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Issue 2251

April 16, 1999

Spotlight:
The Women of Hot & Modern A/C

Nancy Glass
In Our Lifetime
the first single
from
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UD/UC:33261

Airplay Now!

 Appearing on Late Show with
David Letterman June 7th
All in the Family
Walk around your office and look at your co-workers' desks. If they have photos in their cubicles, they're probably of kids, pets, or both. Radio has not yet fully realized the potential of targeting children and their families. Paige Nienaber offers some tips for targeting this important audience ingredient.

Women Take the Lead
Since women are the primary audience target for many Adult Contemporary stations—Hot/Modern and mainstream alike—many have wondered over the years why there aren't more women involved in the industry. Well, things are changing, as the radio and record executives who participate in this week's special prove.

The Waiting Game
Last week, Alt Editor Richard Sands queried radio as to how many spins a record should get before callout testing starts. This week, record companies weigh in: “You have to know how to read a record. You have to know when to give up, and when to persevere.” —Steve Leeds, Sr. VP of Promotion at Universal.

Frank “Bo” Wood
Feeding the Need
Frank “Bo” Wood has been in radio for 30 years, working in every facet of the business, from selling t-shirts to owning and operating some of the industry's major radio groups. As CEO of Secret Communications, his current firm, Bo was involved with selling off the company's last major radio properties in Pittsburgh, Cleveland, and Indianapolis to SFX Broadcasting in 1997. Now Bo is looking into how radio can use the ‘Net advantageously.

Say it takes a 3-share in an average radio market for a station to make money. That means there are a lot of 1- and 2-share formats that are completely unserved. That's where the Internet competitors to radio are heading. I'm not talking about Broadcast.com, which lets you listen to a sports broadcast from another market late at night, but Discjockey.com and Spinner.com and ImagineRadio. Those companies are growing because they can provide something that radio stations can't; they can really super-serve a mood.

I don't know that streaming audio just by itself is hugely valuable to radio stations: will it bend the ratings needle one bit? Probably not. It's a nice service, but I don't think it's hugely valuable and I don't think that it's really going to increase your audience. The way to make your station much more interesting is to add a visual element and some excitement.

Let's suppose we make a terrific Active Rock Web site with the right graphic look and viewer involvement and it's very exciting with things to do. That kind of Web site can be made to work in L.A. and Chicago and, for stations in that format, you can brand it. So, rather than the company that's producing the Web site being the brand, each radio station is the brand. OnRadio is syndicating its Web sites and there are going to be others doing the same thing. Our “Feed the Monster” is organized to do that: develop very active, involving Web sites for specific formats, but brand them with the client radio stations: it's not “Feed the Monster.com” it's “KXYZ.com.” It's going to take a true, creative partnership between the radio stations and the company to make this thing work. Radio stations need to increase their revenue potential, particularly if they're also increasing their costs.

If you could, in fact, make this thing a revenue proposition and it bonds your audience tighter to you, more emotionally, that's a terrific prospect for radio stations.
THE TOAST OF NEW YORK...

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TOM POLEMAN, PROGRAM DIRECTOR, WHTZ (Z-100)

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Buffet: 7:30 P.M.
Roast: 8:30 P.M.
Tickets: $500.

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Elvis Duran, WHTZ
John Fullam, Chancellor Mehta
Andrea Gams, Atlantic
Greg Thompson, Elektra
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Hilary Shaev, 550/Work
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**Big Radio Moves Deeper Into Small Markets**

**BY TONY SANDERS**

Radio’s big-market consolidators keep on moving down through the Arbitron ranks. The latest research from Duncan’s American Radio shows an increase in the number of big-market groups that own leading stations in Arbitron’s smallest markets. Clear Channel, Jacor, and Citadel, for example, have increased their presence in the smaller markets, joining groups like Cumulus and Capstar, which have specifically targeted small-market ownership.


Jacor also owns WMLX/FM and WBUX/FM in Lima. Capstar owns three top-30 stations: Country KLAW/FM-Lawton, Okla. (#250), WACO/FM-Waco, Texas (#192) and WUSO/FM-Winchester, Va. (#219). Capstar owns three other FMs in Waco: Classic Rock KBRO/FM, Country KCKR/FM and Top 40 KWTX/FM. In Winchester, the group also owns Top 40 WFOX/FM and, in a pending deal, Country WFTJ/FM. Cumulus has two top-30 stations: Country KYKZ/FM-Lake Charles, La. (#203) and KLUR/FM-Wichita Falls, Texas (#236). In the latter market, Cumulus also owns Classic Rock KYVI/FM and Hot AC KOXC/FM. In Lake Charles, Cumulus also has Urban A/C KXZZ/AM, Album Rocker KKB/FM and Hot A/C KBIU/FM.

**$1B Projected Sales Fuels Race to 2003**

If the folks at Forrester Research are right, the music industry is going to get a $1 billion injection of new money by 2004. “Downloadable music will add $1 billion to the U.S. music market by exploiting consumer demand for portable, PC-fueled music devices,” Forrester says in a just-released report. To be clear, that’s new revenue we’re talking about, not just a shifting of sales from CDs to digital downloads.

On Monday (4/12), RealNetworks and IBM announced a deal to make the Real Player the “front end” for the digital-music downloading system IBM is testing for the major labels. The next day, RealNetworks announced a $75 million purchase of Xing Technologies, a leading software developer for MP3 audio. The two moves give RealNetworks a strong position in both the developing world of SDH-compatible audio and the existing world of MP3 audio.

Not to be outdone, Microsoft on Tuesday debuted its own SDM-compatible streaming audio player, claiming it delivers “MRA-equivalent quality music with files half the size” and also has an anti-piracy rights management system. Liquid Audio, a leading software developer for downloading and playing music securely, announced plans to make its system compatible with “all leading formats” and “all leading players.

The Forrester report says there are still plenty of hurdles left to jump, including a two-year period of promotion before music delivery becomes commercially viable and technically feasible.

**Lambert to Sr. VP, MCA**

Craig Lambert has been named Senior Vice President, Promotion, MCA Records, replacing the recently-departed Nancy Levin. Lambert will oversee all MCA Records promotion activities in the Top 40, Rhythm Crossover, Alternative, rock, modern adult, and A formats. Lambert joins MCA from Trauma Records, where he served as Senior Vice President/General Manager. MCA Records Executive Vice President Abbe Konowitch commented, “Craig’s extensive experience in radio promotion, his track record in breaking records and artists, as well as his aggressive hands-on promotion style and guide-by-example leadership is second to none. Jay [Beborg] and I are thrilled to have Craig join the MCA family. We know that with his input and expertise, we will further strengthen all the gains we’ve made as a label in recent years.”

**NAB to Address New Technology**

If you can’t make it to Las Vegas next week for the NAB Convention, then point your browser and media player at the NAB’s Web site (www.nab.org) to tune in to next Wednesday’s three-and-a-half hour “supersession” on Webcasting and IP Multicasting.

Part one of this two-part session will cover recent history of the technologies; part two will cover IP Multicasting which, in short, is the closest thing the "Net can offer to over-the-air broadcasting. IP Multicasting can allow Webcasters to reach an unlimited number of simultaneous listeners. That’s not the case with traditional" Webcasting, which is limited to reaching an audience of simultaneous listeners numbering in the hundreds.

The session takes place Wednesday, April 21 from 2-5:30 p.m.

**Advice? Read On**

I always like to think people will want to read every feature we put in GAVIN, even if it doesn’t strictly pertain to their sphere of the business—just in case it contains some useful nugget of information. I was born an optimist.

But if you simply cannot find the time to take in the whole of Annette M. Lal’s excellent profile of some of the women of the Hot and Modern A/C world, here is a summary of the best advice these movers and shakers have received and were willing to pass on:

- Never be afraid to fail or be first.
- Treat others as you would be treated.
- Keep in mind, nobody really cares about you.
- It doesn’t matter what job you do, even shining shoes on the street corner, just do it better than the guy on the next corner.
- Never let them see you cry.
- When you can’t bear to hear a song played one more time, remember mama’s just learning the words.
- Do whatever makes you happy.
- Base your confidence on who you are, not on what you’ve accomplished.
- Never judge your successes on what happens for others.
- Take on all kinds of projects not in your job description.
- Never waiver, and stick with what you believe in.
- Be willing to do almost anything for little pay.
- Quit when you stop having fun.
- Enjoy the music.
- Go with your intuition.
- Do one thing, every day, that scares you.

My best advice? Stop talking (or in this instance, writing), when you’ve run out of things to say.

David Dalton, CEO
James to Head Promo for Curb

Carson James has been appointed Vice President, Promotion & Media Strategy for Curb Records. James joins Curb from the Bullseye Marketing Research Group, where he served as Vice President and General Manager.

As James’ first official act, he has selected Brooks Quigley as the new Southeast Regional Director. Quigley, who will be based in Atlanta, recently served as Southeast Regional Director for Asylum.

John Brown, former head of Promotion for Curb, has been retained as Senior Consultant for the label, while Gerrie McDowell, Vice President of MCG/Curb, and Yolanda Hamm, Southeast Regional Director, have left the label.

Rice Takes R&B at Capitol

Unice Rice has joined Capitol Records as Vice President, R&B Promotion. Rice will develop and implement promotional strategies to further the growth and enhance the careers of R&B artists signed to Capitol and its associated labels. In addition to cultivating and maintaining relationships with radio and industry publications, he will also oversee day-to-day operations of the R&B promotion department.

Rice most recently served as Vice President, Promotion at Ruthless Records. He launched his career as Regional Promotion Director at Virgin Records, and was promoted to National Director two years later. He left Virgin to start up the R&B Promotion Department of Giant Records, and later served as Senior Vice President, Promotions and Marketing at Kaper Records, a joint venture with RCA.

G-FILES

UNIMOTOWN TAPS MONACO

Universal/Motown Records Group has named Pat Monaco Senior Vice President. Monaco will develop and implement all sales initiatives on behalf of artists from Universal, Motown, Mojo Records, Cherry Entertainment, Republic Records, Suave House, and Cash Money, among others.

"Pat is a tremendous addition to the Universal team," Universal/Motown Records Group Chairman Mel LeWinter commented. "Throughout his career, he has done a remarkable job of combining keen creative instincts with impressive business acumen and a real love of music. We look forward to his immediate contributions."

HOLDER-ANDERSON GEARS UP FOR WIND-UP

Lori Holder-Anderson is named VP Promotion at Wind-Up Records; she most recently served as a consultant to Wind-Up, as well as Restless Records and Squint Entertainment. In her new role, Holder-Anderson will oversee pop promotion and field operations, including managing the regional field staff. She will be based in Seattle.

LAFFITTE, NEWMAN TO VP A&R POSTS

Ron Laffitte joins Capitol Records as VP A&R, based in the label’s famed Hollywood offices. Laffitte comes to the label from Elektra Entertainment, where he served as Sr. VP/GM, West Coast for four years. In his new position, Laffitte will sign and develop new artists, as well as assume A&R duties for several acts already on the label’s roster. Said Perry Watts-Russell, Capitol’s Senior VP, A&R, "I am extremely pleased that Ron has come to Capitol. His joint experience as a personal manager and senior A&R executive provides him with the tools to become an invaluable member of the Capitol A&R team."

Meanwhile, over at Jive Records, Faith Newman is promoted to VP A&R. Formerly Senior Director of Jive’s A&R department, Newman will now head the Rap A&R division. "Faith has worked very hard over the last year on her own projects, as well as dealing with many important Rap artists on our roster," said Senior VP Jeff Fenster. "This promotion comes in recognition of Faith’s growth as an executive and for her significant contribution in both creative and managerial areas."

WEBSITE OF THE WEEK

www.point106.com

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A Girl's Best Friend
Shania Twain, everybody's favorite Country crossover dresser, has just become the only female artist in music history to reach ten million units sold with back-to-back releases. Twain's third album, Come On Over, has been certified ten times platinum, equaling two of the RIAA's newly-established Diamond Awards.

So how did she celebrate? By putting her Waverly, New York love nest up for sale. Twain and her producer husband, Robert John "Mutt" Lang, claim they've "outgrown" the 20,000 square-foot house, perched on 3,000 acres of prime real estate 40 miles from Lake Placid. It's got a state-of-the-art recording studio, a tennis court, a bouchouse, a 26-mile horse riding trail, and its very own lake. And if you have $7.5 million, all this can be yours—even if you don't have your own Diamond Record. The couple bought the house six years ago before Shania hit big.—so God knows what she'll buy now.

STRUMMER CLASHES IN

If the Clash tribute album only made you long for the real thing, we've got good news for you. Clash frontman Joe Strummer has made a one-off deal with Epitaph Record/Helldog imprint (owned by Rancid's Tim Armstrong) and is releasing The X-Ray Style this year. With his current band, The Mescaleros, in a west London studio, Strummer plans to preview the new songs at a few warm-up gigs in the UK before the band makes its official debut at the Glastonbury Festival and T In the Park. In case you're wondering, they will perform old Clash songs as well as new material titled "The Road to Rock and Roll," a song originally penned for Johnny Cash.

STONES KEEP ROLLING ALONG

Despite what gossip doyenne Liz Smith wrote about Mick Jagger looking "very old and frail," party-goers swore he looked anything but at a party thrown by the Blues Foundation—the folk that bring us the annual W. C. Handy Awards—last week at the infamous Rendezvous Restaurant in Memphis. The frontman, looking fit and carefree (although insiders swear he's been through ten divorce proposals), was accompanied by his two daughters. The soirée was thrown by the Foundation for the Rolling Stones' road crew, so everyone was surprised when Jagger, Keith Richards, Ron Wood, and Charlie Watts showed up.

Infinity Launches Event Market Group

Put together the sales and marketing expertise of "1010 WINS": GSM Greg Janoff, the similar talents of WMAQ/AM-Chicago's GSM Julie Kirby Donohue, and those from local sales and marketing managers Tracy Brandys and Jeanine Billon, and you've got the makings of CBS/Infinity's new event marketing and sponsorship unit, the CBS Radio Promotions Group.

The new Infinity unit will offer advertising and promotions opportunities with the group's 160 radio stations. Janoff earns VP stripes as head of the network and continues his duties at WINS/AM.

Brandys is based in Baltimore, Billon is in L.A., and Donohue is in Chicago. The three are the unit's first regional managers. The CBS Radio Promotions Group will have offices in 20 markets.
A/C vs. Hot A/C At-Work Listening

BY JOHN NICHOL

Adult Contemporary is the perfect format given the current Arbitron diary, dependent on recall. With the potential for diary-keepers to write in long-span blocs of listening at work, A/C has seemed like the closest thing to a sure bet in the Arbitron sweepstakes. Does that still hold true, though? And are there differences in terms of how Soft (“Lite”) A/Cs score among workplace listeners versus Hot (“Mix”) A/Cs? As you’ll see, the format overall is still strong at-work, but there are notably varied profiles among the A/C genres.

OUR STUDY

To properly examine this topic, Gavin wanted to select a cross-section geographically, 12 markets in all, choosing metros that have both an older skewing “Soft” A/C and a younger-skewing Hot A/C. The markets we chose that met these criteria are:

- East: New York, Philadelphia, Boston
- South: Dallas-Ft. Worth, Baltimore, West Palm Beach
- Midwest: Chicago, Twin Cities, Denver, and
- West: Los Angeles, San Francisco, Seattle-Tacoma.

We delved into the Fall ’98 Arbitron results from these metros, looking at 12 A/C and 12 Hot A/C outlets. While at-work listening was our focus, other parameters also were explored. Can a strong show- ing in workplaces midday (10-3) propel a station to high 25-54 numbers in broader dayparts? How much Time Spent Listening do these stations generate, given the diary system? Most important, how did they rank among workers listening midday? Is A/C top dog, or has another format zoomed by? Plus, within all these, we broke out the softer A/Cs from the Hot A/Cs, and as you’ll see, there’s quite a difference.

OVERALL RANKING

Before we unveil the differences between shades of A/C, let’s look at the big picture. We’ll start with the midday at-work results, then move up to adults 25-54 total week.

- Monday-Friday, 10 a.m.-3 p.m.
  - AQH audience size (18+): These 24 A/C stations ranked 5th overall, on average. The range was wide, however, with several coming in at #1 in that daypart, while others ranked as low as 14th (in major markets like L.A. and Chicago).

- Monday-Friday 10-3, percentage of AQH audience (18+) who listen at work: A/C ranked 2nd here overall, with an average of 64 percent of these stations’ midday quarter hours coming from listening at work. The range was 44-74 percent.

- Monday-Friday, 10-3, adults 25-54 share: Here A/Cs averaged a 5th place score with the spectrum of “finishes” ranging from 1st to 12th.

- Monday-Friday, 6 a.m.-7 p.m.
  - adults 25-54 share: A/Cs did well in this key sales daypart, averaging 6th but, while scoring 1st in some metros, the format scored 13th in others.

- Total week adults 25-54 shares: The 12 A/C and 12 Hot A/C stations examined averaged a 6th place finish here, with some at #1 and others slipping as low as 14th.

What formats scored higher at-work and overall than A/C? Depends on the market, but usually a Rock station was #1 at work—typically Classic Rock or Triple A. Smooth Jazz and Country also showed strong at-work on a consistent basis.

THE "LITE" A/C STORY

The headline here is this: if you want a format that scores well in the diary among those who listen in the workplace, it’s tough to beat a Soft or “Lite” A/C. Our research shows these levels of performance:

- 75 percent of these A/C stations rank first or second in AQH in midday at-work listening in their metros, with none lower than fourth.
- A very high proportion of such stations’ midday audiences tuned in at work — 69 percent, on average — notably higher than for Hot A/Cs.
- 63 percent of these stations had a significant female skew to the audience, which was generally 35+ in core demos.
- TSL per week to such A/C powers averaged, among adults 25-54, eight hours. The highest was almost 12 hours, while the lowest was 6-1/2. TSL to these A/Cs exceeded that to Hot A/Cs by almost one-third, or two hours per week.

Given these strengths it’s not surprising that softer A/Cs typically ranked third, total week, among adults 25-54. Four markets saw such stations as #1.

Thus, we can sum up the Soft Lite A/C profile by saying such stations skew female; 35+; and have very strong midday at-work audiences, all of which propel them to high overall 25-54 shares due to solid TSL (or recalled listening).

THE HOT A/C STORY

The Hot A/C picture is different in many respects, with this genre of the format overall not yet as successful in building sizable midday at-work ratings.

