

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

ISSUE 2255

MAY 14 1999

GAVIN

**SIZING UP
ACTIVE
ROCK**

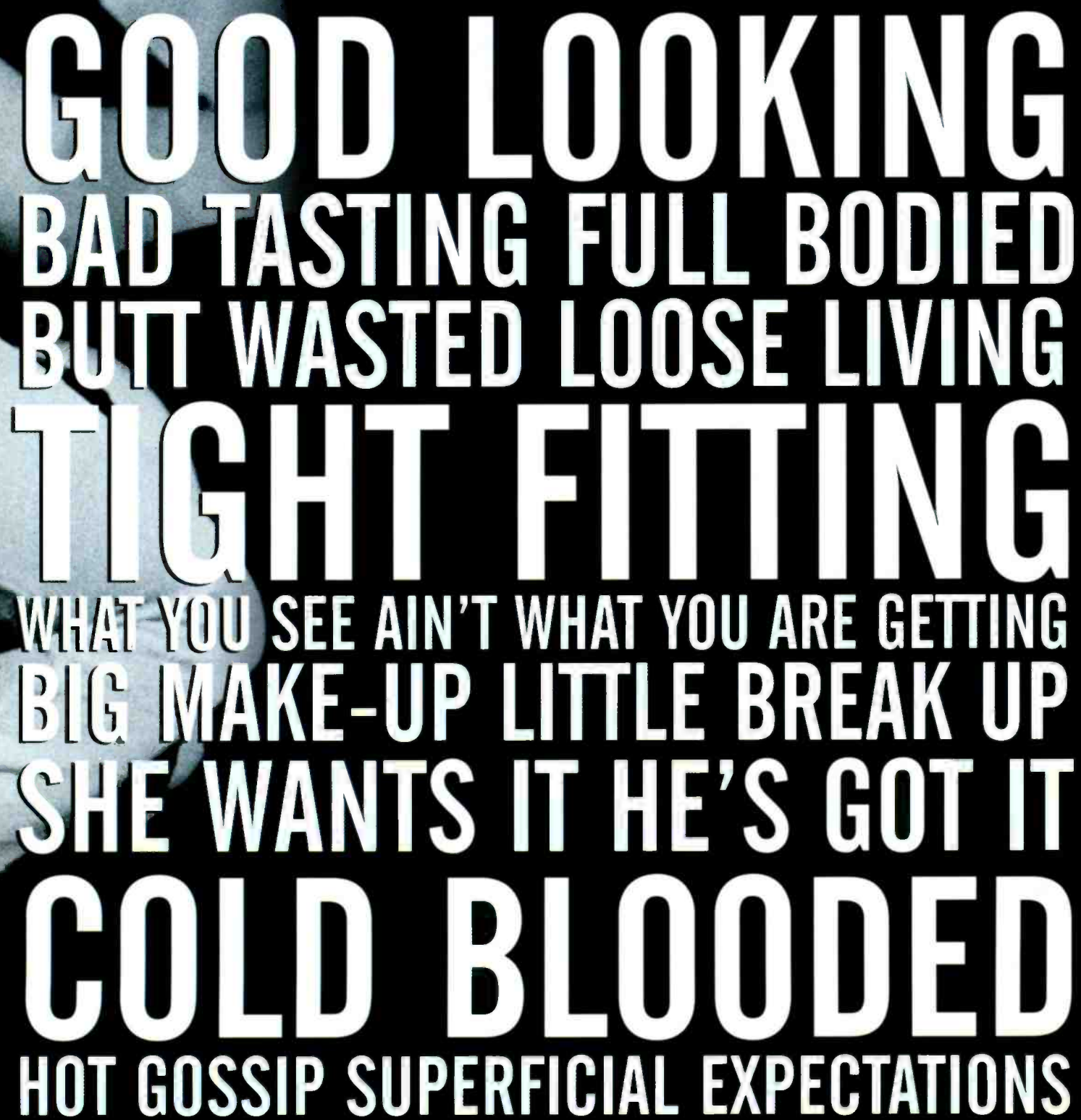
IN CONGRESS, July 4, 1776.
The unanimous Declaration of the thirteen united States of America

Declaration of Independence

Independent Promotion in the Age of Consolidation



look at me **GERI**
HALLIWELL



**GOOD LOOKING
BAD TASTING FULL BODIED
BUTT WASTED LOOSE LIVING
TIGHT FITTING
WHAT YOU SEE AIN'T WHAT YOU ARE GETTING
BIG MAKE-UP LITTLE BREAK UP
SHE WANTS IT HE'S GOT IT
COLD BLOODED
HOT GOSSIP SUPERFICIAL EXPECTATIONS**

THE DEBUT SINGLE AND VIDEO FROM SCHIZOPHONIC

All Roads Lead To Atlanta May 26-30



BECAUSE OF THE MEMORIAL DAY WEEKEND AND MONDAY HOLIDAY, BRE AND THE HYATT HOTEL HAVE ADDED A SPECIAL SUNDAY NIGHT SHOW AND THE HYATT HOTEL HAS REDUCED SUNDAY NIGHT FARES TO \$79.



