David Benoit's
Professional Dreamer:
New Loops and
L.A. Grooves

TWO HOT PIANO
RELEASSEs IN MAY

Jacky Terrasson's
What It Is: Adventures
Beyond the Trio

PLUS: A JAZZ & SMOOTH JAZZ
PRE-Y2K RADIO/LABEL HANDBOOK
Your audience wants entertainment news...
So give it to them!

ENTERTAINMENT TONIGHT
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Leeza Gibbons delivers timely entertainment news from the world of soundstages, studios, and the big screen.

"ENTERTAINMENT TONIGHT ON THE RADIO WITH LEEZA GIBBONS" makes your station the #1 source for celebrities, music releases, and behind-the-scenes scoop!

Call Premiere Radio Networks today at 818 377-5300 to secure your exclusive rights.
Community Concerns

“Operation Cincinnati Cares,” co-sponsored by mainstream A/C WRRM (Warm 98), Smooth Jazz sister 94.9 the Wave (WVAE), and a local TV outlet raised $78,000 for the American Red Cross. It also filled seven semi-trailers with supplies for the victims of a recent tornado that devastated a nearby community.

The Direct Hook Up

Turn to this week’s center pages and you’ll find all the Jazz and Smooth Jazz connections you’ll need to reach the power players in both radio and records. In addition, Jazz Editor Keith Zimmerman catches up with David Benoit and Jacky Terrasson, two distinct keyboardists about to impact the airwaves.

The Good Fight

Back in 1995, the Old 97’s had just cut a hot indie album for the Bloodshot label when we decided, “What the hell, let’s put some new faces on the GAVIN cover the week of SXSW. “Now, after spending the better part of the past year completing a second Elektra album, aptly titled Fight Songs, Texas’ favorite prodigal sons are at it again.
Digital Radio Express (DRE), Lucent Digital Radio (LDR), and USA Digital Radio (USADR) have agreed to a Dec. 15 deadline to submit their lab and field test results for their various In-Band, On-Channel (IBOC) digital radio systems.

Prior to this new deadline announcement, the most newsworthy recent action on the IBOC front was the financial contribution and commitment by nearly a dozen of radio's largest groups to the continued development of a workable IBOC system. IBOC holds the prospect of airing CD-quality sound over both AM and FM without creating an entirely new set of over-the-air competitors. USADR has been working on IBOC for most of the decade now, while DRE and Lucent have arrived on the scene (at least publicly) more recently.

Some of the earliest discussions about digital broadcasting took place at the start of the 1990s. And at that point, the projected debut for the new technology was put at mid-decade, 1995. Current projections put IBOC on the same timetable as satellite DAB, which is set to debut early in the next decade.

**Latest IBOC Deadline Is Dec. 15**

**XM Inks Car Radio Deal**

XM Satellite Radio has entered into an agreement with Delphi Delco Electronics Systems, a division of Delphi Automotive Systems, to design, develop, and market special AM/FM/XM radios capable of receiving satellite radio service. XM, utilizing satellite-to-receiver broadcast technology, is a subscription service that aims to provide listeners with up to 100 channels of digital quality music, news, and entertainment sometime next year.

Indiana-based Delphi Delco produces more than five million audio systems a year in the U.S. car market and is the number one supplier of car stereo equipment to GM. "Delphi has been at the forefront of introducing audio technologies since it installed the first AM radio in the instrument panel of an automobile in 1936," said Jeffrey J. Owens, General Director of Engineering for the company. "We were in the lead with FM radio, putting it in vehicles in 1963. It's entirely appropriate to be out front now with XM radio during the next century."

**RealNetworks Set to Split, Expand Reach**

RealNetworks is on a real tear. The company's stock has jumped more than $100 per share in less than a week and is now set to split two-for-one early next month. The company just reported better-than-expected results for the first quarter, as well. Revenues were up 88 percent to $23.5 million for the three months ending March 1999, while bottom-line losses were trimmed to $700,000, compared with $2.2 million for the comparable period last year.

Last week the company announced a deal with IBM to be the "front end" for the Madison Project music downloading test in San Diego for the major labels. The same week, RealNetworks announced a $75 million purchase of Xing Technologies, a leading software developer for MP3 audio.

As of mid-day Wednesday (4/21), Real's stock was trading at $196 per share. Over the last 12 months, the stock has traded as high as $263.75 and as low as $15.25. As with so many other Internet stocks, RealNetworks' shares have soared this year. Back in January, Real's shares began trading at $37.56.

**McCain Bill Will Limit Y2K Suits**

So what does Y2K have to do with radio? Maybe nothing—or maybe everything.

Senator John McCain (R-Ariz.), Chairman of the Committee on Commerce, Science, and Transportation, and Senator Ron Wyden (D-Ore), member of the Commerce Committee, have released the revised version of S.96, the Y2K Act. The bill encourages producers and consumers to resolve Y2K issues without litigation. The new version of the bill reflects a compromise reached since the Committee voted on the bill on March 3.

The bill calls for a 30-day notice to plaintiffs to sue defendants with a Y2K problem and places a $250,000 cap on punitive damages. If so, the lights go out at midnight on 1/1/00, will radio be prepared...or in the dark?

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**Alt, Urban A/C P1s Like Music Best**

P1 listeners of Alternative and Urban A/C stations rank their format the highest for "music I like best," according to a study released by Arbitron.

An average of 54 percent of all the diarykeepers interviewed during Arbitron's Fall ExitPoll said their P1 station played the music they liked best, the highest-ranked perception of all the 28 questions Arbitron asked of Fall 1998 survey participants. Music is especially important to Alternative P1s, who placed music at the top of their perceptual ladder (67 percent), followed by P1s for Urban A/C (50 percent).

"While every format has a distinct musical identity, the Alternative listeners the music is the reason that they tune in," commented Bill Rose, Vice President, Marketing, Radio Station Services for Arbitron.

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Reed Bunzel, Editor-in-Chief

P.S. Congratulations, Vinnie! Right on, dude!
Sommer Sr. VP at Refuge/MCA

Tim Sommer has been appointed Senior Vice President of Refuge/MCA Records. He assumes key A&R responsibilities for the label, signing and developing artists and their recordings. In making the announcement, MCA Records President Jay Boberg said, "Besides being one of the best A&R guys I've known, Tim brings tremendous enthusiasm to the company. He simply loves music, and that kind of spirit is inspirational to everyone around him. I cannot wait to experience the music Tim brings to Refuge and MCA.”

A former columnist for Trouser Press, Sommer worked as a bassist during the '80s before serving as a senior producer for MTV News in 1989. He also ran VH1's news department and became an on-air host. Additionally, he hosted MTV's first alternative rock show, Post-Moderb MTV, in 1992, he joined Atlantic Records' A&R staff.

Bryn Bridenthal has been commissioned to establish the publicity department at DreamWorks Records, the company’s principal executive Mo Ostin announced. Bridenthal will serve as head of publicity, overseeing media efforts for DreamWorks’ pop, Country, Urban, and international divisions.

Bridenthal founded the Geffen Records media and artist relations department in 1987, and headed it through 1998. She also personally handled publicity for Guns N’ Roses and supervised or managed campaigns for numerous artists, including Nirvana, White Zombie, George Michael, Enya, and Joni Mitchell. She headed up publicity for Elektra/Asylum Records for nearly eight years, beginning in 1977, leaving to launch Bridenthal Public Relations in 1984. She spearheaded the media and artist relations department at Capitol Records until 1987.

She began her industry career as an overnight air personality at KMPX/FM-San Francisco. In 1973, she co-founded the promotion/publicity department at Rolling Stone.

Dotmusic.com Adds “Spice” to Email

Internet music software innovator Global Music One (GMO) announced that with an online exclusive preview of “Look at Me,” the debut single from former Spice Girl Geri Halliwell. Prior to the official release date of her single, EMI Records plans to email the Digital Audio Postcard, containing a 30-second song excerpt in a self-contained player for quick downloading, to tens of thousands of people in Halliwell’s core Internet fan group.

“This may be the breakthrough the record industry has been waiting for,” added dotmusic Editor in Chief Steve Redmond. “Everyone has focused on the fact that the Internet is uncontrolled and uncontrollable and has seen it as a threat. The Digital Audio Postcard is about positively embracing the anarchy of the Internet for promotional purposes.”

Music Week magazine’s dotmusic.com has selected GMO’s Digital Audio Postcard to provide fans of their artists with an exclusive promotion for their music.
PARTNERS IN FLIGHT

The Blackbird Recording Company and Director Sean Lynch and Rob Two More tion," developing artist Director of Cincinnati releases will be distributed by WEA in the U.S. and Warner Music International worldwide. The inaugural Blackbird act for the agreement is Germany's Bell, Book and Candle, to be followed closely by Boston-based angrysalad.

Meanwhile, at Atlantic Records, Gloria Gabriel is promoted to Director of A&R/Special Projects; she has been Manager of A&R Production since 1995.

LEACH, ROBERTS UPPED BY TVT AFFILS

Bryan Leach is handed VP A&R stripes at Blunt Recordings' TVT; he is based in New York. In his new post, Leach will sign and develop new talent for the label as well as head Blunt's A&R department currently on the boards: Bounty Killer, La Tonya, and Mic Geronimo. Leach's recent signings include Cincinnati-based Ram-Z and 6430. Both are currently in the studio, with debuts slated for later this year.

"Bryan has proven himself to be an excellent A&R executive and leader," said TVT prez Steve Gottlieb. "He has an exceptional ear for talent and embodies the street credibility that will allow Blunt to continue attracting great artists."

At Wax Trax Records/TVT, Sean Roberts is upped to Director of A&R. "Sean is a highly-talented A&R executive. His ongoing work with Sevendust, one of TVT's greatest developing artist success stories, should be applauded. I am pleased to congratulate him on this well-deserved promotion," said Gottlieb.

TWO MORE ADDS FOR MCCLUSKY

Jeff McClusky & Associates this week announces the hiring of Sean Lynch and Rob Buswell as Director, Rhythm Crossover and Director of Radio Events, respectively.

Lynch joins JMA after serving as VP Promotion at Priority, EMI, and Intercross Records and programming radio stations in Seattle, Portland, and Sacramento. Buswell comes to JMA following several years with Jocar Broadcasting in Denver; he is also an experienced concert promoter.

"Both Sean Lynch and Rob Buswell are welcome additions to the JMA team. Their expertise and dedication mesh perfectly with JMA's vision for expansion," said company head Jeff McClusky.

WW1 Launches Rhythmic Oldies Format

"The Jammin' Oldies stations really have a cross-racial appeal, pulling from a broad range of potential listeners," says Thom Moon of Duncan's American Radio. Moon also points out that Chancellor's "Jammin" stations have fine-tuned their playlists to suit local-market tastes. "In L.A. Mega [KCMG] has an Hispanic flavor, while in Chicago WUBT/AM is going for more of a general mix," he said.

Combs' Arrest Raises Bad Boy Questions

The arrest of Sean "Puffy" Combs has caused some people in the record industry to question the future of Bad Boy Entertainment, an integral part of BMG Entertainment, according to the Wall Street Journal. Combs was charged with second-degree assault and criminal mischief for allegedly attacking Stoute, an executive at Seagram Company's Interscope records. Combs did not enter a plea and was released on $15,000 bail pending a June 24 hearing. Combs allegedly blamed Stoute for delivering a video to MTV that featured Combs being crucified. Although he originally agreed to appear in the video, the 29-year-old producer/rapper reportedly changed his mind after consulting his pastor (see story, page 42).

Earlier this week BMG had not decided what to do about the allegations. Combs is Chief Executive of Bad Boy, which is half-owned by BMG's Arista Records and is one of BMG's main investments in the Rap business. Arista four years ago invested more than $10 million to help launch Combs' company.

L.A. Times: Police Suspect Knight in Slaying

The Los Angeles Times reported Tuesday that Rap mogul Marion "Suge" Knight is a key suspect in a murder-for-hire plot in the slaying of Notorious B.I.G. (Christopher Wallace) in 1997 in L.A. The Times reports that L.A.P.D. sources believe Knight, who was behind bars at the time, arranged Wallace's death in retaliation for the Las Vegas "ambush" of Tupac Shakur. Knight was slightly wounded during that attack, which Knight thinks was set up by Wallace's label, Bad Boy Entertainment, according to the Times.

Mariah Carey to "Help Big"

Mariah Carey has been named a national spokesperson for Nickelodeon's The Big Help, the network's campaign to empower kids to volunteer in their communities. Carey will encourage kids nationwide to connect with their communities by participating in a variety of Big Help volunteer activities.

Gavin News

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"Both Sean Lynch and Rob Buswell are welcome additions to the JMA team. Their expertise and dedication mesh perfectly with JMA's vision for expansion," said company head Jeff McClusky.
Just because Melissa Etheridge has abandoned her dream of playing Janis Joplin in the biopic Piece of My Heart, co-written by her longtime companion Julie Cypher, that doesn't mean she's abandoned appearing in front of the camera. Etheridge has signed on to host a one-hour pilot for the Lifetime Channel tentatively called How Could It Happen, based on real-life stories from women whose lives were changed by a twist of fate...like getting ousted from their film projects.

BEST FOOT FORWARD

After throwing the outstanding tribute concert for Linda McCartney, who died of breast cancer a year ago last April, Chrissie Hynde's moment of triumph was nearly marred when the Pretenders frontwoman almost got herself arrested for theft. At the Sunday morning breakfast following the Saturday show at London's Royal Albert Hall, Hynde, an animal's rights activist, went ballistic when she arrived at the exclusive Home House Club to find a hollowed-out elephant leg being used as an umbrella stand. "This is part of a dead animal," Hynde bellowed. "I'm going to bury it in Portman Square." Without further ado, she emptied out the umbrellas and headed for the door with the abhorrent object. Security guards seized her and summoned the club's managers. After a 20-minute tense stand off, the matter was meditated by PETA's Dan Mathews, a friend of the McCartneys who had flown over for the concert. Matthews, who was the picture of sang-froid, convinced the club that they could get a big tax write-off if they donated the elephant leg to PETA to be used in their educational displays. It was either that or risk a riot with the gladiator—including Seanad O'Connor, Tom Jones, the entire McCartney family, and George Michael—who witnessed the whole exchange.

HEADBANGER'S HOLIDAY

Last month, San Francisco Mayor Willie Brown honored Bay Area residents Metallica with their very own "Metallica Day." BACKSTAGE wants to know how we're supposed to celebrate the occasion, and apparently we weren't the only ones: "Does that mean we get free parking?" queried vocalist James Hetfield..."Or even better, can we get all our parking tickets fixed?" asked guitarist Kirk Hammett. The hoopla came because the metallurgists recently collaborated with the San Francisco Symphony for a two night stand at the Berkeley Community Theater, with 104 classically trained musicians as well as wild-man composer, Michael Kamen, who scored all the Die Hard and Lethal Weapon flicks. It looks like the fruits of this eccentric pairing will end up on record shelves sometime next year—but not before the thinking man's metal band launch an abbreviated world tour (only 3 months which, in Metallica World, is just the blink of an eye) and then return home to begin writing songs for the next album. In case you're keeping track, they haven't written a word (with the exception of two new songs for the symphony) since the fall of '95.

Skip Spence Dies

Skip Spence, original drummer of the Jefferson Airplane and founder of the folk-influenced Moby Grape, died of lung cancer at age 52. Spence, who fought a long battle with schizophrenia and alcoholism, had recently suffered numerous ailments such as pneumonia and congestive heart failure. He had been on a ventilator since entering a Santa Cruz hospital April 5.