- Only two of the 12 Hot A/Cs studied ranked first or second in their metros’ midday at-work AQH listening tallies, 17 percent vs. 75 percent for the Soft A/Cs.
- 59 percent of Hot A/C midday adults tuned in at work (69 percent for the other “Lite” A/Cs.
- In 25 percent of the cases the Hot A/C had a male skew to its audience, which had 25-34 as the core demo.

- Compared to the older-skewing A/Cs’ weekly TSL of eight hours per adult 25-54, Hot A/Cs averaged just over six hours weekly.

- Hot A/Cs averaged an eighth place finish in the total week, adults 25-54 standings. In one market a Hot A/C was #1 adults 25-54.

- At-work AQH performance saw older A/Cs average a #2 ranking, while Hot A/Cs average 8th place.

- With a younger-skewing sound, Hot A/Cs penetration into workplaces isn’t as extensive or successful yet as the “Lite” A/Cs.

- Have a question or a challenge? Call me in Carmel @ 831-626-0470 and let’s work on it.

Arbitron’s At-Work Listening Study: The Bible

If you’d like to really sink your teeth into this topic of workplace listening, be sure to read Arbitron’s study on the matter. Released last year, their analysis of listening at the workplace can be an eye-opener. Call your Arbitron rep to get a copy if you haven’t yet burned its insights into your brain. Some key findings:

- Most workplaces are small, with fewer than 10 workers.
- The typical vision of “at work,” meaning white-collar folks in an office, is actually in the minority. Don’t forget workplaces such as factories, construction sites, malls, military bases—not to mention those who work in a vehicle all day.

In addition to this study from Arbitron, don’t forget their data on Internet listening at work. Are you streaming…and how spiffy is your Website?
In the Family Way

BY PAIGE NITZNER

For some reason, food analogies are something that just about everyone can relate to. (Whenever someone outside of the industry asks me about the effects of consolidation on radio, I use the “What if McDonalds absorbed Burger King?” hypothesis, which seems to work.) If we look at our audience as some culinary creation, then what are the various ingredients of the recipe?

The at-work audience is a vital ingredient, and radio stations have done a very good job, over the past decade or so, of singling out this segment of the pie and promoting and programming directly to it. Another key component to our dish audience is the “family” segment, and it’s an area that radio is slowly beginning to appreciate and work at focusing on.

There are very few “givens” in the field of Promotions and Marketing, but “pets” and “kids” are two that stand out. You’d have to work long and hard—and make a concerted effort—to fail at any promotion targeting either of these. Why? They’re hot buttons. Doubt me? Walk around your office and look at your co-workers’ desks. If they have photos in their cubicles, they’re probably of kids, pets, or both.

Radio has not yet fully realized the potential of targeting children and their families. In theory, “Family Four Packs” are a terrific concept; award a prize that can be used and enjoyed by the entire family, saving them horrible entertainment expenses in the process.

Over the years, though, Family Four Packs have been so overdone, by just about every station in every format, that their impact may now be diluted. Now it’s become just another tool for a station that has 2000 mini-golf passes to give away in a short period of time.

Here’s a novel concept, why not “passes for the entire family.” How many tickets does the designated caller need to take his/her family out for a day of mini-golfing at the local fun center? Eleven? Fine. You’ve got em and have a great time! That sounds much larger than just a “four-pack.” Will you get scammed? Sure. But it will sound huge—and you probably didn’t pay for the passes anyway.

Focusing on families is more than just giving stuff away. Those of you with children know that entertainment options for you and your family are few and far between. What a wonderful opportunity for a radio station! Step up and provide family audiences something fun, inexpensive (Better: free), and appropriate for the parents and kids! WALK-Long Island boasts that WALK stands for “We All Love Kids.”

“There’s always a big post-Christmas hull when there’s nothing to do,” says WALK Program Director Gene Michaels. “We do something called The Kid Fest at the Nassau Coliseum that has everything for the family: rides, games, food, entertainment, and even a petting zoo.” In addition to creating and hosting such mammoth events, Michaels continues, “the station is constantly on the lookout for family-oriented events to get involved with.”

This station understands the importance of including kids in its Promotions and Marketing plans, and has even established the “WALK Kids Campaign,” which benefits local youth-oriented organizations. A holiday CD for kids that WALK produced this past year was so successful that more had to be pressed to meet the demand. Proceeds were distributed through the station’s Kids campaign.

To effectively target families, begin by looking at a purely monetary point: what’s an expense that families have that we can exploit and provide? How about family vacations? In Denver at KOSI, Director of Programming Scott Taylor is doing two sets of contests this year that will send families off to Disney World, including a cruise on the new Disney ship. His station does everything with a family theme. Tickets to the circus quickly becomes “KOSI Family Night at the Circus.” Like WALK, Taylor’s station has also entered the charitable arena and created “KOSI Charities” with all money matched by a Denver foundation, and all efforts geared towards kids. In 1998, the three station cluster that KOSI is a part of gave over $2 million back to the children of their community.

Promotions is all about standing out. If every station in town is doing some generic sounding event or club night for Halloween, then families offer you the promotional venue to do something that is not only impactful, but that will get people’s attention. Summer brings a myriad of festivals and fairs that can have a family spin put on them. Even the venerable New Year’s Eve opportunity is underexploited when it comes to families: you’ve got a big party and dance for those who can find sitters, but what about the families? At the very least, there should be a secondary promotion for them.

KNEM in Sacramento, a Rhythmic Top 40 station, stood out last Thanksgiving when they put a family vibe on their charitable drive. Instead of just collecting canned food like everyone else, they solicited donations of formula, diapers, baby food, and similar items for this over-looked niche group.

Large? That would be an understatement.

At KMIZ Tucson, PD Bobby Rich and Marketing Director James Barton create events for families that tie-in to community happenings, using the power of their station to provide a family draw. “Zoo-son,” an event at the Tucson Zoo, is an example of one family-oriented event that the station has helped to establish, as are a Humane Society “Bark in the Park” and “Family Fun Night” with the local AAA ballclub. “Families are key to our success,” says Rich. “They all listen to the radio. In A.C.—as opposed to youth-oriented or edgier formats—literally the entire family is a welcome participant.”

It’s heartening to see stations have begun to recognize the importance of targeting the family audience. There’s a lot that radio can offer in terms of entertainment and events marketing, and they, in turn, bring something back to us Norwegian. —

PAIGE NITZNER is VP, Marketing and Promotions at COMMUNICATIONS AND CPG RADIO

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Babel Fish Hooks a Hit
BY LAURA SWEZEY

Take soulful harmonies, soaring pop melodies, with orchestral arrangements reminiscent of the Beatles, throw in vocalist Jan van Raven's Paul McCartney-influenced phrasings and you've got Babel Fish, Norway's hottest musical export since A-ha.

The quartet is determined to be heard outside of their native country, and has taken steps to ensure its music is indeed exported. Instead of relinquishing control to a major label's Norwegian representative who would only market the band in that country, the band took time to explore other options. "We wanted to try to come out of Norway," says lead singer/guitarist van Ravens, "so we had some different small companies that started kind of an independent label, to release the music independently with a small production company, a small distribution company, and a marketing company, and just do the whole thing ourselves."

The band released and promoted its first single, "Light of Day," under its original name, Daily Planet. "But we found out that this Swedish band had already released two albums under the same name, and we also think they were really bad," so we didn't want our people to get confused. We decided, let's change the name very fast," van Ravens says, laughing.

"Light of Day" hit number three in Norway, and soon thereafter, the group rechristened itself Babel Fish. On the same day their infectious single "Mania" went number one in Norway, the group signed with Atlantic Records.

Their self-titled debut contains their two previous hits, plus more produced by Kat Rolvle; for the remaining tracks, the band called on Smashing Pumpkins' engineer Neil Perry. The songs range from the introspective ("Two Feet Tall") to the exhilarant ("Out of the Blue.") A folk influence underlies many of van Ravens' harmonies with keyboard/vocalist Hal Holter, harkening images of Simon and Garfunkel. One of the band's influences (along with Kate Bush, Crowded House, Led Zeppelin, and the Beatles) says van Ravens, "I think it can be both an advantage and a disadvantage, because it allows you to look at the language from the outside. I think it's easier to play around with words when you're not speaking them every day. The disadvantage, of course, is that you haven't got the same vocabulary that you have in your mother tongue. You're not able to crack jokes as you would in your mother tongue, that kind of a thing."

The band has just come off a tour supporting Irish group the Chords, and will begin a European showcase tour in April. Possible U.S. promotional dates will follow in the next few months. As for the band's drummer, drummer Odd Jensen is a fan of Douglas Adams' The Hitchhiker's Guide to the Galaxy series, and suggested the name Babel Fish. A small yellow leech-like being featured in the novels that when placed in one's ear, feeds on brainwave energy from those around it, decoding speech patterns in the mind of its host. "We thought the whole science fiction thing, the whole meaning of the name was really good," says van Ravens. "And it's a good way usually to crack the ice in an interview."

Big Dave Eubanks

WZJM (Jammin' 92.3)-Cleveland
Title: PD/Morning Dude
Owner: Chancellor
How long with the company: I've been with the station for nine years, starting as an intern. (No, that's not how I got promoted so fast!) Then I moved up to Promotions Producer/Co-Host, Production Director, p.m. drive/MD and finally, the PD chair. Along the way, I cleaned the toilets and took out the trash.
Ratings: We are doing the Happy Dance at a 6-share, the highest we've ever been. That put us #12-PLUS, and #3 18-34 with a 9.1 (and climbing). We even enjoyed a bump 25-54.
Jocks: I do mornings with LuLu. Our Producer is Mike O'Bryan, and we use (and abuse) our overnight jock Bubba for wacky stunts. Leeanne Sommers does middays, followed by Wild Wes. MD Don "Action" Jackson is getting stellar numbers at night. I would stack up my swing guy, Alfonzro, against anyone. (Mitts off, he's staying here!) Consult: Vaille-Richards (Mike Donovan is the man) Early Influences: Fred Flintstone, Barney Rubble, Fleeglo from the Banana Splits, Magilla Gorilla, you know, all the beawest!
a) People you listened to: My wife says I never listen to anyone...I listen to all the jocks I can, not only to be entertained, but to rip off as many bits as I can. You don't really believe we actually think up this stuff, do you?
b) Influential radio stations: I like stations that like to play on the edge—WFLZ-Tampa, KHS-LA, WHFT-New York. I love KBEH-Houston's "Wired In" slogan. And you can't forget the classics: WXKS-Boston, KKRX-Portland, KDWB-Minneapolis. Mentor(s): Keith Clark and Jim Randall. I was JIR's producer—he used to be a very fast!)
Your First gig: Male prostitute. But then you get married, so fast!)
Your Potential Personal Favorite: Personal Favorite: a) All-time: Animal House and The Blues Brothers b) Current: 10 Things I Hate About You
Favorite Quotes: "They took the bar...the whole P**king bar!"
Favorite TV show: Drew Carey! He is my brother in blubbery! You can see our bumper stickers all over the set.
If I hadn't stumbled to radio...I would either be a game show host or the guy who replaces the blue bulb seeds when they are burned out after all those "Blue Light Specials" at K-Mart.

by Kevin Carter
MUSICAL NEWS

BY FRANK OLITSKY

ROBBIE WILLIAMS

"Millennium"
(Capitol)

Everything you’ve heard about him is true...climb on board.

VENGABOYS

“We Like To Party”
(Strictly Rhythm)

“Testing #10 overall out of 50 records—6 with our PI listeners.”
—Jeff Kapugi, PD, KSLL-St. Louis

ARTIST PROFILE

EYC

Part 2

EYC IN-STORE: David Loefller, Damon Burke, and Terry Parker.

FEBRUARY 1999 • ISSUE 37

TOP 40

TOP TIP

ROBBIE WILLIAMS

"Millennium"
(Capitol)

Everything you’ve heard about him is true...climb on board.

Raves

BY ANNETTE L. LIT AND LAURA STEVENS

R.E.M.

"At My Most Beautiful"
(Warner Bros.)

Michael Stipe and crew serve up a simple but haunting song set to impact mainstream Top 10 and all shades of AC radio in the coming weeks.

And the P.R. machine is already in motion so that, before you catch the group on their upcoming world concert tour (which kicks off June 15 in Lisbon, Portugal), you’ll be able to see them live on the April 25th episode of Fox/Television’s Party of Five.

We especially love the melodic piano that plays throughout...

WHITNEY HOUSTON

"It’s Not Right, but It’s Okay"
(Arista)

So, did you catch Whitney’s slammest performance of this song on VH1 Divas Live ’99? In no short order, she gives her two-stroke lover walking papers, deciding it’s better to be alone than to stay with someone who can’t be faithful. From her double-platinum album My Love Is Your Love, la diva’s latest is

Continued on page 18

CHART BOUND

ROBBIE WILLIAMS - "Millennium" (Capitol)
OFFSPRING - "Why Don’t You Get A Job?" (Capitol/Columbia)
FASTBALL - "Out Of My Head" (Capitol)
SHAWN MULLINS - "Shimer" (Columbia/City/Reprise)
FUE/T - "Shimmer" (BMG)
Bunny, Honey

All through Easter weekend, 98X (WPXY)-Rochester, N.Y. dressed morning show intern Phil in a bunny suit and sent him out to deliver cash to instant call winners' homes (shown here: one lucky winner and family). Dubbed the "Free Money Bunny," the bit drew the attention of the local NBC affiliate, which sent a news crew along to document the giveaways.
**TOP TIP**

**BACKSTREET BOYS**

"I Want It That Way" (Jive)

Don't even hesitate—a one-listen smash.

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**DJ QUIK**

"You're A Gangsta" (Arista)

"DJ Quik is just huge: blowing up all over the place."

—Damion Young, APD, Power 106-Los Angeles

---

**OUTTA THE MIX**

**E-MAN, MD/MIX SHOW COORD.**

Power 106-Los Angeles

**TWDY** "Players' Holiday" (Thump)

"Hot record: broke right outta the mix into rotation."

**Whoridas** "Get Lifted" (Southpaw/DeliciousTVT)

"Burning up in the mix, on its way into rotation. Won an entire week on our Top Attack feature."

Mase feat. **BLACKstreet** "Get Ready"

"As far as we know, we're the only station who has it, already making a lot of noise..."

Snoop Dogg "Cinderella" (No Limit)

"Another Power 106 exclusive: we're spiking it and getting huge response. Both this and Mase will be huge summer hits."

---

**FOR THE RECORD**

"Our #1 phone record is Ricky Martin, the single largest monster Latin act there is."

—Cat Thomas, PD, KLUC-Las Vegas

---

"Huge female phones on 'Together' by Cumbia Kings feat. No Flavor and Rob Trotman: it's a remake of Tierra's 'Together' (EMI Latin). And watch out for 'I Don't Wanna See' by Link (Elektra). Top 10 phones after only two weeks."

—Fred Rico, MD, KOHT-Tucson

---

"The new Backstreet Boys is a great pop record and sounds awesome. I also love the new Dru Hill. 'You Are Everything.'"

—Rene Roberts, PD, KHTN-Merced/Merdoce

---

"Jay-Z's 'Jiggah What' [Def Jam] is exploding the phones."

—Damion Young, APD, Power 106-Los Angeles

---

**CHICO RICO, MIX SHOW COORD.**

**KOHT-Tucson**

**Juvenile** "Follow Me Now" (Universal)

"The Latin flavor and the Tito Puente book is great for our market. Good Crossover appeal, and a great follow-up to 'Ha.'"

C. Webb feat. **Korupt** "Gangsta Gangsta (Now U Do It)" (Humility/Lightyear Entertainment)

"Actually Chris Webber, the NBA player...a real hot record that samples Busta Rhymes and 'White Horse' by Lady GaGa, slowed down to 97 BPM. Lots of response."

**Total** "Sittin' Home" (Arista)

"I'm hangin' the remix which features Shyne, one of Puffy's new protégés. If you didn't know better, you'd swear it was big.$$"
It seems almost like yesterday, but in actuality it was almost a year ago when Sixpence None the Richer's lilting ballad "Kiss Me" started its run toward multi-format chart prominence. At press time, the band is riding high at Hot A/C where it all started (thanks to early airplay last June from KJIC, "Alice@99" in San Francisco), and still climbing at Top 40 (where they're knocking at #1's door) and mainstream A/C. It's been a wild ride for the band from Austin and Nashville, some may be calling them an overnight success, but in reality, it's taken these dedicated musicians six years to make it to the "big time."

As part of this week's focus on "The Women of Hot A/C," lead singer Leigh Nash offers this first-person perspective on how life has changed—for better or for worse—for her and her SNTR compatriots between radio visits and pitching in on building a house #1 for Habitat for Humanity. Leigh put pen to paper and here shares some of her feelings and the wonderful quote about how one simple song has captured the imagination of America... and changed her life.--Amelie M. Lat

1999 has been a red-letter year for Sixpence None the Richer. We, along with our patient spouses, were warned at the beginning of the year that it would be a long and arduous one; we needed to tackle radio. This was not something that we had ever had the luxury of pursuing before in our six years as a band. At the time, I was encouraged that our record label was devoting its time and resources to radio—and extremely nervous about how our single, "Kiss Me" would be received.

We were soon on the road with a nice little sound system, appropriate for playing for small groups of people. My brow was furrowed before our first conference room performance, but it was not so bad and has since become much less awkward.

We were, if it is not clear, playing in radio stations' conference rooms or wherever they would have us. More often than not, we interrupted their lunches to play for them. It felt so strange and embarrassing—for both parties, I think. But I feel like they sensed that it was difficult and were so sweet to make us feel comfortable. We found everyone to be incredibly kind and welcoming. It made the job not feel like one all. It was great to leave: a station for the next one and hear a few days later that they had added the single.

In our conversations with program directors, we learned much. The most valuable and impressive morsel of information is that they chose this work because they love music. I think it makes them so happy to play something new that they really love.

Politics do enter into the picture at some point, but it is so great to know now that it is not a political decision. There are a lot of risk takers out there.

Thank you to everyone who has supported, encouraged, or given us courtesies. A number of this year. —LEIGH NASH

Leigh Nash with SNTR's Matt Slocum (above) and with Conan O'Brien (at right).

Some Cozy KOSI Moments

KOSI-Denver Director of Programming Scott Taylor had visits from some musical friends recently. On left, it's Scott with GTSP/Mercury recording star John Tesh, who came through the Mile High City to promote his recent PBS/TV special and CD of the same name One World. To the right, Taylor is surrounded by the ladies of Mulberry Lane. The Refuge/MCA recording group stopped by to thank Scott and KOSI for being one of the first A/C stations to add their debut hit, "Harmless."

