT, 5FT. EVIL DEE - Showdown/Onslaught (Duck Down/Priority) <i>Shooting up the chart and destined for Top 10 next week.</i>	928	+334
6	14	LYRICIST LOUNGE ALL-STARS - Talking To You/C.I.A. (Rawkus)	888	-330
13	15	HELTAH SKELTAH - Brownsville 2 Long Beach (Duck Down/Priority)	806	-89
4	16	RZA - Holocaust Feat. GhostFace (Gee Street)	750	-501
17	17	COOL BREEZE - Watch For The Hook (Organized Noize/Interscope)	690	+70
25	18	ICE CUBE - Pushin' Weight Remix (Priority)	631	+169
—	19	INSPECTAH DECK - Rec Room (Loud)	604	N
—	20	KRS ONE - 5 Boroughs (Jive) <i>The first single from the Corruptor soundtrack makes a strong debut.</i>	588	N
30	21	GHOSTFACE KILLAH - Mighty Healthy (Razor Sharp/Epic Street)	569	+193
22	22	ZION I - Innerlight (Goodvibe)	564	+30
—	23	RAS KASS - Rasassination (PatchWerk Recordings)	557	N
—	24	TIMBALAND - Lobster & Scrimp (Atlantic)	523	N
21	25	VISIONARIES - Audible Angels (UP ABOVE)	511	-24
14	26	TRAGEDY - Blood Type (25 To Life Records)	495	-292
23	27	CHARLI BALTIMORE & GHOSTFACE - Stand Up (Entertainment/Epic)	480	+82
28	28	PRINCE PAUL - More Than You Know feat. De La Soul (Tommy Boy)	480	+78
—	29	SPORTY THIEVZ - Cheapskate Remix (Roc-A-Blok)	471	N
27	30	EDDIE MEEKS & THAREEKO - Larger Than Life (Serious Records)	421	+4
38	31	OUTKAST - Da Art Of Storytelling (LaFace/Arista)	410	+64
31	32	EVA FLO - I'm The One (Nervous)	390	+18
—	33	NAS - Nas Is Like (Columbia/CRG)	381	N
—	34	HALF-A-MIL - Fires In Hell (Penalty Recordings)	372	N
—	35	THE ROOTS - You Got Me (MCA)	353	N
29	36	REDMAN - I'll Be Dat (Def Jam/Mercury)	353	-33
20	37	FAT JOE - Bet Ya Man Can't (Triz) Feat. Big Pun... (Atlantic)	344	-198
40	38	ERULE - World Wide Domination (Serious Records)	338	+21
18	39	OLD WORLD DISORDER - Shadowman/365 (Beyond Real)	337	-270
35	40	METHOD MAN - Dangerous Grounds (Def Jam/Mercury)	284	-68

CHARTBOUND

RZA feat. **METHOD MAN** - "NYC Everything" (Gee Street)
TASH - "Bermuda Triangle" (Loud)
KARDINAL OFFISHAL - "And What" (Figure IV)
THE DWELLAS - "Stand Up" (Loud)
PSYCHO& IRISCIENCE - "On Deadly Ground" (Blackberry)

UP&ADD'EM

US - "Niggaz/Streetz Worldwide" (House Of Power) 2/11
KOMBO - "I Don't Stop" (Infinity Records) 2/11
MR. COMPLEX - "Kill It" (Core Records) 2/18



REVIEWS *By Janine Coveney*

BROOKLYN ACADEMY
"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 spit 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"
(Organized Noize/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 rants in their inimitable Southern style. Different and engaging.



RAP REPORTS ACCEPTED
 THURSDAYS 9 A.M.-4 P.M.
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RETAILPROFILE

DISCOUNT RETAIL CENTER

14470 Euclid Ave.
 East Cleveland,
 Ohio 44112-3425
 CONTACT: Kermit Henderson
 PHONE: 216-249-9300

FAX: 216-249-1612
 E-MAIL: kermit-drc@worldnet.att.net
 SINGLE: COOL BREEZE - "Watch For The Hook" (Interscope)
 PICK ALBUM: DJ DMD - "22" (Inner Soul)
 PROPS: "Our specialty is breaking new artists, especially the underground rappers."

#29

We've been nominated in the past for Retailer Of The Year in Gavin, Urban Network, and NARM.—Kermit Henderson
 TOP FIVE SINGLES:
 1. MO THUGS - "Ghetto Cowboy" (Relativity)
 2. COOL BREEZE - "Watch For The Hook" (Interscope)
 3. 2 LIVE CREW - "The Real One" (Lil Joe)
 4. WC - "Better Days" (London)
 5. MR. MONEY LOC - "Throw

Your Hood Up" (Loc-N-Up)
 TOP FIVE ALBUMS:
 1. FOXY BROWN - "Chyna Doll" (Def Jam)
 2. SILKK THA SHOCKER - "Made Man" (No Limit)
 3. TELA - "Now Or Never" (Rap-A-Lot)
 4. THE COUP - "Steal This Album" (Dog Day)

5. DJ DMD - "22" (Inner Soul)





TRIPLE A

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 singing? 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 spun the song during the first month, 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

acts 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—a 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,

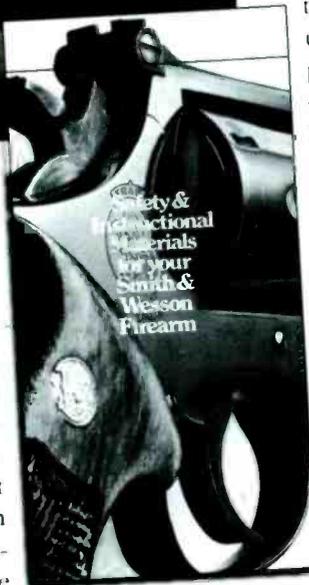
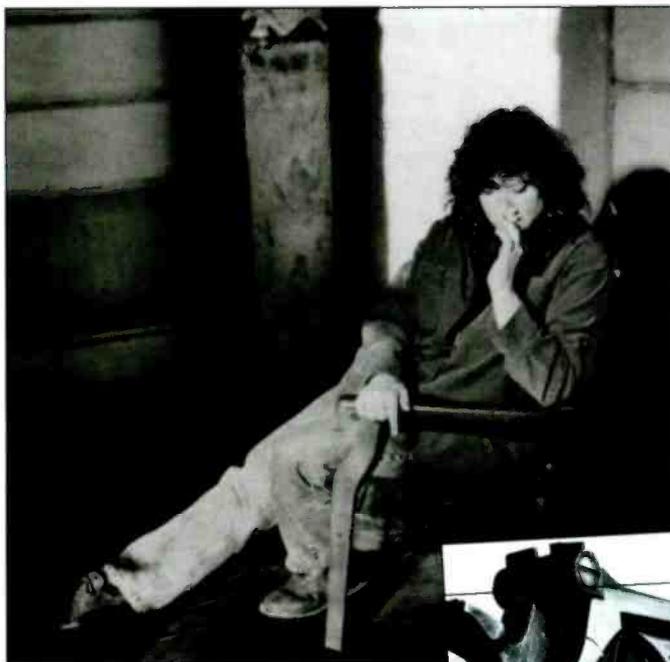
adding that, if enough artists record PSAs, Rounder will digitize the messages onto one CD and send them out to all Triple A stations to use as public service drop-ins.

"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."

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—is 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



Warm Fuzzies From Irate Gun Owners

After posting the Cheryl Wheeler handgun violence prevention promotion on their rounder.com Web site, the emailed opposition was almost instantaneous, says label head Brad Paul. One Massachusetts gun owner wrote the following:

"I have in the past purchased many Rounder Records products, and gone to many of your artists' concerts. I find in all good conscience, however, I must stop doing so due to your ill-considered support of Handgun Control, Inc.'s assiduous attempts to abolish the Second Amendment...It's just one more misguided incremental wiping away of our rights, just as the Nazis systematically did to the Jews in Germany in the 1930s."



OR CONSIDER THIS FROM SEATTLE

"It is ironic that I would support with my life your First Amendment rights to publish any music, songs, and lyrics you want, yet you are in support of removing my Second Amendment rights. I am sorry to say that all Rounder products and artists that are published by Rounder are off my purchase list. And, this will hurt me, as I have a lot of Rounder products and I am a big blues fan."



AND FROM SANTA BARBARA
"I have called KTYD and made this standing offer: If anyone calls in a request for this song, I will donate \$6 to the station's favorite children's charity *not* to play it."



LASTLY
"Until a time as you will favor me with a note explaining why you are acting in such an arrogant fashion towards my civil rights, I'll do what I can to damage your (and your clients') right to be heard."



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED

BRUCE HORNSBY (8)

"King of the Hill" (RCA)

Including: WXPN, WRNR, WMMM, KBXR, KFLX, KUWR, KPCC, and KPIG

CHUCK E. WEISS (8)

Extremely Cool... (Ryko)

Including: WERU, WEBK, WNKU, WDET, KSUT, KCRW, KPIG, and KBSU

GUS (7)

"Laugh I Could Learn to Love" (Almo Sounds)

Including: WMVY, WLPW, KERA, KTHX, KINK, KRVM, and KNBA

DAVID WILCOX (7)

"Never Enough" (Vanguard)

Including: WDET, KTCZ, KMMS, KUWR, KRCL, KRSH, and KLCC

CESAR ROSAS (7)

Soul Disguise (Ryko)

Including: WXRV, WMWV, WFHB, WNCW, WDET, KTAO, and KRVM

RECORD TO WATCH



DAVID WILCOX

Underneath (Vanguard)

Cut is "Never Enough" with a strong Western contingent including KBCO, KSPN, KFLX, KTAO, KTHX, KACD, KPCC, K-OTTER, KPIG, KRSH, KFXJ, KINK, and KLCC. Debuts @ 50 on the big chart.