Dick Gregory



Rev. Al Sharpton



Keynote Speaker:
Hilary B. Rosen,
President/CEO RIAA



Carl Conners, KMJQ Program Director, Houston



Cliff Winston, KJLH Program Director, LA



Jazzy Jordan, Vice President Marketing Black Music, Jive Records, NY



Richard Nash, Sr. Vice President Promotion, Elektra, NY

CONFERENCE



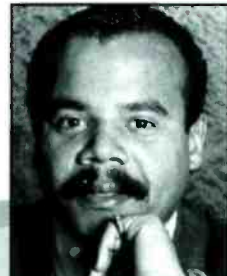
Chairs



Herb Trawick, CEO Trawick Management/Tripp Records, LA



Demmette Guidry, Sr. Vice President Black Music Division, Columbia, NY



Ruben Rodriguez, President Pendulum Records, NY



Skip Finley, President Answers, Solutions, Washington D.C.

Coming To BRE Conference '99



Public Announcement



Krayzie Bone



R. Kelly



Chanté Moore



Dave Hollister



Tracie Spencer



Trina Broussard

**SUNDAY BRUNCH AND GOSPEL SHOW ADDED
R. KELLY PERFORMANCE AND AFTER PARTY SUNDAY NIGHT**



Destiny's Child

Special Airline Discounts Available Through April 26—Call Now Before Rates Change
—Return Rates On Monday Are Cheaper Than Returning Sunday

Digital Jukebox Blasts Soul Center

PAGE 12

Outside Looking In

Consolidation, evolving technologies, competitive factors (or the lack thereof), and new economic realities are posing new challenges for virtually everyone in the music business. In this week's special, find out how much (if at all) the changing face of our industry has affected the job of Independent Promoters.

PAGE 28

I'm With Stupid

Many of us in radio need to respect our ignorance at least as much as we do our knowledge. If we learn to pay attention to what we don't know, we learn to probe, to question, to analyze, to challenge, to debunk, and ultimately to grow. For this to happen, though, we must begin to practice new ways of thinking.

PAGE 41

Radio Active

"On a national level, I think that there are only a handful of true Active Rock stations in America. Active Rock to me is aggressively breaking new artists, championing new music, and having an impact on both record sales and people's lives beyond the music."

—DAVE DOUGLAS, PD, WAAF-BOSTON

Contents

©1999 GAVIN

in Miller Freeman
A United News & Media company

News		URBAN	28
Radio One Goes Public	6	Embrace Your Ignorance	
Arbitron ExitPoll Adds 5 Markets	6	It's the Demographics, Baby!	
Winter Numbers Continue	8	RAP/HIP-HOP	32
Yahoo! Debuts Online Radio	9	Miami's Deep Impact	
-----		TRIPLE A	34
Ratings & Research		Gaining and Holding Ground	
Why the Focus on 12+ Shares?	10	ALTERNATIVE	38
-----		Beyond the Main Stage	
Radio@Large		ACTIVE ROCK	41
A Memorial to the Start of Summer	11	Sizing Up Active Rock	
-----		JAZZ/SMOOTH JAZZ & VOCALS	44
Features & Charts		Winter Book Wrap-Up	
SPOTLIGHT:		AMERICANA	48
INDEPENDENT PROMOTERS		Playing Musical Catch-Up	
Declaration of Independents	12	COUNTRY	51
TOP 40/RHYTHM CROSSOVER	18	Spreading the Good News	
PD Profile: Todd Shannon		-----	
A/C, HOT A/C	22	Parting Shots	54
PD Profile: Kurt Johnson		gmail BoxSet	54

AS TOLD TO TONY SANDERS

Cathy Hughes

On Community and Company

Cathy Hughes has been in the radio business for about 30 years now and has owned her own company, Radio One, for 19 of them. Last week, Radio One became a publicly-traded stock and the largest African-American-owned radio group, with 25 stations in eight markets. Cathy says her success as a broadcaster is due fundamentally to establishing and maintaining her stations' connection with their community.