The Quotable Leigh Nash

What do you consider your first big break? "Getting our first record deal back in 1993." (With the independent label, R.E.X.)

Who are your musical influences and role models? "Some of my musical influences are Patsy Cline, Radiohead, and Tammy Wynette. My biggest role models are my mom and my sister, Molly."

What do you like most about your job? "The travelling and constant cycle of new experiences each day— meeting people and seeing new places."

What do you like least about your job? "Being away from my husband, Mark."

What's the best career advice you ever received and from whom? "My husband, a producer and drummer, told me that when you're doing something creative, you need to be yourself and put not on facades, or else what you make won't be pure."

Where do you see yourself and Sixpence None the Richer five years from now? "I hope we're still happily making music together."
“A great summer sound from an artist that adult women are wildly nostalgic about.”
—Mary Ellen Kachinske, PD-WQAL (Cleveland, OH)

“I am a fan and I’m working very hard on the PD. It’s in power rotation in my office.”
—Dana Lundon, MD-WKQI (Detroit, MI)

FOR RADIO INFORMATION: ED MASCOLO (800) 859-9850

Watch for Rick Springfield on VH1’s “BEHIND THE MUSIC” airing in April and May, on ABC-TV’s “POLITICALLY INCORRECT” airing April 21st, and on NBC-TV’s “SUDDENLY SUSAN” airing this spring.

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Harmless

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Executive producer Don Gehman • Produced by Don Gehman & Doug Tranbow • Mixed by Tim Palmer
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produced by the red-hot Rodney Jerkins. Impacting Rhythm Crossover.

*****

**MYA**

"My First Night With You" (University Entertainment/Interscope)

From platinum diva to diva-in-training, MYA's latest is already proving itself a hit on Urban and Rhythm Crossover radio. A Diane Warren ballad made more beautiful by MYA's soulful interpolation. If you want to pick up the pace, the pro-CD offers a couple of energized dance mixes for you to choose from, too. Impacting mainstream Top 40.

*****

**BABEL FISH**

"Mania" (Atlantic)

Norway's hottest new group lets loose this rocking first U.S. single, with its Beatles-esque orchestrations and oh-so-catchy hook. Vocalist Jan van Ravens barks with Paul McCartney and Michael Penn in this up-tempo ditty that's destined to stick in your head after just a few listens. Impacting mainstream Top 40 and Hot/Modern A/C. —LS

*****

**ALL-4-ONE**

"I Will Be Right Here" (Atlantic/Blitz)

Like past hits, "I Swear" and "I Can Love You Like That," the guys again put their vocal talents to work on this Diane Warren gem. Produced by David Foster, we know that if you hear the hook once, you'll be singing along next time! The wedding season is fast approaching, and this one definitely has 'first dance' written all over it. Impacting mainstream A/C.

*****

**LUCY LEE**

"Don't Stop Asking" (Island/Mercury)

If you've been lucky enough to see this five-foot dynamo perform, then you know that Lucy Lee has one hell of a future in front of her. A self-proclaimed "regular gal" who likes fishing, making cookies, and the demolition derby(!), Lucy's debut effort is a perky little number with springtime written all over it. A Most Added at mainstream A/C this week.

*****

**angrysalad**

"The Milkshake Song" (Blackbird/Atlantic)

angrysalad gets its moniker from the late Freddie Mercury, who yelled out the name as the band played a Caribbean bar some years back. With a shuffling beat and the chorus, "She gave me a milkshake and a kiss/I don't need a whole lot more than this," these guys remind you that sometimes it's the simple things in life that count the most. Impacting Modern A/C. —LS

Continued on page 20

A/C REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M. AND TUESDAYS 8 A.M.-2 P.M.

Ravin Station Reporting

Phone: (415) 495-1990

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Adult Top 40 Monitor: 30-27*

Modern AC Monitor: 54-27*

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All-4-One

"I WILL BE RIGHT HERE"

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produced by David Foster

from the new album
ON AND ON

executive producer: Tim O'Brien

The Official All-4-One Website
www.otb1.com/All-4-One

www.atlantic-records.com
**ARTIST PROFILE**

**THE CORRS**

The Corrs are the siblings Andrea, Sharon, Caroline, and Jim Lawler. All four are Irish, and all four are equally talented.

**HOMETOWN & BIRTHDAYS:** The Corrs come from Dundalk, Ireland.

**Main Identities:**
- Andrea—May 17, 1974
- Sharon—March 24, 1970
- Caroline—March 17, 1973
- Jim—July 11, 1964

**The Corrs were discovered when they auditioned for the 1991 film The Commitments.**

**Farewell, drinking, socialism, success**: Jim—Success.

**Things That Make me Sad**:
- Andrea—Darkness and emotional pain
- Sharon—Arguments: Caroline
- Caroline—Somebody dying; Jim—The war in Yugoslavia

**Most Treasured Material Possessions**:
- Andrea—My wedding ring and my piano
- Sharon—My pearl earrings
- Caroline—My jewelry
- Jim—My lowden acoustic guitar

**What or who inspires your songwriting?**
- Andrea—People, melody, and dreams
- Sharon—Caroline—Just playing the piano
- Jim—Real life experiences

**Favourite Film**
- Andrea—“Nuts
- Sharon—“Milk chocolate"
- Caroline—“Fries"
- Jim—“Big Mac"

**What was opening for the Rolling Stones like?**
- “Fash, brilliant.”

---

**TOP TIP**

**RICKY MARTIN**

“Livin’ La Vida Loca” (CBS/CPI)

Martín's first all-English endeavor finds new fans this week at KSTP-FM, WPTW, WKDD, KZRT, and more.

---

**HOT A/C**

- **Phil Collins** (17)
- **Robbie Williams** (15)
- **Baz Luhrmann** (14)
- **Ricky Martin** (14)

---

**CHRISS PEREZ BAND**

"Resurrection" (Hollywood)

The buzz about this one has been making its way around the country and has even infiltrated the halls of GAVIN. If you did your homework, you already read all about Chris and his band in last week's cover story about "Top 40's Next Wave." Liberally influenced by the great Carlos Santana, Perez rocks on this debut effort. Impacting Top 40/Modern A/C.

---

**LIT**

**My Own Worst Enemy** (RCA)

Currently Number One at Alternative, "Worst Enemy" is now prided to break up Top 40 and Hot Modern A/C. With its heavy, multilayered guitars and spirited 1-screwed-up-big-time-please-forgive-me theme, Orange County's Lit is on fire with this one — and the lyrics are so funny, you'll be willing to overlook any of lead singer A. Jay Popoff's wrongdoings. — LS

Previously reviewed in GAVIN: Tal Bachman—"She's So High" (Columbia/CRC) Reviewed March 19, 1999. Now impacting mainstream Top 40.

**HOT A/C REPORTS ACCEPTED**

Mondays 8 a.m.; 5 p.m.

Gavin Station Reporting

Phone: (415) 495-1990

Fax: (415) 495-2580

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**CHARTBOUND**

- **Phil Collins** — "You'll Be..." (Walt Disney/Hollywood) 34 17 44 409 +1000 +400 +1000
- **Baz Luhrmann** — "Livin' La Vida Loca" (CBS/CPI) 34 13 583 +136 +136 +136
- **Blessed Union** — "Hey Leonardo..." (Epic/VE) 39 3 499 +65 +65 +65
- **Robbie Williams** — "Millennium" (Capital) 39 15 271 +173 +173 +173
- **Baz Luhrmann** — "Everybody's Free (To Wear Sunscreen)" (Capitol) 39 15 271 +173 +173 +173
- **Tal Bachman** — "She's So High" (Columbia/CRC) 39 13 449 +65 +65 +65

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**ARTIST PROFILE**

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---

**GAVIN**

April 16, 1999
"SONGS THAT BRING PASSION BACK INTO CONFESSIONAL POP...
‘ADAM COHEN’ IS AN UNUSUALLY IMPRESSIVE DEBUT."
- THE NEW YORK TIMES

"FORGET ABOUT ADAM COHEN’S LINEAGE, THERE’S REAL BLOOD AND BEAUTY ON THESE TRACKS."
- ROLLING STONE

GOING FOR ADDS NOW AT HOT AC!

TELL ME EVERYTHING FROM THE DEBUT ALBUM
ADAM COHEN

PRODUCED BY STEVE LINDSEY
MANAGEMENT: KELLEY LYNCH,
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© 1996 SONY MUSIC ENTERTAINMENT INC.
For years, Nancy Glass could be seen reporting hard news and special interest features on popular television news magazines like *American Journal and Inside Edition*. She was a successful TV journalist who also ran her own production company, Glass DiFede Productions. But what we didn’t know at the time was that Nancy Glass had a secret dream: “I’ve always loved radio,” she recently told Gavin.

In June of last year, Nancy got her chance: “[WYXY-Philadelphia] GM Jeff Specter originally approached me about contributing entertainment pieces to the morning show, and I’ve always loved radio, so I readily agreed. Soon after, he asked me to fill in on the morning show, I said to him, ‘I don’t know radio, I don’t know what to do…’ They said, ‘Perfect!’ and offered me the morning show job.”

As morning show host for Star 104.5, Glass is admittedly still learning the ropes, but she’s quickly becoming a star in her new medium as well. Glass’ show embraces her entertainment past by featuring industry gossip and celebrity interviews, but these elements are carefully balanced with music, local calls, and lots of talk. Newsman Mike Rossi and “Ed the Phone Guy” help keep the chaos under control. Ultimately, she credits her success to those around her, saying “I like the people I work with and we all embrace the station’s philosophy.”

How does working at a radio station compare to television? My friends tell me I finally sound like myself. On TV, I was this very serious person, because that was my job — and there are serious moments on the radio show, too — but for the most part, radio has given me the opportunity to be myself, because I’m on live. You really have to focus, you have to be able to change moods. You go through so many emotions in just one show — it’s funny and gossipy, or a listener calls in with a heartbreaking story. You have to stay really focused to be able to switch gears quickly.

What was the transition between mediums like? It was hard. I had to learn all the mechanics of radio. You can’t underestimate how hard it is to sound completely relaxed. The key, of course, is preparation. Relating to people and interviewing people—that’s easy. It’s the mechanics that are difficult.

You’ve been doing this for almost a year now. How do you keep your show fresh and interesting? By focusing on what’s happening today. We’re very focused on what’s really going on, we’re reactive to reality… and of course, a lot of coffee doesn’t hurt.

Any memorable moments? I once asked listeners to share the day they never wanted to relive, and a man called to tell us about driving from Philly to Florida in a mobile home. He stopped for gas in Washington, and when he got to Virginia, his daughter came out from the back and asked, “Where’s Mommy?” His wife had apparently gotten out to use the restroom when he stopped for gas, and he’d driven off without her. It took six hours to get her back.

Celebrity interviews are always unpredictable. I was talking to John Stamos, who was hosting an Elvis tribute, and I asked him whether he thought Elvis were still alive. He said if he were, he’d surely have resurfaced when his daughter married Michael Jackson. I said, “at least for the buffet,” to which he replied, “You’re crazy.”

Is syndication a possibility? (Star 104.5 PD) Kurt Johnson jumps in to answer this one! Our focus right now is on building a winning morning franchise in Philadelphia, and judging by the early ratings success, we’re on our way. But I think this show is very syndicable. There’s always been a need for an A/C syndicated morning show, and with Nancy’s national appeal, she’s uniquely qualified to host one. Most successful A/C morning shows are local appeal only. Ours certainly has tons of local appeal, as Nancy’s been a Philadelphian for 17 years, but with her unmatchable connections, she’s also Philly’s connection to Hollywood: our listeners love her.

Any desire to go back to TV someday? I’ve got a production company, which currently has about 25 shows under its umbrella—mostly lifestyle style and design shows for HGTV (Home & Garden Television). But right now, this is what I really love to do: this is my main focus.

What’s your proudest career achievement so far? I’m proud that I’m still on the air. It’s a tough business, and I’m happy to know what I’ve learned so far, but I still need to go further. Sometimes I think relief is the highest form of happiness—and I’m relieved the ratings are so good. (Editors’ Note: Based on the latest ratings, Glass has gone from 13th to 5th place with persons 25-54 and from 10th to 5th place with Women 18+.)

MENTORS/INFLUENCES: My PD Kurt Johnson is great: he gets me through those really painful aircheck sessions. He can deliver the criticism without me melting into a sobbing mass of Jell-O. I’ve also got a great producer in Carrie Hartman. They are the experienced radio people who keep me on track.

LIKE MOST: I like everything. It’s a chance to really be myself, which is fun for me—and, I think, fun for listeners, as well.

LIKE LEAST: That when you start eating at 4:30 in the morning, you’re ready for meatloaf by 10...

TIME MANAGEMENT TIPS: When I was in TV, I used to be on the road so much that I thought my kids (a son and daughter, ages six and 11) would put my picture on milk cartons. But now that I’m home, I try to focus on the big things and let the little things go. I also run a television production company, so I’m really busy. Being super-focused is easier when you’re enjoying yourself.

DREAM JOB: I always enjoy what I’m doing at the moment.

SELF IMPROVEMENT: I need to do everything better all the time. That’s my best quality—self-loathing. I always think I should do better.

BEST ADVICE: “Never take ‘no’ for an answer.” That’s just my philosophy.
Lucy Lee
Don't Stop Asking

From the forthcoming release "Don't Stop Asking"

"This is timeless pop, sizzling with personality and as rejuvenating as the new season... Lucy Lee could well be introducing one of the freshest debuts of the year."

- Billboard 3/13/99

Produced by Roger Clark
Management: Bill Thompson
Since women are the primary audience target for many Adult Contemporary stations—Hot/Modern and mainstream alike—many have wondered over the years why there aren't more women involved in the industry. Well, things are changing, as the radio and record executives who participated in this special prove. And while most of us (even our male counterparts) would agree that progress is being made in this area, as always, there is still room for improvement. I hope what's in these pages allows us all to learn from and continue to support each other in our quest to keep this industry alive, challenging, and exciting.

Space constraints prohibited us from profiling everyone we wanted to, so keep in mind that this is just the tip of the iceberg. Thanks to everyone who participated and for making your contribution to this industry count. —Annette M. Lai

What was your first "big break"?

Who are your mentors and/or role models?

What do you like most/about your job?

What do you need to do better as an industry professional?

What is the best career advice you've received and from whom?

What's your best time management trick?

What's your dream job?

Where do you see the format in five years?

I also asked radio programmers "What makes your station unique?"

CATHY BURKE
Senior VP, Blackbird Records

How Long: 2+2 years
First Break: Working for Oedipus at WBCN-Boston during college

Mentors/Influences: I learned a tremendous amount about what works and what doesn't work from people who promoted us. I also got to sit in on many of the music meetings and participate in the process. I also made a lot of contacts while there, which helped when I came to New York after graduation.

Mentors/Influences: Danny Buch at Atlantic taught me a great deal about chasing hits, not being afraid of my creative side, and having fun with promotion. Andrew Gatis and Joe Lanello and the whole Doug Morris school of zeroing in on hits and getting full force to bring them home was the way I was trained. I believe strongly in that formula. As far as someone I look up to, it's Sherry Lansing. Although she is in the music business and not the record business, she has accomplished so much with class while still retaining her womanhood. If it's one thing that drives me crazy, it's women who feel they have to personify men in order to succeed.

Time Management Tips: An organized right-hand assistant, a good travel agent, and taking time out to rejuvenate even when the pressure is high.

Best Advice: From my father. "Never be afraid to fail or to be first. Always follow what you believe in your heart to be true, even if everyone else thinks you are crazy."

Format in Five Years: I think that Hot AC will continue to be strong. The demographic is growing and filled with music lovers from way back. Hot AC is breaking more acts than

MARY CONROY
VP, National A/C Atlantic Records

How Long: I've been with Atlantic Records 18 years and have been doing A/C promotion for 14 years and my present titled position two years.
First Break: I was assistant to Gunter Hauer when he decided to take early retirement, and Vince Faraci, who then headed the promotion department, asked if I would be interested in the position.

Mentors/Influences: I consider all who work at Atlantic as my role models. Andrew Gatis has fashioned a promotion department that is great in delivering the records while always remembering to attend to the human aspects of our jobs. We are all truly great friends in this department.

Like Most: I love helping an artist achieve his/her dream of sharing their music...and it is always an especially great thrill to hear that hard-fought record on the radio for the first time.
Like Least: I hate not being able to do the above.

Self Improvement: Everything
Best Advice: The best advice ever given was to treat others as you would be treated. There is no better way to live your life...or do your job.

Time Management Tips: Get up at 5 a.m.

Dream Job: I would never want to work anywhere besides Atlantic, but my next "best thing to do" would be to run some sort of day care center for pets—caring for animals is my passion.

Format in Five Years: I see Hot AC as viable as ever. I'm not convinced that "Modern AC" is even a format; this chart is manufactured by culling playlists from other formats. Also, by limiting itself to a "modern" niche some of these stations are not playing adult hits...and, if you are appealing to an adult market—that's going to come back and bite you eventually.
Most Added!
15 New Adds Including:
KYSR/Los Angeles
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KLLC/San Francisco
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WPTE/Norfolk
WSSR/Tampa
KSRZ/Omana
plus many more quality stations!

"So few artists nowadays have palpable charisma. So few artists can bring an entire room of people that have never heard of them right into the songs. So few artists come to the U.S. as bonafide stars. Robbie Williams is something we need... and I think he has a crush on me!"
—MICHELLE ENGEL, KBBT-PORTLAND

robbie williams "millennium"

The first single from the debut album the ego has landed
(landing May 4)

Produced by Guy Chambers and Steve Power
Mixes by Steve Power and Jack Joseph-Puig
Management: ie Music Ltd.
www.robbiewilliams.co.uk hollywoodandvine.com
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Already On Over 35 Stations
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MIC HILLING顿
Program Director, KBTT (The Beat@107.5) Portland (CBS/Infinity)

How Long: I have been here since 1981. Before that I spent five years in Colorado.

First Break: A familiar one that has been a favorite of listeners for years.

Time Management Tips: Efficiency is key. Always be prepared, and always have a backup plan.

What Makes KBTT Unique? Our focus on music and our dedication to creating a unique listening experience.

Mentors/Influences: My father, who was a musician, instilled in me a love for music.