LW		TW		COMBINED		LW		TW		COMMERCIAL		LW		TW		NON-COM	
1	1	1	1	R.E.M.	(Warner Bros.)	1	1	1	1	SHERYL CROW	(A&M)	2	1	1	1	ANI DIFRANCO	(Righteous Babe)
3	2	2	2	SHERYL CROW	(A&M)	2	2	2	2	NEW RADICALS	(MCA)	1	2	2	2	R.E.M.	(Warner Bros.)
2	3	3	3	CHRIS ISAAK	(Reprise)	3	3	3	3	CHRIS ISAAK	(Reprise)	3	3	3	3	BECK	(DGC)
4	4	4	4	NEW RADICALS	(MCA)	4	4	4	4	R.E.M.	(Warner Bros.)	6	4	4	4	PETER HIMMELMAN	(6 Degrees/KOCH)
18	5	5	5	ANI DIFRANCO	(Righteous Babe)	7	5	5	5	SHAWN MULLINS	(SMG/Columbia)	4	5	5	5	BRUCE HORNSBY	(RCA)
21	6	6	6	JOHN MELLENCAMP	(Columbia/CRG)	17	6	6	6	JOHN MELLENCAMP	(Columbia/CRG)	8	6	6	6	MARTIN SEXTON	(Atlantic)
5	7	7	7	SEAL	(Warner Bros.)	8	7	7	7	LUCINDA WILLIAMS	(Mercury)	5	7	7	7	B.B.KING	(MCA)
7	8	8	8	SHAWN MULLINS	(SMG/Columbia)	11	8	8	8	BRIAN SETZER ORCHESTRA	(Interscope)	16	8	8	8	LYNN MILES	(Philo/Rounder)
6	9	9	9	JEWEL	(Atlantic)	5	9	9	9	SEAL	(Warner Bros.)	10	9	9	9	RUSTED ROOT	(Mercury)
16	10	10	10	JONNY LANG	(A&M)	14	10	10	10	JONNY LANG	(A&M)	7	10	10	10	GOLDEN SMOG	(Rykodisc)
30	11	11	11	SUGAR RAY	(Lava/Atlantic)	15	11	11	11	SUSAN TEDESCHI	(Tone Cool/Rounder)	9	11	11	11	LAURA LOVE	(Mercury)
10	12	12	12	LUCINDA WILLIAMS	(Mercury)	25	12	12	12	COLLECTIVE SOUL	(Atlantic/Hollywood)	11	12	12	12	CHRIS ISAAK	(Reprise)
22	13	13	13	WES CUNNINGHAM	(Warner Bros.)	6	13	13	13	JEWEL	(Atlantic)	31	13	13	13	JULIAN LENNON	(Fuel 2000)
9	14	14	14	BARENAKED LADIES	(Reprise)	10	14	14	14	BARENAKED LADIES	(Reprise)	13	14	14	14	LYLE LOVETT	(Curb/MCA)
8	15	15	15	B.B.KING	(MCA)	12	15	15	15	GOO GOO DOLLS	(Warner Bros.)	26	15	15	15	INDIGENOUS	(Pachyderm)
13	16	16	16	SUSAN TEDESCHI	(Tone Cool/Rounder)	16	16	16	16	LYLE LOVETT	(Curb/MCA)	15	16	16	16	ROBERT EARL KEEN	(Arista)
11	17	17	17	LYLE LOVETT	(Curb/MCA)	9	17	17	17	B.B.KING	(MCA)	12	17	17	17	KEB' MO'	(550 Music)
32	18	18	18	COLLECTIVE SOUL	(Atlantic/Hollywood)	26	18	18	18	ANI DIFRANCO	(Righteous Babe)	14	18	18	18	PHISH	(Elektra/EEG)
25	19	19	19	BRUCE HORNSBY	(RCA)	34	19	19	19	SUGAR RAY	(Lava/Atlantic)	27	19	19	19	JIMMY ROGERS ALL-STARS	(Atlantic)
17	20	20	20	GOO GOO DOLLS	(Warner Bros.)	20	20	20	20	WES CUNNINGHAM	(Warner Bros.)	17	20	20	20	SHERYL CROW	(A&M)
12	21	21	21	BECK	(DGC)	30	21	21	21	BRUCE HORNSBY	(RCA)	20	21	21	21	WES CUNNINGHAM	(Warner Bros.)
15	22	22	22	KEB' MO'	(550 Music)	13	22	22	22	DAVE MATTHEWS BAND	(RCA)	29	22	22	22	SEAL	(Warner Bros.)
14	23	23	23	BRIAN SETZER ORCHESTRA	(Interscope)	18	23	23	23	KEB' MO'	(550 Music)	21	23	23	23	ALANIS MORISSETTE	(Maverick)
19	24	24	24	DAVE MATTHEWS BAND	(RCA)	28	24	24	24	SEMISONIC	(MCA)	23	24	24	24	JEWEL	(Atlantic)
33	25	25	25	PETER HIMMELMAN	(6 Degrees/KOCH)	21	25	25	25	SINEAD LOHAN	(Interscope)	28	25	25	25	JOHN MELLENCAMP	(Columbia/CRG)
26	26	26	26	INDIGENOUS	(Pachyderm)	23	26	26	26	PHISH	(Elektra/EEG)	22	26	26	26	JOHN GORKA	(Red House)
23	27	27	27	PHISH	(Elektra/EEG)	29	27	27	27	GOLDEN SMOG	(Rykodisc)	36	27	27	27	BRUCE SPRINGSTEEN	(Columbia/CRG)
20	28	28	28	ALANIS MORISSETTE	(Maverick)	19	28	28	28	ALANIS MORISSETTE	(Maverick)	30	28	28	28	DUKE DANIELS	(E Pluribus Unum)
27	29	29	29	GOLDEN SMOG	(Rykodisc)	22	29	29	29	RUSTED ROOT	(Mercury)	18	29	29	29	SON VOLT	(Warner Bros.)
24	30	30	30	RUSTED ROOT	(Mercury)	36	30	30	30	INDIGENOUS	(Pachyderm)	38	30	30	30	SINEAD LOHAN	(Interscope)
28	31	31	31	SINEAD LOHAN	(Interscope)	38	31	31	31	BLONDIE	(Beyond Music)	19	31	31	31	LUCINDA WILLIAMS	(Mercury)
35	32	32	32	CAKE	(Capricorn)	40	32	32	32	PETER HIMMELMAN	(6 Degrees/KOCH)	N 32	32	32	32	FATBOY SLIM	(Astralwerks)
36	33	33	33	SEMISONIC	(MCA)	31	33	33	33	ROLLING STONES	(Virgin)	32	33	33	33	ELLIS PAUL	(Philo/Rounder)
29	34	34	34	EVERLAST	(Tommy Boy)	37	34	34	34	CAKE	(Capricorn)	39	34	34	34	ELLIOTT SMITH	(Dreamworks)
37	35	35	35	DUKE DANIELS	(E Pluribus Unum)	33	35	35	35	RUGRATS SOUNDTRACK	(Interscope)	43	35	35	35	CAKE	(Capricorn)
34	36	36	36	ROLLING STONES	(Virgin)	39	36	36	36	DUKE DANIELS	(E Pluribus Unum)	50	36	36	36	CHERYL WHEELER	(Philo)
38	37	37	37	BRUCE SPRINGSTEEN	(Columbia/CRG)	35	37	37	37	CRACKER	(Virgin)	41	37	37	37	BARENAKED LADIES	(Reprise)
N 38	38	38	38	NATALIE MERCHANT	(Elektra/EEG)	24	38	38	38	U2	(Island)	24	38	38	38	CRY CRY CRY	(Razor & Tie)
31	39	39	39	U2	(Island)	27	39	39	39	BECK	(DGC)	47	39	39	39	THE NIELDS	(Rounder)
39	40	40	40	RUGRATS SOUNDTRACK	(Interscope)	46	40	40	40	SON VOLT	(Warner Bros.)	N 40	40	40	40	BOTTLE ROCKETS	(Doolittle)
N 41	41	41	41	BLONDIE	(Beyond Music)	42	41	41	41	R.L. BURNSIDE	(Fat Possum/Epitaph)	N 41	41	41	41	DAVID WILCOX	(Vanguard)
40	42	42	42	MARTIN SEXTON	(Atlantic)	44	42	42	42	EVERLAST	(Tommy Boy)	33	42	42	42	BIG HEAD TODD & THE MONSTERS	(Giant/Reprise)
41	43	43	43	SON VOLT	(Warner Bros.)	42	43	43	43	MATCHBOX 20	(Lava/Atlantic)	49	43	43	43	SUGAR RAY	(Lava/Atlantic)
N 44	44	44	44	JULIAN LENNON	(Fuel 2000)	N 44	44	44	44	SARAH McLACHLAN	(Nettwerk/Arista)	44	44	44	44	UNBELIEVABLE TRUTH	(Virgin)
N 45	45	45	45	JIMMY ROGERS ALL-STARS	(Atlantic)	48	45	45	45	ROBERT EARL KEEN	(Arista)	25	45	45	45	NEW RADICALS	(MCA)
45	46	46	46	ROBERT EARL KEEN	(Arista)	N 46	46	46	46	JIMMY ROGERS ALL-STARS	(Atlantic)	40	46	46	46	SUSAN TEDESCHI	(Tone Cool/Rounder)
48	47	47	47	ELLIOTT SMITH	(Dreamworks)	N 47	47	47	47	LIZ PHAIR	(Matador/Capitol)	45	47	47	47	SHAWN MULLINS	(SMG/Columbia)
42	48	48	48	BETTER THAN EZRA	(Swell/Elektra)	N 48	48	48	48	NATALIE MERCHANT	(Elektra/EEG)	N 48	48	48	48	COLLECTIVE SOUL	(Atlantic/Hollywood)
46	49	49	49	LAURA LOVE	(Mercury)	—	49	49	49	ELLIOTT SMITH	(Dreamworks)	N 49	49	49	49	JONNY LANG	(A&M)
N 50	50	50	50	DAVID WILCOX	(Vanguard)	45	50	50	50	BETTER THAN EZRA	(Swell/Elektra)	37	50	50	50	ROLLING STONES	(Virgin)

ARTISTPROFILE

DEKE DICKERSON AND THE ECCOFONICS

ALBUM: Number One Hit Record

LABEL: Hightone

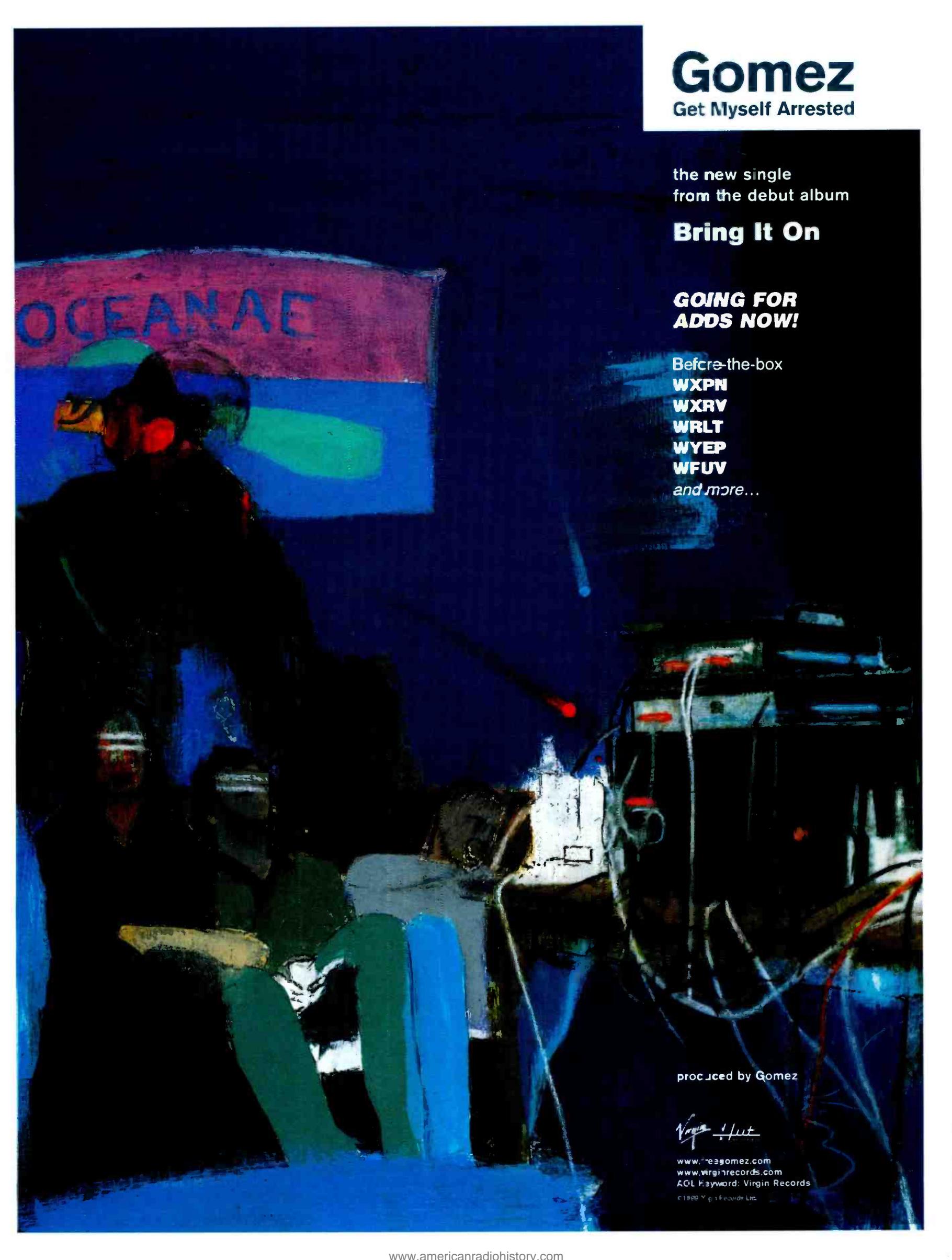
CONTACT: Darrell Anderson (510) 763-8500

HOMEBASE: Los Angeles
 WHATS 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 guitar from the 1950's. When this band came together, we had a really tough time finding a band name. For the first five

months we called ourselves the Dekes of Hazzard, which is purty funny. Granted, it has its limitations. We signed with Hightone and they advised us to find another name."
 "When I started Eccofonic records I wanted to put out instrumentals 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 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 BOOMBOX: "For those long night drives there is nothing better than The Ramones.