It's always been about creating opportunities. The number of stations that we own is just a vehicle that I need to fulfill my dream of having the largest number of African Americans and women on board and in managerial positions in the industry. Being a public company probably makes that dream attainable.



All we've done with the growing of our company is to take our basic philosophy and expand it. We call ourselves the urban specialists, because we try to fulfill a need for the African American community that isn't being filled by other broadcast facilities, regardless of format.

When I became a manager in the broadcast industry, I was called upon to serve was the African American interest. That is still the mandate of my corporation: that we superserve the African American community. That has been the key to our ability to turn our facilities around, because, quite frankly, we're not playing Luther Vandross any better or any louder than our competitors. It's the stuff in between the records. It's the projects and the causes that you get your station involved in, and it's the ability to really identify what's important to your

interpreted as a competitive criticism, when, in fact, it's a sincere wish on my part that all of us would do more. I think radio has the ability to change things, to have a positive impact.

One of my biggest frustrations is that radio stations refuse to work with each other. Some formats are so much the antithesis of each other that the only thing they have in common is they're both radio stations. So why couldn't they work together and bring two diverse communities together for the overall good?

It's difficult to understand what Sen. John McCain is driving at (see story, below).

Late last week the Arizona republican, who chairs the Senate Committee on Commerce, Science, and Technology, announced plans to hold hearings reassessing consolidation within the communications industry. That, of course, includes radio.

McCain's reasoning seems to be that the Telecommunications Act, which Congress passed and President Clinton signed in 1996, "failed miserably" and has led to more mergers rather than promoting competition." Well, duh.

Pros and cons of this far-reaching legislation notwithstanding, the Telecom Act was designed, in part, to allow radio groups to buy more stations in more markets, thereby accumulating "critical mass." Were radio broadcasters, including the NAB in Washington, the only folks who saw these acquisitions coming?

It's difficult to believe that a "free-market" Congress could claim it was blindsided by intense consolidation when the record of deregulation speaks for itself. It's also difficult to put a genie back in the bottle once the lamp has already been rubbed.

Of course, all this could be a moot point in a few years as microradio, satellite delivery, the Internet, MP3, and other digital audio devices re-introduce the competitive fervor that the Telecom Act ostensibly diminished.

Further legislation is hardly necessary. Let the forces of change prevail.



Reed Bunzel, Editor-in-Chief

GAVINNEWS

Radio One: A Home-Grown Success Story

BY TONY SANDERS

Seven years ago, Radio One owned only one AM/FM combo. WOL/WMMJ in Washington, D.C. and billed a bit more than \$9 million annually. Now that group owns 25 stations in eight markets (once it closes all pending deals) and bills about \$60 million. Last week's public stock offering was just the latest move to cap off the stellar growth for D.C.'s own home-grown radio group.

CEO Cathy Hughes doesn't have the typical view

about the instant personal riches that come from going public. Instead, she told GAVIN that becoming a public company was an opportunity for her group's listeners to participate in the radio group's growth: "It's always been a goal of mine that the audiences that make these radio stations successful have an opportunity to 'own a piece of the rock,' so to speak," she said. "To be very honest, I welcome the opportunity to have all these individuals not only making money, but being the ones we're accountable to."

Another feather in Radio One's cap: *Black Enterprise* magazine's June 19 issue will rank Radio One at 40th out of the nation's 100 largest black-owned businesses.

The stock's early performance last week mimicked the run-ups seen by various Internet IPOs. Originally priced at \$17-\$21, the stock opened for trading at \$28 and never looked back. This Wednesday, Radio One shares (symbol: ROIA), were hanging around \$36 with Wall Street analysts setting a target price of \$40 before the year is out.

"In: non-traditional revenue. Out: pay for play."
 JERRY LEMBO
 —SEE PAGE 12

Skeie Named Exec. Director

GAVIN CEO David Dalton has named Sandy Skeie Executive Director of the company, effective immediately. Skeie previously was Associate Publisher of *Gavin GM* magazine and, more recently, has been instru-



mental in launching and overseeing the highly successful *gmail* daily fax.

"Sandy's dedicated approach to the development of *gmail* has been critical in the rapid success of that product and points to the future of GAVIN as a flexible source of immediate, first-hand information, coupled with personality and a distinct feel for the music," Dalton commented.