Self Improvement: Continually learning and adapting to the ever-changing music industry.

Like Most: The excitement of hearing something new.

Like Least: The constant pressure to meet deadlines.

Format in Five Years: Continued growth and expansion.

Best Advice: Stay true to your passion and never give up.

ALISA HASHIMOTO

Music Director, Star 101.5 (KPLZ) Seattle (Fisher Broadcasting)

How Long: I've been in the industry for over 20 years.

First Break: I remember the first time I heard a song that really spoke to me.

Time Management Tips: Prioritize tasks and delegate when possible.

What Makes KPLZ Unique? Our commitment to community and our listeners.

Mentors/Influences: My parents, who instilled in me a love for music and hard work.

Self Improvement: Constant learning and adaptation.

Like Most: The thrill of discovering new music.

Like Least: The pressure to constantly perform.

Format in Five Years: Continued growth and evolution.

Best Advice: Never stop learning and always stay true to your vision.
If the independent recording industry is YOUR business, then join the rest of the Independent World at AFIM '99 in Atlanta this spring! Come meet with independent record label and distributor executives, retailers, manufacturers, and marketers from all over to do business, have fun, and groove on the vibrant Atlanta music scene. From the keynote by Tom Silverman (Tommy Boy Music)—one of the independent industry's most outspoken and innovative entrepreneurs—to the festive Indie Awards Banquet and Show, Atlanta will be an Independent World — don't miss it!

New this year: THE INDIE LOUNGE!
Exciting new LIVE Music nightly...

Wednesday - hosted by Bayside Entertainment Distribution
Thursday - hosted by MS Distributing Co.
Friday - hosted by MDI
Saturday - hosted by Navarre Corporation

Program topics:
• The Harry Fox Agency - What Every Label MUST Know!
• Secret Pot of Gold - Alternative Ways to Sell
• Does Modern Distribution Suck?
• SoundScan - Setting the Record Straight
• We Have the Tools, You Make the Rules - How to Make Money, Not Lose it, On the Internet
• $10 Million Worth of Mistakes
• Corporate Branding: Milking the Cash Cow
• Retail Micromarketing in the Era of National Accounts
• Retail Coalitions - The Giant Killers
Plus... the Crash Course, Trade Show, Distributor/Label 1 on 1s, Awards Show & more...

What: 1999 AFIM Convention
Dates: May 19 - 23, 1999
Place: Atlanta, GA, USA
Hotel: Marriott Marquis
Hotel reservations: (deadline 4/29/99)
 800.228.9290; 404.521.0000
Contact information:
Phone: 606.633.0946; 800.607.6526
Fax: 606.633.1160
Email: info@afim.org
Check the web for program updates and membership and convention registration forms: www.afim.org
First Break: When I was taken off of the Morning Show and made Assistant Program Director in '91, I was able to work closely with one of my past bosses—music—and best of all, not get up at 5 in the morning.

Mentors/Influences: Everyone that I've worked with: I take the best of what they have to offer and try to incorporate it into what I'm doing.

Like Most: Brainstorming. Whether it's for an image promo, a Morning Show stunt, or how to take a promotion to the next level, it's a really fun exercise for everyone involved. We get into this room, and I'm always amazed with what we come up with. I also love getting all the staff in the same room and making sure that they're all on the same page.

Like Least: I really can't think of anything, there's a positive to every negative.

Self Improvement: I need to be more diligent on part time airchecks. And I need to stop getting out of the office too often to just listen to the station. It's easy to get stuck inside the office and lose the listener's perspective.

Best Advice: A very wise man once told me that when I'm on the air, I can't hear what's going on. I'm always thinking about my time. I need to have more confidence in what I'm doing.

Like Most: The fact that I'm able to listen to music, program it, and then see the artists I play perform the music that I had a hand in making successful.

Like Least: So many records, so little time.

Time Management Tips: I blame everything on PMS.

Dream Job: A pilot with United Airlines.

Self Improvement: Return phone calls in a more timely manner...and swear less.

Best Advice: "Always cross your legs, and never let them see you cry."—my mom

What makes KZZO unique? The people...I work with; the music, the company, and most of all, the listener, who are the smartest, nicest, and best-looking in the country.

Format in Five Years: Number one in every market!

MARY ELLI N KACHINSKI

Program Director, WQAL (Q-104): Cleveland (Chancellor Media)

How Long: Four years as PD (11-12 at this station!)

Except that talented morning show team, Kent & Alan, who have been here for 15 years, who continue to bring in great core demo numbers. We have an '80s request lunch hour, seven days a week, and two hours of '80s music every weeknight, so there's a strong '80s music core who listens to the station as well.

Format in Five Years? Well, I think the format can continue to do very well for stations that have all of their programming elements in great shape, meaning not just the music, but outstanding promotions, production and on-air presence too. Each station programs differently according to their market composition, but there will never be a shortage of women 18-49 wanting to hear hit records.

SONIA JACKSON

Music Director, KZTU-Sacramento (CBS/Infinity)

How Long: Nine months

First Break: My parents allowing me to intern at KNME-Sacramento at the ripe, young age of 15.

Mentors/Influences: My parents, Jerry Clifton, Gary Varrani, Colleen Casady, Rick Gilbert, Mark Jackson, Dave Hughes, Chuck Field, Brian White, Andrea Penticka, and Dave Ferguson.

Like Most: The fact that I get to listen to music, program it, and then see the artists I play perform the music that I had a hand in making successful.

Like Least: So many records, so little time.

Time Management Tips: I blame everything on PMS.

Dream Job: A pilot with United Airlines.

Self Improvement: Return phone calls in a more timely manner...and swear less.

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What makes KZZO unique? The people...I work with; the music, the company, and most of all, the listener, who are the smartest, nicest, and best-looking in the country.

Format in Five Years: Number one in every market!

JAMI KARIK

Assistant Program Director, WTMX (The Mix): Chicago (Dominion Broadcasting)

How Long: Three years

First Break: When Rick Stacy hired me to do nights at Top 40 WFTX in Orlando (now WAGL). I was doing jazz at the time and still don't know what he heard in that tape that made him hire me! It was my first stint as a Program Director in Denver—what a beautiful city to get that opportunity in.

Mentors/Influences: First role model: Rick Stacy, he had amazing energy and motivational skills when he was my PD. He always made radio fun. My biggest mentor has to be my current PD, Larry James. We first worked together in Orlando nine years ago and have remained friends. He saw something in me that made me believe in myself and he's helped me grow ever since. He's an incredible teacher and pushes you to the limit of your abilities.

Like Most: When I was programming, it was the competition and the thrill of knowing that it was my "own" that gave us the good numbers we'd see in Arbitron. What a sense of accomplishment! As an AP, it's the ability to influence the music industry...what becomes a "hit" and what doesn't. I still remember how amazed I felt when I saw Paula Cole accept a Grammy Award and knew it was my station that broke her, and that it was me who pushed to get her played in the first place.

Like Least: That it's become such a "bottom-line" business and not really about the music anymore.

Self Improvement: The record people would say I need to go to more shows or write. But, I probably need to network better. I know a lot of people but don't call them nearly enough.

Best Advice: From my parents who told me (when I was 16) that I should do whatever makes me happy. They told me this while helping me with my very first resume. It was for doing weekends at a radio station...I got the job.

Time Management Tips: Closing my office door and paying attention to caller ID so I don't get interrupted a million times.

Dream Job: One that would allow me to work from home part of the week so I could have a life.

What Makes WZZP Unique? We're a tenderness. We don't wait for things to happen, we make them happen.

Format in Five Years: Continuing to evolve with our audience and taking more chances than in the past. I believe the younger end of our audience will increasingly take a very vocal and more important role because of sheer numbers. We've already seen the station influenced by the younger end (18-24) I expect that trend to continue.
DANA KELL
Senior Director, Adult Formats Promotion, Elektra Entertainment

How Long: Three years
First Break: I was the assistant to Marc Benez, VP of Pop Promotion for Columbia Records. We were lacking a field rep in Cincinnati so Marc encouraged me to call radio until the position was filled. That same week, I got a triple at Q102. They added Li Cool J's "I Need Love," Dan Hill's "Can't We Try," and Michael Bolton's "That's What Love Is All About."

Mentors/Influences: Marc Benez, I saw my potential before I knew I had any. But Baumgartner taught me to be myself and the importance of friendships. Plus, Baumgartner proved that good guys can't finish first! Both gave me the freedom to make the most of myself and by challenging me, they gave me the desire to achieve anything and everything.

Like Most: I am always overjoyed with excitement and pride the first time I hear a hit song or see an artist perform, knowing that I will contribute to the success of that song or career.

The other favorite aspect of my job is the friendships that I have made. I spend my day on the phone laughing, sometimes crying, but always sharing thoughts, dreams, passions, everything. I have the privilege to know someone's heart and soul and it is what I value most. Of course, there's nothing else to talk about...there's always music!

Like Least: Not being able to make every song a hit.

Self Improvement: I'd like to have more of an opportunity to explore new ways of enhancing artist development...more time to delve into new analysis research programs, the intricacies of HR, examining Media database further, even studying Soundscan at a deeper level. These are the tools that make our jobs easier.

Best Advice: Greg Thompson once told me that true confidence doesn't come from not having any fear or insecurities. It comes from trusting yourself to act in spite of them. He told me to base my confidence on who I am and not on what I've accomplished, because ultimately you'll set yourself up for failure since you won't always achieve your goals. But, it's your willingness to act to achieve those goals that make you who you are. I've found his words to be invaluable in all paths I've taken in life.

Time Management Tips: Email!

The daily responsibilities of heading a department, make it difficult to make the amount of calls I'd like. Subsequently, the daily responsibilities of programmers make it difficult for them to accept the amount of calls we'd like. Email has become an essential form of communication. I can reach programmers, consultants, managers...anyone. Replies can be made at home, while on conference calls, in meetings or while on the road. Speaking of traveling, if you don't have a Palm Pilot, get one!

Dream Job: Replacing Susan Iacovas as Enica on "All My Children" and winning the "Daytime Emmy."

Naturally, in these days of consolidation, I feel so lucky to have a job I love, to work with artists I believe in, and to be surrounded by people I adore and respect.

Format in Five Years? I think things need to settle down. The Adult Top 40 format has become a very exciting vehicle to solidify further success for songs and artists. But, the time it takes to develop a single hasn't changed. I think the record community has overlooked that. Programmers are having a difficult time finding the room to spin the records they have already committed to. In an attempt to fit new music in, they are bailing a lot sooner on singles that they would have normally spent the time to cultivate, obviously having any hit potential, especially for the more passive radio songs.

I think it's wonderful that the format has become so viable, but if record companies really want to secure success for their artists here, they need to challenge those singles carefully, rather than throwing anything out there to see what will stick.

With that understanding, I think the format can prosper. It's very focused on its core audience, its stations have become very competitive (the leading station in some markets) and they're selling a lot of records. What else could you ask for?

CHERYL KHANER
National Director, Adult Promotion, RCA Records

How Long: 1 1/2 years
First Break: When the senior partner of my law firm offered me a partnership and I said, "I'm quitting to go into the music business."

Mentors/Influences: I have been lucky to have mentors and role models at each label where I've worked, and I have learned a great deal from each. They include Ron Geslin, Jack Revenier, Jerry Blair, Jim Burniss, Ron Gregory, and Erik Oksenhorn.

Like Most: Getting programmers excited about new music.

Like Least: Getting programmers excited about new music.

Time Management Tips: Work more than 14 hours per day.

Dream Job: There is no better place to be than RCA Records.

Self Improvement: I still need to figure out how to speak with 10 radio stations a week while attending twice-a-month label meetings.

Best Advice: From my mother, who constantly reminds me, "at least you have your law degree to fall back on."

If you're thinking about your part I Forman in Five Years? I predict that Jennifer Toebak, Vertical Horizon, Christina Aguilera, and David Mowd will be core artists for the format.

ELAINI LOCATELLI
Vice President, A/C Promotion, Columbia Records

How Long: Three years as VP this January
First Break: The opportunity to do A/C Promotion at Columbia Records

Mentors/Influences: Thomas R. Modola, Don Jenner, Jerry Blair, John Betancourt

Best Advice: Greg Rivers - WZDQ

MARGAELI ESCRO
VP National Promotion, Push Records

How Long: 4 months
First Break: When, after recommending me for every job in New York, Tom Silverman hired me as Tommy Boy National Director of Pop Marketing and Promotion. Thankfully, my first project was a huge hit. Information Society's "What's On Your Mind?" went to #5. Then I started getting offers. I wanted to move to the West Coast because my sister lived here, so I took a job at IRS Records with Barry Lyons, as my VP.

Mentors/Role Models: Tom Silverman, Billy Brill, Mark Benez

Like Most: I get to talk with my favorite kind of people...radio people...about one of my favorite subjects...music. It started at WKBW when I was 14, so radio is in my blood!

Like Least: Your success is built in one day and the next day it starts over again. Where this sometimes can be...
good, it's certainly a stressful constant that gets most stressful when you are
really driven and always want more
Self Improvement I need to get
more
Best Advice: Never judge your suc-
cesses on what happens for others or
you'll always feel cheated. Judge your
successes on your own merits—my dad
Time Management Tips Never
sleep
Dream Job GM of a radio station
during the day
Format in Five Years? See more
and more stations adapting the format
in title because of sales, but truly
being the top 10 in their markets

MIRK DES MARTINEZ
Hostess of Mark and
Mercedes in the Morning on Mix 94.1
(KMNB) - Las Vegas (CBS/Infinity)
How Long: I have been at Mix for
two years.
First Break: It was working at the
former KWM in Denver. I was the
receptionist at the time, so of course I
developed some relationships with var-
ious industry people. They were nice
to me so I would put their calls
through. PD Mark Feather let me go
on the morning show once a week to
do a Celebrity Guess My Hits feature. So
when our consul-
tant, Dave Stokes,
would call, I would
make him listen to
my script before I
let him talk to
Mark. He would always listen the real
like no one else and offer sugges-
tions and ideas. The woman that was
doing the morning show at the time
moved to Phoenix, so Dave suggested
me to Mark that he put me on the show.
They decided to give me a three
month trial and I guess they must have
liked me because after that, they told
me the position was mine
Mentors/Influences: Dave Stokes is
a great mentor. He really supported
me on my quest to be an air talent.
When we lost our jobs due to a format
flip in Denver, Dave was on the phone
with Mike Marino at KMNB telling him
not to fire us. I wouldn't be here if I
am without him. Mike Marino is another
mentor I learned so much from him.
Here I was, a total rookie in radio, and
he took a chance on me and showed
me how to accentuate the positives
in myself and deliver them on air.
My present PD Danum Pavon has also
been very supportive in my quest to
improve. As far as role models go,
I have picked up at KXSK-Los Angeles
a big one for me. I used to listen to her
in Denver and I admired her so much
for her complete and total honesty.
She was herself and she didn't care if
you liked her or hated her. She just
told it like it is and that's what you've
got to do in this business. If you're
real, people feel like they know you
and they listen to find out how their
trends are. It turns into a relationship—a
friendship
Like Most: Having the ability to be
so many things to so many people.
Some people look at me as a person
who plays their favorite music, others
look at me as their friend. Some peo-
ple look at me as a good hearted and
sensitive, others think I am loud and
obnoxious. When I meet listeners,
some tell me their problems, others
want to talk about mine. It's so inter-
esting to see what you are to different
departments and the funny thing is, they're
all right
Like Least: I don't get to watch
learning. Being a Dreamer. The Tray Day Show
any more. I guess I would tape it, but
for some reason, it just isn't the same.
Self Improvement Network
Sometimes you get so caught up in
what you're doing, you forget that
you're not the only radio station out
there. I think it's important to get your
name out not only to your listeners,
but also to your industry.
Best Advice: It came from my for-
mer GM, Linda Schwan. She told me
that no matter how hard I try, not
everyone will like me, and that's OK.
The reason I'm on the radio is to
keep people listening and to invoke a
reaction from them. If they agree
with what I say, that's a reaction. If
they disagree, that's a reaction. It
they love me, that's a reaction. If
they hate me, that's a reaction. If
they're not reacting to what I say,
than I have a problem.
Dream Job: Working on Saturday
Night Live! Sometimes, I think of
these weird, deformed skit ideas for
the show. That job would be so fun
NANCY SHIN
Vice President of Promotions/Special
Projects - Head of Adult Formats,
Warner Bros. Records
How Long: VP of Promotion for
four years. Head of Adult Formats for
four months. 20 years with Warner Bros
Records
First Break: Working for Warner
Bros Records
Mentors/Influences: Russ Thuet,
CEO Warner Bros. Records, Carol Hart,
VP of Promotion Warner Bros
Records, and Jeff Gold, former GM of
Warner Bros Records
Like Most: The music
Self Improvement:
Travel, travel, travel
Best Advice: I was taught by Russ
Thuet to never waver and stick with
what you believe in
Time Management Tips: Work day
and night
Dream Job: To be head of my own
small label
Format in Five Years: Now that I
am getting to know the people
involved in these formats, I know that
they are smart and will roll with the
drives and needs no matter what we
call the formats

JULI NAKAGATA
APD/MD Alice@97.3 (XLC)
San Francisco (CBS/Infinity)
How Long: Two and a half
years. Almost since its inception.
First Break: This job hands down
for a year before starting here. I was
a stay-at-home mom.
Mentors/Influences: When I
worked with Steve Feinstein at KBHL
he took me under his wing and taught
me so much about the business and its
politics. He had the most amazing
insight when it came to music and was
to a ridiculous extent respected by his peers.
Steve encouraged me to pursue a job
here at Alice three years ago.
Unfortunately, he passed away before
I was officially named APD
so I never got to
thank him for
his guidance.
Today, I'm grate-
ful to working with people like GM
Steve DiCarlo and PD Doug Kaplan,
who've allowed me to grow creatively
and professionally. I respect them a
lot because they let me be Megan
and Poison's mom first, and MD APD
second. Thanks, guys

Like Most: Alice's voice is very
positive, upbeat, fun and accessible. I
love the fact that we're evolving those
feelings in our listeners. I used to make
music tapes with all the music. I loved
for friends in high school and college.
Now I put together hours of all the
music I love for our listening audi-
cences— and I get paid! Our Alice team
consists of high energy, creative,
humorous, professional individuals,
and I love being surrounded by people
like them.