Spence's influential folk/psychedelic 1969 solo album Oar is currently set for reissue, and in several weeks More Oar, a tribute to Spence featuring Robert Plant, Beck, Tom Waits, and members of R.E.M. will be released.
24 “Target Hours” Key ARB Success

BY JOHN HIBER

It's that time of the year. Yes, the critical spring Arbitron survey of over 260 markets is underway. Billions of dollars and thousands of careers ride on the next few weeks (through June 23rd).

Many a PD is considering making some sort of pact with the devil if he'll only guarantee a few extra share points. Well, no need to go bargaining with Beelzebub. Instead, allow me to suggest you focus on 24 key “target hours” that can make a significant impact on your Arbitron numbers. There are two key ingredients in the “target hours” equation...key days and key hours...so let's zero in on these powerful aids to your ratings.

TWO KEY DAYS

Not all days are created equal, at least not in the Arbitron results. If you run the Programmers Package from Arbitron, breakout Report O, the specific day-by-day analysis, and you'll see what I mean.

Among the zillion stations my consultancy has dealt with, we've seen a distinct pattern. Successful stations show a much higher level of cume entries on Thursdays and Fridays than other days. Typically, a Report O analysis will show the following tallies of how much a station's cume writes down an entry to your station on any given day in the diary week...

THURSDAY: 70 PERCENT
FRIDAY: 60 PERCENT
SATURDAY: 30 PERCENT
SUNDAY: 30 PERCENT
MONDAY: 50 PERCENT
TUESDAY: 50 PERCENT
WEDNESDAY: 50 PERCENT

If your station's Thursday/Friday profile is at or close to the percent-ages shown, congratulations. If not, at least you have some targets to shoot for. The bottom line is that there are 24 crucial days in any Arbitron sweep (Thursdays and Fridays x 12), days during which diary entries peak.

I'm often asked if actual listening also varies as much as diary entries. The answer is no. It is my belief that the diary variations reflect thefrom this key hour. Do an hour-by-hour analysis and see what pops up for your specific station, but usually 7-8 a.m. sees the highest cume (and hopefully share) for your station. Some “soft” music-intensive formats may be a mid-day hour as tops (given at-work listening), so be sure to see what the facts are in your case. The point is to see which hour is the bullseye in your program-

early-in-the-diary-keeping week process enthusiasm the respondents show on Thursdays and Fridays.

This leads us to the second issue, the "should we shut down on the weekends?" query, given how diary entries and cume drop. Actually, in terms of QHs, weekend middays are very high in TSL. I think diary-keeping suffers on the weekends because either diarykeepers forget to keep their booklets with them, or because they forget listening that doesn't fit their Monday-Friday weekday routine.

PRIMETIME HOUR

If you know the target days, can you zero in even more specifically to maximize diarykeeper input? Yes, if you target your “primetime hour.” At most stations that target is 7-8 a.m. on weekdays.

If a station has a notable morning show—it doesn't have to be Howard Stern, but any typical mix of entertainment and/or information—then you probably benefit

Spring survey blueprint here are some suggested ways to put into action the key days/hour info that pertains to your station:

- Run Report O to see what your day-by-day cume pattern looks like (be sure to trend over at least three surveys, including last Spring's data).
- Examine the hour-by-hour listening info for your station, and the key competitor, again being sure to trend properly.

Once you've done these computer runs create your 24 target hours, use the key day/hour focus to help you...

Programming: If you want to kick off or climax contests in a meaningful way, do so with the key days/hour equation in mind. Also, if there's some music you want to make sure gets superb exposure, the 24 primetime hours are vital. Musical imaging is so important! Given that, with the cume/recycling implications of your primetime hours, where better to make your musical statements? Also, promoting other key musical features (upcoming in other days/ parts) could be most useful.

Marketing: Due to the recall nature of diarykeeping, being as top-of-mind as possible on Thursdays/Fridays is a must. Coordinate your outside media buys and your own on-the-street (and at-workplace) activities to take advantage of the more attentive Thursday/Friday diarykeeping. Don't forget the rest of the week, but weigh your marketing activities according to what Report O shows among your target audience.

There's a lot more to successful stations than the tips I've shared with you here. Will these 24 key hours by themselves help you win the book? No. Rest assured, though, that without maximizing your 24 “target hours” there's less chance of champagne in July.

If you ever want to talk about your Spring survey, or any other ratings/research topic, just call me for free advice at (831) 626-6070. Good luck between now and June 23rd.

"If there's some music you want to make sure gets superb exposure, the 24 primetime hours are vital. Musical imaging is so important! Given that, with the cume/recycling implications of your primetime hours, where better to make your musical statements?"
“Not Great, Not Even Good, But Fair Promotions”

By Paige Nienaber

It’s getting warm again. The birds are chirping, the salmon are spawning, the children are playing, the squirrels are doing whatever it is that squirrels do, and somewhere in middle America, a carnival is rolling out of sleeping bag in a camper trailer and heading for the midway to begin another 18-hour shift on the Tilt-A-Whirl. Ah...the rites of spring!

With the coming of warm weather, fairs and festivals will begin their annual sojourn through the lives of our listeners. These events encapsulate so much of what Radio Promotions and Marketing is all about—high-traffic lifestyle gatherings that the entire community partakes in. Why then, are radio stations often absent from these mecca’s of greasy cuisine and questionably constructed thrill rides? I was once stunned into silence by a promotion director who told me, “We weren’t on the buy so we’re not going to be out there this year,” referring to a county fair in his market. Let’s see...300,000 people over five days. Nah, I wouldn’t want to be there either.

I was tutored in the school of Promotions that dictated that if even 50 people go together for something in our market, we needed to have a presence there. Thus my passion for fairs and festivals. How often can you set up a booth and put on your best face as half a million people stream by? And those are just the big mega-festivals—what about all the smaller ones?

In most markets, if you take a map and go out through the rings of suburbs, you’ll find that almost all of them have some kind of community fest during the summer. Forty Niner Days in Fridley, Minnesota is a worthwhile allocation of station resources in my opinion, as are 20,000 people enjoying a parade on a sunny Saturday afternoon, followed by a street dance and carnival in the evening. It’s not just Norman Rockwellian, but a terrific opportunity to bring your radio station to your listeners in their hometown and make a significant impact—especially since your competitors will probably be at a car dealer, hands/baby thing that afternoon. Few things look more pitiful than several thousand people walking past a radio booth where a couple of interns, sitting behind a table with a stack of bumperstickers, are the only semblance of human habitation. You need a crowd standing around. People are more likely to go where there is a mass of people clustered seven deep than to be the only one playing “spin the wheel” while everyone else hustles past. Prize Wheels are an old standby, shop remote or some similar promotion.

If you think about a radio station like a political campaign, then maybe you’ll better understand what I’m talking about. Radio stations run for election four times a year, we need to be shaking more hands and kissing more babies than any state legislative candidate. And where are you going to find your voters? Hanging out at Forty Niner Days. This is probably the only time I’ll ever say this, so pay attention: at least in this realm of promotions, politicians can teach us something.

Having a presence at fairs and festivals is so much more than just parking the station vehicle at the main gate and handing out stickers, which is, I’m afraid, a classic radio fallback position for these events. The key is to get people to stop and have an interaction with your station. This is, pause on their way to get a funnel cake and have eight seconds of quality time with whatever announcer is on-site doing the so with probably a half dozen other stations spinning and winning at the festival, what can you do to stand out? Dunk tanks are fun and give a charitable twist to your presence. One station’s engineer built a Name That Tune board with lights that turned on when a contestant hit their buzzer, simultaneously stopping the music. This was effective because it tied in to the music, it created a crowd, and people who weren’t up on stage competing could play vicariously from their spot in the audience.

One given with fairs and festivals is that people come with money to spend. “People plan ahead for fairs. They cancel things just to attend, and they budget money to bring along and blow on food, games, and rides,” says Keith Memoly, the Promotion Director at Chancellor’s 102 Jamz-Orlando. His station’s “102 Jamz Night” brought 65,000 people to the Central Florida Fair for a concert the station hosted in the evening.

During the day, 102 Jamz created action and activity at their booth location by sponsoring identical fingerprinting and photographing the children of their listeners. It was a guaranteed crowd builder that also became a great hook for on-air announcers when promoting the fair. Additionally, student volunteers from a Youth Against Tobacco organization used the Jamz booth to register new members and give away pamphlets and t-shirts. Consequently, if you wandered by the 102 Jamz booth, you came away with the impression that the station was massively popular. They must be, just look at all the people crowded around their booth.

So many people carrying so much money also opens up the opportunity to merchandise your station wearables. At the Minnesota State Fair, we paid for much of our station’s t-shirt budget by selling shirts, hats, can coolers, and just about anything else we could slap a logo on. In 1998, over the course of 12 days, the station sold over $50,000 in product at the fair. But here, price is the key; don’t go into this with the goal of making your sales goal for ‘99. Sell the shirts for $5. It covers your cost, it gets another shirt out and onto someone’s body, it pays for one third of another shirt, and most important, it15 undercuts the bozos down the dial that are selling their shirts for $15 just 100 feet away.

Marketing is all about lifestyle, image, and reaching as many people as possible for the least investment. Few opportunities come along that meet these criteria more completely than fairs and festivals. If they’re not yet a part of your summer plan, then you might just be missing out on a slice of America that can deliver thousands of warm bodies to your doorstep.

Paige Nienaber is VP/FUN ‘N GAMES FOR NEW WORLD COMMUNICATIONS AND C.P.R. WHEN HE’S NOT OPERATING THE MINI DOUGHNUT CONCESSION IN A TRAVELING CARNIVAL. You can reach Paige via e-mail at WWOOSOM@EARTHLINK.NET
Almost Off the Record

Compiled by Kevin Carter

"No disrespect to those guys at Hot 100, but my job now is to shut 'em down and run 'em out of town... bring on the noise."
—Dave Morales, who left CBS Rhythmic Hot 100-Dallas after only two weeks to become APD/MD of crosstown rival KHKS.

"People in hell want ice water too... ain't gonna happen."
—Carmy Ferreri, PD of Hot 100, responding to Morales.

"It was one of those rare instances where I didn't care if the listeners liked it or not—this was for the socks."
—WAPE-Jacksonville GM/PD Cat Thomas on the "Big Abe"s recent 40th anniversary on-air jock reunion.

"Guess they didn't follow-up too closely on my references."
—Kristie "McIntyre" Weimar, newly-named OM of CBS/Infinity Top 40/Oldies combo WXYV/WQSR-Baltimore.

"What are the TV stations' gonna show? Somebody handing out stamps and coffee... or us?"
—CPR's Paie Nienaber, who orchestrated a Tax Day stunt involving "Bill Clinton" frolicking with two strippers on a truck in front of the post office.

"In a far cry from my first prom, we gave away prizes to the couple who had the most kids."
—KOKO-Omaha PD Wayne Coy, on the station's recent "Second Chance Prom."

Lisa McKay

WRVO-Richmond
Owner: Clear Channel
Ratings: Latest trend is #12+ (7.5) and #2 18-34.
Line-Up: Jeff Wicker in the Morning with Betty Bodine, Jason Paige does middays, I do afternoons, Paul Madison does nights. (He and Travis Dylan are the two greatest music directors). Late nights and overnights are Nick Nice and Kirby Carnichael.

Influences: Authors like Zig Ziglar and Dale Carnegie have shaped my outlook at work... I always look for win/win situations and try to build on the positive in every situation. Plus:
• Mrs. Lusardi, my high school chemistry teacher, taught me to always know my audience, and that's one of the first things I evaluate in any situation.
• Alan Burns and Riese and Trout taught me the value of focus and the concept of sacrificing the weaker so the stronger elements get more rotation.
• Dan Vaille taught me how a shift in perspective often solves the problem. He also taught me how to prioritize my day and to pick my battles.
• My GM, Linda Forem, taught me to stop and question situations before I make a snap decision.

Presets: WRVO; NPR; Magic 99 (Soul Classics); WRU (killer morning show and rock music); WMXJ (our main competitor—this week they're "Richmond's Modern Music"); WTTR (our sister A/C).

Most memorable gig: I was working at a station in Buffalo Gap, Virginia. (owned by a hot-tempered Cuban family). The station was in a trailer, in a cornfield with prancing cows, had a leaky tin roof and questionable plumbing. Here are the three worst scenarios: 1) Me under the trailer, freezing in diesel-soaked mud, wrapping the water pipes with insulation to make the plumbing work, 2) Catching raindrops from the leaky roof in my hands before they hit the record spinning on the turntable, 3) My boss screaming at me while I was on the air. I finally said, 'Either you leave me alone so I can do this job, or I'm signing the station off and walking out of here.' I actually had to put down the station to get him to leave.

Bad Job: Sold Time-Life books over the phone... yes, that was me peddling Kitchen and Bathrooms. During your dinner. When a telephone solicitor calls, put them out of your mind and just hang up—it's the only way we could end the call without a sale.

Other interests: I've always bought as much Clear Channel stock as I could afford, both in my 401K and on my own. With the stock market's growth in the last 6 months. I've exceeded all my original goals, and I'm on the verge of being financially set for life and having guaranteed monthly income without ever having another share of stock.

I'm also involved in a new low cost spa/neither clinic. One of my life-long goals is to see zero pet over-population in the U.S. I'm working on that.

Fave TV show: The original Star Trek. I live with the hope that technology will cure health problems, and that the concept of IDIC (infinitely diverse, infinitely combinatorial) will bring the planet together as Gene Rodenberry predicted.


Pocket Philosophy: I think it's a mistake to have one brand manager for two brands, and I think all PDs should do an airstall.

What's next? To make use of the technology that allows one voice work on many stations. I spend huge chunks of my day training my staff to do my job. My ultimate goal is to be obsolete. I can't even imagine running another station, so much of my heart and soul are wrapped up in the fabric of Q94.
**TOP 40**

1. **SUGAR RAY** - Every Morning (Epic/Atlantic)
   - Weeks Added: 17
   - Add Dates: 157
   - S&P: 7287
   - TVEI: 45

2. **SRJCONE THE RICHER** - Kiss Me (Squint/Columbia)
   - Weeks Added: 32
   - Add Dates: 156
   - S&P: 7650
   - TVEI: 99

3. **TLG** - No Scrubs (Larice/Arista)
   - Weeks Added: 11
   - Add Dates: 140
   - S&P: 6716
   - TVEI: 49

4. **'N Sync** - Fly Away (Virgin)
   - Weeks Added: 26
   - Add Dates: 138
   - S&P: 5632
   - TVEI: 91

5. **EVENLUST** - What's It Like (Tommy Boy)
   - Weeks Added: 16
   - Add Dates: 131
   - S&P: 5357
   - TVEI: 89

6. **GOOD DOLLS** - Side (Warner Bros.)
   - Weeks Added: 31
   - Add Dates: 113
   - S&P: 4824
   - TVEI: 29

7. **CHER** - Believe (Warner Bros.)
   - Weeks Added: 23
   - Add Dates: 118
   - S&P: 4776
   - TVEI: 79

**9. RICKY MARTIN** - Livin' La Vida Loca (C2/CRG)
   - Weeks Added: 4
   - Add Dates: 147
   - S&P: 4618
   - TVEI: 1618

This thing is a runaway freight train...