"For many years GAVIN has enjoyed strong relationships with both the radio and record industries, and the introduction of Mediabase airplay data will help us continue to build on that solid foundation," Skeie added. "Our objective is to provide radio programmers with credible information and candid commentary about current music, and to tell the stories behind the hit records. I'm looking forward to being a part of this effort."

WebRadio Joins ARB Alliance

WebRadio.com, a new Internet-based radio broadcasting service, has joined Arbitron NewMedia's InfoStream webcasting alliance.

Companies participating in the alliance are helping Arbitron develop its audience measurements services for broadcasters and other content providers that stream live audio and video content over the Internet.

InfoStream will provide audience measurement ser-

vices for WebRadio.com's affiliate stations, which stream live audio signals over the Internet.

The alliance will allow Arbitron to provide radio stations that simulcast on the Web, other Internet broadcasters, advertising agencies, and advertisers with unbiased third-party measures to facilitate the buying and selling of online and integrated webcast/broadcast advertising packages.



QUOTABLE: "The 1996 Telecommunications Act has failed miserably and has left us with results that are the exact opposite of what was intended. Rather than promoting competition in the industry, the Act has led to a flood of megamergers. This hearing will examine why the Act has promoted mergers instead of competition, and if legislation is needed to correct these failures."
 —Senator John McCain (R-Ariz.), Chairman of the Senate Commerce Committee, upon calling for a June 13 hearing to address mergers and consolidations within the communications industry

Arbitron Adds 5 "ExitPoll" Mkts.

BY JHAN HIBER

Arbitron has signed five new markets, added to five already surveyed for their post-survey perceptual interviews of diarykeepers. Known as "ExitPoll," the initial studies were conducted following the Fall '98 survey in New York, L.A., San Francisco, Philadelphia, and St. Louis. Added to those markets are Chicago, Boston, Miami, Seattle, and Phoenix. All ten will have diarykeepers probed after the release of the Spring '99 ratings, announced Bill Rose, VP/Marketing for Arbitron. "Customers are really excited about 'ExitPoll' since the information comes directly from Arbitron diarykeepers."

de Castro: Jammin' FMs to Double Revenue, Triple Cash Flow by 2000

BY TONY SANDERS

Ad rates on seven "Jammin' Oldies" stations have doubled and tripled since their debut and that's going to lead to revenue and cash-flow levels that will also double and triple at those FMs by the end of 2000. Chancellor Media's Radio President Jimmy de Castro said during a conference call on Wednesday that the seven FMs currently running with the "Jammin' Oldies" format—four Capstar stations and three of Chancellor's—will grow their cash flow from \$14.8 million last year to \$50m in 2000. "This is gigantic fuel for our future. If I just took the seven sticks that we have flipped [to Jammin' Oldies], last year's cash flow to this year's to next year's, the cash flow on seven of those

sticks will grow from \$14.8 to \$50 million."

In Los Angeles, de Castro said, Chancellor's "Mega" version of the Jammin' format on KCMG/FM "is going to go from \$5.2 million in flow in 1998 to \$13-plus in flow in the year 2000, so their revenue will double, which means their rates have to double." He said the same holds true for WRCX in Chicago: "Even though it was a very successful rock station at \$4m-plus in flow in 1998, it will be over \$8 million in flow next year." In New York, he said, the former WBIX/FM is going to have close to \$8 million in cash flow this year as a "Jammin' Oldies" FM.

But the success of the "Jammin' Oldies" format isn't necessarily a threat to "traditional" Oldies stations. In fact, the greater threat

from a Jammin' format may be to Soft A/Cs. "The biggest threat from this kind of station is not so much the audience threat, but the sales threat. Because if there's Oldies and there's 'Jammin' Oldies,' to some of these young media buyers, it's going to be confusing," says Programming Consultant E.

Alvin Davis. Davis told GAVIN his bottom-line was "Don't break format" or feel that you have to start playing songs that fit the younger Jammin' playlist.

As Vallie Consulting honcho Dan Vallie told GAVIN, "When '70s Oldies looked hot, a lot of Oldies stations felt they had to play some of

the records from the mid- and late-'70s. That was a mistake for the guys that did it." Stations that really need to watch out, per Vallie, are the Mainstream and Hot A/Cs: "35-to-44 is an important part of Mainstream and Hot A/C and it's also an important part of the 'Jammin' Oldies' format."