Like Least: Scraping the gum off
toush's shoes and picking up his
dirty clumping
Self Improvement: Tell you my
weaknesses and then have them pub-
lished? No way (kidding) I tend to be
a bit too manic about things I truly
believe in, which I guess is good. In
a way. I also need to work on getting
"out there" and meeting more people.
I'm trying to overcome my hobby and
social anxiety. Believe it or not, I'm actu-
ally quite shy.
Best Advice: Do one thing, every
day, that scares you, as young guys
who spoke at my college gradu-
ation ceremony.
Time Management Tips: You're
talking to a mother of two young girls.
What's time management?
**Lisa Thomas**

**Mid/afternoon personality, KBMX-Dallas (Joker)**

**How Long:** 5 years

**First Break:** Virgil Thompson at KISN FM in San Antonio hired me for overnight with virtually no experience. It's a great gig, and I'll always be thankful for him giving me a shot. And Kim Ashley at WRIF is the reason I landed at Mix 92.5. She was working mid-days here at the time, and got hold of my tape. She was a big supporter of mine.

**Mentors/Influences:** Jimy Scal (the best there is), J.D. Freeman (integritas and a real pillar of the station), Tom Owens of Joker (he's one of the great movers and shakers in the business), Randall May of Clear Channel (the one who when I was 11, I learned around his posture and told everybody he was my boyfriend—long story!), Virgil Thompson (still one of my sounding boards), Gary Zapol (who sharp and on top of things), Mark St. John (again, an incredible mind for the business), my mom (too sharp—"No" is not in her vocabulary. She really is one of the best teachers in the world), my dad (one of my biggest fans), my aunt Sue and Uncle Bill (They helped me not to starve during my first year in radio). They are my best friends.

**Like Most:** Hearing and seeing the Mix rock with Alan and Tim in the morning, Race Taylor in the afternoon. Loren London doing an awesome job of marketing. Eddie Bower kicking ass as manager—and, of course, with the most excellent Jimmy Neil right there—so it's something you can actually

**Jerk:** I mean, we're all working hard together. We all want it, and that is the reward. The best sounding station in Dallas, TX.

**Like Least:** That the laptop gets between me and my husband every night.

**Self Improvement:** Be more open minded, because change is always a coming. That's a given. I'd like to be more computer literate—i'm working on that right now.

**Best Advice:** Quit when you stop having fun! —Anonymous

**LINDI THURMAN**

Senior Director, A/C Promotion, Elektra Entertainment

**How Long:** Four years as Senior Director, 11 years with Elektra

**First Break:** Being a promotions assistant for Elektra

**Mentors/Influences:** Brad Hunt, Suzanne Beng, and Greg Thompson

**Self Improvement:** Be aware of radio's needs.

**Best Advice:** Tips the music—Suzanne Beng (how to promote) for the Xerox Music Group.

**Time Management Tips:** Don't ask anyone to do something you wouldn't do yourself.

**Format in Five Years:** More like the Top 40 with the listeners who have the cash to spend so advertisers will stay interested in this format.

**LORI ZSISHMAN**

Senior Director of Adult Promotion, Arista Records

**How Long:** 1 1/2 years at Arista Records

**First Break:** When the VP of A/C at Arista Records left on maternity leave, I was then given the opportunity to head up the A/C department on my own.

**Like Most:** Arista continually releases hot records. I also enjoy watching the development and promotion of new artists at the Adult format.

**Like Least:** The battles we have with radio when they do not recognize talent.

**Self Improvement:** To build upon my success, while working with the great family here at Arista Records.

**Best Advice:** Never sacrifice your beliefs and goals. Go with your intuition.

**Dream Job:** To become a Senior VP Promotion

**Format in Five Years:** See more new up and coming artists breaking at the Adult format.

---

**DARLA THOMAS**

Program Director, KZPT/El Paso (1986-1991)

**Journal Broadcast Group**

**How Long:** Since February, 1996

**First Break:** I was out of work and looking for a gig in early 1996. I was doing part-time and fill-in work at KMJ-Austin, where I started to pick up a few skills. I landed an interview at Kiss KMSG-Radio, and although I was interested in a job at KINS the AOR, I didn't realize they were also looking for a Music Director on Hot 4.

I liked the idea of working on a format that I enjoy, and worked for two years as MD, afternoon person, 1 P until that point. I had no experience on the programming side, although that's what I wanted to do.

**Mentors/Influences:** Mike Toney (recently named PD at KMIR-Los Angeles). I first got into the industry in the student run non-commercial Top 40 in Syracuse. Z-89. Mike was the PD there, and later the Broadcast Consultant that kind of, we called him "T-Bone." (To me). Great job, Mike. I was a leader even then, and he had such a passion for radio. He's since held several major market PD gigs, not to mention his recent stint at WCMH.

When I see how much he has accomplished in such a short time, it inspires me, because we both got our start in the same place.

**Like Most:** I really enjoy working with our talent and making them the best they can be. I have several people on my airstaff who came to me with little more than basic skills. Now they're terrific jobs. I think, because I could hear a great announcement screaming to come out. It's not easy work, but it's very rewarding when I hear them sounding terrific on the air.

**Like Least:** The stress. It's very difficult to hit so many responsibilities into one 24-hour day—movies, records, promotions, and on top of all that, I have to fight in an airlift. Sometimes I'm always learning how to manage it all in a daily challenge.

**Time Management Tips:** I use a seven-day planner that shows an entire week at once. That way, I can see what's happening, hourly-by-hour, for the next seven days. I also make a weekly list of what needs to be done, no matter how menor the task may be.

As a program director, there's so much you need to be responsible for that if you don't write things down, you will forget something. There's also a feeling of accomplishment when you get to cross tasks off after you finish them.

**Dream Job:** Selling shoes at Nordstrom (for the discount).

**Self Improvement:** I would love to find a way to help those who work at the labels understand how we make music decisions. I hate it when I tell one of my locals I don't have a room for a song, and they ask, "Can't you make room?" Music categories aren't flexible. It takes hours to design systems and efficiencies that becomes actualized because someone needs that sound. It's just not that simple.

**Best Advice:** Back in my Z-89 Syracuse days, a wise radio professional told us that the way to get anywhere in this business is to get rich and look for any opportunity to break out of your current role. The situation with the station you got the job because you could always depend on them. It's hard to find young radio pros like that anymore.

**Like Most:** What Makes KZPT Unique? We are actually one of the few stations in the country where terrestrial time slots outnumber the males. We have women

hosting morning and afternoon drive and we also just hired a woman for nights. I never planned it that way—"as a matter of fact, there were many male candidates up for those jobs—I just hired the most qualified people for the positions, regardless of their sex.

**Format in Five Years:** There will always be an audience for Hot AC. But, as with any generation, it's constantly evolving. Whereas Top 40 and Alternative's target demos never change, AC's reaches a point where they need to decide if they are going to age with their audience. I predict that the Hot AC of today will become the soft AC of tomorrow, leaving a place for the Moderns to then land, then again, we could all be working in satellite radio by that time, anyway.

---

**April 16, 1995** **GAIN 31**
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@Home’s Broadband Portal

BY RON CADET

"You are the best thing to happen to my computer since electricity. All of the Internet hype is finally being realized. I no longer debate downloading huge files or viewing video clips. You have succeeded in making the Internet a very pleasurable experience for me and my wife." Those words are from a very excited customer of one of the hottest Internet companies, @Home.

@Home is a broadband portal and, in short, a broadband portal is a place to access the Internet and its goods at very high speeds—sometimes hundreds of times faster than today's best modems.

A broadband portal is a place to access the Internet and its goods at very high speeds—sometimes hundreds of times faster than today's best modems.

All the nation's cable systems. If you want to see if @Home reaches your neighborhood, go to their Web site at www.home.com. Enter in your zip code to see if you can get it.

@Home is closely tied with TCI Cable, which was recently purchased by AT&T. What @Home and AT&T are trying to do is become the broadband portal that everyone uses to listen to audio and view videos on the Internet. Toward this end, they have created a service called "Tune-In," which broadcasts commercial-free music, news, and sports to your computer 24 hours a day. According to @Home's own literature, you can hear your favorite songs from Vintage Rock, Modern Country, and Jazz—all in high fidelity digital audio that is four times clearer than typical Internet audio. Tune-In also offers the latest sports news from CBS Sportsline, and tech news from C-Net Radio.

Stay tuned to this space in GAVIN to keep abreast of @Home's march. Keep in mind that, as more and more folks connect via television cable, it's just a short cable length to your listener and your music purchaser.

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SHANICE (53)
"Yesterday" (LaFace/Arista)

MARC DORSEY (47)
"If You Really Wanna Know" (Jive)

BRAND NUBIAN (14)
"Let’s Dance" (Arista)

NAS (10)
"Hate Me Now," feat. Puffy (Columbia/CRG)

BLACK A/C

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

K-CI AND JOJO
"Life" (Rockland/Interscope)

MAXWELL
"Fortunate" (Rockland/Interscope/Columbia)

JESSE POWELL
"You" (Silas/MCA)

DIVINE
"One More Try" (Red Ant)

WIMP.
WOOK, ABCE, WNN, WO.
AAA, AAUP
WRNB, WWW1.
ERRO.
KOXI, KJMS.
WPAL, WMNX
WFXE, KPRS, WFXA.
KMJM, WRVS.

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"You" (Silas/MCA)

DIVINE
"One More Try" (Red Ant)

TOP TEN SPINZ

1. ERIC BENET & FAITH EVANS "Georgy Porgy"  2842  3008
2. BUSTA Rhymes feat. JANET JACKSON "What's It Gonna Be"  2583  2829
3. K-CI AND JOJO "Life"  2545  2751
4. TLC "No Scrubs"  2386  2696
5. "Anytime"  2386  2696
6. BLACKSTREET feat. JANET JACKSON "Girlfriend/Boyfriend"  2332  2485
7. SILK "If You Love Me"  2332  2425
8. THE ROOTS featuring ERYKAH BADU "You Got Me"  2281  2795
9. MAXWELL "Fortunate"  1605  2099
10. TOTAL "Sitting Home"  1762  1923

NUMBER ONE

ERIC BENET & FAITH EVANS "Georgy Porgy"

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WEST COAST
FAITH EVANS +26 "All Night Long" (Bad Boy/Arista)
DRU HILL +22 "You Are Everything" (Island)
MEN OF VIZION +22 "Break Me Off" (ULL/Epic)
ERIC BENET & FAITH EVANS +16 "Georgy Porgy" (Warner Bros.)
MYA +16 "My First Night With You" (Interscope)

MIDWEST
MAXWELL +111 "Fortunate" (Rockland/Interscope/Columbia)
KRAZIE BONE +94 "Thug Mentality" (Relativity)
BUSTA Rhymes feat. JANET JACKSON +78 "What's It Gonna Be" (Flipmode/Violato/Elektra)
JT MONEY +75 "Who Dat?" (Priority)
BRAND DORSEY +75 "If You Really Wanna Know" (Jive)

EAST COAST
DAVE HOLLISTER +154 "My Favorite Girl" (DreamWorks)
JAY Z +69 "Jigga What Jigga Who" (Roc-A-Fella/Def Jam)
BRANDY +63 "Almost Doesn't Count" (Atlantic)
RAPHAEL SAADIO feat. O-TIP +60 "Get Involved" (Hollywood)
DEBORAH COX +57 "It's Over Now" (Arista)

SOUTHWEST
BRANDY +61 "Almost Doesn't Count" (Atlantic)
TOTAL +56 "Sitting Home" (Bad Boy/Arista)
LINK +55 "I Don't Wanna See" (Relativity)
SILK THE SHOCKER featuring MYA +54 "Somebody Like Me" (Priority)
RAPHAEL SAADIO feat. O-TIP +49 "Get Involved" (Hollywood)

SOUTHEAST
BRANDY +112 "Almost Doesn't Count" (Atlantic)
MAXWELL +147 "Fortunate" (Rockland/Interscope/Columbia)
BLAQUS +112 "Rap" (Essentials/Columbia/CRG)
BRANDY +106 "Almost Doesn't Count" (Atlantic)
JT MONEY +105 "Who Dat?" (Priority)
CHANTE MOORE +96 "Chante's Got A Man" (Silas/MCA)

CAROLINAS/VIRGINIA
CHANTE MOORE +164 "Chante's Got A Man" (Silas/MCA)
BRANDY +133 "Almost Doesn't Count" (Atlantic)
DRU HILL +91 "You Are Everything" (Island)
MYA +81 "My First Night With You" (Interscope)
K-CI AND JOJO +79 "Life" (Rockland/Interscope)

BUSTA Rhymes feat. JANET JACKSON "What's It Gonna Be"  2583  2829
K-CI AND JOJO "Life"  2545  2751
"Anytime"  2386  2696
BLACKSTREET feat. JANET JACKSON "Girlfriend/Boyfriend"  2332  2485
SILK "If You Love Me"  2332  2425
THE ROOTS featuring ERYKAH BADU "You Got Me"  2281  2795
MAXWELL "Fortunate"  1605  2099
TOTAL "Sitting Home"  1762  1923

ERIC BENET & FAITH EVANS "Georgy Porgy"
NOT LIKE EVERY OTHER DAY...

Now This Week:
WOWI
WJKS
WJTT
KVSP

WCKX
WGZB
WTMP
WSE

W67B
WIMP
WNOV

KVSP
KJMM
WNOV

THEY NEVER SAW ME COMING.

NEXT FROM "THEY NEVER SAW ME COMING."

"BETTER DAYS"

AT RADIO NOW

The Early Believers:
KYLD
Z90
KKSS
KCAQ
KTFM

WNEZ
WQON
WJIN
WEUP
WKGN
WBLX

WZHT
WHRK
WTMG
WPAL
KBCE
WJZD
KRRQ

KZWA
WJMG
WJKX
KRV
KYEA
WACR
KPR

WQTE
KIQZ
KDKS
KPRS
WKPO
WKKV
WQNH

WJUC
KKBY
KOKO
and many more!

Produced by Brycen Evans and Thomas Anderson for Nature's Finest and Steady Mobbin Productions

Management: Theresa Price for Xtreme Management

Random Notes From a Week in Hip-Hop

- We were happy to hear that three suspects have been arrested in New York in connection to the recent shooting death of Lost Boyz member Freaky Tah. Police in Queens, N.Y., have corralled Kelvin Jones, Ruheem Fletcher, and Ryan Birth, all charged with second-degree murder. There is also speculation in New York that Tah's death may be somehow linked to the violent death of rapper Big L, who was killed in February. It is so ironic when those rappers who are most vocal about the ill effects of street violence are the ones who fall victim to it. Can anyone forget the impact the Lost Boyz made with their record "Renee," in which Mr. Cheeks lamented the senseless killing of his young girlfriend?

- Fans of the Internet, take note: popular East Coast radio veteran 1/2 Pint of WPAT-Paterson, N.J., will begin airing 1/2 Pint's Hot Spot on underground internet radio as part of Chuck D's bringthe Noise.com Web site, starting April 20. The show will feature a mix of major-label and underground hip-hop and R&B tracks with several classic hip-hop tracks included. Listeners can also expect interviews with top artists as well as the segment "Star for a Night," in which 1/2 Pint will talk to aspiring artists. As you may recall, 1/2 Pint began in 1985 on Newark's WNWK on the weekend Hank Love and 1/2 Pint Show.

- The controversy surrounding MP3 technology seems to have definitely settled in the hip-hop arena. With O.G. rapper Ice-T has signed a deal with MP3.com to make his next album, 7th Deadly Sin, downloadable at the Web site. While many are hailing this new technology, others in the record business see it as a threat to their coffers. For example, tracks from Nas' new album have already been circulated onto pirate MP3 Web sites, cutting into official album sales.

- Remember Father MC, the slick-looking Uptown rapper whose last track was "Hit 'Em With a 69"? Father never really got a full shake at a career, but he's set to come back atcha. He has just been signed to Street Solid Records, a new division of Reno, Nevada-based PayforView, and is completing the album No Secrets. Among the producers working on the project are Deric "D-Dot" Angelettie, Sean "Love," and Mark Sparko. Father's album can be previewed at the PayforView.com Web site.

- Now that Eminem has stood the hip-hop world on his ear by combining the streetcore credibility of Dr. Dre's production with surfer-boy looks and crazy, alternative-edged rhymes—effectively bridging the gap between Alternative and Rap—does that mean a new wave of imitators are close behind? Sometimes it's not the imitators who come out of the woodwork, but those artists who laid down the groundwork for the current trend who never got their props in the first place. That said, be on the lookout for a new project by Kool Keith, key member of early freestyle hip-hoppers the Ultramagnetic MC's and one of the most inventive, free-wheeling, multiple-personality rhyme stylists in hip-hop. He has recorded under the names Dr. Octagon, Rhythm X, Big Willie Smith, the Cenubites, and Sinister 6000. Kool Keith's upcoming project is sure to cause tongues to wag at his higher-level-madness lyrical style.

- Wyclef Jean has brought his all-day Carnival 1999 to Miami for the third year in a row. The list of stars includes Nas, Mya, Next, Pras, the Black Eyed Peas, Destiny's Child, Eagle Eye Cherry, Stone Love, Eightball & MJG, Pace Won, Xzibit, Kymani Marley, the Refugee Camp All Stars' Khadjelia, Usher, Aaliyah, and Timbaland, along with a performance by Jean & the Refugee Camp. As the lineup shows, the concert brings together R&B, hip-hop, and reggae artists to raise money for several charitable organizations, including VH1's Save the Music campaign and programs of the Fondation Artistes Creation, a Haitian non-profit agency. Jean's 1997 concert in Port-au-Prince, Haiti drew more than 75,000 people; the Miami concert is expected to draw even more.

- The Hampton University Haiti Benefit Concert is being held April 17 at the Bayfront Park Amphitheater. Starting at noon, the concert will showcase Nas, Mya, Next, Pras, the Black Eyed Peas, Destiny's Child, Eagle Eye Cherry, Stone Love, Eightball & MJG, Pace Won, Xzibit, Kymani Marley, the Refugee Camp All Stars' Khadjelia, Usher, Aaliyah, and Timbaland, along with a performance by Jean & the Refugee Camp. As the lineup shows, the concert brings together R&B, hip-hop, and reggae artists to raise money for several charitable organizations, including VH1's Save the Music campaign and programs of the Fondation Artistes Creation, a Haitian non-profit agency. Jean's 1997 concert in Port-au-Prince, Haiti drew more than 75,000 people; the Miami concert is expected to draw even more.