Gomez

Get Myself Arrested

the new single
from the debut album

Bring It On

**GOING FOR
ADDS NOW!**

Before the box

WXPB

WXRV

WRLT

WYEP

WFUV

and more...

produced by Gomez

Virgin Hit

www.thegomez.com
www.virginrecords.com
ACL Keyword: Virgin Records

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A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDJR	KACD	KACY	KBAC	KBFO	KBRR	KCRW	KEPC	KFAN	KFLX	KFOS	KFJU	KGSP	KINK	KKZV	KLRQ	KMMS	KMTT	KNBA	KOTR	KPCC	KPIG	KRDK	KRSH	KRVM	KRVS	KSPN	KSJT	KTAO	KTCZ	KTHX			
1	R.E.M. (Warner Bros.)	945	-3		13	24	5	6	17		12	15	26	25	1	26	9	10	13	17	22	11	16	7		12	17	15	21	11	8	14	30	12			
2	SHERYL CROW (A&M)	857	-8		26	23	15	25	25		15	18	22	23	21	16	26	23	16	24		12	7		28	20	15	5	14	24	35	12					
3	CHRIS ISAAK (Reprise)	854	-29		26	23	24	11	17		9	15	24	22	23	14	17	12	3	19	10	5	9	7	12	33	16	20	17	15	4	27	14	14			
4	NEW RADICALS (MCA)	778	-25		29		16	12	26		11			22	13	14	7	12	16		24	11	9	7	32	10	21		8	24	35	14					
5	ANI DI FRANCO (Righteous Babe)	618	+111			14	5			10	8			6		4	4		4		9	11	8	5	10	14	12	10	12	8	12	10	9				
6	JOHN MELLENCAMP (Columbia/CRG)	588	+109		15	21	5	13	16		15	10	21	5	23	15	26	8			10	10	10	8		19	15	17	10		22	34	14				
7	SEAL (Warner Bros.)	588	-116		12		5	18	14		10	15		15	23	16	7	11	15		12	11	9	7	32	5	15	21	8		12						
8	SHAWN MULLINS (SMG/Columbia)	579	-18		13		4		14			7	7	13	22	15	14	8			24	10		7	8	32	12	15	17	18		12	17	10			
9	JEWEL (Atlantic)	561	-85		12		7	15	23		10			10			8				23		7	8	33	4	15	12	9	8	16	14	12				
10	JOHNNY LANG (A&M)	536	+12		13		5	5			10	34	12	13	8						24	12	8	3	8	33	5	5	22		23	18	9				
11	SUGAR RAY (Lava/Atlantic)	523	+142		25	23	6	12	23		9			13						3	7	23		5	27	16		21	7		6	16	7				
12	LUCINDA WILLIAMS (Mercury)	512	-60		26		13	29	13		10	6	7	24	33	9					10		4	5	14	24		15	5	15	7	10	15	10			
13	WES CUNNINGHAM (Warner Bros.)	508	+32		15		11	16	12				13	24	13	10	15	3			11	11		7	21		15	14		6	7	7	14				
14	BARENAKED LADIES (Reprise)	503	-72			7		25			15	24	7	3		6	25				11	16	5		33	4	15	9	8		5	13	12				
15	B.B.KING (MCA)	497	-99		17		11	30	9		10	10	7	21	7	14					10	10	8		6	2	15	14	12	12	7	14	9				
16	SUSAN TEDESCHI (Tone Cool/Rounder)	496	-37		25		5	24	11			7	12	14	21	16	26	4	17	11	10		5	7	10	16	15	17	11		6	4	9				
17	LYLE LOVETT (Curb/MCA)	494	-56				8	29			10	12		13	22		16				9		7	12		7	20	5	17	12	16	5	12				
18	COLLECTIVE SOUL (Atlantic/Hollywood)	492	+126		14	11		14	12					11	22	8		9	10	11	10		5			14	7	12	7		8	9	9				
19	BRUCE HORNSBY (RCA)	474	+36				8				8	30	13	8	7	16	14			8		11	9	5		15	7	15	5	11	12	27	10				
20	GOOD GOOD DOLLS (Warner Bros.)	474	-34		13		6		27		7		12	23			2	30			12		5		33	4	10	5		6	34	9					
21	BECK (DGC)	462	-84		15		6			6	12			7	6						15		10	12	7	25	15	9	7	7	13		5				
22	KEB' MO' (550 Music)	458	-75		16		3	12			9	25	34	13	9				8			9	8	5	10		7	15	5	10	10	10		14			
23	BRIAN SETZER ORCHESTRA (Interscope)	455	-78		14		8	14	24				20	8	12	15		12			10			8		14	15			9	10	14					
24	DAVE MATTHEWS BAND (RCA)	441	-60		35	19		40						20							12		4	5		33	4	15			14	6					
25	PETER HIMMELMAN (6 Degrees/KOCH)	427	+64								6					12	1				11		14	5		15	12	6	5	7	7	8					
26	INDIGENOUS (Pachyderm)	427	+28				6				9	15	11		8				9	7		9	8	7	5		17	20	21	5	9	14	14				
27	PHISH (Elektra/EEG)	422	-38		14		10		15		8		7	13		10					9	7		8	16	7	25	15	5	11	5	16	7	9			
28	ALANIS MORISSETTE (Maverick)	419	-69		12	21	8		10		9	10			8			8	8			11		10	21	23	15	19	13		21						
29	GOLDEN SMOG (Rykodisc)	416	+19				20	22			10			10		8						11	9	7		6		14	4	5	7	10					
30	RUSTED ROOT (Mercury)	399	-54				5	11			10	15		6							10	11	5	7	23		16	7	12								
31	SINEAD LOHAN (Interscope)	377	-19				6			10		5		8		7					9	7	3				14			21			10				
32	CAKE (Capricorn)	367	+13		13	16		6	15		7	10		12		11					10		12		26		10			4	9						
33	SEMISONIC (MCA)	357	+21			17	5		11					8					8	7	9	7	3		15	11		14	5		9	17	8				
34	EVERLAST (Tommy Boy)	356	-31		26	20		30			9			6					9		9		5		33		15										
35	DUKE DANIELS (E Pluribus Unum)	342	+10									25	7	8		9			8		7	7	3		16	7	10		8	4	10		5				
36	ROLLING STONES (Virgin)	328	-30		19		3	2			7	5	22	7		22				16			4		14	25		16	7		14	14					
37	BRUCE SPRINGSTEEN (Columbia/CRG)	298	+3		23						10	27									10	11	4		8		12	9									
38	NATALIE MERCHANT (Elektra/EEG)	288	NEW		13		5							5		8						10	11	4			15	20	5	6			3	9			
39	U2 (Island)	288	-83		13		3		16			10	14	9									4	5		26	2	10	5	12			1				
40	RUGRATS SOUNDTRACK (Interscope)	285	+9				3							10	7		8	14	14			11		5		24	14	9			4		9				
41	BLONDIE (Beyond Music)	283	NEW			21	5		13					3		8		9								14	7	12	11		6						
42	MARTIN SEXTON (Atlantic)	273	+9								9				23					6	9			5			10				12				7		
43	SON VOLT (Warner Bros.)	269	+14					26			9	15	7							9			14		3		7		5	8					7		
44	JULIAN LENNON (Fuel 2000)	263	NEW				5				6	5	4		15			8				8		5			15	14		6	7			10			
45	JIMMY ROGERS ALL-STARS (Atlantic)	260	NEW			4		36					11	7									8	3	12			5	12	17	7				10		
46	ROBERT EARL KEEN (Arista)	257	+12								8	15				39							4	5	15				7							12	
47	ELLIOTT SMITH (Dreamworks)	253	+25				3				7	10					7					8	8	14	3		4	10	5	8		16			5		
48	BETTER THAN EZRA (Swell/Elektra)	244	-10			17	4				8	10	8								9		11		5		15	8			4				19		
49	LAURA LOVE (Mercury)	225	-13								9											8	8	4	7			7			8						
50	DAVID WILCOX (Vanguard)	217	NEW		15			13					7		10		8						8	3	6			6	5	7					8		

sinéad lohan

diving to be deeper

the next track from the debut album
no mermaid

KMTT WBOS KINK
WXPB WXRV WMMM
WNCS WRNR KXST
WMVY KTHX KBAC
WRNX KBXR WCLZ
WYEP KCRW KVYN
KTAO and many more...

Produced by Malcolm Burn
Mixed by Andy Wallace
Management: Pat Egan/Mark Spector
www.interscope.com

Interscope Records

A3 BOOMER GRID

SPINS in RED are ADDS

Artist - Title (Label)	KUNR	KXL	WAFS	WBOS	WBZC	WCRB	WCLZ	WDET	WEEK	WEEK	WERU	WFTB	WFPK	WFLV	WIS	WKZE	WLUM	WMMH	WMTY	WMTY	WPCS	WNCW	WNUK	WYRI	WRLT	WHRP	WHRX	WVOD	WVRY	WVCO	WXPY	WYRT	WYRY	WYEP
R.E.M. (Warner Bros.)	2	4		4		6	13	11	9	20	10		12	9		16		13	13	13	12	16		28	11	10	16	15		18	10	14	24	13
SHERYL CROW (A&M)		10		17			14		10				12	5		12		22	12	29	15			11	21	25	34		7	13	26	10		
CHRIS ISAAK (Reprise)		16	8	17		9	17				8			5		16		12	11	15	19			24	25	7	22	24	17	8	6	12	5	
NEW RADICALS (MCA)			2	15			29		9	36			12			17	26	18	16	15				13		18	11	54	21	9	23			
ANI DIFRANCO (Righteous Babe)	1		7		10	9	8	13	13	36	6	18	12	5		12		10	8	14	14	16	15	28	21	14		12	15	5	10	14	11	
JOHN MELLENCAMP (Columbia/CRG)	1			4	8		13						12			16		12	6	5	13	6			10		8			19	3	4		
SEAL (Warner Bros.)	2	24		10			13		7				4			12			13	10	11			16	10		17	13	23		9	15	5	
SHAWN MULLINS (SMG/Columbia)	2		8	8			14		8	10						12		10	11	5	11			28		9	17	35	4	6	13	9		
JEWEL (Atlantic)	2	23	6		10		10		14							16		13	10	12				12	24	7		31	11	12	22	12		
JOHNNY LANG (A&M)				15			17			20	4	4	4			6	18	23			7	8					8	23		9	14			
SUGAR RAY (Lava/Atlantic)	1			5	7											11	15							10		21	18		19	5	16	26	21	
LUCINDA WILLIAMS (Mercury)				16		9	17		8	6	3		9			15	9	20	9					26					10	11		8		
WES CUNNINGHAM (Warner Bros.)			7	16		6	17						4			16	8	11	11				18	22	7	21			11	7	2	7		
BARENAKED LADIES (Reprise)			7	7	12				8							16	25	10	13	11				14		23		32	14	4	16	7		
B.B.KING (MCA)	2			4			19	15	7				12	5		12	11	12	16	6	16						16		3	6	8			
SUSAN TEDESCHI (Tone Cool/Rounder)				16		9	18						7			11	9	12	13						10		16		3	11	9	14		
LYLE LOVETT (Curb/MCA)		14	6	5		9	16		9	9			7			16	11	12	22	12				10	10	15			11		7	8		
COLLECTIVE SOUL (Atlantic/Hollywood)	2	4	7		4		14									16	12	10	8					24		18	23	33	16			13		
BRUCE HORNSBY (RCA)	2	15	6	2	7	9			8	7			8	5	16		11	16	12	12	16		5	2	7		12			4	12	8		
GOO GOO DOLLS (Warner Bros.)			5		13		16									6				8				27		12		54	11		15	11		
BECK (DGC)			7		6	9	17	14	8	20	10	5	12	9				6		8	16	15	28	11				15	3		8	14		
KEB' MO' (550 Music)		14	5	8	9	9	18						5			16	9	10	24	9				8				9		13	5			
BRIAN SETZER ORCHESTRA (Interscope)				8	7		14									16	21	11	23	14					19	12	14		19	9	7	3		
DAVE MATTHEWS BAND (RCA)				15	14									4		16		16						26	27	20		18	9		15			
PETER HIMMELMAN (6 Degrees/KOCH)	2		7			6	13	16	18	20	6	11	8	5	12		13		11	7	4	6	12		7		11		3	9	7	16		
INDIGENOUS (Pachyderm)			6	16	10		13		10	10						16			7	6							6	12		16		8		
PHISH (Elektra/EEG)						18	10	10	20	5			5			6		8	13	15	16	15								7	15	7		
ALANIS MORISSETTE (Maverick)	2	5	5	7			28		14			8						16	5	16								6		25		5		
GOLDEN SMOG (Rykodisc)	2			5	7			10	7	20	9	5	12	9		6	8	6		14	16	15	18		11	16	24		6	10	5	3		
RUSTED ROOT (Mercury)	2			7		6	18		9	20	6		8			12	8	6	8	11	16	15			10	10			11	6	9	5		
SINEAD LOHAN (Interscope)	1	3	10	7	13		14			36	5		4	12				12	16	12				20		7	24	12		6	7	13	5	
CAKE (Capricorn)									8	10	6		4			7								28	29			28		13	14			
SEMISONIC (MCA)	1			7	1		15										8	9	6	12				22		24		26	12	5	6	5		
EVERLAST (Tommy Boy)								13								28	20						24	4				31						
DUKE DANIELS (E Pluribus Unum)			5	2	9	6	14		8	10	5		2			12		16		14			6			7	9	13		12		1		
ROLLING STONES (Virgin)	1			15	11		13	11		10			4					10					8							5	12	4		
BRUCE SPRINGSTEEN (Columbia/CRG)	1	10				6	30			5			16					6				16	15						4	2	5	4		
NATALIE MERCHANT (Elektra/EEG)	1	19	6			8							5					13	8	8				6				13	16		4	2	5	
U2 (Island)				14																				7			12		53	9		10	9	
RUGRATS SOUNDTRACK (Interscope)	1		2	9	9		13		7								8	6									7	21		33		7	3	
BLONDIE (Beyond Music)	1		8	6			13													7					10	14	6	23		21	4	10	14	3
MARTIN SEXTON (Atlantic)	2					9	14			36	5		12	10		16		7	5		12		15	8		9			15				8	
SON VOLT (Warner Bros.)						9			8	9			8			12		7	5		12			18				12	5	5	1	6		
JULIAN LENNON (Fuel 2000)	1	3	9		11				15		4	8	4	5		6			6	5		8						16		4				
JIMMY ROGERS ALL-STARS (Atlantic)	1							13					4	4		6		10				16	15			9				3				
ROBERT EARL KEEN (Arista)	2						13		8	10	6	6	12	7		6			6			16	15	5		7								
ELLIOTT SMITH (Dreamworks)	1					6			8	10	6	6	12	7		6			10	6	8				8					4	11		5	
BETTER THAN EZRA (Swell/Elektra)			7	8															8		11								19			9		
LAURA LOVE (Mercury)					8	9		14	8	10	7		4			16																		
DAVID WILCOX (Vanguard)	2						8	5	14							6														4				