Back to School

Vice President Al Gore and California Governor Gray Davis recently chose Hamilton High School to announce new educational initiatives for lowering classroom sizes throughout the state. The announcement was made in the Norman J. Pattiz Concert Hall. Founded in 1987, Hamilton High is a magnet school for music and performing arts in the Los Angeles Unified School District. Pictured (l-r): Governor Gray Davis, Westwood One Chairman and Hamilton High patron Norm Pattiz, Vice President Al Gore.

In Memory of Peter S. Mazzetta "The Acapulco Kid"

MARCH 8, 1947 - APRIL 30, 1999

Peter, we loved being a part of your life...we'll miss you.

The family asks that, in lieu of flowers, donations in Peter's name be made to the T. J. Martell Foundation.

GRABBAG

BY LAURA SWEZEY

■ KHKS "106.1 KISS FM" in Dallas decided to make some local geeks' dreams come true. Calling on the biggest *Star Wars* fans to out-do each other answering *Star Wars*-related trivia, morning guy Kidd Kraddick chose three people to pamper as they waited in line for tickets to the first showing of the new *SW* movie *Episode I: The Phantom Menace*. What qualified one of the winners, 19-year-old Christacarol Sunshine Homer (we kid you not), was that she admitted to wearing her hair in Princess Leia buns for a whole year as a child. She and Justin Matthew Good and Juan Branch camped out for nine days in a tent just outside the Cinemark Tinseltown Movie Theater box office in Plano until tickets for the flick went on sale May 12. But you can't say they roughed it. The station set them up with all sorts of stuff to make their "Jaba Hut" homey: recliners, a TV and VCR, refrigerator, lamps, beds, and a computer. They were even treated to catered meals, massages, and new hairdos. In fact, they were living so high on the hog that toward the end of their stay, Kid Kraddick decided to shake things up. On the air, he had someone drive the three in the back of a pickup truck through a car wash. Their donated cellphone didn't survive the trip, but the *Star Wars* fans did, eventually scoring their movie tickets.

■ To do their part in aiding the victims of the war in Kosovo, WAAF/FM-Boston decided to bomb President Slobodan Milosevic with a Yugo. Afternoon lunatics Rocko and Birdsey broadcast from a remote in a mobile home 8 a.m. to 8 p.m. for a week, pledging to raise \$25,000 for the Kosovo Refugee Relief Fund. On May 4, the pair hoisted a Yugo 107 feet off the ground and dropped it onto a mannequin fashioned as Milosevic. Birdsey explained the valuable lesson, "We learned that when you drop a car on a mannequin, it explodes," hence, a big noise, and shards of Milosevic spread all over the place. Working the heavy machinery, Birdsey dropped the Yugo from a crane, then Rocko in a payload carrier ran it over, picked it up, and tossed it in a compactor. The duo says they have just about reached their goal of raising \$25,000.

■ We realize Marilyn Manson has taken a lot of heat lately, but come on, lighten up. The Animalized One stormed offstage three quarters through his show in Cedar Rapids, Iowa on April 28, leading to a barrage of arrests of angry fans outside the venue. The reason for Manson's walk-off: during "Antichrist Superstar" someone supplanted the band's logo on a pulpit onstage with a big yellow smiley face. The show at the Five Seasons Center was the last of the tour, since Manson canceled the last six dates after the shooting tragedy at Littleton, Colorado's Columbine High School. Fans were not amused that the concert was cut short. Twenty-three people were arrested inside the venue, and ten outside for various offenses, including a bunch that tried to rock the band's tour bus. Remember, Manson earlier in the tour put up with Courtney Love, a sprained ankle, and more recently, became society's scapegoat for violence in schools. Guess that damned smiley face was the last straw...

Winter '99 Arbitron Summary*

BY JHAN HIBER

Tacoma: N/T power KIRO rebounded from its worst book in years to reclaim its usual #1 spot, 4.9-5.6. KUBE slipped to runner-up, 6.0-5.5, while KBSG rose to third, 4.5-4.9. Country fixture KMPS was down almost a full share, 5.5-4.6 (now fourth), while KNDD surged into fifth (from twelfth), 3.6-4.1. Others moving up notably were KISW, 3.5-4.1; KPLZ duplicating those numbers to tie for seventh; and KRWM, which moved into the Top 10 with a 3.1-3.8 lift.

Minneapolis/St. Paul:

Perennial pacesetter WCCO broke a first place tie in the last sweep by notching a 10.7-10.4 share, ahead of KQRS' 10.7-10.2 slip in Ventura-ville. KDWB rose to third but was softer overall, 8.0-7.5, and KEEY saw its Country numbers hurt, 8.1-6.9—still good enough for fourth. Who grew? Talker KSTP zoomed 5.1-6.6, now fifth; KQQL moved up two places by scoring a 4.1-4.7 rise; and KXXR joined the Top 10 by getting healthier, 3.0-3.7.