- The hardest working man in show biz, James Brown, made the rounds of New York radio recently to promote his latest Private I Records release I'm Back, featuring the single "Funk on Ah Roll." Here, Brown hobnobs with WQHT (Hot 97)-New York jocks Ed Lover, left, and Big Stoph.

Soul '97

The hardest working man in show biz, James Brown, made the rounds of New York radio recently to promote his latest Private I Records release I'm Back, featuring the single "Funk on Ah Roll." Here, Brown hobnobs with WQHT (Hot 97)-New York jocks Ed Lover, left, and Big Stoph.

Hampton University was the place to be when the Def Squad stopped by WHOV-Hampton on a recent tour stop. Shown from left, Def Squad members Redman, Erick Sermon, and Keith Murray visit with WHOV PD Jay Wright.
First to blow from her debut album, "Dear Diary."

Already bangin' it:

Mixshow
WJLB, WZHT, WJHM, WHUR, WPGC, WDTJ, WTLZ, KIPR, WBLY, WQOK, WOUE, WVEE, WWWZ, WPEG, WFXE, WOVI, WCDX, WBLK, KBMB

College
WBRY, WRUV, WXCI, WQFS, WAMF, KDVS, KNBA, KDVS, KWOL, KCEP, KDHX, WHOV, WREK, KTSJ, KWUR, WCRX, KCMI, KVCJ, KBBF, KSPI, KUNV, KBEV

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Management: Wendel White for
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Album in stores Summer '99

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(BABY'S MAMA) featuring TOO SHORT

From "CROWN'S KEST," their forthcoming Noontime/Epic debut.

Already Spinning at:

Mixshow
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College
WESU, 88 HIP HOP, WPAT, WHCR, KVRX, KCSU, KSMU, KUCI, WIDR, WMSC, WXPL, KJHK, KSCR

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RADIO NETWORK

RUFF

"Rework DILATED should TRICK - Jeff

Winnipeg, Manitoba,

Canada.

COMMON

RAHZEL

RYDERS (50)

J A RULE (30)

DADDSY, --,

PEOPLE a dotas"

Angles"

ANGLES

RAM SQUAD

TRICK DADDY

DECK

TO LIFE 25

MONEY

PRINCE PAUL Handle

ALL NATURAL

JT

BLACK STAR

COMMON

BUSTA RHYMES

RAHZEL

CHILDREN

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BLACK

POLYRHYTHM- ADDICTS

CAM'RON

CROOKED LETTAZ

NAUGHTY BY NATURE

BAMBOO

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...well, who

truth be told, this concept of multi-artist, ganghanging. West Coast hardiness is rapidly getting old. But if you're jonesing for a taste of something hardcore pure—

free of Southern bounce, East Coast sticker, or midwest twang—the Road Dawgz are for you.

LOCAL

APPED PEOPLE

“Rework The Angles” (ABB)

“The way a remix should be done!”

—Jeff Herrera,

CJUM-Winnipeg, Manitoba,

Canada.

CHARTBOUND

TRICK DADDY - "Name" (Warlock/Slip-N-Slide/Adv.)

SAUCE MONEY - "Foundation/What's My Name" (Independent)

RAM SQUAD - "Mission Impossible" (Universe/MAA)

CLIPSE - "The Funeral" (Elektra/EG)

JA RULE - "Holla Holla" (Def Jam/Merry)

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GAVIN

REVIEWS By Janine Coveney

ROAD DAWGZ

Don’t Be Saprize

(Noo Trybe Records)

So, you think the West Coast style has become a little too diluted and polluted with East Coast and Dirty South sensibilities? Go ahead and pick up the Road Dawgz's CD, filled with phat West Coast gangsta funk beats and drawlin' 'Wessyde Galt lyrics.

This crew rolls easy on the classic sounding "Bombsite": goos old school Parlimentary on the rhythm track while talkin' about getting buckwild on "Gangbang S**t" with Mack 10 and the Hoobang Affiliates; and gets mid night-hour rough with a group approach to street theory on "Murderfest" featuring Mack 10, Ice Cube, Boo Kapone, MC Eith, and Booze.

The disc-ending title track is a slow slide threat: 'Don't be saprize you can't run and hide 'Foole, it's the Road Dawgz: We run the West side' they boast, telling the invisible adversary that "you ain't a gangsta"... well, who really is anymore?

Truth be told, this concept of multi-artist, ganghanging. West Coast hardiness is rapidly getting old. But if you're jonesing for a taste of something hardcore pure—free of Southern bounce, East Coast sticker, or midwest twang—the Road Dawgz are for you.

PHI KEATON, neo rap

MANHATTAN, hip hop

RUPAUL, drag queen

JENNAלי, country singer
Direct from Hip Hop’s Groundbreaking Radio Program The Wake Up Show....

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Going for Adds April 22, 1999
FROM THE MIX ALBUM

Contact Trigga Williams @ Interscope Records (212) 328-5980

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Martin Sexton: The American on America

BY KENT ZIMMERMAN

“I feel very American. I’m proud to be American. I’ve felt this patriotism grow over the past couple of years. I enjoy traveling across America, seeing the Rocky Mountains, the plains, the high desert, the rolling hills of New York state. I really dig it.”

When Martin Sexton released The American late last year, he was serving his masters to two masters: his new label, Atlantic Records, and a dedicated flock of followers who have supported his unique brand of, well, American music since 1990.

“I wanted to get The American out by the fall of ’98, but knew that the label wouldn’t get to it until the winter of ’99,” Sexton recently told GAVIN from his home in New York state. “I needed to service my existing fan base because it had been a while since my last record. I really didn’t want to see an extra six months go by without having a record out.”

One of 1998’s best underground records has now become one of 1999’s surprise hits. Martin Sexton is the American, a Northeastern folkie (“Syracuse, great town to be from”) with a take on America that hits close to many homes.

Following “one record on my own label,” Sexton first gained national attention on the Eastern Front imprint, playing mostly acoustic music. He soon signed with Atlantic, where he was paired with famed producer and former James Taylor guitarist Danny “Koxtch” Kortchmar; the result was a multi-tiered, vocally layered masterpiece.

“We cut a lot of The American live,” Sexton admits. “Just me and the drummer (Joe Bonadio), recorded off the floor. The other stuff, I put on afterward—the backing vocals, bass, and additional guitars.”

Kortchmar, a hardliner whose work with Billy Joel yielded several hits including “River of Dreams,” was quite open to Sexton stacking his own background vocals and playing instruments outside of his forte: “Danny let me play piano on a couple of tunes, which I was really psyched about, because I don’t really play piano.” Sexton remembers.

“Accustomed to a stripped-down presentation (for stage shows, it’s usually just Martin and a drum), Sexton found that working with Kortchmar in the studio allowed him to vocally incorporate his stage energy onto the record.

“On The American,” for instance, “I wanted to get a Sons of the Pioneers kind of thing, something like those guys who were behind Elvis [the Jordanaires], that kind of vibe. I was the bass, middle, and tenor guy. I wanted to be those cowboy guys or that gay men’s chorus on ‘My Maria’ or the soul sistas on ‘The Beast in Me.’”

Or the ghoulish fisherman on “Way I Am?”

“Any other producer would have twisted my arm to go with professionals, but that’s why I wanted to work with Danny. He didn’t have a problem with me running all over the record.”

As good as Sexton is on record, it’s his live performances that have turned him into a budding legend in the folk world. “What works for me is the element of surprise,” explains Sexton. “Most people see a guy and a guitar, and have a preconceived notion about what’s going to happen. What I do—alone, solo on the stage—is a surprise to them. If they’ve never seen me before, they’re taken aback; they don’t really see me coming.”

So what’s the main ingredient, the clever stage chatter, the songs, the yodeling, or what?

“Talking between the songs is part of it,” Sexton says. “But the main energy is between the audience and myself. I can’t seem to capture on the digital format that one person laughing, crying, screaming, or the sweat running down your face as you’re singing ‘hallelujah.’”

But, yodeling? It’s right up there with accordions as far as heinous rock & roll crimes. “I do yodel—I guess it’s a yodel—though it’s more an example of function fitting into form. All my life, I’ve been blessed with necessity. I started singing in the subways after I was fired from a job at a bakery cafe. That’s also when I started writing songs. I needed a repertoire as opposed to covering Beatles tunes all my life.”

“I don’t juggle or tell jokes, but there’s an element of showmanship that was born—or at least honed—on the streets of Harvard Square.”

Sexton spends a great deal of his time on the road, driving his van with drummer Bonadio and a sound guy, learning the road that America travels as well as following his passion for excellent road grub—not always an easy find on the highways these days. “America is becoming less and less regional,” Sexton laments. “The Wal-marts, Burger Kings, it’s getting harder and harder to find those locally owned places, so I go out looking for barbecue and home cookin’. While it’s hard to get past the Ponderosa Steak Houses, the Sizzlers, and the Burger Kings, I still manage to find them.”

Good barbecue, singing, traveling, and America—that seems to be what makes Martin Sexton tick. “I set out to make an American record,” Sexton says. “Something that takes from every genre of American music that I perform. I also set out to make a record that’s American, from hoochie woogie to soul to cowboy music to rock to roll to folk.”

“I’m a meat and potatoes kind of guy, yet I want to take you—the listener—to a different place...Only I’m trying to use ordinary means to take you to an extraordinary place.”

Mean Highway Cuisine: Martin’s Picks

1. “In Evergreen, Alabama, at the last exit before you hit the Georgia line, is a place called Ernie’s. The mailman, the local folks, as well as the cops all eat there.”

2. “The Underwood Cafeteria in Texas, somewhere south of Abilene, there’s several of them. Excellent barbecue if you don’t mind waiting in line at lunch because it’s so good.”

3. “In the Northeast, the Whatley Diner right on 191. In Deerfield, Mass., there’s a big truck spot built during the early ’80s. Of course, I often go over to the Blue Bonnet Diner in North Hampton, Mass.”
ANY LITTLE TOWN

THE PUSH STARS

GOING FOR ADDS 4/19

THE FIRST SINGLE FROM THE NEW ALBUM
AFTER THE PARTY
COMING SOON TO EVERY LITTLE TOWN

Produced, Recorded and Mixed by Jack Joseph Puig
Management: Ralph Jaccodine Management
www.pushstars.com • hollywoodandvive.com
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Most Added

ROBERT CRAY BAND (35)
"24-7 Man" (Rykodisc)
Including: WRN, WMNY, W2WV, WHER, WNCX, WWSW, WPVW, WNYR, WBBR, HXWQ, WQXK, KCSU, KDIF, KSFU, WSFU, WMMR, WERB, KLRD, KKMJ, KSUT, KVIN, KPKN, KFAN, KLXQ, KJMR, KVFQ, KBUS, KJVR, and KXIST

OLD 97's (20)
"Murder (Or a Heart Attack)" (Elektra/EGG)
Including: WBOS, KFAN, WAPS, WXRT, KXRT, WBBR, WXRT, KSPN, KTFX, KWBZ, and KXIL

TOM PETTY & THE HEARTBREAKERS (11)
Echo (Warner Bros.)
Including: WBOS, KNJQ, WAPS, WXRT, WBZQ, WQXK, WBBR, KSFU, KMUS, and KBUS

TOM WAITIS (11)
"Hold On" (Warner Bros.)
Including: WRN, W2WV, WHER, WXRT, WQXK, KCSU, KDIF, KSFU, WSFU, WMMR, WERB, KLRD, KKMJ, KSUT, KVIN, KPKN, KFAN, KLXQ, KJMR, KVFQ, KBUS, KJVR, and KXIST

Record to Watch

ROBERT CRAY BAND
"24-7 Man" (Rykodisc)
Gavin isn't the only thing going 24-7. Robert Cray's band is Most Added by a mile amid tough competition like the complete Tom Petty album.

Artist Profile

RHETT MILLER from Old 97's

SINGLE: "Murder (Or a Heart Attack)"
Label: Elektra
Contact: Lisa Michelson (212) 275-4260

On the new album, "This is our fourth album. We went to New Orleans to make the record, staying at Dan Lumot's Kingsway Studio for the month of October. Many new sounds, experimenting with (god forbid) restraint. This record is about precociousness. Putting a mission on the edge of a high shelf. Trying to keep your voice low enough not to disturb the neighbors. Thinking that a face slumped in a passing car's windscreen is someone you know (or knew). An ex-girlfriend. Sitting in a phone booth in Frankfurt with the door closed. Without using the phone."

On location: "We all come from Texas. I live in L.A. now. I moved here for a girl. Something about the sun and the beach and the folks milling around like extras starts to get to you. Los Angeles to me is frightened eyes behind sunglasses on a pretty girl. People are lonely and weird, but that's true everywhere.

On inspiration: "I steal from Raymond Carver. Ken steals from the Buzzcocks. Philip both plays and disperses good vibes. Muny sleeps with the ghost in the only unnamed bedroom at Kirkgay."
Old Pike
"The Rest Of You"
From The Debut Album
Ten Thousand Nights

Impacting A3 Radio 4/20
Couldn't Wait: WRLT

See Old Pike On Tour Now With Bare Jr.

Produced, recorded & mixed by Jim Scott
Management: Alan Wolmark at GSO
Single mix by Tom Lord-Alge

Contact Old Pike now @ www.oldpike.com
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**TOM WAITS**

* "HOLD ON"

**Most Added! Most Progress!**

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IN STORES APRIL 27

www.officialtomwaits.com
### A3 BOOMER GRID

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**Peter Himmelman** *Million Miles Wide* special radio edit

*or*

**Gravity Can't Keep My Spirit Down** Recored live for KCRW, L.A.

**and**

**The Medley** Recorded live for World Cafe WXPN, Phila.

---

**Peter Himmelman** *Million Miles Wide*

the new single from

*Love Thinketh No Evil*

and the follow-up to the A3 comeback

*Fly So High*

**A3 IMPACT DATE:** Tuesday, April 27th
Record Industry Agrees: Length Does Matter!

BY RICHARD SANDS

Last week, we checked in with Alternative radio's best and brightest to learn how long to wait before putting a record into call-out, and then how long to stay with it before abandoning hit potential. This week, Part Two, as some of the most respected individuals in the record industry chimed in.

There have been some notable records in the past several years that did not happen immediately. In some cases, there was more than a year and a half between the release date and when the record became a bonafide across-the-board hit. "The bigger the record, the longer it seems to take," agrees Atlantic Records Sr. VP of Promotion Danny Buch. "It took us three years to break Everything But the Girl." Citing yet another long-building Atlantic success story, "Jewel took well over a year until we caught a break. But we knew we had something, because in the five markets we were getting played, we were selling a lot of records.

"No two records are alike, but we will stay with a record until there is no audience reaction," adds Capitol Records Sr. VP of Promotion Burt Baumgartner. "When you've been around a while like I have, you get to know what the signs are. If we are getting either airplay or video play and there are no sales, we pretty much know we don't have a hit." Baumgartner is proud of the Fiona Apple story. "Fiona started as a niche record that went mass appeal very quickly. We could see it sell, and sell quickly. Those are the kinds of records and signs you are looking for.

Steve Leeds, Sr. VP of Promotion at Universal, concurs. "We are in this business to sell records. That's the bottom line. If the consumers are buying the records—if there is a passion—then we know that can be translated to other markets." Leeds points to the band Godsmack to illustrate his point. "We've been on this one for over seven months now, but we have seen the signs. There is a proven sales story with this band, starting with some Active Rock stations that were early supporters. Wherever we had airplay, sales followed. When Dave Douglas at WAAF-Boston put it on the air, we saw sales at Newbury's Comics. Now we have hit critical mass, in one week getting such a huge jump to the charts, we know how long it will take."

"Radio companies spend hundreds of thousands of dollars on call-out research, we'd be crazy not to use it.

—Burt Baumgartner

But even Buch admits, "I can't give a defined time of how long to stick with a record, because every record re-writes the rules."
Eve 6 (23)
Open Road Song (RCA)

Sugar Ray (11)
Falls Apart (Geffen)

Ben Folds Five (9)
Army (550 Music)

Mike Ness (9)
Don't Think Twice (Independent)

Korn
"Freak On A Leash" (Immortal/Epic)

This song is phenomenal. Tremendous phones. Sales are climbing.
—Erick Anderson
WNVE-Rochester

Most Added

Radio Says

ALTERNATIVE

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LIT - My Own Worst Enemy (RCA)
FATBOY SLIM - Praise You (Astralwerks)
CRACK - One (Wind-up)
OFFSPRING - Why Don't You Get A Job? (Columbia/CIRG)
COLLECTIVE SOUL - Heavy (Atlantic)
NO DOUBT - New (Trauma/Interscope)
CITIZEN KING - Better Days (A2)
ORGY - Blue Monday (Reprise)
THE CRANBERRIES - Promises (Island/Mercury)
GOGO DOLLS - Dizzy (Warner Bros)
SUGAR RAY - Every Morning (Lava/Atlantic)
SILVERCHAIR - Anthem for the Year 2000 (Epic)
EVERLAST - Ends (Tommy Boy)
CAKE - Sheep Go To Heaven (Capricorn)
KORN - Freak On A Leash (Immortal/Epic)
EVERLAST - What's It Like (Tommy Boy)
DOVESTAIL - Level On The Inside (Columbia/CIRG)
DANGERMAN - Let's Make A Deal (MCA)
DAVE MATTHEWS BAND - Crush (RCA)
TIN STAR - Head (V2)
ROB ZOMBIE - Living Dead Girl (Geffen)
MARVELOUS 3 - Freak Of The Week (Hulu/EG)
THE LIVING END - Prisoner of Society (Reprise)
HOLE - Away (DGC)
LOW FIDELITY ALL STARS - Battle Flag (Independent)
SUGAR RAY - Falls Apart (Geffen)
KID ROCK - Rich (Lava/Atlantic)
THE FLYS - She's So High (Dramatic/Delicious Vinyl)
PAPE VEGA - Bombshell (RCA)
BETH ORTON - Stolen Car (Arista)

Track

LIT - My Own Worst Enemy (RCA)
FATBOY SLIM - Praise You (Astralwerks)
CRACK - One (Wind-up)
OFFSPRING - Why Don't You Get A Job? (Columbia/CIRG)
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THE FLYS - She's So High (Dramatic/Delicious Vinyl)
PAPE VEGA - Bombshell (RCA)
BETH ORTON - Stolen Car (Arista)

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ON THE RECORD

Festival season has officially begun. And the grandaddy of them all is the HFSsival This year, in a brand new location. Time to

LEN
Stead My Sunshine (Work/550)

"Here We Go" (Mammoth)
"Always" (Foodchain)

"Devil In A Paper Cup"

Finally this tip from Ferris: "These guys are a local band. Pop reggae in the 311 mold, and this is a very cool song.