8. **BRITNEY SPEARS** - Baby One More Time (Jive)
   - Weeks Added: 28
   - Add Dates: 113
   - S&P: 4580
   - TVEI: 495

10. **WHITNEY HOUSTON** - Heartbreak Hotel (Arista)
    - Weeks Added: 17
    - Add Dates: 116
    - S&P: 4303
    - TVEI: 310

11. **MONICA** - Angel Of Mine (Arista)
    - Weeks Added: 21
    - Add Dates: 107
    - S&P: 4130
    - TVEI: 604

12. **SHARYL TWAIN** - That Don't Impress Me Much (Band/Mercury)
    - Weeks Added: 9
    - Add Dates: 134
    - S&P: 4081
    - TVEI: 677

13. **SHABNUT CROW** - Anything But Down (A&M/Interscope)
    - Weeks Added: 13
    - Add Dates: 123
    - S&P: 3833
    - TVEI: 219

14. **MATCHBOX 20** - Back 2 Good (Lava/Atlantic)
    - Weeks Added: 29
    - Add Dates: 99
    - S&P: 3592
    - TVEI: 325

15. **GARABOCA** - Special (A&M/Interscope)
    - Weeks Added: 23
    - Add Dates: 120
    - S&P: 3704
    - TVEI: 162

16. **JEWEL** - Done So Long (Atlantic)
    - Weeks Added: 7
    - Add Dates: 134
    - S&P: 3613
    - TVEI: 23

17. **'N Sync** - Drive Myself Crazy (RLA)
    - Weeks Added: 6
    - Add Dates: 121
    - S&P: 3400
    - TVEI: 415

18. **BAZ LuHRMANN** - Everybody's Free (To Wear Sunscreen) (Capitol)
    - Weeks Added: 8
    - Add Dates: 111
    - S&P: 3255
    - TVEI: 16

19. **BACKSTREET BOYS** - I Want It That Way (Jive)
    - Weeks Added: 2
    - Add Dates: 134
    - S&P: 2325
    - TVEI: 1980

**CHART/BOUND**

BRANDY - "Almost Doesn't Count" (Atlantic)
- Report Add: 68
- S&P: 2907
- TVEI: 4940

TEXAS - "In Our Lifetime" (Universal)
- Report Add: 64
- S&P: 267
- TVEI: 254

CITIZEN KING - "Better Days" (Warner Brothers)
- Report Add: 59
- S&P: 716
- TVEI: 548

FUEL - "Shimmer" (LIVE)
- Report Add: 53
- S&P: 1043
- TVEI: 88

JANA - "Oh Baby, Baby" (Curb)
- Report Add: 57
- S&P: 816
- TVEI: 2420

**RAVES**

By Annette M. Lai

BRITNEY SPEARS "Sometimes" (Jive)

This Louisiana-born teen has had a record-breaking and platinum-making couple of months thanks to her debut single "Baby One More Time," opening up for 'N Sync, and her recent Rolling Stone cover. As she reads for her own headlining concert tour, Spears brings a perfect follow-up—a sweet mid-tempo confession of insecurity to her love. Officially impacting Top 40 and Rhythm Crossover April 26 & 27, but early believers include the likes of WKTU, WLTZ, WNNX, 1997, and more.

BARENAKED LADIES "Call and Answer" (Reprise)

KBKIT-Portland PD Michelle Engel is perhaps the most vocal and unabashed fan of Barenaked Ladies that we know. So, we asked for her opinion of the band's latest single and she was only too happy to reply: "Call and Answer is a killer ballad from our current LP that takes us on a similar journey. This song lets you see the softer side of the band that most of us admire the most."
Y100-Miami threw a little show featuring Bryan Adams (center, chugging a Bud). Also pictured, from left, from the NHL's Florida Panthers, Bill Lindsey and Pavel Bure, Y100 PD Rob Roberts, and Interscope's Chris Lopes. Last Sunday, Adams sang "Oh Canada" at Wayne Gretzky's final NHL game.

### Top 40 Up & Coming

<table>
<thead>
<tr>
<th>Rank</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Spin</th>
<th>Trend</th>
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<tbody>
<tr>
<td>52</td>
<td>4</td>
<td>JAY-Z - Can I Get a... (Roc-A-Fella/Def Jam)</td>
<td>+67</td>
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<td>47</td>
<td>2</td>
<td>EYC - This Thing Called Love (Red Ant)</td>
<td>+63</td>
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<tr>
<td>43</td>
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<td>TYRESE - Sweet Lady (RCA)</td>
<td>+63</td>
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<tr>
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<td>2</td>
<td>BILLY CRAWFORD - Ugly Girl In Love (V2)</td>
<td>+73</td>
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<tr>
<td>40</td>
<td>6</td>
<td>ORGY - Blue Monday (Reprise)</td>
<td>+131</td>
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<tr>
<td>39</td>
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<td>MEJA - All 'Bout The Money (C2/Citrus)</td>
<td>+33</td>
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<td>39</td>
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<td>EAGLE EYE CHERRY - Falling In Love Again (WORK)</td>
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<td>30</td>
<td>5</td>
<td>BUSTA RHAMES &amp; JANET - What's It Gonna Be (Flipmode/Violation/Elektra/EGG)</td>
<td>+98</td>
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<tr>
<td>27</td>
<td>1</td>
<td>FIVE - Slum Dunk (Arista)</td>
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<tr>
<td>26</td>
<td>6</td>
<td>DIVINE - One More Try (Red Ant)</td>
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<td>24</td>
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<td>TAL BACHMAN - Shes So High (Columbia/CRG)</td>
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<td>NATALIE MERCHANT - Life Is Sweet (Elektra/EGG)</td>
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<td>TYRIS - Love Her Madly (Hammer &amp; Loco/Polygram)</td>
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<td>BIJOU PHILLIPS - When I Hated Him (Don't Tell Me) (Almo/Interscope)</td>
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<td>BILLIE - She Wants You (Innocent/Virgin)</td>
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<td>15</td>
<td>PAXTON - Fatherless Sons (Nemperor)</td>
<td>+52</td>
<td></td>
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<tr>
<td>18</td>
<td>8</td>
<td>BRITNEY SPEARS - Sometimes (Jive)</td>
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<tr>
<td>17</td>
<td>11</td>
<td>MYA - My First Night With You (Interscope)</td>
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<td>LIT - My Own Worst Enemy (RCA)</td>
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<td>NIK KERSHAW - Somebody Loves You (Pyramid)</td>
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<tr>
<td>15</td>
<td>1</td>
<td>PAXTON - Fatherless Sons (Nemperor)</td>
<td>+21</td>
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<tr>
<td>14</td>
<td>32</td>
<td>JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)</td>
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<tr>
<td>13</td>
<td>10</td>
<td>THE CRANBERBIES - Promises (Island/Mercury)</td>
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<tr>
<td>13</td>
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<td>BILLY HART - When You Say Goodbye (Diamond)</td>
<td>+98</td>
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<tr>
<td>12</td>
<td>9</td>
<td>ANYWHERE (Bad Boy/Arista)</td>
<td>+102</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>


### Most Added

**TEXAS (38)**
- BACKSTREET BOYS (23)
- RICKY MARTIN (13)
- BRANDY (12)
- OFFSPRING (9)

*GO STATION PANEL: The GO Chart is based on reports by 80 GAVIN correspondents who are not part of Radio & Records or Billboard's panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.*

### Gavin

**Gavin ONLY**

**GO STATION PANEL:** The GO Chart is based on reports by 80 GAVIN correspondents who are not part of Radio & Records or Billboard's panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

**Top 10**

1. SIXPENCE NONE THE RICHER - Kiss Me (Columbia)
2. SUGAR RAY - Every Morning (Lava/Atlantic)
3. 98° - The Hardest Thing (Universal)
4. TLC - No Scrubs (LaFace/Arista)
5. LEE CRANSTON - Fly Away (Virgin)
6. SHERYL CROW - Anything But Down (A&M/Interscope)
7. EVERLAST - What's It Like (Tommy Boy)
8. GARBAGE - Special (A&M/Interscope)
9. SA - AGE GARDEN - The Animal Song (Hollywood/Columbia)
10. CHER - Believe (Warner Bros.)

**Most Added**

- BACKSTREET BOYS (23)
- RICKY MARTIN (13)
- BRANDY (12)
- OFFSPRING (9)

**Y100-Miami threw a little show featuring Bryan Adams (center, chugging a Bud). Also pictured, from left, from the NHL's Florida Panthers, Bill Lindsey and Pavel Bure, Y100 PD Rob Roberts, and Interscope's Chris Lopes. Last Sunday, Adams sang "Oh Canada" at Wayne Gretzky's final NHL game.**

**Just Take The Pucking Picture!**

12 • GAVIN April 23, 1999

www.americanradiohistory.com
MOST ADDED

WHITNEY HOUSTON (16)
R. KELLY (9)
702 (7)
SILKK & MYA (6)
NAS (5)

TOP TIP

WHITNEY HOUSTON

"It's Not Right, But It's OK" (Arista)

Whitney's huge—Most added this week, and the LP is flying off the shelves.

RADIO SAYS

702

"Where My Girl's At" (Motown)

"Top 10 phones on 'Where My Girl's At' by 702."

—Jerry McKenna, PD, Hot 106 (WWKX)-Providence

FOR THE RECORD

"Instant reaction to 'Makeda' by Les Nubians (Higher Octave/Virgin). It's refreshing to hear something on the station with a different texture, and the listeners have definitely responded." —Joey Arbagey, PD, KMEL-San Francisco

"This town is starving for stuff like 'Life Goes On' by Tupac, which is gonna have some legs." —John Christian, PD, 'Jamm' 95.5-Portland

"The Vangohboys is testing Top 5 with women 18-34 and showing no sign of burn in 60-plus spins a week."

—John Candelaria, OM/PD, KPRR-El Paso

"'Nann' by Trick Daddy is blowing up the phones, as is 'A Perfect Man' by Nasbyhoy Klick... It's Hispanic, it's gigantic." —Corny Ferreri, PD, Hot 100-Dallas

"The reaction to C-Note, on stage, on the air, and in the record stores has been overwhelming."

—Mark Feather, PD, KGGS-Riverside

OUTTA THE MIX

KID JAY, PROG. COORDINATOR/MIXER, Z90-SAN DIEGO

TDWY "Players' Holiday" (Thump)

"Hot! Definitely a West Coast record, we're feeling this one big time."

Raphael Saadiq with Q-Tip "Get Involved" (Hollywood)

"Top 5 phones and power rotation. Still big in the mix."

DJ Quik "You's a Gangsta" (Arista)

"Another West Coast hot flava song! Broke outta the mix, and just went into regular rotation. Phones are starting to heat up."

Columbia recording artist Nas was honored at his recent album release party, with mega-guests like Mariah Carey, Wesley Snipes, Tommy Mottola, The Artist, Maxwell, Missy Elliott, Russell Simmons, and MC Hammer (right).
know for their laughs. This is a "duh" record." Early believers include not only KBBT, but also WBMX-Boston, WTIM-Chicago, and WZNE-Rochester. Remixed by Tom Lord-Alge, the song is also featured on the soundtrack to the current hit flick EDtv. Impacting mainstream Top 40, Hot and Modern A/C.

**SARAH McLACHLAN**
"I Will Remember You" (Nettwerk/Arista)

McLachlan is another Canadian who's found her way into the hearts of American radio and music lovers. Her latest should actually be quite familiar, as many of you played "Remember" a while back, even though it was never promoted as a single. "I Will Remember You" found its early wave of popularity several years ago, thanks to the film *The Brothers McMullen.* Now, it's featured on McLachlan's upcoming live CD *Mirrorball,* set for release on June 15. Simple yet elegant, haunting but tender, it's one of her best. Impacting mainstream Top 40 and the A/C world.

**TEXAS**
"In Our Lifetime" (Universal)

With an underlying Chinese melody, the first single from Texas' soon-to-be-released CD *The Hush,* is equal parts soothing and hypnotic. "Lifeume" nab's number one Most Added at mainstream Top 40 this week, meaning this UK group is going to have to update their Web site (right now, only six U.S. radio stations are listed as playing the song). If you're not on the bandwagon yet, consider yourself late.

**MISSY "MISDEMEANOR" ELLIOTT**
"She's a Bitch" (The Gold Mind/East/West/EEG)

The first single from multi-talented and influential rapper Missy "Misdemeanor" Elliott's sophomore album *Da Real World,* is sure to create controversy, given the song's title. But this award-winning singer/songwriter/producer is out to empower and put a positive spin on a word that usually bears a negative connotation. Available in "bitch" and "non-bitch" versions. Impacting Rhythm-Crossover.

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

Number one Most Added at the Urban Landscape last week, Shanice brings us the second single from her self-titled album. Co-written by the singer, this lovely ballad, while a bitersweet goodbye, also has our heroine looking towards the future with optimism. Impacting Rhythm-Crossover.

**THE MOFFATTS**
"Until You Loved Me" (Capitol)

The north-of-the-border music invasion continues this week. Meet the Moffatts, four Vancouver-born brothers (three of whom are triplets) who are already a success in the UK.

---

**RAVES continued**

**GAVIN STATION REPORTING**

MONDAYS 8 A.M.-5 P.M. AND TUESDAYS 8 A.M.-2 P.M.

Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2580
"TEARING DOWN THE WALLS aims to finally break her to the masses... Daily tempers her music's simplicity with refreshingly literate, often-poetic lyrics that are a cut above most of what's currently crowding the airwaves." — BILLBOARD

E.G. DAILY

"Keep It Together"

From the album Tearing Down The Walls

Written by E.G. Daily
Produced by E.G. Daily, Brad Giderman and Harvey Mason, Jr.

On Your Desk Now!

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www.egdaily.com
**HOT A/C**

**MOST ADDED**

RICKY MARTIN (32)
PHIL COLLINS (13)
ROBBIE WILLIAMS (12)
**FASTBALL (10)**
**SHANIA TWAIN (10)**

**TOP TIP**

ROBBIE WILLIAMS
"Millennium" (Capitol)

British import Williams is making quite a splash at several formats...including this one! New at WPLJ-New York.

**RADIO SAYS**

TAL BACHMAN
"She's So High" (Columbia/CRG)

"We were early on this one...it's a huge song for us and is researching Top 10!" —Randy James, Director of Mix Programming, Jacor and PD, KHMX-Houston

---

**CHART BOUND**

**Total Reports This Week 130 Last Week 130**

**Reported: A/C# SPINS TREND**

**[ROBBIE WILLIAMS - "Millennium" (Capitol)]** 40 12 580 +315 **JUDE - "Rick James" (Maverick)** 21 3 351 +41

**BLESSID UNION - "Hey Leonardo..." (Push/VR) 36 5 534 +95 **CITIZEN KING - "Better Days" (Warner Bros.) 20 7 385 +135

**TAL BACHMAN - "She's So High" (Columbia/CRG) 31 8 447 +124 **MY FRIEND STEVE - "Damed" (Mammoth) 16 — 410 +44

**EAGLE EYE CHERRY - "Falling In Love Again" (Warner) 27 7 502 +185 **RICK SPRINGFIELD - "Mr. Blue Sky" (Mercury) 16 7 295 +87

**FUEL - "Shimmer" (550 Music) 23 3 438 -12**

While Blondie was in Vegas to play the grand opening of the House of Blues, they stopped by Mix 94.1 (KMXB) to say "hello." Shown here (l-r) are: EBT’s Liz Healy; PD Duncan Peyton; the station’s Jen Markhan and Nikki; Blondie’s Debbie Harry and Clem Burke; Mix’s Eric Roberts.