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 guitars and bass. Early-out-of-the-box at WXRT, KMITT, KGSR, KCRW, and KPCC, baby.

ALTERNATIVE

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



"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

"Modern Gold" era to keep things fresh. "What happens when the songs lose their 'oh wow' factor?" he wonders.

"Look what happened to most of the 'Arrow' stations," adds Petersen. "If you take away the hairbands from the '80s, how much is there really left to play?"

To date, Schoenwetter says, Channel 104.9, which launched last October 1, hasn't run into that problem yet. "We are just overwhelmed by the reaction. So far our ratings have doubled each time from the previous trend," he affirms. "Our own in-house research shows that we are still very strong—and growing."

A large part of this debate revolves around exactly how much of a role current and recurrent music should play.

At The Channel in San Jose, there are virtually no currents in rotation. "Save Tonight" by Eagle Eye Cherry is the newest song, "and that is actually just in the familiar '90s category," Shoenwetter explains.

"We are kind of like an inverted Modern A/C," he says. "Whereas many of the those stations are 80 percent old-to-new, we are 80 percent from the '80s and just 20 percent from the '90s."

Petersen of Phoenix's Zone still

has his doubts, though: "Without any new music, there is no excitement."

REACTION FROM THE OTHER SIDE

"The big secret that none of the record companies talk about," says Universal Sr. VP of Promotion Steve Leeds, "is that the catalog is what carries you through the lean times—so

and KFOX," Shoenwetter admits. "We have had absolutely no marketing, so everything is based on strong word of mouth and finding us."

"It's not really a question of whether it would work from a programming standpoint, because in today's world of radio fragmentation, there certainly would be a niche for a format like this," Leeds says philosophically, before getting to the bottom line: "What really matters is if you have a sales department that can sell it!"

Even after four months, Channel 104.9 is almost wall-to-wall music, without any airstaff—and with no plans to put one on anytime soon. "It's kind of scary from one standpoint," Shoenwetter says about the lack of DJs, "but I am getting a lot of email saying how much the audience appreciates not having blathering idiots trying to be funny."

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.

actually we're happy to have a station help us sell our old ABC records, Peter Godwin, and other 'mature' artists.

"After all, the Wonder Stuff was a great band, and someone should buy their Greatest Hits CD," he laughs.

A second reality is based in the changes brought on by today's radio consolidation. "Our goal is really to augment our rock sister stations KSJO

Post-Consolidation Alternative Radio

How will all this consolidation change the little thing we call Alternative radio? Has the push for bottom-line profits at both radio stations and record companies altered Alternative radio forever? At the GAVIN Seminar on Thursday afternoon, I'll take a peek into your future with panelists Alex Luke (most recently PD of Q-101-Chicago), Mark Hamilton (PD, KNRK-Portland), and Jim McGuinn (PD of Y-100-Philadelphia). Make sure you arrive early. Seats will fill fast!

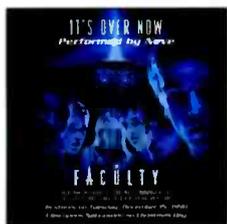
Later that afternoon, it's "Festivals: The Monster We Created," with Jonathan L. Rosen moderating.

More Seminar Fun

Supreme Court Justice Max Tolkoff has assembled a brilliant panel of judges for this year's Alternative Jukebox Jury, including Gene Sandbloom, KROQ-Los Angeles; Robert Benjamin, WHFS-Washington; Dave Stewart, KKND-New Orleans; Dave Wellington, KXTE-Las Vegas; Steph Hindley, WTBZ-Burlington; Dwight Arnold, KCXX-Riverside; Kim Monroe, KNDD-Seattle; Cruz, WFNX-Boston; and Dave Rossi, WRAX-Birmingham. Come and hear the future of Alternative music on Friday afternoon!

ALTERNATIVE

MOST ADDED



NEVE (15)
It's Over Now (Columbia/CRG)
Including: WPGU, WGBD, WOST, KACY, KHRJ, WKRL, WJSE, KFTL, WHMP, WLIR, WEJE, WOSC, WMAQ, KROX, KWOD

CAKE (15)
Sheep Go To Heaven (Capricorn)
Including: KKDM, WENZ, WHTG, WJSE, KFTL, WKDX, WLIR, KNRK, KTCL, KEDJ, KITS, KROX, WBER, WRXQ, WDXD

LIT (15)
My Own Worst Enemy (Malicious Vinyl/Red Ant)
Including: KKDM, WENZ, WOST, WKRL, KXKR, WXRK, WMAQ, KRZQ, KEDJ, KQXR, KFRR, KROX, WIXD, WLSZ

JUDE (10)
Rick James (Maverick)
Including: WHFS, WPBZ, KLZR, WHTG, WKRL, WXEG, KNSX, WBCN, WOSC, WIXD

BARENAKED LADIES (9)
Alcohol (Reprise)
Including: KNDD, CFNY, WGBD, WPBZ, KLZR, WGBK, KFTL, WEJE, WPLY

RADIO SAYS



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

"Certainly one of the most reactive records on-the-air right now."
—Shellie Hart, The Edge-Phoenix

LW	TW	Spins	Diff.
1	1	2593	+13
2	2	2555	+126
3	3	1989	+69
4	4	1745	-163
7	5	1673	+191
6	6	1570	+19
8	7	1536	+113
5	8	1441	-181
13	9	1396	+204
9	10	1338	-72
17	11	1259	+130
20	12	1214	+178
15	13	1199	+52
11	14	1175	-69
14	15	1146	-28
24	16	1134	+277
<i>Offspring "Why Don't You Get A Job?"...not exactly collecting unemployment</i>			
10	17	1134	-123
16	18	1058	-79
12	19	1056	-177
27	20	1048	+226
28	21	1015	+217
18	22	949	-150
29	23	897	+135
21	24	884	-82
19	25	858	-217
30	26	769	+33
25	27	762	-84
23	28	753	-153
46	29	701	+334
<i>LIT - My Own Worst Enemy (Malicious Vinyl/Red Ant)</i>			
<i>Big bully on the block checks in at #29.</i>			
31	30	698	+24
37	31	638	+115
22	32	634	-274
26	33	627	-218
38	34	595	+92
35	35	577	+19
36	36	556	+9
33	37	554	-92
34	38	522	-117
43	39	521	+127
32	40	479	-175
45	41	449	+75
39	42	411	-82
—	43	398	N
—	44	396	N
41	45	395	-47
40	46	388	-72
44	47	387	0
42	48	356	-71
48	49	324	-21
—	50	310	N



ON THE RECORD

Exciting times at **WBCN, 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 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!"

PLEASE NOTE: This new reporting deadline must be working. This week only a dozen reports came in after 3PM. Of course, with the old deadline, we used to only get about 10 after 3. Come on now. Let's cooperate with the new czar of Alternative. All reports must be in by **3 PM Pacific time on Tuesday afternoon** or I might have to resort to some bizarre form of torture, and you wouldn't like that would you?!

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

PICTUREPARADE

Hey good work. I got enough photos so I won't have to show any more members 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.



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 VanOsdol**. Now get me your photos, dammit.



COLLEGE

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 tran-

sition 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 tired of cracking down on small, illegal broadcasters.

For more information, please see page 5.

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 dabbled in Eastern sounds for years, and now electronica musicians have found their way to sitars and tabla. 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.

Untouchable's 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 enve-

lope 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 has (thankfully) been reissued. Later, Pike moved to Germany, where he recorded with MPS. It was these

records—specifically, their fusion of straight-ahead jazz with funk, Indian, and other wordly pleasures—that solidified his place as a legend among musicians and fans alike. These MPS recordings have seen limited reissues overseas.

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 *Bop Head*.



Impulse to Service Stations with Coltrane Classic Quartet Sessions

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 SET IS AVAILABLE FOR STATIONS TO PURCHASE AT ONLY \$32 A POP—A GREAT DEAL, CONSIDERING THE BEAUTIFULLY PACKAGED SET RUNS FOR ALMOST \$100 IN STORES. IF YOU ARE INTERESTED IN ACQUIRING A SET FOR YOUR STATION, CONTACT JILL WEINDORF AT (212) 424-1088.

COLLEGE



REVIEWS

BLACK TAPE FOR A BLUE GIRL

As One Flame Laid Bare By Desire (Projekt)



Black Tape... is no stranger to fans of ambient, ethereal, minimalist music that is dark, introspective, and enigmatic, yet still tragically beautiful and incredibly intense. Flame is a departure from the previous minimalist effort *Remnants of a Deeper Purity*. It features fluid melodies and a variety of instruments that are new to the band. This disc is an absolute must for fans of ambient, goth, and all things misty.

THE BOWLING GREEN

One Pound Note (Blue Planet/Nothing)



The Bowling Green is the brain child of Micko Westmoreland, who prior to creating this break beat gem, scored soundtracks for his brother's gay porno films (!). The record does indeed feel like it would fit in a soundtrack to a seedy film about excess living, y'know sex, drugs, make-up, and bad teeth. Drum & bass, disco, break beats are fused with big bottom bass, tight percussion, and tweaked sound effects, giving the album a timeless quality. Is it 1979 or 1999?

COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.

TUESDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580



MOST ADDED



BUILT TO SPILL (50)
Keep It Like a Secret (Warner Bros.)

Including: KALX, KBOO, KCOU, KCPR, KCRW, KCSU, KDVS, KFJR, KGLT, KGRG, KJHK, KUCI, KUGS, KUSF, KVMR, KVRX, KWBU, WBNY, WCBN, WCDB, WEGE, WFDU, WHRW, WICB, WITR, WMNF, WMSE, WMSV, WNHU, WNYU, WQFS, WRAS, WTSR, WUOG, WUSB, WUTK, WVFS, WVVU, WZBC, KLSU, WDBM, WSMU, KWVA, KTXT, WRSU, WRVU, WJCU, KZSC, KTCU, WVUM.

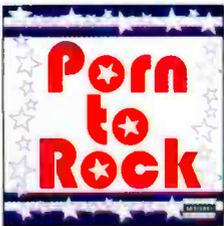
APRIL MARCH (36)
Chrominance Decoder (Ideal/Mammoth)

Including: KCOU, KCPR, KCRW, KDVS, KFJR, KGLT, KLSU, KTCU, KTXT, KUCI, KUGS, KVMR, KWBU, KWVA, WBNY, WCDB, WDBM, WFDU, WITR, WJCU, WMNF, WMSE, WNHU, WQFS, WRSU, WSMU, WTSR, WUSB, WVFS, WVUM, WVVU, WZBC, WTK, XBOO, KVRX, KZSC.