ALTERNATIVE REPORTS

April 16, 1999 GAVIN • 47

Raise your hand if you never want to hear a discussion about Monica Lewinsky and the President ever again. Thought so. Hopefully the Morning X didn’t bring it up with ole George

Stephanopoulos when he stopped by to flak his best-sellin book. Pictured from 9X are Leslie Fram, Steve Barnes, and Jim Barron.
Future Farmer: Harvesting San Joaquin Valley Talent

BY VINNIE ESPARZA

Brilliant indie rock may not be the first thing that comes to mind when you think of California's San Joaquin Valley, rather endless fields and cow pies are perhaps a more apt description of the vibe. But from these seeds of boredom explodes Future Farmer Recordings, home to some of indie rock's tastiest treats, including For Stars, Jackpot, Joaquina, and the highly-praised Malvez compilation.

Dennis Mitchell, bassist for Joaquina and the label's co-founder, giggled around 'all the great cities' in the San Joaquin Valley (read: Fresno and Modesto) before deciding to start a label. "There were all of these great bands that had no way of getting shows in San Francisco, let alone getting any exposure what-so-ever," he explains. "That's when it started tickling upstairs that maybe I should do something about it. I asked my band mate Jeff Kind if he wanted to invest in the starting up a label, and he agreed." "OK, I actually had to get him really really drunk; then he agreed," laughs Mitchell.

Mitchell admits he was no expert at running the label at first. If I knew two years ago what I know today, I would never have gotten into this [laughs]. It is fun—but it's a double-edged sword. One of the great hurdles I had to overcome was just figuring out how things work. Besides knowing you need distribution and press, you need to penetrate the indie scene and get inside the heads of the indie kids.

"There's a lot of competition for the ears that matter," says label GM John Gartland. "As much as you may not want to believe it, a lot of good music does not stand up on its own. Marketing plays a huge role." Good music, for Mitchell, involves being drawn into a song much as he would a good book. "When a song, or an album is good, you can't wait to get to the end of it to find out what happened. I prefer my music to be complex enough to engage the listener."

Whereas, most who run independent labels site distribution (specifically, getting paid by distributors) as the most difficult aspect of the business, Mitchell claims booking bands beyond their home base is the greater challenge. "Booking is harder than getting a band signed to a major label. I guarantee it," he says. "Everybody wants a quality booking agent, but they all seem to be booked until 2003."

Regardless, Mitchell has managed to get his acts on the road, including a recent, well-received appearance by Jackpot and Joaquina at this year's South By Southwest. Will Future Farmer become the next Matador or Merge? One can only hope, but you know what they say about indie bands from the fields, don't you?...OK, neither do I, but I'm sure it's something good.
Most Added

Underworld (47)
Beaucoup Fish (V2)
Including: CITR, KXCI, KCEO, KZEW, KUTX, Klub Krane, KCRW, WRFU, WBEZ, WFMU, WFMX, WLPN, WYBC, WZLX, WRNR, WRG, XNBE, WXRT, XOBS, WXED, WFXD, WYGB, WRFL, Y100, WRUW, WYCD, WYDE

Cage Like (32)
Goodbye, So What (Vapor)
Including: CITR, KXCI, KCEO, KZEW, KUTX, Klub Krane, KCRW, WRFU, WBEZ, WFMU, WFMX, WLPN, WYBC, WZLX, WRNR, WRG, XNBE, WXRT, XOBS, WXED, WFXD, WYGB, WRFL, Y100, WRUW, WYCD, WYDE

Fountains of Wayne (30)
Utopia Parkway (Atlantic)
Including: KXCI, KCEO, KZEW, KUTX, Klub Krane, KCRW, WRFU, WBEZ, WFMU, WFMX, WLPN, WYBC, WZLX, WRNR, WRG, XNBE, WXRT, XOBS, WXED, WFXD, WYGB, WRFL, Y100, WRUW, WYCD, WYDE

Fuzzy (30)
Hurray For Everything (Catapult)
Including: KXCI, KCEO, KZEW, KUTX, Klub Krane, KCRW, WRFU, WBEZ, WFMU, WFMX, WLPN, WYBC, WZLX, WRNR, WRG, XNBE, WXRT, XOBS, WXED, WFXD, WYGB, WRFL, Y100, WRUW, WYCD, WYDE

Radio Says

Tedio-Boys
Bad Trip (Elevator Music)
Amazing! so raw. So gritty. The Tedio-Boys know how to make rock & roll dangerous again with their blend of punk, rockabilly, and everything else loud & dirty. A great live act. I hear.

Reviews

Presage
The Outer Perimeter
(Future Primitive Sound)
Presage is something that foreshadows a future event, an omen. It is also a duo that consists of Mr. Dibbs from Cincinnati and Jel, producer extraordinaire from Chicago. The album is unlike any beat-oriented album you've ever heard. It is dark, chilling, and gloomy, without becoming overbearing. It speaks of the coming apocalypse. That technology and "advancement" will bring, and how, without knowing, we are all under the influence of Big Brother. A stunning masterpiece that will become an underground classic. Check the awesome artwork by the legendary Doze. Contact (415) 877-9025 for more info.

The Banjo Spiders
You and My Pride b/w Come & Get Me 7" (Sinning)
The Banjo Spiders have managed to acquire quite an impressive following in their hometown of Boston. The Spiders take all the best elements of American music (CCR, Gram Parson's) and fuse it with the best elements of British bands and garage rock energy. Their songwriting is top-notch—with great chops to boot. For more info contact Luanne Bailey at Planetary at (617) 514-0443.

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Things
INDIGENOUS
Guardian Angel
CMC International
Including: KRED, KJZK, KZKI, WPOC, WUSD, WITW, WZAG, WZVH, WZUK

POUND (11)
Upside Down (Island)
Including: WPOC, KUZN, KZZK, KZKI, WUSD, KUUN, WZAG, WZVH, WZUK

SOULMOTOR (9)
Guardian Angel
CMC International
Including: KRED, KJZK, KZKI, WUSD, WITW, WZAG, WZVH, WZUK

EVERLAST (8)
Ends (Tommy Boy)
Including: KZIK, KRED, WPOC, KZKI, KZRE, WUSD, WITW, WZAG, WZVH, WZUK

INDIGENOUS (5)
Things We Do (Pachyderm)
Including: WUSD, WITW, WZAG, WZVH, WZUK

RADIO SAYS

SAMMY HAGAR
"Mas Tequila" (MCA)

"The biggest phone response ever in our entire history...Mas Tequila in the
Mid-West!!!" —KZKZ, Quincy, Illinois PD
Paul Ericson

NEWSWORTHY NOTES

In the ever-changing lineup of Ozzfest ’99, the latest news is that
Fear Factory replaces Judas Priest as headliner for the second stage. It
seems the Priest will instead have their noses to the grindstone, working
on a debut album for Atlantic Records. Due in September.
Nashville Pussy is also off the tour, replaced by DRAIN TH. Kicking off
at the Coral Sky Amphitheater in West Palm Beach, Fl. on May 27, at
prestige: the Ozzfest lineup also
includes Rob Zombie.
Pushmonk. Deftones. Primus
System of a Down. Godsmack.
Static-X. Flashpoint. Pity
Slipknot Apartment 26. and dbh.
Black Sabbath. Sabbath now claims
this will be their final tour. WNNX
(99X)-Atlanta has announced the
lineup of their Hard Rock RockFest,
slated for June 5 at the Atlanta Motor
Speedway. During the day-long music
extravaganza. Better Than Ezra.
Silverchair. Sugar Ray. The Mighty
Mighty Bosstones. Third Eye Blind
and the Offspring are slated to perform.
Registered 99X. Freeloaders are eligible for $5 off the ticket price, plus
early entry into the general admission
concert along with access to VIP
parking. Henry "The Bull" Del Toro
has been named PD afternoons drive
for WOBR/FM (95.3 "The
Rock")-Nags Head, N.C. The Bull
brings him 21 years of rock radio
experience, having served at WNON-
Norfolk, WROX-Norfolk, and most
recently at WKLJ Richmond. Michelle
Munz has joined the staff of the Jerry
Brenner Group. In her new role, she
will act as a liaison for independent
labels, publishing companies, and
management firms at all radio formats.
Munz has spent the last eight years at
Geffen, most recently holding the
position of National Director, Rock
Promotion. —Laura Sweezy

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RIAAN Jazz Numbers Drop: We Are the New One Percenters!

BY KEITH ZIMMERMAN

A few decades ago the American Motorcycle Association, in an effort to counteract the public relations nightmare generated by so-called outlaw motorcycle clubs, casually dismissed the bad element as "one percent" of all motorcycle riders. In quick response, the rebel clubs gleefully dubbed themselves "the One Percenters" and even sewed patches on their jackets celebrating the name.

Unfortunately, given the recent RIAA 1998 sales statistics, those of us in the Jazz and Smooth Jazz world cannot find such rebellious solace. According to trends, Jazz and Smooth Jazz have sunk from 2.8 percent of records sold in 1997 to a disappointing 1.9 in 1998.

We are the new "One Percenters" of the music industry.

What's maddening about these statistics (see GAIN, March 26, page 84) is that Classical and Jazz ran neck and neck in 1996 and 1997. In 1996, Classical controlled 3.4 percent of the market. In 1997 both were tied at 2.8 percent. Then in 1998, Classical surged upward to 3.5 while Jazz fell to 1.9.

"I was just going over some Soundscan figures," said DeBro. "With Smooth Jazz, there was a major dramatic drop off. In 1996 there were 5,109,020 units sold. In 1997 it sunk 26 percent to 3,940,118. In 1998 it dropped another 23 percent with 2,958,677 units. Those dropping figures from the RIAA sound accurate to me."

Jazz dropped a cumulative 19 percent in two years, which Jazz maded only slightly better.

"On the traditional Jazz side," he continues, "in 1996 there were 2,067,018 units sold. In 1997, it shrank to 1,197,782, a drop of 41%. In 1998 the total was 1,191,581 which is basically flat. So the biggest erosion is clearly with Smooth Jazz executes.

"Ironically, the RIAA cited an increase in CD sales among adults. People 30 years and older bought 50% of the music, compared to 45% a decade ago."

"One thing I attribute the drop to is radio and the passivity of its music," DeBro asserts. "There was a lot of talk at the GAIN Seminar about 'balance.' One PD said there needed to be a balance between the needs of radio and the labels. Music and commerce. Clearly things have moved to the side of commerce over music. It's not even close anymore."

"For years Jazz and Classical have always run neck and neck," says Columbia Jazz exec Jeff Levenson. "Now all of a sudden, Classical has figured out how to popularize its reputation, demystify its own aura and make the music more palatable to the center Jazz hasn't been able to do that."

Levenson admits that he doesn't have ready solutions for how to spike Jazz and Smooth Jazz sales without scaring radio.

"I don't know what the answer is," admits Levenson. "I keep wondering if we're supposed to just keep making Smooth tracks that sound like Paul Brown produced them. Is that what radio wants?"

Randall Kennedy, who handles retail and marketing for Warner Jazz, seemed skeptical about the RIAA drop.

"I still think 1.9 is a low figure," he says. "When you have national accounts like Borders selling 10 to 13 percent Jazz, that's serious numbers. Plus, the online world is selling arguably 14 to 17 percent Jazz. How does RIAA get hold of those latter numbers?"

According to the RIAA, only one percent of music sells on the Internet.

"Smooth Jazz hasn't popped an artist in a long time," continues Kennedy. "Although we all pull enthusiastically for Boney James, he's still several million short—and the Jazz genre hasn't basted anyone big, either."

While Smooth Jazz outsells traditional Jazz by "5 to 10", DeBro feels that with extra promotional and marketing costs needed for Smooth Jazz titles, the net profit picture becomes nearly the same.

"In terms of profitability, they're roughly equivalent," he confimes. "While there's 1.5 million more Smooth Jazz units sold than Traditional Jazz, it still costs a lot more money to do business with Smooth Jazz because of the cost of hiring indices for radio. A Smooth Jazz act has a chance to break to a larger level, but you often work a successful Smooth Jazz airplay record for an entire year. You add up your promotional expenses, and it comes to about $2,000 per week."

One thing is certain, it's a drag being a One Percenter. If labels are going to continue to release quality music, they are going to have to benefit alongside radio's revenue success stories. Some kind of parity has to be reached.

"I don't know what's going to happen to turn things around," says DeBro. "But a 50 percent drop in two years with Smooth Jazz sales is a major problem. This is an eye-opening and sobering situation."
REVIEW

MCCOY TYNER

And the Latin All-Stars
(Telarc Jazz)

Our own Jason Olaine, who also books the prestigious jazz night spot Yoshis, is well known for arranging some extra special gigs. One of them is a seemingly annual set of sold-out gigs with McCoy Tyner. For instance, one week McCoy will play with a post-bop set of musicians like Josh Redman and Christian McBride, then the following week he’ll do a stint with Latin musicians. This new release on Telarc is the studio version of McCoy’s recent foray into Latin. Tyner performs a up-tempo version of “Poonamul” with his signature power phrasing. Get totally mesmerised with “La Habana Sol” and its superior post-bop horn front-line, highlighting Gary Bartz.

SPINCREASE

1. CASSANDRA WILSON +257
2. HUNTER/PARKER +168
3. B. MARCUS QUARTET +108
4. MCCOY TYNER +93
5. B. WILLIAMS QUARTET +80

CHARTBOUND

JOANNE BRACKEN (Anakad Jazz)
• TOMMY SIBID (Honest Line)
• EDOMINA JARRET (MOP)
• NORMAN HEDMAN (Arabesque)
• BUDDY DEFRANCESCO QUARTET (Concord)

• IRENE REID (Savant)


JAZZ & SMALL JAZZ REPORTS

Thursday 9 A.M.-3 P.M.
Gavin Station Reporting
Phone: (415) 495-1990

Fax: (415) 495-2580

52 - GAVIN April 16, 1999

ARTIST PROFILE

JOEL FRAHM

AN ADVANCED TENOR PLAYER

My father was a journalist with the Hartford Courant. I ended up in a Connecticut high school that had an incredible jazz program. Brad Michel and I were classmates. I went to Rutgers University for a year and transferred to Manhattan School of Music and have been in NYC ever since.

I signed with Palmetto after my work with Matt Wilson. I’ve just been in the studio making a Duke Ellington tribute record with Yellowj label mainstay Matt Petz. McCarron, David Berkman, and Ben Allison.

I stuck with David Berkman and Matt Wilson from Sorry. No Druff because they can straddle the line between straight-ahead and free playing.

Some say I sound like an alto player even though I play tenor. I take that as a compliment. As much as I love Coltrane and Dexter Gordon, my sound is lighter than theirs. I play melodically so that’s why people associate my sound with an alto. “Post a New Day,” an original tune, came about after I was having a mental block from writing for the record. A musician friend advised me to go home, don’t go to the piano and let it happen naturally. I wrote that melody in free hand, added some chords, and that was the tune. It was influenced by listening to a lot of Steve Wonder and Joni Mitchell.

IRENE REID (26)

I Ain’t Doing So Bad (Savant)


JASON MORAN (25)

Soundtrack to Human Motion (Blue Note)


AVISHAI COHEN (19)

Devotion (Stretch/Concord)


DIANA KRAY (15)

"Why Should I Care" (Verve Music Group)


IVAN LINS (11)

Live At MCG (Heads Up)

**ARTIST PROFILE**

**ROGER SMITH**

**OFF THE BOOK, Part 2**

I met Ronnie Foster, the producer of my new record "Both Sides on Miramar," about two years ago. We hit it off just great. His playing just kills me. His sense of harmony, melody and orchestration was amazing. He was open to my choice of guest musicians like Nelson Rangell and Gerald Albright.

"Off the Hook" was inspired by Donald Fagen. He's one of my heroes and I love his linear style of music. I was thinking of the melody line of "Joshie" and if you listen to the basic feel of the groove, you'll hear "Off the Hook." It has only one simple change, but it was so funny I just left it. To be honest, I didn't think that song would make the record. Maybe Smooth Jazz wouldn't accept it because it was too funky. My background is in R&B and funk. I was Music Director for Goke Escovedo and Club Nouveau. Hammond B-3 was my first instrument and my very first professional gig was with the late blues guitarist Freddie King. I met Peter White when I was on JVC Records. When I played the JVC All-Stars gig at the 1994 Gavin Seminar in San Diego, Steve Chapman, Peter's manager, saw me and decided I would do good with Peter. Then Peter called me and offered me some gigs. My first gig was with Peter and Rick Braun, and I didn't even have a rehearsal.
**Guest Editorial**

**Sophomore Curses & Senior Moments**

Here's something for you to ponder. Why does it seem that an artist's first album always makes the greatest impact on you? Is it the thrill of discovering a voice you've never heard before? Or is it the five or ten years of material pared down to the very best and presented all at once? Probably a little of both.

Here's another, more serious query. Are we obligated to add sound-and-so's new album, just because we've played them in the past? I don't think so. Why? Lots of reasons, but most crucially, diminishing creative returns because of repetition or a failure to reinvent oneself, not to mention mediocre material.

We'd like—as a goal—to have the complete Hank Williams, Bob Wills, Bill Monroe, Emmylou Harris or Merle Haggard, for example, available for airplay. But did Wills, Williams, Monroe, or Haggard re-invent themselves? They didn't have to. Did Emmylou have to? No, but she did—several times, and much to our delight. —*Mike Miyake*  
KFJC 89.7-San Jose, Cal.

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**Notes, News & Nuggets**

Congrats to Tim Howard former APD/MD from KWEN-Tulsa, Okla., who takes on a new challenge as National Manager for Lucky Dog and Secondary Promotion at Sony Music Nashville. He’ll be based in Dallas...Speaking of Lucky Dog—Oh Ma God!—David Allan Coe’s recent performance at the Wildhorse Saloon was a rip-snorter! Just for starters, there was the costume: part Elvis, part biker, part '70s Glam rocker...Whew! Coe has put together a smoking band. I’m happy to report he has not mellowed with time; lucky for us, he probably never will. He was irascible as ever, chastising fans who were yelling titles at him from the lip of the stage, telling them that he was going to sing what he came to sing, period. Their job was to listen, and they better, because his songs were like his children. He performed lots of tunes from the new album Recommended for Airplay. They transport well to the big stage...What a joy to see the return of BR5-49 to Robert’s Western Wear in Nashville. It’s always so weird to look around the room and see racks of boots, a greasy spoon menu, and lots of old-timers bellying up to the bar. Clay Neuman from Arista Austin was overheard joking, “Don’t worry, they leave around midnight. Then we’ll cut the rug!” Ah, honky-tonking at its most blissful!...In ERRATA WAS I: The new Billy Joe Shaver (coming to a desk near you in May from New West) is called Electric Shaver. It will buzz your world!