---

**RAYES continued**

Now they hope to spread, to quote their official bio, "Moffattsmania" to American shores. Their first endeavor is bright and catchy, produced by Glen Ballard, and currently featured in the Drew Barrymore film *Never Been Kissed*. Impacting mainstream Top 40 and Hot A/C.

**TRAIN**

"Meet Virginia" (Aware/Columbia)

"Listeners hang on every word of this cleverly written song" says die-hard Train fan Julie Stoeckel, APD/MD of Alice@97.3-San Francisco. Alice has been spinning the song for almost a year, and it continues to test Top 5 consistently. The group has developed a strong grassroots following and fine-tuned their chops by opening up for headliners such as Barenaked Ladies, Blues Traveler, Better Than Ezra, and others. Get ready for the Train radio explosion. Impacting Modern and Hot A/C.

*****

Previously reviewed in GAVIN: Backstreet Boys "I Want It That Way" (Jive) reviewed April 9, 1999. Now impacting Hot and Mainstream A/C.

---

New to the format JET/FM-Erie, Pa., and a lucky contest winner recently hung backstage with Lava/Atlantic group Matchbox 20. Shown (l-r): the winner, PD/p.m. driver Dino Robitaille’s fiancée Alyson, Matchbox 20, and Robitaille.
"until you loved me"
the first single from
chapter I: a new beginning
produced by glen ballard
also featured on the
never been kissed soundtrack!
mixed by chris lord-alge
management: Williams Bell & Associates Inc.
visit The Moffat's official website: www.themoffatts.com
or Moffat High: www.moffatthigh.com
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Commercial Jazz KZJZ Goes Head To Head With the Big Dogs

On the air since July of 1998, KZJZ battles the St. Louis market as a unique commercial jazz station. 1380 on the AM dial. General Manager Maria Keener, who also pulls a midday air shift, couldn't pass up the chance of a lifetime to launch a bona fide, 24/7 Jazz station.

"It is groundbreaking, no doubt about it," says Keener. "The last time we had a full-time, 24-hour commercial Jazz station in St. Louis was in the late 1960s. We’re one of three left in the country."

Formerly KKWK, the station was donated by Emnis Broadcasting to a minority-owned, Seventh Day Adventist group called New Horizon Church. After struggling with an unsuccessful talk format, Keener was brought in and made the proposal to flip to Jazz.

"For the first two weeks we ran straight music until I lined up my airstaff," Keener says. We went live on July 27 then changed our call letters to KZJZ on September 18."

One person Keener hired was Pat Graney, former Music Director at neighboring FM public Jazz counterpart WSIE, which beams into St. Louis from nearby Edwardsville, Illinois. Like Graney, Maria once put in time at WSIE.

"After having roots in commercial radio, public radio was so different—big change. The whole aspect of being a member-supported and owned by a state college was a different experience for me," she remembers.

Keener realizes she’s a maverick broadcaster, positioning KZJZ head-to-head against a city of conglomerates, none of which are Smooth Jazz.

"Call me a weirdo, but I truly like AM radio better than FM," Maria admits. "AM radio is an underdog and is often underrated, people feel that much of a difference."

Last December, St. Louis Magazine rated KZJZ as "Best New Station," and Keener feels the street buzz is ahead of schedule.

"The listener reaction is what has amazed me the most. There’s a much larger buzz on the station than I expected. In terms of drawing listeners, it’s happening much faster than I anticipated. If Jazz is perceived as a weird music, then we’ve broken that barrier. People listen and learn."

Getting ratings information from Arbitron has been an uphill battle. KZJZ doesn’t subscribe to Arbitron, and feels that the ratings company has under-represented true listenership during its first two ratings books. But, says Keener, convince—
The new single
produced by Rick Braun

from his forthcoming album,
Professional dreamer

Produced by Rick Braun
and David Benoit.

Impacting April 29th
ing Arbitron and St. Louis advertisers of the station’s importance is the ongoing mission.

"I'm willing to overcome it because I'm a renegade anyhow," says Keener. "Supposedly, we fell out of the ratings in the Fall of 1998. But during that time we had a call letter change. Arbitron insisted they had our current information. I can't explain what happened other than maybe a bad diary placement. People are discovering us every day and we’ve just started a cable ad campaign. Word of mouth is incredible. I see how many people show up at our promotional events.

"Our signal serves a population of 400,000 people. Obviously I won't get that much come. But if I get 50,000 listeners in afternoon drive I'll be OK, because in terms of TSL, our loyal group of listeners 25-54 will support our advertisers.

"I can also deliver a younger audience by encouraging listener participation. We're big into giveaways. We give away concert tickets and new CD releases (along with window stickers, pens, and T-shirts) on a weekly basis. People call in and name tunes to win."

On the reverse side, until the ratings picture sharpens in focus, the sales department concentrates on acquiring local small business clients.

"We're a small business too and a lot of small businesses today don't have an opportunity to advertise on radio," says Keener. "The big dogs' rates are outrageous. I like to cater to small businesses. If I can get 200 small businesses, that's like getting two or three big businesses advertising. It's a lot more work, but that's OK. This station is a lot of work anyway."

Along with PD Dan Stuart, who broadcasts evenings from 6 to 9 p.m., and MD Pat Graney, who is on the air from 1 to 6 p.m. on weekends, the air staff is young and enthusiastic:

"I have a young staff for the most part," says Keener. "They're easy to mold. If you play great music, get in and get out, then you're just a tool to get from one song to another. I don't want too much talk. It's important for the jock to be informative without going into a discography."

In addition to Stuart and Graney, the lineup includes James Earl mornings from 6 to 11 a.m., Keener is on the air from 11 a.m. to 2 p.m., Bob Armstrong handles afternoon drive from 2 to 6 p.m., Sean Smothers hosts 6 p.m. to midnight, and Jay McGee is on overnights. Taking a more traditional stance is what works for KZJZ. Core heritage instrumentalists include Sonny Rollins. Dexter Gordon, Charlie Parker, Duke Ellington, Stan Kenton, Dizzy Gillespie, Stan Getz, Chet Baker, and Paul Desmond.

"We don't play anything that strays too far from the melody," Keener observes. We throw in three vocals per hour. We have our mainstays like Ella, Sarah, and Carmen. As far as newcomers, Diana Krall is very popular and will be in town in May. On the male vocal side, John Pizzarelli is popular. We also like Kevin Mahogany and Giacomo Gates."

Rather than being track-intensive, KZJZ favors a wider, multi-track presentation of new music. "I like to mix it up," says Keener. "I don't want the station to become too predictable. We adjust our clocks. I keep the sound "up" during mornings. During middays I keep my shift very mainstream for office listening. Towards the evening hours we settle down with dinner jazz."

KZJZ does live remotes from St. Louis' top Jazz venue, the Jazz Bistro, and often interviews headlining artists during their set breaks.

On weekdays at noon, Maria's Menu features one artist for the entire hour and guest players who have visited KZJZ studios include John Pizzarelli, Benny Golson, and Clark Terry.

While Maria's St. Louis radio contemporaries secretly root for her underdog status, Keener remains confident that KZJZ's come will keep growing and her ad client base will blossom.

"I didn't expect this much reaction so fast. We're just working together, wearing a lot of hats and breaking ground. I can see a change day by day. KZJZ is a shock to this market and still is. But then again it shocks me that New York City doesn't have a commercial Jazz station."

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The Different Faces of Columbia Jazz

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- "Miami" (Shanachie)

Chieli Minucci reassembles Special EFX. Two edits feature either a sax or guitar solo, take your pick.

**REVIEW**

DAVID BENOIT

"Rejoyce" (GRP)

SPECIAL EFX

"Miami" (Shanachie)

Two traditional chart-topping Smooth acts return with brand new tunes. After guitarist Chieli Minucci recorded his boldest solo album It's Gonna Be Good on the now-defunct JVC label, he's returned under the banner of Special EFX. "Miami" is a rolling duet between Spanish acoustic guitar and soprano sax that should make a spirited run up the SJ&Y chart. Meanwhile David Benoit has taken major liberties with his sound, hooking up with producer Rick Braun. On "Rejoyce" Rick played all of the loops and backing instrumentation, but let Benoit's trademark acoustic piano very much alone. Check out this week's Gavin interview for the whole scoop.

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Daydream Believer

David Benoit

By Keith and Kent Zimmerman

Since David Benoit has his own profound stamp of melody and composition, it's always a giant step for him to delegate record production chores to someone else. But when Benoit chose to work with Rick Braun and his crew for his latest GRP release, entitled Professional Dreamer, an interesting give-and-take evolved. The first four tracks are a seamless blend of Benoit's familiar piano and today's Southern California Smooth Jazz studio sound. Professional Dreamer's full release is scheduled for late May, after which Benoit will hit the road. When the tour is concluded, he plans to produce a solo piano anthology project for Windham Hill and record the soundtrack for an upcoming Charlie Brown and Peanuts animated feature. Although his pace is non-stop, there's always time to daydream; we caught up with Benoit as he prepared for a concert tour of the Far East.

With Professional Dreamer, you worked with the Woodland Hills Smooth Jazz Mafia. Rick Braun produced six out of the ten new songs. I've been hearing about this Woodland Hills Mafia. Ordinarily I'm really hesitant to bring in outside producers, because I've had bad experiences with them taking my sound and squashing it a bit. But I liked Rick's work. What he does is intelligent and hip, it sounds good, and it's fun to listen to. I remember coming up to his Woodland Hills place and the first thing he played me I kind of liked, but I wasn't wild about it. Then we both tweaked it and tried some things. The end result was the opening cut called "Why Not?" That tune best represents the two of us taking our respective sounds and throwing them into the mix.

It's a nice change hearing you play Hammond organ. I know you dabbed some with Tim Weisberg on his record, Undercover. If anyone dares listen to my first album that I made in 1977, I played a lot of Hammond on that record. I got away from it for a while and I'm getting back into it again. I recently acquired a Hammond B-3 at my studio, and since it was there, I decided to experiment. It's another voice to play around with.

Our preference for the first Smooth Jazz airplay track was "Rejoiycy." It's a nice blend of the current Smooth Jazz sound and your own sound. That's the one. What I liked about the way Rick produced the record was, when I did my piano tracks, he told me he didn't feel as if he even had to be there. Most of the time Rick would tell me not to mess with the takes. I played the Steinway at my studio and we went for feel. The last thing I want is a producer in the studio to start nitpicking piano solos. I've had that happen before, and it's the worst thing. "Can you punch the downbeat on bar 32? You were a little late on that one phrase."

Pretty soon a piano solo becomes a patchwork. While some people do it that way, I refuse to. How about the mixture of all the keyboard parts on that song, the Fender Rhodes and the Hammond? That's all Rick. He would do the tracks in Woodland Hills at his studio. While normally those are parts I would play, I wanted to give Rick a chance to be the producer. That was the fun behind this record; he painted this palette around me and I was able to come in and be the piano player or play the live B-3 stuff. On "Rejoiycy," Rick contributed a little Hammond part, Fender Rhodes, and the drum parts. He would bring an ADAT down to my studio and my engineer and I would spend a few hours tweaking it, trying a few piano solos. Rick gave me that freedom.

"Something You Said" sounds like something you'd hear driving down the Pacific Coast Highway. That song is closer to my more familiar Wave-oriented stuff like "Kei's Song" and "Rue de la Soleil." That song might have been the logical choice for me to produce myself, but it was cool to bring Rick in because it was a signature tune in terms of being a melodic ballad. His approach made it smooth. He brought in Marc Antoine to play the pretty guitar parts.

What was the timeline for Professional Dreamer?

Rick and I spoke in the fall, and rolled up our sleeves and recorded most of it in November. We added things and mixed it in December. The artwork and mastering was done in January. There were four tunes you did without Rick. "Dad's Room," the closing tune, is an intimate acoustic song recorded with orchestra. One of my friends told me, "You set a new record for only having one song with strings." After American

Landscape it was time to make a fresh statement. That tune I wrote about my dad was screaming out for strings, and I thought it wouldn't hurt adding them on the closing tune. "Golden Gate" reflects your Vince Guaraldi/Bill Evans side.

Right, Both "Golden Gate" and "Gothic Jazz Dance" are personal signature pieces that may never get played on the radio, but are for the listener to enjoy.

How do you view today's Smooth Jazz scene? You were there before it happened.

The demographic is spreading out and there's a lot more Smooth Jazz stations, which is good. I get a little concerned that the format is becoming a little limiting. I'm concerned that the music is getting a little homogenous. But that's the great thing about working with Rick. At least he's intelligent enough to do stuff that's hip and can get played on the air. Some of these other guys' stuff lacks imagination. Hopefully the Smooth Jazz thing will start to open up a little bit more again. Radio has gone through a lot of changes in the last 20 years. When I first started we had KKGO, which played all kinds of Jazz. Then when the Wave started they played a lot of interesting and provocative stuff. With consultants like Broadcast Architecture, the good news is there's a lot more stations across the country. More people enjoy the format and I have more opportunities to tour. But alongside that, there's a bit of homogenization and people are releasing singles like it's Top 40 radio. I guess it's the yin and the yang.

Professional Dreamer seems a little more percussive than usual for you.

There's more percussion sequences, there's not much saxophone, and I don't have a lot of frontline guest artists. Rick plays on one tune, but mostly the frontline is piano.

There's no vocals either.

I'm not in the vocal business. Some artists can get away with it, but most programmers in radio think of me as a piano player. We decided not to include full production pop vocals. "Miles After Dark" is a fine duet between you and Rick on trumpet. It's a New York loft, two o'clock in the morning, dry martini feel. We did a little play on words with the title. Rick came down to my studio about 10 o'clock one night. We were both tired, but there's a casual trumpet sound on "Miles After Dark" that's different from Rick's records. We also jammed on standards like "Polka Dots and Moonbeams," "Green Dolphin Street," and "Stella By Starlight." I wanted to stick one of them on the record, but the label was afraid, so those tunes are in the can.

Where did the title Professional Dreamer come from?

I'm a daydreamer; my dad always said I have my head in the clouds. But when I dream about something and can make it happen, then I figure I've become a professional at it. It's how things come about in my life. I'm a Professional Dreamer.
Jacky Terrasson
Flies Out of the Trio Nest

By Keith and Kent Zimmerman

It's time to take the word "Trio" out of the Jacky Terrasson nomenclature. His fifth Blue Note release (counting last year's outstanding duet record with Cassandra Wilson), called What It Is, hits the stores and the airwaves in mid-May, and features Jacky playing with a whole stable of different players—many of whom he's never played with before—performing his material in larger ensembles.

"I've been thinking about doing a record like this for three years," Terrasson told GAVIN after returning from a brief European tour. "I really took my time on this one; I didn't really feel prepared last year when I first wanted to do it. I wanted to work with more percussion, flute, and mess around with the Fender Rhodes. I was hearing music that was demanding those kinds of instruments."

Terrasson has recently pursued more melodic styles like Brazilian and pop, and What It Is reflects this; it's a potpourri of different styles and tempos, including intriguing remakes of a Pink Floyd hit and Ravel's "Bolero."

"The idea was to break out of the trio, but not abandon it," said Terrasson from his Brooklyn home. "Instead of people seeing What It Is as a change of direction, I'd rather people see it as just another door that I'm opening. In the long term I love playing trio, so I'm not giving that up at all."