Miami/Ft. Lauderdale:

Urban WEDR continued its

perennial hold on the #1 position, despite a 8.0-6.7 slip. Some Spanish-language stations did well, as WAQI rose 4.4-5.3 to become the new #2, and WAMR held fifth with a 4.6-4.9 move. WLYF was up a smidge, 4.8-5.0, good enough to tie for third overall with WPOW, 5.5-5.0. Country WKJS posted the healthiest increase, 3.3-4.5, good enough for sixth place in South Florida.

*ALL TRENDS FALL '98 TO WINTER '99 UNLESS OTHERWISE NOTED. 12+, TOTAL WEEK, METRO SHARES.

Thea Upped at Zomba Group

Peter Thea has been named Sr. Vice President, U.S. Record Labels for the



Zomba Group of Labels, which includes Jive, Silvertone, and Verity Records, among others. Thea will also oversee and run A&R for the labels.

Most recently the managing partner of Tavel Thea & Baker, an entertainment law firm, Thea's clients included Teddy Riley and Blackstreet, Godsmack, and Cash Money Records. Before he became a lawyer, Thea was a recording engineer who worked with Aerosmith, the Grateful Dead, and Billy Idol.

"This is an exciting move for Zomba/Jive and Peter, and is yet another step forward to meet the challenges of the fantastic growth we are experiencing," commented Jive President Barry Weiss.

BMI says MP3 is Top Online Format; Real Hits #2, MIDIs are #3

BY TONY SANDERS

BMI says the most popular (or at least prolific) audio format on the Internet is MP3, followed closely by RealNetworks' own audio-file formats. MIDI files come in third, followed by the older-but-still-popular formats of WAV and AU. The popularity of MP3 files on the 'Net—legitimate and pirated—has soared over the last 18 months, according to BMI.

A full-blown report—including some detail on the number of streaming-audio sites—should be available in July, according to BMI VP/Marketing and Business Development Richard Conlon. Conlon told GAVIN his organization canvassed "about a million" Web pages over a month-long period this year using its "robot" search program and came up with nearly 71,000 audio and video files. Conlon said about 34% of those files were MP3s, up from 4% back in October 1997, when BMI surveyed 460,000 Web pages. RealNetworks audio files make up about 30% of the current survey total, down from 38% back in 1997.

WEBSITE OF THE WEEK

At All Access Music Group, we offer you the most comprehensive and up-to-date information on the music industry. Our website is the only place you can find all the latest news, artist info, radio programs, related music and radio links.

Visit Us Now! Register Here... Free!

Upgrade Your Registration for Information Here!

© 1999 All Access Music Group. All rights reserved.

Welcome to
The All Access Music Group

The radio and record industry's first online daily source of news, new music, artist info, radio programs, related music and radio links.

Register To View

Visit Us Now! Register Here... Free!

Upgrade Your Registration for Information Here!

© 1999 All Access Music Group. All rights reserved.

LARRY LABUZ, *Weekend Swing*
HOLLY TUNES, *OK!*
The Winner of a *SONY* Discman!

www.allaccess.com

sponsored by OnRadio
www.onradio.com

BACKSTAGE

BY JAAN UHELSKI

WHO'S THE BOSS?

Bruce Springsteen's hometown had planned to cast their favorite son in bronze—until they calculated the costs. **Mayor Michael Wilson**, who went to school with the Boss, initially suggested the tribute, but as plans progressed, the costs turned out to be close to \$200,000, so the city abandoned the project. Don't worry about hurt feelings, though: Insiders reveal that Springsteen was a little embarrassed by the idea of his likeness being erected in the town that he was brought up in—especially since he still lives there. "It's tacky and humiliating," said a source close to the musician.

LIGHT HIS FIRE

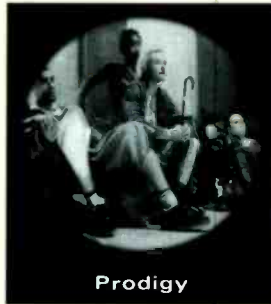
We don't want to say that **Collective Soul's Ed Roland** is a trouble magnet, but for the second time in two months, the frontman has been beamed by an airborne lighter. Last March in Bondsville, Vermont, the affable Roland was

knocked unconscious when an overzealous fan hurled a flaming lighter at the stage, knocking the singer squarely in the forehead. Roland didn't seem overly concerned at the time, telling reporters, "It was cool. It was a good way to end the show." His tune changed May 8, when a fan in Tulsa, Oklahoma threw a Zippo at the stage five songs into Collective Soul's set, again hitting Roland directly on his temple. Roland staggered for a moment, then he went down. Security guards managed to nab the suspect and brought him backstage, where the band's roadies verbally chastised him. The band considered pressing charges, but according to their label, they left the venue without filing out a police report.