---

**June Carter Cash**

> press on

her new album featuring "Ring of Fire"  
and a duet with Johnny Cash

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—Billboard

"By this time next year, Barnett almost certainly will be a country star...creating another chapter in women's popular song."
—New York Newsday

"If it is the end of the world, at least we get to go out listening to the voice of Mandy Barnett." —Chriissie Hynde

MANDY BARNETT
i've got a right to cry

From the album i've got a right to cry
MANY BARNETT (34)
ERICA WHEELER (19)
JUNE CARTER CASH (17)
KINKY FRIEDMAN (14)
DALE HAWKINS (13)

KELLY WILLIS
TRIO
ROSE FLORES
MONTE WARDEN
STEVE EARLE & DEL MCCOURY

CHRIS SMITHER
Drive You Home Again
(Hightone)

Waco Brothers (Broadstatt)
Lucy Kaplansky (Red House)
Old Joe Clark (Checkered Past)
The Gourds (Alligator)
Pinetops (Soundproof/Moritich)
Biller & Wakefield (Hightone)

KELLY WILLIS

ALBUM REVIEWS

MANDY BARNETT

I've Got A Right To Cry
(Sire)

Nashville legend Owen Bradley produced the first four tracks of Barnett's sophomore album before he passed away last year, the project was then completed by long-time partner Harold Bradley and nephew Bobby, with Owen's notes guiding them through each song. The results are mixed, with the most satisfying the one on the song 'When I Stop', which has a unique sound.

IAN TYSON

Lost Herd
(Vanguard)

Ian Tyson positions the image of the cowboy as a symbol for the time, the American Dream coming face-to-face with the real-life changes of our world. His music is a clogging, an understated voice in our society today. The songs of Lost Herd are said to be a beautiful marriage of mood and sentiment. Recommended: "Bravado and Mustangs", "Roll On Ole Hickory" and "Elko Blues." "Somewhere Over the Rainbow" is pure yearning.

CHARTBOUND

Waco Brothers (Broadstatt)
Lucy Kaplansky (Red House)
Old Joe Clark (Checkered Past)
The Gourds (Alligator)
Pinetops (Soundproof/Moritich)
Biller & Wakefield (Hightone)

NASHVILLE
If it seems like I am late with an apres' CRS wrap-up column, I am. However, I offer that it's not my fault—the past three weeks of my life were lost to delirium as I battled a quite nasty viral infection which left me completely useless. Since I most likely caught this bug at CRS, Jerry Seinfeld's on-air aversion to hugging and kissing people hello has become an appealing option for next year's CRS. Maybe some label will have a new song they're working about "germs" or "kisses" and can sponsor those little masks that doctors wear.

Many of this year's CRS activities have already been forgotten (hence the conference's unofficial nickname, "Can't Remember SM!"); but for me, there were several distinct highlights; the biggest, of course, was GATN's exciting announcement about our new partnership with Premiere Radio Networks. As of June 11, we'll be publishing our chart data and analysis using Mediabase's monitored airplay research (more about those plans in the coming weeks).

While I agree with almost everyone that having the seminar downtown has provided a sense of freedom and excitement, one of the most difficult things is finding a way to attend not only a significant amount of panels during the day, but also to be supportive of the labels and artists by attending the abundance of evening events. If anyone has that secret solution (only good drugs, please) to this plight, let me know.

This year, I once again found myself running from club to club, then on to a showcase at the Crowne Plaza and then racing back over to a label suite at the Renaissance. It's a fairly daunting task in itself just to bypass the Renaissance's bar, which has become the seminar's ultimate (and often a very productive) hang! Even with my Nikes, there were some events I just didn't make, which was a bummer, since I heard good things from many attendees—especially about the RLG Boot Show and the captivating presence of Harlan Howard and Waylon Jennings.

I do always look forward to attending CRS events, because I've been lucky to see some incredible talent during my five years of room's attention start-to-finish (especially the ladies) and at one point, I was convinced that Shane was singing just to me. There are few instances when an artist comes along possessing this undeniable—and potent—star quality. Shane is one of those artists and could be one of the most exciting things to happen to us in a while.

Since the hot topic for this year's seminar seemed to be the "need to develop new superstars for our format," I'd wager that Shane is a huge step in that direction. I was also jazzed to hear some of Trace Adkins' forthcoming material during his performance at the Capitol Building.

It's a fairly daunting task in itself just to bypass the Renaissance's bar, which has become the seminar's ultimate (and often a very productive) hang!

show. I believe Trace has the potential to be a top player in our format. Two of the new songs I heard sounded like massive hits. I think the roomful of radio attendees agreed; we all jumped to our feet in an standing ovation. Bring on Trace!

As for the individual CRS sessions, two top my list this year: The Research Session, moderated by Edison Media Research's Larry Rosin, and Saturday's Town Hall Meeting moderated by top A/C consultant Mike McVay. How many of you attended The Research session with Larry Rosin? I admit that I didn't. I was down the hall listening to industry veterans reminisce about the past 30 years of Country music. May I dare say that, while I know our past is important, I believe that we must look forward to go forward, and it may be time to retire the annual need to reflect back to the "good of days."

On the strong recommendation of many, I did purchase a tape copy of Rosin's session and found myself listening over and over, each time learning different things I hadn't caught on previous listenings. The session partially focused on research gathered from over 600 Country listeners in a six-city study, and while some of the "downtrend news" isn't exactly new, I found the various differences between the sexes, age groups, and geographical differences very interesting. I encourage everyone to visit Rosin's Web site at www.edisonresearch.com to check out some of the findings and also learn about some other Country artists, songs, and chart studies discussed in the session.

The Town Hall meeting was the other hidden gem. Held informally on Saturday, it reminded me of our GWN Seminar's ultra-popular Country meeting, in which a real dialogue takes place through audience participation. It's amazing how the dynamics of a room can escalate and how much energy can flow when a collection of smart programmers began passing a mic and sharing ideas. Sadly, each of these sessions was attended by less than a handful of label representatives. Since both of these sessions focused heavily on the music aspect of radio programming, I'd have thought every label would have been chomping at the bit to at least hear the results of these studies and how they may affect radio's future programming decisions.

It is with great pride that we should acknowledge our continued commitment to excellence. Country is one of the few formats that meets regularly in order to further its individual and national success. I can hardly wait until next year!
COUNTRY

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

Most Added

DOUG STONE (47) DIXIE CHICKS (46)

BILLY RAY CYRUS (45) MARK CHESNUTT (43)
LONESTAR (23) RICOCHET (23)

Most Spincrease

GEORGE STRAIT +1038
TIM MCGRAW +586
ANDY GRIGGS +537
SHANIA TWAIN +503
LILA McCANN +471

Most Added:

1. BILLY RAY CYRUS (7)
2. MARK CHESNUTT (7)
3. CHELY WRIGHT (6)

Spincrease:

1. GEORGE STRAIT +186
2. COLLIN RAYE +121
3. SHANIA TWAIN +116

Southwest (34)

Most Added:

1. DOUG STONE (14)
2. MARK CHESNUTT (8)
3. BILLY RAY CYRUS (7)

Spincrease:

1. GEORGE STRAIT +155
2. ANDY GRIGGS +152
3. JOHN M. MONTGOMERY +119

Midwest (57)

Most Added:

1. BILLY RAY CYRUS (22)
2. DIXIE CHICKS (20)
3. MARK CHESNUTT (15)

Spincrease:

1. GEORGE STRAIT +308
2. TIM MCGRAW +174
3. SHANIA TWAIN +161

Northeast (31)

Most Added:

1. DOUG STONE (7)
2. GEORGE STRAIT (6)
3. MARK CHESNUTT (6)

Spincrease:

1. GEORGE STRAIT +195
2. TIM MCGRAW +132
3. JOHN M. MONTGOMERY +68

Southeast (35)

Most Added:

1. DIXIE CHICKS (14)
2. SARA EVANS (8)
3. DOUG STONE (8)

Spincrease:

1. GEORGE STRAIT +194
2. RANDY TRAVIS +133
3. ANDY GRIGGS +105
COUNTRY BREAKOUT

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

<table>
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<th>LV</th>
<th>TW</th>
<th>Artist/Title/Label</th>
<th>Weeks</th>
<th>Rpts.</th>
<th>Adds</th>
<th>SPINS</th>
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<td>2</td>
<td>1</td>
<td>ANDY GRIGGS - You Won't Ever Be Lonely (RCA)</td>
<td>16</td>
<td>190</td>
<td>1</td>
<td>5486</td>
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<td>2</td>
<td>CHAD BROCK - Ordinary Life (Warner Bros.)</td>
<td>23</td>
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<td>MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)</td>
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<td>4</td>
<td>4</td>
<td>LILA McCANN - With You (Asylum)</td>
<td>13</td>
<td>194</td>
<td>6</td>
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<td>5</td>
<td>5</td>
<td>SHEDAZY - Little Goodbyes (Lyc Street)</td>
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<td>168</td>
<td>5</td>
<td>3012</td>
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<td>6</td>
<td>CHELY WRIGHT - Single White Female (MCA)</td>
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<td>2912</td>
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<td>7</td>
<td>7</td>
<td>JESSICA ANDREWS - I Will Be There For You (DreamWorks)</td>
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<td>SHANE MINOR - Slave To The Habit (Mercury)</td>
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<td>BRAD PAISLEY - Who Need Pictures (Atlantic)</td>
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<td>THE WILKINSONS - Boy Oh Boy (Giant)</td>
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<td>11</td>
<td>SARA EVANS - Fool, I'm A Woman (RCA)</td>
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<td>108</td>
<td>22</td>
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<td>TRINI TRIGGS - Horse To Mexico (MCG/Curb)</td>
<td>8</td>
<td>67</td>
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TOP TIP

KENNY ROGERS

"The Greatest" (Dreamcatcher)

Kenny just may have hit one out of the park with this tune. Although his long list of hits prevents Kenny from gracing Gavin's Breakout Chart, we feel so strongly about the potential of this song that we unanimously selected it as this week's Top Tip. Check out Gavin's adjacent Hot Line feature with big stories about this song growing at WYNY already in heavy #90 and WCTQ. WWW is currently playing the song only in morning drive, but PD Tim Roberts says they too are receiving passionate response. Other significant spins include KNKI 25X, WOZ 2MX, and KNOT 36X. If you think just because Kenny has been off the charts for a while, that your listeners don't want to hear this song, we've got two words for you—Cher "Believe.”

PROFILE

John Landrum

Station/Market: WESC-Greenville/Spartanburg, S. Car.
Position: APD/MD and Jack-of-all-trades
How Long? 18 years
What do you like most about your job? There's a new challenge every day and never a dull moment. What could be better than a surprise artist visit and during the visit the toilet overflowed! Variety rules!
What do you like least about your job? Finding talented, loyal, competent part-time talent. There seems to be a never ending search, and the pickins are slimmer every year.
The Early Years: Born in Tryon, N. Car.

by Jeff House

Kraftwerk Autobahn (I may have purchased the only copy)

RADIO

5 Tips on Motivating Staff
BY ROGER WILKO

Motivation is a tricky topic. Done right, you will motivate good people to move on and you will have to replace them with other people. Many managers avoid motivating "good people" for fear that they will lose them and not be able to replace them. Unfortunately, they will lose them anyway. Creating an environment that "rewards growth" is the key.

1. Understand one job isn't forever anymore. Radio careers are now being built on growth. Can you grow the company? Do you know what your employees want to do next? If not, find out. Motivate them to go in that direction. The staff gets motivated when they are allowed to share their dreams.
2. What do you want to do next? Don't be surprised if during the process of Step #1, you find that you are bored to death with your job. What's next for you? Start to work towards that goal. The staff gets motivated when their leader is happy.
3. Reward Smart Mistakes. When someone makes a gut call, they might be wrong—but it is important to reward their risk taking. They need to know that a smart mistake will not be punished. The staff is more likely to become motivated when they are allowed to use their brain without having to be perfect.
4. Swiftly Punish Stupid Selfish Mistakes. Do not tolerate people who are only out for themselves. If you set this tone, then the staff will follow right behind you. When someone does something for the sole benefit of themselves and not the entire station, there is trouble and it should be addressed quickly. The staff gets motivated when they see their leaders solving problems fast.
5. Help People in the Community. This may sound stupid, but it works. When the boss is doing something good for the community, then the entire staff can be motivated to also become involved.

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THE HOTLINE

SHARI ROTH, MD, WYNY-NEW YORK

"Kenny Rogers' 'The Greatest' is the message song of the season. We played it just once and got a ton of phone calls. We've already bumped it into heavy in order to get the most bang out of this song. Kenny is a superstar and has a huge fan base. There's a stigma that Kenny can't have a hit record, but people need to get over that or else they'll miss out on a song that's generating huge phones and lots of passion."

ROB CARPENTER, PD, WCTQ-SARASOTA, FLA.

"We were early on Andy Griggs' 'You Won't Ever Be Lonely' and have seen steady growth week after week. SheDaisy's 'Little Goodbyes' has been in our top five requests since its first week. Kenny Rogers' 'The Greatest' is the family-rated version and has the same appeal as 'Wine Into Water.' Mothers call us in tears and men call remembering their childhood."

TONY STEVENS, APD/MD, KFKF-KANSAS CITY, MO.

"LeeAnn Womack's 'I'll Think of a Reason Later' is #1 in our callout--low negatives and low burn... The Warren Brothers' 'Better Man' is testing top five callout. It's a very hip, different and unique sound... We're adding Mary Chapin Carpenter's 'Almost Home' this week. We're always getting calls from listeners asking us 'what is she doing these days?' and 'when will she have a new song?' Our listeners want to hear her music!"

Random Radio

April 16, 1999 GAVIN • 59
TOTTALLY FOXY
You look mah-velous! Rap diva Foxy Brown (in brown—duh!) poses with R&B bad girls Total on the set of “I Can’t,” her second video/single from her sophomore album Chyna Doll.

YOU’VE GOT FANMAIL
Grammy winners TLC stopped by Tower Records in Atlanta recently to sign autographs for hundreds of enthusiasts. FanMail, the group’s third multi-platinum album, is dedicated to their fans. The group is shown here with Ryan Cameron from Hot 97.5 (WHTA)-Atlanta.

FORMAT STUFF:

Looks like Mike Tierney is finally getting closer to moving West as PD of Power 108-L.A. (the station threw a welcome party for him last week). Meanwhile, he continues to rack up the mileage, shuttling between L.A. and New York, where he’s transitioning out of his VH1 gig. Expect a replacement announcement soon.

While WPXY-Rochester MD Mike Danger was offered the PD slot at Cox Top 40 WWHT-Syracuse, our gut is telling us that Mr. Danger will choose to remain where he is...perhaps with increased responsibilities?

When WGTS-Dayton’s sale from Clear Channel to Blue Chip is finalized, current GM David Macejko will likely transfer to Clear Channel-Harrisburg in a similar capacity. Oh Michael Luczak expects the PD hunt to remain on hold until after a new GM is named.

FORUM STUFF: After a six-month transition, KZZP-Phoenix officially returns to Mainstream Top 40, the format that made it famous during the ‘80s...Simmons Radio Group flips Smooth Jazz KBZN (Kool 105.1)-Albuquerque to Mainstream Top 40 as “Channel 105.1, All Hit Music” under Tony Manero, PD of Rhythmic sister KKSS. Manero needs an entire staff: 8009 Marble, N.E., Albuquerque, NM 87110.

JOB OF THE MONTH: KNKS-Dallas needs an MD to replace John Reynolds, now on his way to program WNKS-Charlotte. Packages to PD Ed Lambert, P.O. Box 106, Dallas, Texas, 75221 EOE.

KRUZ-Santa Barbara PD Mike O’Brien is named APD/MD/p.m. driver of Jacor Hot A/C KMSX-San Diego, replacing Ron Geronimo (now PD of sister KEZY-Anaheim). “It puts me one step closer to realizing my life-long dream of becoming a San Diego Padre,” says O’Brien. “Heck, if Garth Brooks can do it, I can, too!” O’Brien starts May 10, but he needs to find a replacement at KRUZ. Tapes, resumes, and programming philosophies to: KRUZ, 800 Miramonte Drive, Ste. D, Santa Barbara, CA 93109.

Rene Roberts, new PD of Rhythmic Hot 105 (KHNT)-Merced/Modesto awards himself the primo 3-6 p.m. airshift and ups Promotions Director/morning co-host Drew Stone to APD. Former p.m. driver Eric Sean moves to nights. Meanwhile, at Roberts’ former station, CBS/Infinity Mega 97.9-Fresno, night jock Victor Vargas is named PD of crosstown Rhythmic KKPW (The Party).

After 15 years in mornings at WWSE (SE93)-Jamestown, NY, APD/MD Jay Phillips segues to afternoons. Midday guy Dan Warren moves to mornings, while p.m. driver Paul Hoefler takes middays.

ADULTS ONLY: A/C WQDM-Charlotteville PD Angie Logan steps down but remains on staff. Les Sinclair replaces her...PD Allen Arquette exits Hot A/C

KFML-Little Falls, Minn, replaced by market vet Gary Block...PD Dennis Fuller exits Hot A/C KGRC-Quincy, Ill., replaced by Michael Rose from Oldies WLDK-DeKalb.

WEDDINGS: Congrats to WJMJ (Jam’n 94.5)-Boston APD/MD Danny Ocean and Helene Fine, who tied the knot April 10. The newlyweds spent their honeymoon on an exotic island that didn’t contain the words “Coney” or “Long.”

BABY POOP: Congratulations to KPSI-Palm Springs PD Mike Keane and wife Bonnie on the birth of their son, “No Name,” April 9.

CONDOLENCES: Radio lost a true fan this past week with the passing of industry mainstay Tom Shovan. It’s a shame he didn’t have a chance to write a book—the sheer breadth of industry history and accumulated knowledge stored in his head is now, regrettably, forever lost. When someone finally gets around to compiling the ultimate list of radio junkies, Shovan’s name will surely emerge at or near the top.
new on the charts

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