Of the nine tunes, seven of them are originals, but the album also features a sexy remake of "Baby Plum."

"They're all pretty basic tunes, nothing really complicated. That wasn't the idea. I'm a suck for nice melodies, so I wrote hummable things with more of a rhythmic thing going on."

One standout track is "Better World," a soaring Brazilian vocal piece (featuring Xiomara Laugart) with Jacky singing relentlessly on a Fender Rhodes, reminiscent of Chick Corea during his Light as a Feather sessions with Arto and Flora.

As a result, from now on Terrasson's live performance rider will insist on including a sparkling Fender Rhodes piano alongside the usual Steinway grand. After playing Wurlitzer on the Rendezvous project and experimenting with Rhodes on drummer Cindy Blackman's In the Now sessions, Jacky is immersed with the touch of 1970s-styled electric pianos.

"I love the Fender Rhodes," he says. "It brings out other colors on the piano and you can hold the notes for a long time. These are real instruments with an actual keyboard touch—they're not synthesizers—you really get a feel for them. I can vary my attack and the sound is more of a direct response."

When Terrasson felt confident enough to sesh playing trio and begin work on What It Is, one of the first things he did was hand over his role as producer to percussionist Mino Cinelu.

"With the trio format, I was used to booking four days in the studio and just going in to play. For this type of record with more people involved, I really needed Mino's help. He helped me add a certain color to the record. For instance, I wouldn't have thought of using electric bass. He also called musicians I didn't know, like bassist Fernando Saunders, guitarist Adam Rodgers, and flute player Rick Contalorza."

While the record's opening salvo, "Sam's Song," is relaxing and tuneful with peaceful flute and percussion, the very next track, "What's Wrong With You" is diametrically frantic and raw. Terrasson hammers at the piano in a fractured and urgent state and producer Cinelu's conga raises the fevered pitch. But it's the sheer hysteria of tenor saxophonist Michael Brecker that delivers the chaotic knockout punch.

"I knew Michael Brecker was going to kill it right away," Jacky recalls with a laugh. "Michael did it in two takes. The first was wild and crazy, which is exactly what I wanted. The second take was a little more together but a little too polished. I settled for the first take because of its raw energy."

Then Terrasson's French accent darkened. "It was the same day Kenny Kirkland was buried, and I thought, 'Oh God.' But Michael just changed out of his dark suit, put on some jeans, and he was ready to go."

Further shedding his trio image, Terrasson speaks enthusiastically about touring with a larger band. He's interested in trying new musicians, having just returned from Europe with his regular bassist Ugonna Okegwo, saxophonist Sam Newsome (who has a new disc out on Columbia), and drummer Scott Amanda. In support of What It Is, Jacky has his eye on a sextet if the economics can bear it, which would include 24-year-old harmonic player Gregoire Maret (who is a cornerstone to the sound of What It Is), a bassist who can play both acoustic and electric, a versatile Jacky on grand and Rhodes, a drummer, and a saxophone player.

Another factor that makes What It Is so unlike past Terrasson projects is the keyboardist's inclusion of two standards. One is a jazzed-up, albeit lumbering version of Ravel's "Bolero." It was the song's basic riff that drew him to the song, Terrasson says.

"I used to hear 'Bolero' all the time because I have three older sisters who played it nonstop. I've always heard that this line as an upright bass with a Jazz swing feel behind it. I didn't want to necessarily approach the tune from a shock angle, but instead for contrast. I also like the irony of the title because the '90s are so crazy when it comes to money."

To end the record with a version of Ravel's "Bolero" was not meant as a grand, serious gesture. Terrasson dabbled curiously with various arrangements throughout his stay in the studio.

"I had an idea of doing 'Bolero' in 7/4 time and we worked on it every day in the studio. It was the last song we finished on the record. Actually, at about five a.m. on the last day. I put it last on the record, but I wanted it to be light-hearted. I don't want people to take it too seriously. I hope they will catch the humor there."

In order to be forward-thinking (and because he is not content with simply trading solos around the bandstand), Terrasson looks to the classics to help freshen his own original musical visions.

"I like orchestral pieces. I see my music as progressing through movements, different passages. I try to think that way through my music, even when we improvise as a trio. I don't like to just play the head, take a solo then give it to the bass and trade eightths with the drummer. My music can't be chopped up into solos. When we play, I want everybody to be right there all the time. The music has to move and we all have to move together, and that's how symphonies and concertos sound. That's how I hear live music. That's how I hear Jazz. It is what it is."

Further information on Jacky Terrasson can be found at www.americanradiohistory.com
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On this new album inside, multiple Grammy-winner DAVID SANBORN is joined by producer Marcus Miller for the first time in five years, and plays with many special guests, including Eric Beats, Lalah Hathaway, Sting and Cassandra Wilson.

Produced by Marcus Miller
Co-Produced by David Isaac
Management: Patrick Russo & Associates

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fax: (425) 348-1166
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fax: (512) 795-6573
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website: www.heartmusic.com

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fax: (310) 389-1525
e-mail: info@higheroctave.com
website: www.higheroctave.com

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Joe Fields-Promotion
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fax: (212) 873-0407
e-mail: jazz@highnote.com
website: www.jazz@highnote.com

Ice, Music
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Kathe Charas-Label manager
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27th Floor
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phone: (212) 603-1928
fax: (212) 333-1014
e-mail: weider@uspolygram.com; charas@uspolygram.com
website: www.jemusic.com

Ivan Lins
“Cool Brazilian sounds from the legendary Ivan Lins heat up the phones at WDNA-FM/Miami.”

-Arthur Gómez/WDNA

RICHARD SMITH

“He could be just a few spins away from being one of the best things to ever happen to smooth jazz radio...Richard Smith has given us what is probably his best release-one with depth and accessibility.”

-Steve Williams/KSSJ

The sunshine has arrived in Seattle...and a bit is in the form of the light and breezy new tune from Richard Smith. “Flow” sounds great in the mix and feels like summer to me.

-Carl Handley/KKJZ
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fax: (212) 930-4278
e-mail: astrid.hepner@bmge.com

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Cliff Boler-Radio Promotion
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fax: (402) 330-2445
e-mail: fitzgbobin@golden.com or cboler@goldo.com
website: www.samsonmusic.com

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e-mail: jazzdepot@ix.net.com
website: www.jazzdepot.com

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fax: (212) 334-5237
email: claudia@media-one.com
website: www.shanachie.com

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e-mail: leighsire@nac.com
website: www.sirerecords.com

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fax: (212) 833-6061
e-mail: john_vernile@sonymusic.com

Telarc
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Cleveland, OH 44122
phone: (216) 464-2313, ext. 228
fax: (216) 464-4108
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**DIRECTIONS IN MUSIC**

**Erased but Not Deleted**

BY RON CADET

While writing this week's column, which was supposed to be a look at Yahoo's merger with Broadcast.com, I received some devastating news. One of my longtime colleagues and valued friends passed away in a motorcycle accident. Many of you felt the same sense of shock and loss at the news of Universal Music's Tony Collins' untimely demise. Tony was, without a doubt, one of the most beautiful people I have ever known. Tony was a person who could light up a room and still be a little shy. He never had a negative word to say about anyone. He was a "What Can I Do For You?" person in a "What Have You Done for Me Lately?" world. As a program and music director, I could always depend on Tony to protect my station's interests in terms of music releases and artist visits. But he did it in a way that got his artists the proper exposure at other stations in the market, and he was highly respected for that ability.

I first met Tony when I was the PD at XHRM/FM in San Diego. We were both just "coming up" in our respective industries. One morning we were talking about one of his projects; he just had to get it on the air, and I wasn't feeling it. We hung up, and I went back to my busy day. As I was leaving the station at 9 p.m., there was Tony. He had driven down from LA, and was waiting for me.

We had never met in person, so I didn't recognize him. He said, "I'm Tony Collins." I called my wife, told her I'd be even later, and we went across the street for a bite. He had some real heat on him for the "add," so I thought about it, and told him we'd give the record a run. It wasn't a very good record, but it began a relationship with a trusted ally and friend. Over the years, Tony helped me out a hundred times over with scoops after scoop, as I went from station to station and he went from label to label. Our friendship grew beyond the boundaries of adds and drops. When my son was born with a rare condition, Tony got folks together and collected funds for a scholarship in my son's name. In the rush of life, I never got the chance to properly thank those who extended love out to my son, but it was one of the most touching moments in my life. That's the kind of man Tony was. If you knew him, you know what I'm talking about.

We talk a lot about technology, research, marketing, and sales in our "day to day," but we should never let these things diminish our view of what's really important. That is, the folks who accompany us on this journey of life.

Tony, keep "looking out" until we join you...

NEXT WEEK: YAHOO SNAPS UP BROADCAST.COM

**Research and Destroy**

BY QUINCY MCCOY

I got a questionnaire in the mail last week, asking me to participate in a Bay Area radio research study. I didn't do the survey, but I will rate the questionnaire.

The only reason I opened the package was because it looked like a parking ticket I've been waiting for. I wasn't exactly feeling good when I opened it, and when I read what it was, it didn't make me feel any better.

The note inside was addressed to "Dear Radio Listener." That turned me off, because if you could get the outside name and address from some service correctly, why couldn't this research group take the time to address me personally inside? Bad start.

In the first paragraph they asked me to participate in the survey because my opinion "will help shape the kind of programming offered to the Bay Area radio audience." What a laugh. Even to a regular radio listener, I don't think that's a compelling enough reason to get them fired up about filling out a survey; it's certainly not for a jaded one like me.

The second paragraph explained that I was carefully selected and they would greatly appreciate my cooperation. Would I please listen to an assigned station for at least one hour, fill out the survey within the next week, and mail it back? This really bothered me. I didn't like being assigned a station—I've been picking my own stations for years, thank you! And if you want me to listen to a crummy station, at least pay me for it. Show me the money!

In the last paragraph they annoyed me further by asking me to answer the questions honestly—implying I wouldn't otherwise. They then said that, if I sent the survey back, they would make a donation to a charity that I'd never heard of. Hey, why not ask me what charities I support? Another missed opportunity to become personally involved with me.

The survey was broken out like this. First you had to fill in the date of the week you listened for one hour. Then you had to check off the daypart you listened to. They provide little boxes to check: early morning (5-9 a.m.), midday (9 a.m.-3 p.m.), late afternoon (3-7 p.m.), night (7 p.m.-midnight), and overnight. There were four boxes (at home, in a car, at work, or other) to indicate where you spent your hour listening to your designated station. Then there were four questions that you answered by choosing a number between one and five (one represented "really disliked!" and the number five represented "really liked!"). Then you were asked to rate the music numerically, the morning show, and the station overall. The last question was just a little different. With the same numerical range, you were asked to agree or disagree whether the station played fewer commercials than other radio stations.

In a space about 2 inches wide and 1 inch in length, you were asked to give comments about the station's personalities, artists, music, etc. In that tiny space, Hemingway couldn't complete a sentence. Then they took up more space by asking your name and address. I thought you picked me specifically for this—you mailed me this thing and used my correct address to get it to me! Why do I have to give it to you again? I thought that was pretty goofy.

I found the survey cold, detached, and boring. Like most poor research, it didn't connect at all on an emotional level...I'm forced to give it a one for "really dislike."
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## Most Added

### West Coast
- **Whitney Houston** (51) "It's Not Right, But It's Okay" (Arista)
- **K-Ci and JoJo** "Life" (Rockland/Interscope)
- **Maxwell** "Fortunate" (Rockland/Interscope/Columbia)
- **Jesse Powell** "You" (Silas/MCA)
- **Divine** "One More Try" (Red Ant)

### Midwest
- **Eric Benet & Faith Evans** +54 "Georgy Porgy" (Warner Bros.)
- **Quincy Jones** +35 "I'm Yours" (Qwest/Arista)
- **K-Ci and JoJo** +29 "Life" (Rockland/Interscope)
- **TLC** +28 "No Scrubs" (LaFace/Arista)
- **Dave Hollister** +26 "My Favorite Girl" (DreamWorks)

### East Coast
- **Dr. Hill** +94 "You Are Everything" (Island)
- **Whitney Houston** +78 "It's Not Right But It's Okay" (Arista)
- **The Temptations** +76 "How Could He Hurt You" (Motown)
- **Brandy** +63 "Almost Doesn't Count" (Atlantic)
- **Tyrese** +56 "Lonely" (RCA)

### Southeast
- **Whitney Houston** /Faith Evans and Kelly Price +156 "Heartbreak Hotel" (Arista)
- **Men of Vizion** +141 "Break Me Off" (MJJ/Epic)
- **Chante Moore** +137 "Chante's Got A Man" (Silas/MCA)
- **Silk The Shocker feat. Mya** +122 "Somebody Like Me" (No Limits/ Priority)
- **Whitney Houston** +110 "It's Not Right But It's Okay" (Arista)

### Carolinas/Virginia
- **Silk The Shocker feat. Mya** +98 "Somebody Like Me" (No Limits/Priority)
- **Whitney Houston** +91 "It's Not Right..." (Arista)
- **Dr. Hill** +83 "You Are Everything" (Island)
- **Dave Hollister** +73 "My Favorite Girl" (DreamWorks)
- **Maxwell** +66 "Fortunate" (Rockland/Interscope/Columbia)

## Top Ten Spins

| 1 | Eric Benet & Faith Evans | "Georgy Porgy" | 3008 | 3117 |
| 2 | 112 "Anywhere" | 2084 | 2526 |
| 3 | K-Ci and JoJo "Life" | 2751 | 2783 |
| 4 | Busta Rhymes feat. Janet Jackson "What's It Gonna Be" | 2751 | 2825 |
| 5 | TLC "Say My Name" | 2618 | 2686 |
| 6 | Blackstreet feat. Janet Jackson "Girlfriend/Boyfriend" | 2406 | 2530 |
| 7 | SRK "If You Love Me" | 2425 | 2489 |
| 8 | Maxwell "Fortunate" | 2098 | 2362 |
| 9 | Total "Sitting Home" | 1925 | 2165 |
| 10 | Divine "One More Try" | 1855 | 1992 |

Red=Spins last week
Black=Spins this week

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**Most Added**

**Whitney Houston (51)** "It's Not Right, But It's Okay" (Arista)

**K-Ci and JoJo** "Life" (Rockland/Interscope)

**Maxwell** "Fortunate" (Rockland/Interscope/Columbia)

**Jesse Powell** "You" (Silas/MCA)

**Divine** "One More Try" (Red Ant)

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**Tell Me This Week**

**Whitney Houston** +78 "It's Not Right But It's Okay" (Arista)

**Total** +61 "Sitting Home" (Bad Boy/Arista)

**Maxwell** +55 "Fortunate" (Rockland/Interscope/Columbia)

**Chante Moore** +54 "Chante's Got A Man" (Silas/MCA)

**Blaque** +47 "808" (Trackmasters/Columbia/CRG)

---

**Top Ten Spins**

**1. Eric Benet & Faith Evans - "Georgy Porgy"**

**2. 112 - "Anywhere"**

**3. K-Ci and JoJo - "Life"**

**4. Busta Rhymes feat. Janet Jackson - "What's It Gonna Be"**

**5. TLC - "Say My Name"**


**7. SRK - "If You Love Me"**

**8. Maxwell - "Fortunate"**

**9. Total - "Sitting Home"**

**10. Divine - "One More Try"**

---

**U.S. Numbers One**

**1. Eric Benet & Faith Evans - "Georgy Porgy"**
The dynamic voice that brought you her chart-topping rendition of “I Will Survive” blossoms again in '99.