THE BETA BAND (35)
The Three EPs (Astralwerks)

Including: XBOO, KCMU, KCOU, KCPR, KCRW, KDVS, KGLT, KJHK, KTXT, KUCI, KUGS, KUSF, KVMR, KVRX, KWBU, KWVA, KZSC, WBNY, WCDB, WDBM, WFDU, WICB, WITR, WMNF, WMSV, WNHU, WQFS, WRSU, WRVU, WSMU, WTSR, WUTK, WVUM, WVVU, WUSB.

RECORD TO WATCH



VARIOUS ARTISTS
Porn to Rock (Callner Music)

Wait...Lemme get this straight. These are real porn stars attempting to sing? It's real life Boogie Nights! For a good time call Green Galactic at (323) 466-5141.

LW	TW		Rpts.	Adds
6	1	MOJAVE 3 - Out of Tune (4AD/Sire) <i>In It's second week, this beautiful record lands the top spot.</i>	37	2
4	2	TAKAKO MINEKAWA - Cloudy Cloud Calculator (Emperor Norton/March)	33	0
12	3	THE PASTELS - Illuminati (Up)	37	0
10	4	ANI DIFRANCO - Up Up Up Up Up Up (Righteous Babe)	27	1
16	5	DON CABALLERO - Singles Breaking Up (Touch & Go)	28	0
14	6	VARIOUS ARTISTS - Songs for the Jetset Volume 2 (Jetset)	31	2
5	7	VARIOUS ARTISTS - Bombay the Hard Way (Motel)	26	0
7	8	KITTY CRAFT - Beats and Breaks from the Flower Patch (Kindercore)	24	0
1	9	FATBOY SLIM - You've Come A Long Way, Baby (Astralwerks)	18	0
26	10	JASON FALKNER - Can You Still Feel? (Elektra/EEG) <i>Leaping a full 16 spots into the Top 10. J.F. is poised to move forward into the Top 5.</i>	23	1
35	11	BOO RADLEYS - Kingsize (Creation)	23	1
2	12	ASIAN DUB FOUNDATION - Rafi's Revenge (Phase 4)	20	0
N	13	IMPERIAL TEEN - What Is Not to Love (Slash/London)	26	4
8	14	STEREOLAB - Aluminum Tunes (Drag City)	20	0
N	15	VARIOUS ARTISTS - Yo Yo A Go-Go (Yoyo Recordings)	20	1
38	16	LAGWAGON - Let's Talk About Feelings (Fat Wreck Chords)	19	1
15	17	THE BOREDOMS - Super ar (Birdman)	20	0
39	18	LO-FIDELITY ALLSTARS - How to Operate With A Blown Mind (Columbia/CRG)	14	0
30	19	MXPX - Let It Happen (Tooth and Nail)	18	0
48	20	BUILT TO SPILL - Keep It Like A Secret (Warner Bros.)	55	50
43	21	MUSLIM GAUZE - Hussein Mahmood Jeeb Tehar Gass (Soleilmoon)	15	1
3	22	SPIRITUALIZED - Royal Albert Hall October 10, 1997 Live (deConstruction/Arista)	16	0
46	23	JIMMY EAT WORLD - Jimmy Eat World (Capitol)	14	0
24	24	DIG - Lifelike (Radiouniverse)	9	0
23	25	BUCKMINSTER FUZEBOARD - How to Make C60 BR24 In an Hour (Slabco)	12	0
9	26	FEAR OF POP - Volume 1 (550 Music)	15	0
N	27	T-MODEL FORD - You Better Keep Still (Fat Possum/Epitaph)	12	1
N	28	HI-FI KILLERS - Jamaica (LooseGroove)	15	0
31	29	LONG HIND LEGS - Feb. 4th-14th, 1998 (Kill Rock Stars)	10	0
17	30	MASTERS OF THE HEMISPHERE - Masters of the Hemisphere (Kindercore)	12	0
19	31	R.E.M. - Up (Warner Bros.)	9	0
N	32	HATE DEPT. - Release It (Restless)	13	0
18	33	SEAN LENNON - Half Horse, Half Musician (Grand Royal/Capitol)	16	0
21	34	PLACEBO - Without You I'm Nothing (Virgin)	9	0
N	35	LEE SCRATCH PERRY - Fire In Dub (RAS)	13	0
N	36	PORTABLE - Portable (TVT)	12	0
20	37	JETS TO BRAZIL - Orange Rhyming Dictionary (Jade Tree)	11	0
36	38	MANKIND LIBERATION FRONT - Center of the Universe (RCA)	10	0
N	39	GROOP DOGDRILL - Half Nelson (Beggars Banquet)	13	0
N	40	PUYA - Fundamental (MCA)	11	0
11	41	JON SPENCER BLUES EXPLOSION - Acme (Matador/Capitol)	8	0
27	42	JAWBOX - My Scrapbook of Fatal Accidents (DeSoto)	17	0
N	43	SATISFACT - The Third Meeting at the Third Counter (K)	13	0
13	44	MACHA - Macha (Jetset)	12	0
N	45	GAZE - Shake the Pounce (K)	11	0
N	46	JUCIFER - Calling All Cars on the Vegas Strip (Crack Rock)	9	0
37	47	CAT POWER - Moon Pix (Matador)	10	0
N	48	THE GLORIA RECORD - The Gloria Record (Crank!)	13	2
N	49	ROADSIDE MONUMENT - I Am the Day of Current Taste (Tooth and Nail)	12	0
28	50	KARATE - The Bed is in the Ocean (Southern)	11	0

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: "Initially I picked up guitar and drums

for the same reasons that most guys 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 play right now. Silvertone are the guitars that Sears put out in the late '50's to the early '70's. 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 radios, you know, under the covers with the AM radio with the hits 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.

ACTIVE ROCK

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 on 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.

IT'S IN THE BAG



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



If it isn't it should be

MOST ADDED



OLEANDER (12)
Why I'm Here
(Republic/Universal)

Including: WPUP, KMBY, WCCC, WRQK, KDEZ, WGBF, WRXL, KAZR, KXKR, WXVO, KIBZ, KZRO

OFFSPRING (12)

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

Including: KISS, KXMW, WGBF, WTOS, WYXX, WHMM, KLBJ, KAZR, KTUX, KCGO, KLFX, WLZR

SECOND COMING (12)

Vintage Eyes
(Capitol)

Including: KAZR, KLFX, KZRO, KIBZ, KLSZ, WCPB, KKED, KMBY, WIYY, KATS, KLAQ, KRZR

ROB ZOMBIE (8)

Living Dead Girl
(Geffen)

Including: KTUX, WGBF, WYSP, KZRK, WWBN, WHMM, KEYJ, WRQK

KORN (8)

Freak On A Leash
(Epic)

Including: KUFD, KCGO, KZRO, KFGX, WWBN, WIYY, KATS, KISS

RADIO SAYS



OLEANDER
"February Son"
(Republic/Universal)

"One great band comes out at the end of each decade - Oleander is this band!!"
— WKZQ-Myrtle Beach, South Carolina PD Eric Hall

ACTIVE

LW	TW		Spins	Diff.
1	1	CREED - One (Wind-up)	1919	+509
2	2	EVERLAST - What's It Like (Tommy Boy)	1861	+519
4	3	COLLECTIVE SOUL - Heavy (Atlantic) <i>Another great tune from the Soul Men...already lighting up the phones.</i>	1621	+510
3	4	METALLICA - Turn The Page (Elektra Entertainment Grp.)	1598	+292
6	5	BLACK CROWES - Kicking My Heart Around (Columbia/CRG)	1260	+205
7	6	GODSMACK - Whatever (Republic/Universal)	1253	+383
8	7	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1162	+305
5	8	LENNY KRAVITZ - Fly Away (Virgin)	1093	-12
10	9	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	903	+184
14	10	MONSTER MAGNET - Powertrip (A&M)	897	+266
18	11	EVE 6 - Leech (RCA)	870	+326
9	12	ROB ZOMBIE - Dragula (Geffen)	869	+44
11	13	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	828	+116
21	14	BLACK SABBATH - Selling My Soul (Epic) <i>See kids—making pacts with Satan does have its benefits...</i>	783	+289
12	15	KENNY WAYNE SHEPHERD - Everything Is Broken (Revolution)	768	+88
17	16	FUEL - Bittersweet (550 Music)	761	+208
13	17	CLASS OF 99 - Another Brick in the Wall (Columbia/CRG)	737	+101
19	18	ROB ZOMBIE - Living Dead Girl (Geffen)	706	+186
20	19	REMY ZERO - Prophecy (Profile)	683	+180
24	20	STABBING WESTWARD - Haunting Me (Columbia/CRG)	667	+246
25	21	BARE JR. - You Blew Me Off (Immortal/Epic)	613	+203
22	22	GOO GOO DOLLS - Slide (Warner Bros.)	604	+117
36	23	CANDLEBOX - Happy Pills (Maverick)	593	+313
26	24	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	580	+187
15	25	BLACK SABBATH - Psycho Man (Epic)	580	+17
23	26	SPRUNG MONKEY - Super Breakdown (Hollywood)	574	+139
16	27	HOLE - Celebrity Skin (DGC)	529	-24
29	28	TRAIN - Free (Aware/Columbia)	511	+187
34	29	ORGY - Blue Monday (Reprise)	486	+186
31	30	INDIGENOUS - Now That You're Gone (Independent)	475	+159
—	31	METALLICA - Turn The Page (Elektra Entertainment Grp.)	474	+413
33	32	JONNY LANG - Still Rainin' (A&M)	462	+162
32	33	PLACEBO - Pure Morning (Virgin)	453	+142
30	34	CREED - What's This Life For? (Wind-Up)	389	+71
—	35	LENNY KRAVITZ - Fly Away (Virgin)	381	+325
28	36	KORN - Got The Life (Epic)	371	+31
27	37	ECONOLINE CRUSH - Surefire (Restless)	359	-14
40	38	OLEANDER - Why I'm Here (Universal/MCA)	354	+156
41	39	HOLE - Malibu (DGC)	342	+160
37	40	LIMP BIZKIT - Faith (Flip/Interscope)	342	+126

CHARTBOUND

R.E.M. - "Lotus" (Warner Bros.)	KORN - "Freak On A Leash" (Immortal/Epic)
THE FLYS - "She's So Huge" (Trauma/Delicious Vinyl)	RUSH - "Closer to the Heart" (Anthem/Atlantic)
PANTERA - "Hole in the Sky" (Elektra/EEG)	NEW RADICALS - "You Get What You Give" (MCA)
NAZARETH - "Light Comes Down" (CMC International)	OFFSPRING - "Why Don't You Get A Job" (Columbia)
MOTLEY CRUE - "Enslaved" (Motley/Beyond)	GOO GOO DOLLS - "Dizzy" (Warner Bros.)
FEAR FACTORY - "Descent" (Roadrunner)	DIG - "Live In Sound" (Radiouniverse/Universal)

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 angst-ridden 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, WXRK, WWBN, KSJO, and CILQ, 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), Fuel "Jesus Or A Gun" (550 Music), Virgos Merlot "Gain" (Atlantic)

ADDS FOR FEBRUARY 15 & 16

Pushmonkey "Caught My Mind" (Arista)

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 Dewy, Cheatem & Howe know the results. This year's ceremony will take place in the Hyatt's Sports Bar (Hyatttops), hosted by comedian Judy Tenuta and presenters Mark Tindle (formerly A&M), Howard Leon (Universal), and Kim Langbecker (RCA).

ACTIVE ROCK REPORTS ACCEPTED
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

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

JAZZ • SMOOTH

GRP, Impulse! and Verve Become the Verve Music Group

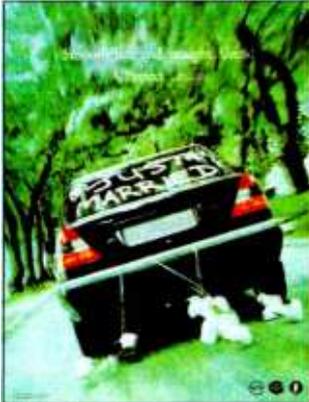
Although it was still not officially announced at presstime, another phase of the biggest corporate restructuring in the history of the music industry took place last week. The Universal Music Group (UMG) is now the largest music company in the world following the merging of 15 individual labels into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



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 air personality Pat Prescott. KKSF has yet to fill its a.m. drive slot, which was vacated last year when APD Roger Coryell 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.