HOPE FLOATS

Speaking of incendiary types, **Liam Howlett** of **Prodigy** is home in

Essex England, eating his words. Although he vowed to never make another album after the breakaway success 1997's *Fat of the Land*, his label (**Maverick**) reports that he's locked away in his studio working on new material. There is no release date for the album, since the temperamental Howlett refuses to



Prodigy

return calls. "Last time he was writing he was constantly hassled, so he's strictly incommunicado," explained a source at Maverick. One person Howlett is speaking to is **3-D** from **Massive Attack**. He recently teamed with the trip-hopper to work on the soundtrack for a porn film, titled *The Uranus Experiment-Part Two*. According to a spokesperson, the flick will feature the world's first zero gravity sex scene.

GAVIN

Miller Freeman Entertainment Group
140 Second Street
San Francisco, CA 94105
Phone: (415) 495-1990
Fax: (415) 495-2580
http://www.gavin.com
e-mail: editorial@gavin.com

Chief Executive Officer DAVID DALTON
Chief Operating Officer BOB GALLIANI
Chief Financial Officer BETTY HOLLARS
Editor-in-Chief REED BUNZEL

Managing Editor ALEXANDRA RUSSELL
East Coast Bureau TONY SANDERS
Art Director PETER GRAME

TOP 40, RHYTHM CROSSOVER
KEVIN CARTER (Editor)

A/C, HOT A/C
ANNETTE M. LAI (Editor)

URBAN
QUINCY McCOY (Senior Editor)

RAP, HIP-HOP
JANINE COVENEY (Editor)

COUNTRY
JAMIE MATTESON (Editor/Nashville Bureau Chief)
JEFF HOUSE (Chair Editor)
DAVID OGDEN (Assistant)

AMERICANA
JESSIE SCOTT (Editor)

TRIPLE A
KENT ZIMMERMAN (Senior Editor)
KEITH ZIMMERMAN (Senior Editor)

ALTERNATIVE
RICHARD SANDS (Editor)

ACTIVE ROCK

JAZZ, SMOOTH JAZZ & VOCALS
KEITH ZIMMERMAN (Senior Editor)
KENT ZIMMERMAN (Senior Editor)

g mail

SANDY SKIEE (Manager)

Associate Art Director RENÉ BRUCKNER
Graphic Designer CHARLES MacNULTY
Art Production GABRIELLA NEAL
News Assistant LAURA SWEZEY
Sr. Research Assistants JON FOJTIK, JUSTIN TORRES
Editorial/Research Assistants JASON BADROLA,
ANNA CALIX, SEAN CURRAN,
ERIC DUCA, JIM LESLIE, MIKE MANSOURIAN,
JASON OLAINÉ, ERICA WATSON,
KATIE ZARLING
Contributing Editor (Research) JHAN HIBER
Contributing Editor JAAN UHELSKI

Head of Sales and Marketing LOU GALLIANI
(805) 542-9999 Fax: (805) 542-9997

RICK GALLIANI
(415) 459-3703 Fax: (415) 485-1799

Top 40 Marketing - STEVE RESNIK
(818) 951-6700 Fax: (818) 951-6800

A/C & Urban Marketing - MEL DELATTE
(310) 573-4244 Fax: (310) 573-4289

Hip-Hop Marketing - MICHAEL NIXON
(310) 667-6363 Fax: (310) 318-5303

Country & Americana Marketing - PAULA ERICKSON
(615) 255-5010 Fax: (615) 255-5020

Active Rock/College/Corporate Accounts/Classifieds
Marketing - ERIC SHADE
(888) 785-0956 Fax: (805) 544-0662

Manager, Media Services DAVE ROTHSTEIN
Office Manager/Assistant to CEO SANDRA DERIAN
Accounts Receivable/Collections Manager
JENNIFER HILL