Chantay Savage

“Come Around”

from the forthcoming album this time.

produced by Keith Sweat

for raaze productions

Impacting 5/3/99
Crooked Lettaz: The Dirty South Gets Progressive

BY JANINE COVENEY

The Dirty South has long made itself known as the new ascendant in hip-hop, with groups coming out of Atlanta and New Orleans to lay claim to the Southern crown. Now Penalty Recordings has signed on Crooked Lettaz, a unique trio whose name pays tribute to their Mississippi origins. And more than just taking the “here’s-how-we-livin’” theme and transplanting it to Jackson, Mississippi, which is part of what they do, Crooked Lettaz adds history, theory, spirituality, unity, and hope to the mix.

“Mississippi, in my estimation, is the dirtiest part of the dirty South; you can’t get any dirtier,” says Kamakazi, one-third of the group, that also comprises rhymer/producer David Banner and DJ Phinga Print. “We call it Little Africa. Just as Africa is the cradle of man for the world, for black people in this land, Mississippi is the birthplace of the music and the culture.”

Kamakazi goes on to explain that, with a large number of former slaves and their descendants migrating north and midwest after the industrial revolution of the early 1900s, they took their African-rooted work songs, spirituals, and calls and developed them into the blues, gospel music, and jazz in the northern industrial centers like Chicago, New York, and St. Louis “But Mississippi is totally, totally distinct,” he continues. “We have the spirit of people long past in the music; you are going to hear the pain and the emotion and the happiness. Something about Mississippi gives me a warm feeling.”

Crooked Lettaz’s first album, Grey Skies, is a tour de force of unique beats, lyrics that pop in almost every rap style (including one passage with a guest rhymer who flows in his native Congolese and French dialects), and distinct voices. Banner comes across with a gruff bark while Kamakazi offers smooth twists and turns. The production, cobbled together mostly by renegade producer flanner, goes beyond bounce, funk, booby, and club beats—strings swirl, Japanese keyboards are strummed, pianos sound like a guitar, guitars squeal. Taken altogether, Crooked Lettaz could be seen as an amalgam of Southern styles, from Outkast to Arrested Development to No Limit Soldiers.

“I think the music is very universal—you don’t have to be from the South to like it,” says Carolyn Williams, National Director of Marketing and Product Management at Penalty, about why the group was signed. “They are not hitting you over the head with booby music or that straight-up dirty South sound. If you didn’t know they were from the South, you might have to guess where they’re from.”

The current single, “Firewater” featuring Noreaga backed with “Get Crunk,” is a 12-inch-only release, serviced to College and non-comm. radio stations, says Williams, who adds that the label is attempting to build a story for the group before taking them to commercial outlets. So far, press response to the album has been overwhelmingly positive. While “Firewater” has a familiar bounce beat, it has a unique message, says Kamakazi. “Firewater” is the merging of two forces you wouldn’t normally see. You’ve got Noreaga, who is like East Coast law. Our collaboration is like the premiere one as far as the East Coast/Southern collaboration. No one said this is the kind of track he’d been wanting to get on.

Kamakazi explains that the group came together out of the ruins of other rap posses; Banner had been a solo artist, while Kam was part of a crew called The Network. Then Banner and Kam were part of multi-regional group the Stowaways. Respecting not only each other’s style and flow but the fact they were both from Mississippi, the idea for Crooked Lettaz was born. “We knew we needed to represent Mississippi and tap this thing with a unified front, so Banner came up with the name and the concept of Crooked Lettaz. We got with DJ Phinga Print, did our first song in December ’95, and in mid-’96 we were in ‘Unsigned Hype’ in The Source.”

The group was previously signed to Correct Records, but moved on to Penalty when their champion and publicists, Zenobia Simmons, moved over to that company.

According to Williams, the group will embark on a promotional tour of Southern markets like Greensboro, New Orleans, and Birmingham on April 19, with a big release party for Grey Skies also scheduled in their Jackson hometown. In addition, Crooked Lettaz will do a full live set at the Eden Roc Hotel, Thursday May 6, at a Penalty event beginning at 11 p.m. during the upcoming Impact convention in Miami.

Tough Puffy Arraigned

By now you have heard the story: Hip-hop producer Puffy Combs turned himself in to New York police last Friday (April 16) after he reportedly attacked artist manager and Interscope A&R exec Steve Stoute the previous day. Puff Daddy had made a cameo appearance in the Nas video for “Hate Me Now,” in which Puffy is shown nailed to a cross and declaring, “I like this.” After discussing this scene with his pastor, Puffy changed his mind about the wisdom of this depiction and asked Columbia and/or Stoute to remove the scene. According to some sources, Puffy even made up his own edit of the video and furnished it to Columbia.

Despite his efforts, the original Nas clip, complete with the crucifixion scene, aired on MTV’s Total Request Live show on Thursday afternoon. Sources say the Bad Boy Entertainment CEO went “ballistic” and immediately paid a visit to Stoute at the New York offices of Interscope. With two bodyguards in tow, Puffy reportedly attacked Stoute in his office with a champagne bottle, cell phone, and chair. According to the New York Daily News, Stoute was treated for cuts, bruises, and a possible broken arm. MTV has pulled the Nas video until further notice.

The next morning, Puffy turned himself into the Midtown North Precinct, where he was charged with felony assault and criminal mischief charges and posted $15,000 in bail. The charges carry a seven-year jail sentence if he is convicted.

Now the hip-hop world is wondering whether the pressure of stardom has led Puffy Combs to engineer his own downfall. In addition to his successful label venture, the producer/rapper recently unveiled his own line of clothing, Sean John, at Bloomingdale’s in New York, and is also in the magazine business with the mag Noordora. He has continued to maintain his innocence in the 1991 CCNY tragedy, for which the New York Court of Claims found that he and Heavy D were 50 percent responsible. It remains to be seen how this incident will affect Combs’ future endeavors.

42 • GAVIN April 23, 1999
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www.americanradiohistory.com
Old 97's Rhett Miller: New Songs and No Glasses

BY KENT ZIMMERMAN

We first met the Old 97's back in 1995. They’d just cut a hot indie album, Wreck Your Life for the Bloodshot label when we decided, what the hell, let’s put some new faces on the GAVIN cover the week of SXSW. The band had already played the 1996 GAVIN Seminar in Atlanta, after which industry response to Wreck Your Life really started heating up.

“That was the record we were touring on when we visited the GAVIN offices,” remembers Old 97’s Rhett Miller, calling from Los Angeles, his new homeland. “Then we did your big radio convention in Atlanta, where we met Waylon Jennings, then we started getting an industry buzz. We wound up that tour at SXSW, the same week we were on the GAVIN cover. The show-case was incredibly sold out—all the record labels showed up. That's what started a bidding war and our major label period.

“I’m glad we did it that way. There was certainly a work ethic of setting goals and moving incrementally rather than too fast. Our whole strategy was to make ourselves undeniable to the record companies. We had a good story.

“The clincher of the whole SXSW experience was the labels seeing us sort of in front of a hometown crowd—lines around the block. Fans knowing every word to our songs—

Wreck Your Life was the fuse that, once lit, did everything but wreck the lives of Old 97’s. the Texas foursome that includes Miller, guitarist Ken Bethea, drummer Philip Peeples, and bassist Murry Hammond.

After experiencing moderate success with their subsequent Elektra debut, Too Far to Care, the band found their sense of youthful invincibility grounded by a greater reality. Now, after spending the better part of the past year completing a second Elektra album, aptly titled Fight Songs, Miller credits the band’s new direction to a stamina and determination discovered along the way.

“That probably explains some of the lonely feeling on Fight Songs,” admits Miller.

“I was writing the songs during a course of realization,” Miller continues. “We entered a pretty dark period where we were realizing our own limitations. But we didn’t do anything contrived to make this record more accessible. We've added some of the unique qualities of the band, the Miller brothers; only bassist Peeples has been a part of the Old 97’s from the beginning.

For the six songs to date, Miller says “we didn’t want to spend too much time in the studio, and we were able to tackle what we wanted to do and make that record work.

“Wreck Your Life was the clincher that, once lit, did everything but wreck the lives of Old 97’s. the Texas foursome that includes Miller, guitarist Ken Bethea, drummer Philip Peeples, and bassist Murry Hammond.

Old 97’s Brooks Bethea, drummer Philip Peeples, and bassist Murry Hammond.

Another profound effect came from living and recording at Kingsway Studios in New Orleans, with its British Beatle-styled, four-eyed front guys often confused as brothers; only bassist Hammond wears glasses in the band. In the studio, Peeples has switched to contact lenses.

“I make up stories as to why I ditched them, but the truth is logical. With glasses I couldn’t see anything on stage. Now I can see everything, and I feel closer to the audience. Plus, being able to see the set list and my cue board is nice.”
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### Record to Watch

**Old 97's**

*Fight Songs (Elektra/EEG)*

The result of a month holed up at King's Way Studio in New Orleans. Old 97's rechallenged their angst into melody. Track 14 is "Mourder (Or a Heart Attack)," with a third week debut at #47.

---

### Most Added

**TODD THIBAUD (25)**

"Little Mystery" (Doollittle)

Including: WWIN, WMMN, WERU, WYES, WEBC, MUSIC CHOICE, WPHI, WYOS, WBGO, WXYC, WCBM, KRBB, WBKE, WAP, WLYG, WCBS, KCMS, KU2T, KRIB, KZRS, KFNC, KXPN, KBSS, KBXK, KJAY, and KJUA

**ROBERT CRAY BAND (13)**

"24-7 Man" (RykoDiscs)

Including: WYEP, WAPN, WNCW, WMNF, WNYU, WAP, WATC, WZRT, KACD, KPFG, KFNC, KXCN, and KJUA

**OLD 97's (12)**

"Murder (Or a Heart Attack)" (Elektra/Egg)

Including: WMMN, WCBE, WBEX, KSUT, KFNC, KOTK, KPG, KRSH, KU2T, KRBB, and WMM.

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### Triple A

### Combined

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<th>#</th>
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<td>VAN MORRISON</td>
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**Getting Their Greens this week:**

**KGSR WMMM KRSH**

**Featuring "Wild West"**

**“corey harris is the most soulful, talented young bluesman in America”**

— Natalie Merchant

**“I love his music”**

— Dave Matthews

"he's got everything it takes to go to the top" — B.B. King

---

**Radio Calls**

773-973-7736

Tim Koller x23

Craig Bonnell x24

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**Getting Their Greens from the Garden**

The ground-breaking, genre-busting new release from Corey Harris

**corey harris**

**is the most soulful, talented young bluesman in America**

— Natalie Merchant

**“I love his music”**

— Dave Matthews

"he's got everything it takes to go to the top" — B.B. King

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[www.americanradiohistory.com](http://www.americanradiohistory.com)


**REVIEW**

**TOM PETTY & THE HEARTBREAKERS**

*Echo (Warner Bros.)*

We always say nothing prompts good music out of great minds like a broken heart. And don't you love it when a core artist comes through? There's a lot of personal angst fueling some of Tom Petty's best music—just say *ever*! Part of the advantage of having the line work on this one is that *Echo* gets better with each listen, and over the past few weeks we've cultivated our own very definite favorites. Apart from the singles, who can resist the chords from "Lonesome Sundown" extracted (sorta) from Pachelbel's Canon in D? Or the swaying "Swingin'," although I don't recall Sonny Liston ever going down swinging. (Actually it's more fun to insert you're own singer: "And she went down swingin'" like Art Pepper.). "Echo" is one of those roomy Petty ruminations, longish on the pop scale, short if you compare it with Dylan's "Sad Eyed Lady of the Lowlands." Add in "Counting on You," and you have a magnificent base of great airplay gems. Viva le Petty! He's hardly stretched better.

**MIKE NESS**

*Cheating @ Solitaire (Time Bomb)*

After adjusting for inflation, there's probably not a big difference between a young Johnny Cash and Mike Ness. Both are/were full of hellsfire, and their best work shows it. A full generation ahead of the Green Day set, Ness's work with Social Distortion made a significant American music statement so it was only a matter of time before he'd get around to properly covering Bob Dylan's greatest kiss-off song, "Don't Think Twice, It's Alright." Performing in front of a sheet of hard (but not too hard) naming guitar chords, Ness grows what a pedal steel whines in the not-too-distant background. Drums beat and flick, even Bruce Springsteen joins in on the rosiest song, "Misery Loves Company." I can't say this is a Triple A natural. What I am saying is that it comfortably beats on the door, and Ness, well, he's obviously got the heat. Also try "Rest of Our Lives."

**SARAH MCLACHLAN**

"Possession" (Arista)

A crisp-sounding live option of the opening track of *Fumbling Towards Ecstasy.* Goes to show how tight Sarah's band has gotten over the years.

**THE PUSH STARS**

"Any Little Town" (Capitol)

Easily one of best records by a new group so far this year. Their new album, *After the Party,* is flush with killer songs. And the good news? They're starring with Triple A, giving us the first shot. This Boston trio boasts a unique singer originally from Buffalo.
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Our new favorite song artist, Jonny Lang, has been seeing a lot of action on WLYM lately. "You Can't Make Old Friends" is the hit we've been hearing. 

**SHELBY STARNER**

"Don't Let Them" (Warner Bros.)

*This is such a complete makeover from the original track, you'll hardly recognize it.*

The same Lettermen drummer who kept Keith Richards' **Expensive Winos** ensemble loose.

As one of the elite headliners on the blues circuit for any circuit, for that matter. 

**SONNY & CHER**

"I Got You Babe" (Geffen).

**THE DAMNATIONS**

"Dancin' in the Light" (Dolphin Safe)

We've been seeing Entrain pop up on the WMVY and WXPN playlists for months. Hailing from "the Vineyard," the tribal drumming and horn section makes for a jumping presentation.

We understand it's been ringing phones where played. 

**SPINCREESE**

1. **ROBERT CRAY** +280
2. **OLD 97's** +140
3. **SHERYL CROW** +109
4. ** VAN MORRISON** +98
5. **TOM WAITS** +87

**GRID BOUND**

**THE OTHER ONES** (Grateful Dead)

**COREY HARRIS** (Alligator)

**KELLY WILLIS** (Roadrunner)

**TODD THIBAUD** (Doolittle)

**THE BONEHEADS** (Point Blank/Virgin)

**SHELBY STARNER** (Warner Bros.)

**FISH TREE WATER BLUES** (Bullseye/Sorted)

**JULIAN LENNON** (Fuel 2000)

**THE DAMNATIONS** (Sire)

**DAVID SYLVIAN** (Virgin)

**BECK** (DGK)

**MERCURY REV** (V2)

**WILD MAGNOLIAS** (Metro Blue/Capital)

**THE PUSHSTARS** (Capitol)
Graduating from College Radio: Ben Lee Makes Commercial Waves

BY KATIE ZARLING

Ben Lee first became involved with music at age 9, when he started playing piano at the urgent request of a Russian grandmother. At age 14 while playing with his band Noise Addict (at a library book sale, of all places!), Ben Lee was approached by Stephen Pavlovic from Sydney’s Fellahen Records. Would the band like to support Fugazi? Would they?