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 quintet 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 550 Music, which is Clarke's current label. The band is working in the studio on its debut recording.

Heads Up Ocean City



WQJZ joins the Heads Up Super Band backstage during a recent festival gig. Back row (l-r): WQJZ's David Young and Keith Carlock, bassist Gerald Veasley, former GM Dick Taylor, saxophonist Kenny Blake, WQJZ's Keith Riker, and keyboardist Joe McBride. That's WQJZ PD Derek Alan pictured on the far right of the front row with two local retail people.

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.

MD Glaser Exits KBLX

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 KBLX 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 inter-

esting 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) 215-6232 or by e-mail at glazmann@hotmail.com.

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 KIFM-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.



JAZZ

MOST ADDED



BOB MINTZER QUARTET (61) Quality Time (TVT Jazz)

Including: WFNX, WGBH, WUOH, WAER, WBFO, WGMG, WITR, WEEA, WESM, WHRV, WHOV, WVVU, WNAA, WSHA, WNCU, WRQM, WFSS, WKGC, WUWF, WUCF

MARCUS SHELBY (43) The Sophisticate (Noir)

Including: WFSS, WUWF, WDNA, WMOG, WUAL, WWOZ, KABF, WUTC, WCPN, WNOP, WDOB, WGVU, XTPR, WDCB, WSIE, KJZJ, KANU, KIOS, KUT, KSUT

GEORGE FREEMAN (38) George Burns! (Southport)

Including: KIOS, KUT, KKUP, KUVO, KVNK, KTAO, KSOS, WFMT, KSJS, WGBH, WEVO, WUOH, WBGD, WAER, WBFO, WITR, WESM, WHRV, WHOV, WRQM

VINCENT HERRING (30) Jobim For Lovers

(Music Masters)

Including: WBGO, WAER, WBFO, WGMG, WDUQ, WEEA, WESM, WHRV, WHOV, WSHA, WRQM, WFSS, WKGC, WUCF, WKRY, WFPK, WUAL, WTUL, WDOB, WDCB

CHARLIE BYRD (21) My Inspiration (Concord)

Including: KSUT, KKUP, KVNK, KUNR, KSOS, KCBX, KLCC, KEWU, KANU, WUSF, WDNA, WTUL, WCPN, WLNL, KCCK, WDCB, WSIE, WGMG, WRTI, WHDV

RECORD TO WATCH



MARCUS SHELBY TRIO The Sophisticate (Noir)

The bassist from Black/Note really struts his stuff. The walking bassline on "20th and Mission" really cooks. This CD is a favorite among the Gavin jazz crew.

LW	TW	Artist - Title (Label)	Reqs.	Adds	Spins	Diff.
4	1	BURTON/COREA/METHENY/HAYNES/HOLLAND - Like Minds (Concord Jazz)	79	1	777	+60
1	2	HOUSTON PERSON - My Romance (HighNote)	79	0	772	-8
2	3	PHIL WOODS feat. JOHNNY GRIFFIN - The Rev & I (Blue Note)	76	0	767	+28
3	4	JOHN HICKS - The Billy Strayhorn Songbook (HighNote)	83	1	761	+41
5	5	KERRY STRAYER SEPTET - Jeru Blue: A Tribute to Gerry Mulligan (Palmetto)	73	0	659	+33
14	6	TRUMPET LEGACY - Feat. Payton, Soloff, Harrell, Henderson (Milestone)	75	0	618	+143
6	7	GENE HARRIS & PHILIP MORRIS ALL-STARS - Live (Concord Jazz)	70	0	617	+43
7	8	SPHERE - Sphere (Verve)	63	0	602	+49
11	9	ERNE ANDREWS - Many Faces of ... (HighNote)	69	0	550	+46
8	10	TONY BENNETT - The Playground (Columbia/CRG)	61	0	529	+6
12	11	ETHEL ENNIS - If Women Ruled the World (Savoy/Denon)	63	0	526	+31
23	12	JOE CHAMBERS - Mirrors (Blue Note)	81	4	517	+164
20	13	BILLY TAYLOR - Ten Fingers—One Voice (Arkadia Jazz)	82	4	506	+135
13	14	JIMMY SCOTT - Holding Back the Years (Artists Only)	60	2	497	+12
16	15	MAYNARD FERGUSON & BIG BOP NOUVEAU - Brass Attitude (Concord Jazz)	59	1	494	+47
10	16	HERBIE HANCOCK - Gershwin's World (Verve)	51	0	433	-75
28	17	ERIC GOULD - On The Real (Umoja)	65	3	424	+111
15	18	MARCUS ROBERTS - The Joy of Joplin (Sony Classical)	56	0	420	-55
18	19	JIMMY McGRUFF - Straight Up (Milestone)	52	0	403	-5
9	20	RAY BROWN TRIO - Some of My Best Friends Are Singers (Telarc Jazz)	48	0	388	-128
19	21	JASON MARSALIS - The Year of the Drummer (Basin Street)	53	1	368	-8
50	22	NEW YORK HARD BOP QUINTET - A Whisper Away (TCB) <i>One of the few band-oriented acts on the charts.</i>	69	10	341	+155
29	23	BLUE NOTE MOTOWN TRIBUTE - A Blue Note Tribute To Motown (Blue Note)	44	2	335	+27
22	24	PONCHO SANCHEZ - Afro Cuban Fantasy (Concord Jazz)	44	1	326	-31
17	25	ANDY BEY - Shades of Bey (Evidence)	43	0	315	-108
49	26	GREG OSBY - Banned In New York (Blue Note)	39	0	308	+121
21	27	KEVIN MAHOGANY - My Romance (Warner Bros.)	40	0	301	-59
32	28	TONY WILLIAMS - Young At Heart (Columbia/CRG)	46	0	297	+21
45	29	PAQUITO D'RIVERA - 100 Years of Latin Love Songs (Heads Up) <i>Paquito Rivera blows melodic love tunes instead of driving Latin bop.</i>	65	9	296	+100
24	30	DMITRI METHENY - Starlight Cafe (Monarch)	37	0	285	-46
25	31	JOE LOCKE QUINTET - Slander (And Other Love Songs) (Milestone)	43	1	280	-39
30	32	KENDRA SHANK - Wish (Jazz Focus)	39	1	274	-29
36	33	WESLA WHITFIELD - High Standards (HighNote)	38	0	256	+9
41	34	BENJIE PORECKI - Servin' It Up (Severn)	39	0	234	+7
40	35	MADS VINDING TRIO - The Kingdom (Stunt)	37	0	229	0
35	36	ROY HAYNES - Praise (Dreyfus Jazz)	33	0	227	-21
31	37	LOU RAWLS - Seasons 4 U (Rawls & Brokaw)	23	0	224	-58
—	38	CHARLIE BYRD - My Inspiration (Concord Jazz)	61	21	223	N
33	39	DAVE ELLIS - In the Long Run (Monarch)	37	0	221	-55
26	40	KYLE EASTWOOD - From There To Here (Columbia/CRG)	32	0	220	-95
34	41	ALEXANDER/HICKS/MRAZ/MUHAMMAD - Solid! (Milestone)	32	1	209	-41
38	42	ROSEMARY CLOONEY/COUNT BASIE ORCHESTRA - At Long Last (Concord Jazz)	27	1	200	-37
27	43	GIACOMO GATES - Fly Rite (Sharp Nine)	33	0	200	-114
46	44	SHERRI ROBERTS - Dreamsville (Brownstone)	31	2	198	+2
—	45	STAN GETZ QUARTET with CHET BAKER - Quintessence Volume 1 (Concord Jazz)	43	8	183	N
—	46	LOS HOMBRES CALIENTES - Jason Marsalis, Bill Summers, Irvin Mayfield (Basin Street)	31	2	176	N
43	47	YELLOWJACKETS - Club Nocturne (Warner Bros.)	22	0	176	-43
49	48	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	21	0	164	-66
37	49	COUNT BASIE - Count Plays Duke (MAMA Records)	18	0	159	-85
—	50	BIRELI LAGRENE - Blue Eyes (Dreyfus Jazz)	20	0	153	N



REVIEW

STAN GETZ QUARTET WITH CHET BAKER Quintessence Volume 1 (Concord)

There's been a mini deluge of Scandinavian Stan 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 1983, 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. Ably backed by George Mraz, Jim McNeely, and especially drummer Victor Lewis, the music is a testimony to two legends overcoming overwhelming addictive hurdles, while still playing pretty and carefree.

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

CHARTBOUND

- *BOB MINTZER (TVT Jazz)
 - *MARCUS SHELBY TRIO (Noir)
 - *GEORGE FREEMAN (Southport)
 - *DAVE BRAHAM (Blue Jay)
 - *KENNY BURRELL/LAMONT JOHNSON (Master Scores)
 - *VINCENT HERRING (MusicMasters)
- Dropped: #42 Keith Jarrett Trio, #44 Misako Kano, #47 Joshua Redman, #48 Heath Brothers

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTISTPROFILE

KENDRA SHANK

EAST MEETS WEST

"I previously made a record on Mapleshade 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 Mapleshade to record me, and at the time, singing ballads was what I did best."

"*Wish* [on Jazz Focus] 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 *Wish*, I did an 'East meets West' and flew [bassist] Jeff Johnson and [woodwind player] Hans Teuber to New York to play with pianist Frank Kimbrough and drummer Victor Lewis. "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 just let them play. I don't have set arrangements all that much; I keep things loose and open so we can make music together in the moment. I'll hear something that Frank plays, and that will affect how I sing. I'm with 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."



SMOOTH

JAZZ & VOCALS



REVIEW

ED CALLE

Sunset Harbor (Concord Vista)
 If the name rings a bell, perhaps you remember Ed's Sony Latin Jazz debut, *Doubletalk* or his Concord cover of "Me and Mrs. Jones." Listening to Calle's easy style, it's surprising there's not more Latin sax players taking the Smooth plunge. Not that *Sunset Harbor* is ethnic-based. Universal in approach, Calle speaks the language of melody. Plus, Calle's a bright guy. Having started with the Miami Sound Machine and played sessions as diverse as Sinatra, Pet Shop Boys, Jimmy Buffet, and Julio Iglesias, Calle found time to earn a mathematics degree. Influenced by Michael Brecker, Grover Washington, Jr., and Ronnie Laws, everyone's invited to the party. We like "Strollin'" and "Suds."

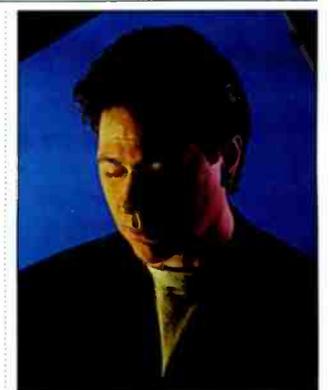
SPINCREASE

1. **BONEY JAMES** +276
2. **JIM BRICKMAN** +153
3. **GOTA** +105
4. **J. TESH with J. INGRAM** +77
5. **JIMMY SOMMERS** +54

CHARTBOUND

- DUNCAN MILLAR (Instinct)
 - DANIEL HO (Aire Music)
 - DANNY LERMAN (Chartmaker Jazz)
 - GLENN McNULTY (Isona)
 - SCOTT WILKIE (Narada)
 - NICK COLIONNE (Chicago Lakeside Jazz)
- Dropped: #41 Basia, #47 Joe McBride.

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MOST ADDED



RICHARD ELLIOT/ MOTOWN TRIBUTE (12)
 "Ain't Nothing Like the Real Thing" (Blue Note)

Including: WJZZ, WFSJ, WSJT, WNWV, WYJZ, KCLC, KCIY, KTNT, KHIH, KEZL, KJZY and KkJZ

BONEY JAMES (10)
 "Into the Blue" (Warner Bros.)