Soon, Noise Addict was opening for the likes of Pavement and Sonic Youth, singing songs about wanting to be Evan Dando, and catching the eyes and ears of the music industry. Thurston Moore put their demo on his Ecstatic Peace! label, and Grand Royal released their EP Young & Jailed.

Seemingly overnight, Australian singer-songwriter Ben Lee became indie rock's new darling. After going solo he recorded his first album, Grandpaw Wood, (Grand Royal) on which Liz Phair and Reid McColm

weeks. At this point, Lee was being heralded as “the most important songwriter of all time.” He was 16 years old.

Something to Remember Me By, again produced by Brad Wood, followed. This folky, 18-track acoustic collection performed equally well at College radio and left Lee's now huge fan base aching for more.

Enter Breathing Tornadoes, his latest release. Produced by Ed Buller (Suede, Spiritualized, Pulp), the album moves away from Lee's rustic earlier sound without losing its sentiment, all the while fully embracing a true pop sensibility not heard since the '80s.

Going for adds April 26 the single “Nothing Much Happens” has already received two early adds at Y107 in LA and WOXY in Ohio. “This time I filled out that vision. This feels like the first record of the rest of my life,” says the 20 year-old Lee.

How does Lee feel about his newfound commercial success? “I want to make music that means a lot to a lot of people. The greater the risk, the harder I work on my personal stuff,” he says. “I think the whole idea of indie status is nonsense. You'd have to be a fool to deny that.

“It seems to me that I work harder than most of the people I know twice my age,” Lee says. “I don’t believe that things happen by accident or that you ever get more than you’re due. Mostly, though, I just feel grateful.”

Rebecca Gates (of the Spinanes) helped out on some of the vocals. Produced by Brad Wood, the album received prolonged attention from College radio, holding top spots for

“What's My Age Again?”

Add Date: 4/26

Early adds include:

KROQ WXRK
Live 105 Q101
WHFS KEDJ
KXTE 91X
KNDD KNRK

#1 Phones Live 105

Top 5 phones after just one week at KROQ, WXRK, KCXX & KEDJ

from the album Enema of the State, in stores June 1st

produced by Jerry Finn www.blink182.com

April 23, 1999 GAVIN • 49

www.americanradiohistory.com
MOST ADDED

FUEL (13)
Jesus Crhist On A Gun
(550 Music)
Including: KUZ, KACF, WHER, KNDX, KBBY, KHTL, WQBR, MSJ, KZNE, KWMN, KMWO
HOLE (9)
Awful
(DGC)
Including: KXCI, WIXI, WZRN, WHTI, WBRU, WZM, WTPZ, KXSE, WAMO

PEARL JAM (8)
Last Kiss
(Epic)
Including: CMY, WIXI, WBRU, KXCI, WZRN, WZM, KXSE, KXSE

TAXI RIDE (8)
Get Set
(Sire)
Including: WMJZ, KACL, KITE, WOSU, WDPQ, WZM, WJLA, WTRA

BEN FOLDS FIVE (7)
Army
(550 Music)
Including: KITE, WHTI, WZRN, KZNE, KWMN, WTPZ, WOSU

MOST REQUESTED

MUSIC

BenLee

Nothing Much Happens
(Capitol)
"An awesome song. This reminds me so much of 'Love My Way' by the Pussies. Four Time Winner on The Edge. Cockfight.
" — Alan Smith, KDGE-Dallas

ALTERNATIVE

## Chart

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<td>1</td>
<td>LIT - My Own Worst Enemy</td>
<td>RIC- Taylor</td>
<td>KRMZ</td>
<td>KRX</td>
<td>David</td>
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<td>2</td>
<td>FATBOY SLIM - Praise You</td>
<td>Mylo</td>
<td>WRGJ</td>
<td>WRG</td>
<td>Mike</td>
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<td>3</td>
<td>CREED - One (Wind-up)</td>
<td>Creed</td>
<td>WHWJ</td>
<td>WHW</td>
<td>John</td>
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<td>4</td>
<td>NO DOUBT - New (Trauma/Interscope)</td>
<td>311</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<td>5</td>
<td>OFFSPRING - Why Don't You Get A Job!</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<td>6</td>
<td>COLLECTIVE SOUL - Heavy (Atlantic)</td>
<td>311</td>
<td>W2GJ</td>
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<td>CITIZEN KING - Better Days</td>
<td>Citizen King</td>
<td>WHWJ</td>
<td>WHW</td>
<td>John</td>
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<td>8</td>
<td>THE CRANBERIES - Promise</td>
<td>Island/Mercury</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<td>9</td>
<td>GH - Blue Monday (Reprise)</td>
<td>Godsmack</td>
<td>W2GJ</td>
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<td>Ross</td>
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<td>10</td>
<td>GOD GOO DOLLS - D.O.P. (Warner Bros.)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<tr>
<td>11</td>
<td>LAST KISS - (Tommy Boy)</td>
<td>Last Kiss</td>
<td>WHWJ</td>
<td>WHW</td>
<td>John</td>
<td></td>
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<td>12</td>
<td>KORN - Freak On A Leash (Lifemetal/Epic)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<td>13</td>
<td>SILVERSUNPIECE - Anthem for the Year 2000 (Epic)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
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<td>Ross</td>
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<td>14</td>
<td>SUGAR RAY - Every Morning (Lava/Atlantic)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<td>15</td>
<td>ROB ZOMBIE - Living Dead Girl (Geffen)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
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<td>Ross</td>
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<tr>
<td>16</td>
<td>LAST KISS - (Tommy Boy)</td>
<td>Last Kiss</td>
<td>WHWJ</td>
<td>WHW</td>
<td>John</td>
<td></td>
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<tr>
<td>17</td>
<td>EVERLAST - What's It Like (Tommy Boy)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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<tr>
<td>18</td>
<td>DAVE MATHESW BAND - Crush (RCA)</td>
<td>Columbia/CGR</td>
<td>W2GJ</td>
<td>W2G</td>
<td>Ross</td>
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</table>

## On the Record

Tickets go on-sale this Sunday for Woodstock '99. You gotta love any show that has both Rage Against the Machine and Jewel on the same bill. Seems like a lovely excuse to check in on the big Alt station from Tiny Woodstock, New York—WDST, which is now celebrating its 19th birthday. I talked to PD Jimmy Buffet to find out what's on his musical platter some thirty years after the Woodstock.

### MIKE NESS
Don't Think Twice
(Time Bomb Recordings)
Buff says, "This one seems like a natural since Bob Dylan lived around here for so many years—I think my dogs still run on his property!"

### BETH ORTON
"Stolen Car" (Arista)
"This one is continuing to do great for us. People really love it!"

### SUG GUS

Lady Shave (WB)
"What's interesting is the mix of Icelandic people in this band. We really like this one," says PD Jimmy Buffet. I mean Buff.

### Alternative Reports

Accepted through Tuesdays
8 a.m.-3 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

You know what Gavin needs? More chick photos. So this week, let's put the spotlight on KPNT-St. Louis Afternoon goddess Traci Wilde, who also doubles and triples as The Point's APD and MD. Here's Traci with Tony Rombold and Sully Erna of Godsmack and Universal's Jodi Ryan.
New Adds This Week:
91X
WEND
WPBZ
KFTE
WXZZ
WEJE
WOSC

Already On:
99X  WFNX  KZNZ  KKND  WHMP  WLIR
KENZ  KHLR  WSFM  KWOD  KROX  WPLA
WKRL  WQBM  KQRX  WARQ  WMRQ  WPLA
WBTZ  WEQX  KDRE  KRAD  WIXO  KZQ
KAEP  WDST  WRAX  WXSR  WRRV  WJSE

MUSIC FROM THE MOTION PICTURE

election

"Get Set"

THE DEBUT SINGLE FROM
Taxiride

PRODUCED AND MIXED BY
JACK JOSEPH PUIG.
MANAGEMENT: RDM (RIDGEWAY & DACY MGMT.)

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www.sirerecords.com
A Final Goodbye

BY VINNIE ESPARZA

This is perhaps the most difficult piece I've ever had to write. While I have mastered the skill of dangling stories out over the past two years as the College co- and Associate Editor, it becomes a little more difficult to churn a piece out when it relates directly to yourself.

As many of you now know, I am leaving my position here at GAVIN to work for the San Francisco based Six Degrees label. It is a move that is necessary in my life at this point, in order to get to the next level. I take with me many great (and not so great) memories of my stay here at GAVIN. First, I would like to give thanks to the GAVIN staff, who have been so supportive of the College department through good times and bad. A special tip of the hat go to the Zimmermen, who—whether they like it or not—are living legends. It was indeed a pleasure to have worked for and with them. Mr. Matt Brown also gets a shout-out. My former partner in crime ensured my stay here was never boring. Respect to him and his future endeavors. Love to all of the wonderful label folks that supported the section and were (and are) friends above anything else. You know who you are.

Finally, a major shout out to those College stations that are keep-
The Backsliders return with an album full of moonshine fire that is sure to please fans of this style of down home twang. Includes CD-ROM action as well!

ATARI TEENAGE RIOT (36)
60 Second Wipeout
(Digital Hardcore)

ADD N TO X (33)
Avant Hard (Mute)

KMFDM (30)
Adios (TVT)

PLAID (28)
The Peel Sessions
(Warp/Warp/Interscope)

THE BACKSLIDERS
Southern Lines (Mammoth)

Now, lookie here, critters! The Backsliders return with an album full of moonshine fire that is sure to please fans of this style of down home twang. Includes CD-ROM action as well!

WORLDS WORST (36)
WORM, WDCR, WEGL, WFOU, WICB, WJCU, WMNF, KSJS, KTCU, KTXT, KUGS, KWVA, WBNY, ADios WUSC, WUTK, WXCI, WZBC, WUCB, WMSE, WNHU, WPRK, WRAS, KBOO, KCOU, KCSU, KFSR, KGLT, KTCU, KTXT, KUCI, KUGS, KVRX, KB00, CITR, KCPR, KCSU, KOVS, KGLT, KCMU, X(33)
Including:

ADD N TO X (33)
Avant Hard (Mute)

KMFDM (30)
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Including:
GODSMACK (20)
Keep Away
(Republic/Universal/UMG)
Kudos to Paul Hitchcock from WMKY in Morehead, Ky. After doing a feature on Heather Myles last fall, he entered it into the Kentucky AP News Awards Feature-Human Interest Story category. It picked up Second Place, Class One, AP Excellence in Journalism—against the big dogs of Kentucky radio, I might add... At new GAVIN Americana reporter WRVG-Lexington, Laura Shine's music call times are now Tuesdays & Wednesdays 2-3 p.m. ET, as she takes the midnight shift. Sad to say Dog Boy, a.k.a. Jerry Gerard, has been called back to Florida to be with family, so that leaves afternoon drive open. If you're interested, send T&R to WRVG at 700 Lemoson Mill Road, Georgetown, KY 40324... This Saturday marks the third anniversary of the Grassroads specialty show on KNIT-New Braunfels, Tex. It started the Americana ball rolling for them back in 95. Congrats, Mattson and gang! KCTI-Gonzales, Tex. and Budweiser are presenting the first ever TEX-FEST concert on April 24. The hot line-up includes: Mark David Manders, Charlie Robison, Reckless Kelly, and Chris Wall. Talk to Jeremy Halliburton for more info at (830) 673-3631. Holly Hinton from Starbucks is releasing an Americana Country CD entitled Songs for the Road. She is an avid Alternative Country fan and is likely to do another release. You can contact her at (206) 447-1575 x8480. Or mail product to: PO Box 34067.

Trish Hennessy, an early believer in Alternative Country (you may remember her from MOO 102-Nashville in 1995), has resurfaced at WCHE in Westchester, Pa. Her one-hour show is called Music Town and needs service: 803 E. Lancaster Avenue, Downingtown, PA 19335. Phone calls to (610) 873-1624.

The Interstate Radio Network is a syndicated overnight show featured on 20 radio stations across the U.S. It is hosted by Marcia Cambell (America's Truckin' Sweetheart) and Jerry Minshall. Marcia is partial to Bluegrass and Alternative Country, and is open to having artists stop by the Nashville studios. The only catch is, you have to call (888) 352-6476 between midnight and 7 a.m. CT to set it up in advance.

Quentin Porter (formerly of WBEX) has started a syndicated radio show called the Cheese Monkey Revue—picture Dr. Demento meeting World Cafe! Quentin is a hoot! Give him call at (217) 586-5293, or email him at qporter@solec.com.

Triple A station KRAC in Santa Fe, N. Mex. has taken the wraps off a new Americana show called the Sunday Morning Sampler, playing the likes of Uncle Tupelo, early Tom Waits, and Johnny Cash. Host Luther Watts comments, "My goal is to create a real awareness of Americana. It is my favorite kind of music and has a steady, strong and growing audience." Reach him at (505) 989-5338. Mail to: 2021 Pinon St., Santa Fe, NM 87505.

Crystal Ann Lca is excited to report her involvement with KCSD in Los Angeles, as Americas Music Director. The man spearheading the campaign is Rene Engel, GM and host/producer of CityFy, the long running Americana show. Call (818) 980-9566. Product to 18111 Northoff St., Northridge, CA 9130-8132.
AMERICAN®

CHARTBOUND

OLD JOE CLARK (Checkered Past)  DALE ANN BRADLEY (Pinecastle)
THE GOOGERS (Allegretto)  COREY HARRIS (Alligator)
PINETOPS (Soundproof/Monarch)  TOMMY ALVERSON (Toka)
TONI PRICE (Sig)  IAIN MATTHEWS (Tangible)
ERICA WHEELER (Signature)  BILLER & WAKEFIELD (Hightone)

GREAT DIVIDE

Wildcat Tamer
(Mystic Music)

Wearability shows for toe-tapping to the first new Dale Hawkins album in 30 years. Blessing Louisiana swamp land with Country and R&B elevated him to rock & roll pion eer status as the first white success story at Chess Records, and now he's back with more of the same. Fans are the same; "Wildcat Tamer," bluesy 'Go Down the Broadl and,' and the sweet country of "Summer Time Down South."

AMERICAN REPORTS ACCEPTED MONDAYS AND TUESDAYS 8 A.M.-3 P.M. (CT)
Gavin Station Reporting Phone: (615) 255-5010 Fax: (615) 255-5020

DALE HAWKINS (As Interviewed by Shanon Mccomb)

EXCERPTED FROM A FORTHCOMING T.J. OPRAH, AMERICAN PROGRAM

AND HOW DID YOU START? I took up the mandolin around 1961. I got real interested in traditional folk and blues music, largely through a man named Ralph Rinzler, who was a great mandolinist and folklorist. He was a neighbor of mine in Passaic, New Jersey. I was about 15. He was a great influence.

Ralph was the first person I ever heard play the mandolin. I had an immediate emotional response to it. I went to New York, down to the Bowery where they had pawnshops, and got me a $15 mandolin. I've been working at it ever since.

Do you still have that mandolin? No. I don't have that one. It wasn't a very good one. The second one I did a lot of work on, and the top cved in. I don't have that either. I don't even have the third or fourth one. How many mandolins do you have? I've got a lot of them. I can't even count them all.
One Magazine, Two J’s, and Three Years!

BY JAMIE MATTESON

I can hardly believe it’s been three years since I came to Nashville, a California fish out of water, wondering how I would live without my beloved Starbucks, Nordstrom and chopped salad from La Scala Presto. But the time has flown, and Nashville—more importantly this music community—has truly become my home.

There have been so many memory-making occasions during these years, some suitable for print, but many not! My first memory is of Diane Richey and Carl Wilson graciously faxing me a slew of apartment choices even before my arrival in Music City. After I arrived, I remember attending every single event I was invited to, hoping to meet as many people as possible… and not wanting to offend anyone, either. I ran around like a maniac that first year. I also clearly remember sorting through research data on those first few Friday chart nights with my Associate Chart Editor Jeff House, watching the clock strike midnight while we were still calculating chart numbers. I’m sure we both had our own private thoughts about what we’d gotten ourselves into. Since then, I’ve been fortunate (and proud) to watch Jeff blossom into a top notch Chart Editor, whose limitless technical knowledge not only astounds me, but has more than once saved my butt!

I’ve watched new labels open their doors with hopes of launching Country’s next superstar. A few have achieved that dream, but for many, those dreams (and jobs) were short-lived. I’ve sadly witnessed a tumultuous roller coaster ride for many talented people who’ve been caught in the merciless effects of consolidations and the new industry reality of answering to Wall Street.

Fortunately, there have also been many success stories upon which I can fondly reflect. I’ve enjoyed chronicling the rising star of Dave Steele, a talented programmer (and friend), who went from a young buck in Manhattan, Kan., to Lincoln, Neb., and South Bend Ind., just weeks ago, Dave accepted a new challenge at Cracker’s WKRJ-Raton Rouge, La. I remember my first “Nashville lunch” with Joyce Russer and Chad Schulz, who at the time were the GAVIN Promotion Managers for MCA and Mercury Nashville, respectively. They have both since been promoted and are now well-respected regional-agers. Although I don’t see them nearly enough, I am very happy to have had that time working so closely with them.

As for our Nashville staff, the past three years has seen our team of two grow to five. In April of 1997, Paula Erickson came on board as Director of Sales and Marketing. It’s in large part due to her dedicated efforts and creative ideas that our Country editorial space (and revenues!) has grown dramatically for both our weekly magazine and popular Friday Fax. Last October, we were thrilled to nab WYZZ-Madison, Wis. MD Dave Ogden, whose hands-on radio experience is a valuable tool that we utilize daily. Most recently we’ve welcomed radio and promotion veteran Jessie Scott as our Americana Editor. Her passion and enthusiasm for music is outweighed only by her team spirit.

As we move further into 1999 and beyond, not only is the industry changing at lightning speed, but so are the tools with which GAVIN researches radio. GAVIN’s partnership with Premiere Radio Networks, which allows us to publish chart data using Mediabase’s monitored airplay, takes effect June 11. This is indeed an exciting time for all of us.

Don’t get me wrong, I still pitch fits about our lack of some of my “favorite” L.A. food and shopping establishments, but we have come a long way. Rumor has it there are going to be three Starbucks in Nashville in the near future. This tall-decal skinny girl can hardly wait.

Three Years in the House

In the Spring of 1996, my now-wife Lyndie and I moved to Nashville from Tampa, where I had worked at WQYK. My hope was to somehow utilize my radio knowledge in a position in the music industry. As fate would have it, I was quickly given a golden opportunity, working for GAVIN as Associate Chart Editor.

It’s been exciting to watch as our staff has grown to five, and as our weekly magazine has transitioned from black and white to a beautiful four-color publication. Our Country section has expanded to three full pages (and growing) and the Friday Fax has evolved into a weekly must-read.

For me, there have been many highlights during the past three years. I was very proud when my WQYK mentor, Tom Rivers, was elevated from OM to VP/GM of the station. There are very few like him in the world, and I feel fortunate to have spent time under his guidance.

Southern Star MD Lance Houston is someone I consider a “rising star,” and dealing with him each week has been a real pleasure. Lance, like Tom, is proof that someone with true passion and a strong work ethic can advance rapidly and still maintain a level head. I clearly remember the day WYZZ-Madison, Wis. PD Dave Ogden talked about returning to school; little did we both know that within several months, he would relocate to Nashville and be GAVIN’s Associate Country Chart Editor.

I loved taking weekly reports from WGTR-Myrtle Beach, S.C. PD Chris Palmer (now the Northeast regional for Lyric Street); I was bummmed when he left the station. Lucky for me, his replacement, Holli Heart, makes me laugh even harder. It’s been a blast discussing “The Bucs” with KSKS-Fresno, Calif. MD Steve Montgomery: Hey buddy, we’re Atlanta bound in 2000 and repeating in Tampa in 2001!

The no-nonsense approach to playlist reporting by WAMZ-Louisville PD Coyote Calhoun and WRKZ-Hershey, Penn. MD Dandallion have made me a better typist—I often wonder what the world record for typing in a Country playlist stands at!

—JEFF HOUSE, COUNTRY CHART EDITOR

April 23, 1999 GAVIN • 57

www.americanradiohistory.com
COUNirY

MOST ADDED

MARK CHESNUTT (50)
JO DEE MESSINA (38)
KENNY CHESNEY (29)
DOUG STONE (26)
BROOKS & DUNN (26)

HOTPHONES

KEEY-Minneapolis, Minn.
Five Most Wanted Mss. 7 - Midnight
1. STEVE WARINER - Two Teardrops (Capitol)
2. JESSICA ANDREWS - I Will Be There For You (DreamWorks)
3. JOHN MICHAEL MONTGOMERY - Hello I.O.V.E. (Atlantic)
4. SHEDAISY - Little Goodbyes (J Records)
5. LILA MCCANN - With You ( asymptomatic)

www.americanradiohistory.com
REDMON & VALE

if i had a nickel

one thin dime

From the forthcoming DreamWorks album REDMON & VALE

Airplay May 3

www.redmonvale.com
COUNTRY BREAKOUT

The Gavin Country Breakout Chart represents artists with no more than three Gavin Country Top Ten singles.

<table>
<thead>
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<th>UW</th>
<th>TW</th>
<th>Artist/Title/Label</th>
<th>Weeks</th>
<th>Rpts</th>
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<th>SPINS</th>
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<td>1</td>
<td>ANDY GRIGGS - You Won't Ever Be Lonely (RCA)</td>
<td>17</td>
<td>184</td>
<td>0</td>
<td>5688</td>
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<tr>
<td>2</td>
<td>2</td>
<td>MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)</td>
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<td>96</td>
<td>0</td>
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<td>3</td>
<td>LILA McCANN - With You (Asylum)</td>
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<td>394</td>
<td>0</td>
<td>4884</td>
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<td>5</td>
<td>4</td>
<td>SHEADIAY - Little Goodbyes (Lyrick Street)</td>
<td>10</td>
<td>173</td>
<td>0</td>
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<td>CHELY WRIGHT - Single White Female (MCA)</td>
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<td>65</td>
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<td>7</td>
<td>6</td>
<td>JESSICA ANDREWS - I Will Be There For You (DreamWorks)</td>
<td>13</td>
<td>171</td>
<td>0</td>
<td>2936</td>
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<td>7</td>
<td>SHANE MINOR - Slave To The Habit (Mercury)</td>
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<td>163</td>
<td>0</td>
<td>2572</td>
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<td>9</td>
<td>8</td>
<td>BRAD PAISLEY - Who Need Pictures (Atlantic)</td>
<td>9</td>
<td>143</td>
<td>0</td>
<td>2961</td>
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<td>9</td>
<td>THE WILKINSONS - Boy (Cinco)</td>
<td>6</td>
<td>126</td>
<td>0</td>
<td>2950</td>
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<td>10</td>
<td>SARA EVANS - Feel (I'm A Woman) (RCA)</td>
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<td>115</td>
<td>0</td>
<td>1514</td>
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<td>12</td>
<td>TRIN SHRIGGS - Horse To Me (Cобu)</td>
<td>9</td>
<td>64</td>
<td>0</td>
<td>1633</td>
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TOP TIP

ANDY GRIGGS

"You Won't Ever Be Lonely"

(RCA)

Andy's debut single breaks the Top Ten on this week's Gavin Country chart. This week's second-highest-Spincrease song, this week's only song to pass 10 plays, this week's top-rank artist and title. Andy is currently opening selected dates for Alan Jackson.

PROFILE

Tom Scott

Station/Market:
WOW-Oralh., Neb.

Position:
Music Director/Midday Ranchhand

How long: 5 years

What do you like most about your job? The friends I've made.

Least:
The gene pool of country music being diluted by over-cloning.

The Early Years:
BORN IN: Birmingham, Ala.
GREW UP IN: Birmingham, Ala.

First radio job:
WERC AM-FM - Birmingham (1974)

Title: Spotmaster head cleaner.

What radio stations did you grow up listening to? WERC/AM

What is your favorite song of all time? Anything by Steely Dan

What is your favorite song out right now? SHEADIAY "Little Goodbyes"

What album in your collection are you most ashamed of? Raffi's 'Baby Belugas'

DID YOU KNOW?

My family tree has been traced back to the 7th Century.

If I worked for a record label, I would: Quit & get back into radio.

Motto to live and work by: NO BRAIN DAMAGE!

by Jeff House

BREAKING DOWN

Breaking Down the Numbers

BY BRIAN WRIGHT, PRESIDENT, AUDIENCE DEVELOPMENT GROUP

Your station's listening universe is actually even much smaller than the total number of persons that are diary keepers. Here's how it breaks down:

Let's say you are in a market of 300,000 people. Arbitron will require a total of about 800 usable diaries to tabulate the listening habits of the entire population. Of those diaries, your station will get mentions in about 150 to 200 of them (give or take a few) for the entire 12 week survey period. When you break this down to a weekly figure, the numbers are even smaller—somewhere around 10 to 12 diary keepers! From 300,000 people to just 12!

In order to show up well in Arbitron, we must have a significant impact on those 10 to 12 weekly diary holders. Here is an actual case study from client station WWJO in St. Cloud, Minn.

After doing an Arbitron diary review, it was discovered that just one diary, with substantial listening levels, was credited to a primary competitor. After the proper credit for that diary was given to WWJO, they went from a 11.7 to a 13.4 (women 25-54) and it changed their rank from 2nd to 1st in that category! Their primary format competitor went from a 13.3 to an 11.6 in that same category! In other demos, WWJO went from a 7.5 to a 9.0 (women 18-34) and from a 10.3 to an 11.6 (persons 18-34). All from just one diary.
25*-11* Gavin-Americana

"A timeless work that could easily have been made in the '50s as the '90s and will still sound timeless and gorgeous in 2050 or 2090."
– BILLBOARD

"Few people would dispute...one of Nashville's finest voices.” – USA TODAY

“Awesome...a hit record!”
– DR. BRUCE NELSON/KFTX

“Truly amazing” – TOM MARTINEZ/WUSZ

“I love this record!” – RANDY PINKSTON/WDMS

“By this time next year, Barnett almost certainly will be a country star...creating another chapter in women's popular song”
– NEW YORK NEWSDAY

MANDY BARNETT
i've got a right to cry

Produced by Owen Bradley

From the album i've got a right to cry
After initially accepting the PD post at Emmis Rhythm Crossover Power 106-LA, VH1 VP/Music Programming Mike Tienney has elected to remain with the video channel in an expanded role. The search begins anew for Emmis Exec. VP/Programming Rick Cummings.

Despite posting the highest numbers in the station's history (6.0-12-plus), Chancellor converts Top 40 WZJM (Jammin 92.3)-Cleveland to its latest Jammin' Oldies franchise. PD Big Dave Eubanks remains aboard. "I've got a job to do," he tells gaili. "I'm gonna make this station a smoker."

John Christian, PD of Paul Allen's new Rhythmic Jammin' 95.5 (soon-to-be KXJX)-Portland inks Alexa for middays from WPVY (The Party)-Orlando; Mario Devoe (ex-Mega 100-LA., a week at Hot 100-Dallas) joins for p.m. drive. Christian dips into his former digs, KWIN-Stockton, for night jock Louie Cruz and late-nighter Pretty Boy Donnay. Overnight is Marc Mac from KBMB-Sacramento. Christian still needs mornings.

After less than two weeks with new CBS Rhythmic Hot 100 (KBBI)-Dallas, Dave Morales crosses the street to replace John Reynolds as APD/MD of Chancellor Top 40 KHKS. Morales' previous experience includes Power 106-LA, KKPN and KHYS-Houston, and the former Wild 107.7-San Francisco.

Meanwhile, Hot 100 PD Carmy Ferreri is looking for mornings, middays, and afternoons. "I'm filling middays, and the show sucks," he laughs.

Kristie "McIntyre" Weimar is named OM of CBS/Infinity Top 40/Oldies combo WXYV (B102.7)/WOSR-Baltimore and will also do middays on WXYV. "Guess they didn't follow-up too closely on my references," laughs Weimar, who spent the past five years doing middays at WPLJ-New York. Before that, she was APD/MD/middays at WERQ (92Q)-Baltimore.

Back Bay Broadcasters, owners of Rhythmic Top 40 WWIX (Hot 106)-Providence, buys Smooth Jazz WKCD-Mystic, Conn. and flips it to Modern A/C as Channel 107.7. Hot 106 PD Jerry McKeena and MD Paul Nelson will program Channel 107.7, which will be commercial-free and -less for the next 30 days. At Hot 106, mix show host DJ Buck is upped to afternoons.

Promotions at KRBE-Houston: MD Jay Michaels adds APD stripes, while current APD/p.m. driver Scott Sparks is upped to "Internet PD."

Local rumors swirling around Nashburg have Brian Krysz returning to WQZQ (The Party), possibly as OM.

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KGGI-Riverside needs a high-energy personality who can handle nights and is also a production wizard. Send your stuff, yesterday, to Mark Feather, KGGI, 2001 Iowa Ave., #200, Riverside, CA 92507 EOE.

ADULTS ONLY: Leslie Lois transfers from WKTU-Milwaukee as MD of sister A/C KMXZ-Tucson.

KKIO-Pleasanton, Calif. has its first fulltime opening in 12 years as APD/MD Julie Deppish segues to KOIT-San Francisco. Packages to PD Jim Hampton, KKIO, 7901 Stoneridge Drive, #525, Pleasanton, CA 94588.

CONDOLENCES to two close friends: To Hollywood Records VP/Promotion Scott Finck on the death of his father, Gary, April 13. Condolences also to Capstar Raleigh Dir./Programming Brian Burns on the death of his mother, Barbara (4/12), after a long illness.

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

AT THE 11TH ANNUAL T.J. MARTELL FOUNDATION MUSIC INDUSTRY ROAST

Date: Wednesday, May 12th
Place: Irving Plaza
17 Irving Place
(corner of 15th Street)
Doors: 7:00 P.M.
Buffet: 7:30 P.M.
Roast: 8:30 P.M.
Tickets: $500.

ROASTERS:
Paul "Cubby" Bryant, WHTZ
Elvis Duran, WHTZ
John Fullam, Chancellor Media
Andrea Ganis, Atlantic
Greg Thompson, Elektra
Charlie Walk, Columbia
PLUS SURPRISE GUESTS

CHAIRMAN: Kid Leo, Columbia
EXECUTIVE DIRECTOR: Alan Smith, AIR

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SIX TOP MORNING PERSONALITIES AGREE ON JUST ONE THING...

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B.J. Harris
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WFLZ/Tampa

"I first heard about Monica Lewinsky and a dress and the President of the United States from Mark Shipper... I was able to talk about it before anybody else. It's the only show prep that I use. I love it."

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of Dave, Shelly and Chainsaw
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99X/Atlanta

For a FREE sample week of The Shipper Report call (818) 377-5300

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