Including: WBJB, WJZW, WJCD, KCJZ, WJZJ, KCLC, KTNT, KIFM, KEZL, and Paul Hunter

SCOTT WILKIE (10)
 "Home Again" (Narada)

Including: WTMD, WVAS, WDNB, KPRS, KUNC, KSBK, KXDC, KRVR, Paul Hunter, and KINK

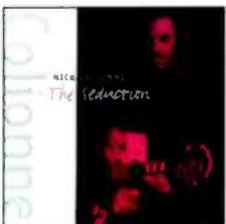
BRIAN BROMBERG (9)
 "September" (Zebra)

Including: WHRL, WJZZ, WJZW, WSJT, WNWV, WYJZ, KHIH, KSSJ, and KWJZ

DANIEL HO (9)
 "Side By Side" (Aire Music)

Including: WTMD, WGUW, WDNB, KCLC, KPRS, KXDC, KRVR, Paul Hunter, and KNIX

RECORD TO WATCH



NICK COLIONNE
 The Seduction (Chicago Lakeside Jazz)

Guitarist Nick Colionne adds a taste of jazz octaves and the blues to his Chicago sound. Among the tracks is a faithful reading of The Dan's "Black Cow."

LW	TW		Repts.	Adds	Spins	Diff.
3	1	NAJEE - Morning Tenderness (Verve Forecast)	54	0	941	+11
2	2	WALTER BEASLEY - For Your Pleasure (Shanachie)	51	0	905	-37
1	3	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	50	1	869	-87
5	4	KIRK WHALUM - For You (Warner Bros.)	51	1	835	+39
7	5	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	49	1	782	+21
4	6	ERIC MARIENTHAL - Walk Tall (i.e. music)	49	0	735	-120
8	7	MARC ANTOINE - Madrid (NYC/GRP)	49	0	697	-11
6	8	PETER WHITE - Perfect Moment (Columbia/CRG)	52	0	694	-78
10	9	LEE RITENOUR - This Is Love (i.e. music)	49	0	662	+16
11	10	PATTI AUSTIN - In and Out of Love (Concord/Vista)	46	0	601	-11
9	11	RICK BRAUN - Full Stride (Atlantic)	49	0	570	-125
13	12	GEORGE BENSON - Standing Together (GRP)	47	1	537	+3
12	13	JK - What's the Word (Verve Forecast)	44	0	521	-23
15	14	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	40	1	477	0
16	15	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	39	1	473	+2
18	16	VANESSA WILLIAMS - "My Flame" (Mercury)	33	0	450	+6
17	17	KIM WATERS - Love's Melody (Shanachie)	38	0	447	-21
14	18	GREGG KARUKAS - Blue Touch (i.e. music)	34	0	447	-37
20	19	JEFF LORBER - Midnight (Zebra)	35	0	412	+9
22	20	BLUE NOTE MOTOWN TRIBUTE - A Blue Note Tribute To Motown (Blue Note)	37	12	377	+7
21	21	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	32	0	373	0
19	22	BRIAN BROMBERG - You Know That Feeling (Zebra)	38	9	372	-34
23	23	FOURPLAY - Four (Warner Bros.)	36	1	371	+7
24	24	SHAKATAK - Shinin' On (Instinct)	31	0	337	-24
25	25	PHIL COLLINS - ...Hits (Atlantic)	28	0	336	-3
33	26	GOTA - "In the City Life" (Instinct)	43	6	335	+105
—	27	BONEY JAMES - Body Language (Warner Bros.)	48	10	328	N
<i>Boney gears up for a February tour and a new CD release.</i>						
26	28	GABRIELA ANDERS - Wanting (Warner Bros.)	28	2	308	-8
28	29	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz/Peak)	31	1	261	-10
30	30	RACHEL Z - Love Is the Power (NYC/GRP)	24	0	254	+12
27	31	CHRIS STANDRING - Velvet (Instinct)	25	0	249	-46
31	32	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	20	0	243	+6
34	33	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	22	0	237	+9
29	34	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	22	0	221	-30
—	35	JIM BRICKMAN - Destiny (Windham Hill)	36	7	213	N
35	36	EVERETTE HARP - Better Days (Blue Note)	22	0	213	-11
39	37	PEACE OF MIND - Journey to the Fore (Nu Groove)	19	1	190	+9
32	38	BRYAN SAVAGE - Soul Temptation (Higher Octave)	28	3	188	-43
38	39	DOTSERO - Jumpin' Thru Hoops (Ichiban)	22	1	185	+3
42	40	LUTHER VANDROSS - "I Know" (Virgin)	21	1	181	+20
—	41	JOHN TESH with JAMES INGRAM - "Forever More (I'll Be the One)" (GTSP/Mercury)	22	6	174	N
<i>Tesh gears up for a new CD this week and a PBS TV special in March.</i>						
37	42	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	20	0	160	-33
40	43	HEADS UP SUPER BAND - Live At the Berks Jazz Fest (Heads Up)	13	0	140	-31
50	44	DON DIEGO - This Must Be Heaven (Ichiban)	17	0	134	+18
43	45	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	16	0	122	-34
48	46	GEORGE DUKE - After Hours (Warner Bros.)	13	1	121	+3
44	47	RAMSEY LEWIS - Dance of the Soul (GRP)	12	0	116	-35
49	48	MARCUS JOHNSON - Chocolate City Groovin' (N2K Encoded Music)	12	0	114	-3
—	49	MARILYN SCOTT - Starting to Fall (Warner Bros.)	10	0	111	N
46	50	JIM BRICKMAN - Visions of Love (Windham Hill)	13	1	111	-18

ARTISTPROFILE

JOE ERCOLE

PLEASURABLE ETERNITY
 "I've known Slim Man, who produced my new CD [Manhattan Nights on GES], 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 crying out for a bigger production.

"I graduated in 1979 from Berklee School of Music in Boston and was the music director for a singer named Esther Satterfield, 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."



AMERICANA

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; Emmy, Linda, and Dolly's long-awaited *Trio II*; the ripping new Bottle Rockets, the transcendent Ricky Skaggs, the cool *Hi Lo Country* soundtrack, and the melifluous Cheryl Wheeler, just to name a few. I'll tell ya, it makes me proud to be an Americana (ouch, 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!

Fill 'er Up! (a.k.a. Service, Please)

•KRSH-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: 3565 Standish Avenue, Santa Rosa, CA 95407.

•Mandi Albright broadcasts a Tuesday night Americana show from 10-midnight on WRAS. It's called *Courtippers Delight*, and you can get music to her at WRAS, Georgia State University, PO Box 4048, Atlanta, GA 30302-4048, or call (404) 690-2792. 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.

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 KRQQ, plus surprise drummers! They even have a real gig at Tipitina's French Quarters 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)
Flatirons, *Prayer Bones* (Checkered Past)

February 16

Chris Webster, *Drive* (Compass)
Jerry Reed, *Pickin'* (Southern Tracks Records)

February 23

Kelly Willis, *What I Deserve* (Ryko)
Waco Brothers, *WacoWorld* (Bloodshot)

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.

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.

AMERICANA®

MOST ADDED



RICKY SKAGGS (26)
TOM T. HALL PROJECT (19)
FLATIRONS (18)
J.D. CROWE (16)
FLACO JIMENEZ (14)

HOT PICKS



FLACO JIMENEZ
BOTTLE ROCKETS
JONI HARMS
CHERYL WHEELER
SARA EVANS

RADIO SAYS



CHARLIE ROBISON
 "Life of the Party" (Lucky Dog)
 "The track 'Barlight' is a smoker. My listeners can relate. It's a feel good, get you in the mood for the weekend record."
 — Scott Stevens, KOMS-Ft. Smith, Ark.

LW	TW		Repts.	Adds	Spins	Trend
1	1	ROBERT EARL KEEN - Walking Distance (Arista)	74	2	911	-31
2	2	ALLISON MOORER - Alabama Song (MCA)	65	5	842	+25
4	3	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	44	1	667	+5
6	4	JOHN JENNINGS - I Belong To You (Vanguard)	56	2	641	+25
7	5	SARA EVANS - No Place That Far (RCA)	43	2	630	+78
3	6	THE TRACTORS - Farmers In A Changing World (Arista)	54	1	599	-121
5	7	LYLE LOVETT - Step Inside This House (Curb/MCA)	51	2	567	-59
12	8	CHERYL WHEELER - Sylvia Hotel (Philo)	68	3	516	+79
31	9	RICKY SKAGGS - Ancient Tones (Skaggs Family Records)	58	26	507	+270
11	10	DOUG SAHM - SDQ 98 (Watermelon)	48	4	503	+45
8	11	THE WARREN BROTHERS - Beautiful Day In The Cold Cruel World (BNA)	33	1	489	-26
18	12	BOTTLE ROCKETS - Left Overs (Doolittle)	61	11	485	+106
9	13	CHRIS WALL - Tainted Angel (Cold Spring)	46	1	456	-40
10	14	GREG TROOPER - Popular Demons (Koch)	42	0	438	-47
30	15	FLACO JIMENEZ - Said And Done (Barb Wire/Virgin)	56	14	411	+162
16	16	MARK DAVID MANDERS - Tales From The Couch Circuit (Blind Nello)	31	1	399	+1
14	17	DEL MCCOURY, DOC WATSON & MAC WISEMAN - Mac, Doc & Del (Sugar Hill)	52	2	380	-35
19	18	CRY CRY CRY - Cry Cry Cry with Dar Williams, Lucy Kaplansky, & R. Shindell (Razor & Tie)	41	0	362	-17
27	19	JONI HARMS - Cowgirl Dreams (Warner Western)	42	11	353	+83
15	20	DON WILLIAMS - I Turn The Page (Giant)	33	0	345	-66
13	21	SON VOLT - Wide Swing Tremolo (Warner Bros.)	37	0	338	-79
24	22	HILLBILLY IDOL - Town And Country (HBI)	41	3	334	+25
36	23	OLD DOGS - Old Dogs (Atlantic) <i>"That Shel, he writes so well. Old Dogs shine, forever Their Time!"</i>	40	10	326	+106
21	24	CONNIE SMITH - Connie Smith (Warner Bros.)	31	0	318	-20
17	25	WILLIE NELSON - Teatro (Island)	31	1	314	-71
23	26	HAZELDINE - Orphans (All Swoll Music)	43	2	304	-13
22	27	THE STEAM DONKEYS - Little Honky Tonks (Landslide)	27	1	270	-62
26	28	HEATHER MYLES - Highways & Honky Tonks (Rounder)	31	3	268	-16
20	29	RUTHIE AND THE WRANGLERS - Life's Savings (Lasso)	36	1	263	-87
—	30	J.D. CROWE & THE NEW SOUTH - Come On Down To My World (Rounder) <i>"Bluegrass rules eternal in this solid package, debuting on our chart at Number 30."</i>	43	16	257	N
29	31	DALE WATSON - The Truckin' Sessions (Koch)	27	0	250	-18
34	32	MIKE HENDERSON & THE BLUEBLOODS - Thicker Than Water (Dead Reckoning)	39	3	248	+21
39	33	DAVID OLNEY - Through A Glass Darkly (Philo)	48	7	244	+44
32	34	GEOFF MULDAUR - The Secret Handshake (Hightone)	28	1	237	+3
35	35	DICKENS, JONES, & HAWKER - Heart Of A Singer (Rounder)	40	5	230	+9
25	36	THE V-ROYS - All About Town (E-Squared)	26	0	229	-77
38	37	CIGAR STORE INDIANS - el Baile de la Cobra (Deep South)	33	5	219	+17
28	38	MICHAEL MARTIN MURPHEY - Cowboy Songs Four (Valley Entertainment)	26	1	212	-57
33	39	PAUL BURCH - Wire To Wire (Checkered Past)	30	2	202	-32
—	40	BEAVER NELSON - The Last Hurrah (Freedom)	30	5	191	N



AMERICANA REVIEWS

TRIO II (Asylum)

Peaceful easy singing, straight from heaven. Trio II is an album no longer waiting for its time. Emmylou, 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!!



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, breaking hearts, the romance of the road, and paens 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 Iris 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.

CHARTBOUND

SUNDOGS (Parhelion)	ERIC TAYLOR (Koch)
LYNN MILES (Philo)	LUCKY 13 (Oh Boy!)
SOUTHBOUND (Soundwaves)	AMY RIGBY (Koch)
JOHN GORKA (Red House)	
TOM T. HALL PROJECT (Sire)	
GOLDEN SMOG (Rykodisc)	

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ARTISTPROFILE

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, intertwined 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 TAG, the Rockets released a debut album, 24 Hours a Day. But TAG

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 cohorts 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. Faith: With influences from Buck Owens to ZZ Top, from Sir Doug to Aerosmith, you'll find something for everyone in Leftovers. "Get Down River" makes a large scale flood seem like fun, and the song "Dinner Train to Dutchtown" is playfully created from a tourist pamphlet found in a Missouri State Park. Such is life with the Bottle Rockets!

Future: Henneman says, "If you like the country side of the Bottle Rockets, Leftovers is your disc. The next one is a rocker!" Oh yeah, the free beer part: Henneman says of his early days as an Uncle Tupelo roadie, "The best part was drinking all the free beer before the band on stage could get to it!" As Elwood Blues would say: "I'm with the band!"

—By Bruce Kidder, KHYI

COUNTRY

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 cliché is absolutely true: it does all begin with a song.

During a recent meeting, Nashville Songwriters' Association International Executive Director Bart Herbison described to me his organization's commitment to songwriters—from those just picking up a pen to some of the coun-

try's most successful scribes. This week, Bart tells GAVIN about the role of NSAI. —Jamie Matteson

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

Continued on page 53

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 ver-

sion 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 15 handicap. His favorite course is the Greenbriar in North Carolina.



DRIVIN' 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 Karl Malone of the Utah Jazz. He and Malone met at a casino

blackjack table.

WATCHING: *Cops*, all sports events

ON THE BIG SCREEN: Neal loves "success stories." Favorites include "Patch Adams," "Good Will Hunting," and "Rain Man."

LISTENING TO: Big band music, Jo Dee Messina, Bryan White, Whitney Houston, Celine Dion, Brian McKnight

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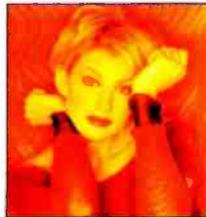


MOST ADDED



ALAN JACKSON (67)
BLACKHAWK (61)
NEAL MCCOY (59)
AARON TIPPIN (54)
TERRI CLARK (45)

MOST SPINCREASE



FAITH HILL +563
LEE ANN WOMACK +538
DIXIE CHICKS +469
BROOKS & DUNN +409
KENNY CHESNEY +360

HOTPHONES

NASHVILLE
95
WSM • FM

WSM-Nashville, Tenn.
Top 5 at 5 Frank Seres
3 p.m. - 7 p.m.

- BILLY RAY CYRUS - Busy Man (Mercury)
- AARON TIPPIN - I'm Leaving (Lyric Street)
- DIXIE CHICKS - You Were Mine (Monument)
- VINCE GILL - Don't Come Cryin' To Me (MCA)
- WADE HAYES - Tore Up From The Floor Up (Columbia/DKC)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	MARK CHESNUTT - I Don't Want To Miss A Thing (MCA)	10	201	0	7410	+84
<i>Mark's second week in the top spot and radio's phones just won't quit ringing!</i>							
4	2	DIAMOND RIO - Unbelievable (Arista)	15	199	1	7137	+61
5	3	JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic)	18	200	0	7004	+152
6	4	REBA McENTIRE - Wrong Night (MCA)	12	200	0	6870	+111
2	5	TIM MCGRAW - For A Little While (Curb)	12	194	0	6674	-579
7	6	SARA EVANS - No Place That Far (RCA)	16	198	0	6582	+298
9	7	DIXIE CHICKS - You Were Mine (Monument)	7	201	0	6457	+469
10	8	BILLY RAY CYRUS - Busy Man (Mercury)	13	200	0	6315	+353
8	9	TRISHA YEARWOOD - Powerful Thing (MCA)	10	200	0	6219	+49
11	10	THE WILKINSONS - Fly (The Angel Song) (Giant)	13	200	1	5969	+75
3	11	JO DEE MESSINA - Stand Beside Me (Curb)	16	179	1	5629	-1555
13	12	GEORGE STRAIT - Meanwhile (MCA)	5	200	2	5357	+320
12	13	SHANIA TWAIN - That Don't Impress Me Much (Mercury)	8	187	1	5274	+78
15	14	ALABAMA - Keepin' Up (RCA)	9	199	2	5047	+148
16	15	KENNY CHESNEY - How Forever Feels (BNA)	7	197	2	4901	+366
17	16	BROOKS & DUNN - I Can't Get Over You (Arista)	5	198	2	4856	+409
14	17	MICHAEL PETERSON - By The Book (Reprise)	18	183	0	4692	-318
20	18	THE KINLEYS - Somebody's Out There Watching (Epic)	14	189	3	4354	+107
22	19	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	6	196	6	4202	+538
21	20	LARI WHITE - Take Me (Lyric Street)	17	176	1	4157	-10
24	21	FAITH HILL - Love Ain't Like That (Warner Bros.)	5	191	6	4013	+563
<i>Conversions this week at WDAF, WPOC, WSIX, WRKZ, WPZM, KILT, KKNU, and WAXX.</i>							
23	22	CHAD BROCK - Ordinary Life (Warner Bros.)	13	187	5	3965	+314
26	23	SAWYER BROWN - Drive Me Wild (Curb)	8	183	5	3618	+222
25	24	STEVE WARINER - Every Little Whisper (Capitol Nashville)	15	155	2	3426	+2
28	25	TRACY BYRD - When Mama Ain't Happy (MCA)	7	175	3	3349	+161
32	26	MARK WILLS - Wish You Were Here (Mercury)	5	190	22	3339	+684
19	27	DERYL DODD - A Bitter End (Columbia/CRG)	19	138	0	3307	-1089
30	28	TY HERNDON - Hands Of A Working Man (Epic)	6	171	8	3143	+292
37	29	ALAN JACKSON - Gone Crazy (Arista)	2	185	67	3032	+1208
31	30	PATTY LOVELESS - Can't Get Enough (Epic)	5	168	9	2970	+306
36	31	COLLIN RAYE - Anyone Else (Epic)	3	169	37	2682	+814
35	32	VINCE GILL - Don't Come Crying To Me (MCA)	4	156	22	2597	+570
34	33	TRAVIS TRITT - No More Looking Over My Shoulder (Warner Bros.)	6	137	6	2258	+154
42	34	AARON TIPPIN - I'm Leaving (Lyric Street)	2	153	54	2129	+815
38	35	DEANA CARTER - You Still Shake Me (Capitol)	5	126	12	1983	+176
39	36	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	6	141	9	1975	+254
40	37	CLINT BLACK - You Don't Need Me Now (RCA)	3	128	30	1958	+569
44	38	TERRI CLARK - Everytime I Cry (Mercury)	2	138	45	1883	+760
27	39	LINDA DAVIS - I'm Yours (DreamWorks)	14	85	1	1666	-1625
43	40	SHANE McANALLY - Say Anything (MCG/Curb)	4	108	17	1497	+240
41	41	WADE HAYES - Tore Up From The Floor Up (Columbia/DKC)	5	96	6	1479	+147
46	42	LILA McCANN - With You (Asylum)	3	103	30	1271	+451
—	43	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	1	83	61	1027	N
49	44	THE WARREN BROTHERS - Better Man (BNA)	3	81	19	982	+281
47	45	CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)	4	68	8	894	+124
—	46	NEAL MCCOY - I Was (Atlantic)	1	75	59	871	N
48	47	CHARLIE ROBISON - Barlight (Columbia/CRG)	4	51	4	816	+101
—	48	SUSAN ASHTON - Faith Of The Heart (Capitol Nashville)	2	68	23	797	N
29	49	LeANN RIMES - These Arms Of Mine (MCG/Curb)	11	45	0	722	-2373
50	50	JODY JENKINS - Old Country Dance Floor (Zone7)	8	38	0	650	+5

UP & COMING

Reports	Adds	SPINS	Weeks	
60	28	646	2	JESSICA ANDREWS - I Will Be There For You (DreamWorks)
44	6	575	2	DEBORAH ALLEN - Is It Love Yet (Curb)
45	36	546	1	* KEITH HARLING - There Goes The Neighborhood (MCA)
43	5	543	3	MONTE WARDEN - Someday... (Asylum)

QUESTIONS? COMMENTS?

e-mail Jamie Matteson gavingirl@earthlink.net
or Jeff House jeff@mail.gavin.com

REGION x REGION

West Coast (41)

- MOST ADDED:**
- ALAN JACKSON (17)
 - AARON TIPPIN (13)
 - BLACKHAWK (13)
- SPINCREASE:**
- BILLY RAY CYRUS +127
 - LEE ANN WOMACK +121
 - KENNY CHESNEY +116

Southwest (34)

- MOST ADDED:**
- BLACKHAWK (9)
 - ALAN JACKSON (8)
 - AARON TIPPIN (8)
- SPINCREASE:**
- BROOKS & DUNN +103
 - BILLY RAY CYRUS +85
 - GEORGE STRAIT +84

Midwest (60)

- MOST ADDED:**
- NEAL MCCOY (21)
 - AARON TIPPIN (19)
 - BLACKHAWK (18)
- SPINCREASE:**
- LEE ANN WOMACK +179
 - FAITH HILL +178
 - BROOKS & DUNN +116

Northeast (30)

- MOST ADDED:**
- ALAN JACKSON (12)
 - BLACKHAWK (10)
 - NEAL MCCOY (10)
- SPINCREASE:**
- FAITH HILL +89
 - GEORGE STRAIT +79
 - REBA McENTIRE +76

Southeast (36)

- MOST ADDED:**
- ALAN JACKSON (13)
 - NEAL MCCOY (12)
 - BLACKHAWK (11)
- SPINCREASE:**
- LEE ANN WOMACK +169
 - FAITH HILL +128
 - CHAD BROCK +123

COUNTRYBREAKOUT

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

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	SARA EVANS - No Place That Far (RCA)	16	198	0	6582
2	2	THE WILKINSONS - Fly (The Angel Song) (Giant)	13	200	1	5969
4	3	THE KINLEYS - Somebody's Out There Watching (Epic)	14	189	3	4354
5	4	CHAD BROCK - Ordinary Life (Warner Bros.)	13	187	5	3965
3	5	DERYL DODD - A Bitter End (Columbia)	19	138	0	3307
8	6	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	6	141	9	1975
6	7	LINDA DAVIS - I'm Yours (DreamWorks)	14	85	1	1666
9	8	SHANE McANALLY - Say Anything (MCG/Curb)	4	108	17	1497
<p><i>New believers this week include KBUL, WWZD, WFMB, KIZN, WDDD, KBRJ, KOOV, KGEE, WAAG, WYTE, KQUS, KMON, KHOZ, KDXY, WPSK, WMTM, and WQKC. Already generating requests at CKKR, KNFM, KATJ, WIAI, and WYZM.</i></p>						
10	9	LILA McCANN - With You (Asylum)	3	103	30	1271
-	10	THE WARREN BROTHERS - Better Man (BNA)	3	81	19	982
11	11	CLAUDIA CHURCH - What's The Matter With You Baby (Reprise)	4	68	8	894
12	12	CHARLIE ROBISON - Barlight (Columbia)	4	51	4	816

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 HOTLINE

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

"Chad Brock's 'Ordinary Life' is getting good response for us. My morning 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, KKCB-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 uptempo 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 *Continued from page 51*

entails. Others learn they are professional-level writers. Many NSAI professional members teach at our camps, cruises, and symposiums, giving something back to their craft. Workshop alumni include such writers and artists as Jon Vezner, 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-for-profit songwriters 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

IT'S IN THE BAG



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



If it isn't it should be

gmailBOXSET

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 @ (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 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 (WERQ)-Baltimore PD **Tom Calococci** inks **Brian Carter** (ex-**WUSL**-Philly) for mornings. He replaces **Frank Ski**, now with **V103**-Atlanta. Carter's ex-partner, **Dave Sanborn**, will remain in Philadelphia and announce his plans shortly.

Market native **Tony Phillips** joins **Q102 (WKRQ)**-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-snapping 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 Bala Plaza, Suite #243, Bala 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.

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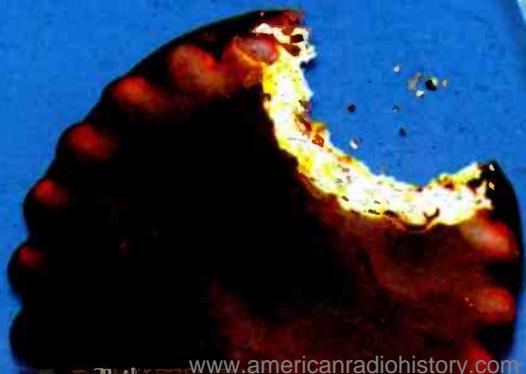
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