Administrator, Subscriptions/Information Services
ANNA CALIX

INFORMATION TECHNOLOGY/ONLINE SERVICES
Manager WALT REED

Assistant LARRY SHORT

Web Manager, gavin.com KEVIN KLEIN

CONVENTION SERVICES

Executive Director NATALIE DUITSMAN
Event Coordinator DEIRDRE MORRISSEY
Gavin Seminar Special Counsel RON ALEXENBURG

NASHVILLE OFFICE
209 10th Avenue South, Suite 516, Nashville, TN 37203
(615) 255-5010, Fax: (615) 255-5020

GAVIN IS PUBLISHED 50 WEEKS A YEAR ON FRIDAY OF EACH WEEK.
SUBSCRIPTION RATES: \$350 FOR 50 ISSUES, OR \$195 FOR 25 ISSUES.
SUBSCRIPTION AND CIRCULATION INQUIRIES CALL (415) 495-1990.
ALL RIGHTS TO ANY OR ALL OF THE CONTENTS OF THIS
PUBLICATION ARE RESERVED. MATERIALS MAY NOT BE REPRODUCED
IN ANY FORM WITHOUT THE PUBLISHER'S PERMISSION.

270

FRIENDS OF RADIO

Kenny Laguna

**President,
Blackheart
Records**

**Hometown & birth-
date:**
Greenwich Village,
New York City;
January 30, 1955.

**What radio stations
did you grow up
with?**

WINS (Home of "Mur-
ray the K"), WMCA,
WABC/AM, WNEW,
WPLJ, and WOR.

**What stations do
you listen to now?**
K-ROCK (WXRK-New
York), WLIR, WCBS/
FM, Hot 97-New York,
KROQ-Los Angeles,
and WBCN-Boston.

**If you owned a
radio station you**

would:
...make record com-
panies grovel like I do
now.

**Current projects
you're involved
with:**

Joan Jett & the
Blackhearts *Fetish* CD.
Her new CD is the
most outrageous and
rawest sex album by a
beautiful sexy rock star
ever, and it is getting
airplay without promo-
tion, simply because
programmers are dig-
ging it. And *Harlem
World Order* by DJ-
SNS. This CD is tear-
ing up the clubs, and is
a totally cool hip-hop
work coming out of
the streets of Harlem.

**Someone you'd still
like to work with in**



the future and why?

I'd love to produce a
hard-rockin', outra-
geous, rock & roll punk
album with Madonna
because she likes to
push the boundaries
and straddle the lines,
and so do I.

Future ambitions:

To continue to build
Blackheart Records by
providing a main-
stream outlet for great
records and artists
whose viability has
eluded the conven-
tional wisdom of the
music industry. In the
dream category: I
want to produce the
music for a Martin
Scorsese/Robert
DeNiro movie.

by Annette M. Lai

Yahoo! Radio Bows with Ten Stations

Yahoo! Inc. has announced the launch of Yahoo!® Radio at <http://radio.yahoo.com>, a new platform providing direct access to broadcast audio programming. Users can tune into ten stations of music programming 24 hours a day through agreements with broadcast.com and Spinner.com. Broadcast.com will provide hosting and streaming services for Yahoo! Radio.

Yahoo! registered users can access Yahoo! Radio from any Web browser on a PC with a sound card and speakers and the RealPlayer G2 from RealAudio. Yahoo! Radio programming is similar to traditional radio, with station identification and advertising. It also offers a variety of musical genres, and provides a direct link to artists or music groups through Yahoo! Music at <http://music.yahoo.com>, which offers information on a vast number of performers, records, and songs.

DECLARATION of INDEPENDENTS

Or: Survival and Success in a Consolidating World

COMPILED BY REED BUNZEL AND KATIE ZARLING

Without question, change is embracing the radio and record industries – but in many cases this embrace is hardly mutual. Consolidation, evolving technologies, competitive factors (or the lack thereof), and new economic realities are posing new challenges for virtually everyone in the music business. Fewer major record labels often translates to intensified artistic competition. Concurrently, consolidation within the radio industry in many cases has led to what some critics call a “blending of the product.”

Meanwhile, artists are finding that the Internet can provide a viable means for distribution of their music, and a new generation of consumers views the Web as an alternate source to obtain music – in many cases, free of charge. The labels and retailers acknowledge their real concerns about this changing retail environment, while radio execs and programmers profess their cautious optimism about the future.

This is the new world order in which the independent promoter continues to do his or her job: namely, induce radio to play records. In many cases it's business as usual: work with the record company to get a radio station to add a record which, ultimately, results in retail sales. But as competitive forces change and a few entrepreneurial spirits seek new methods to build their market influence, the rules of the game are changing...subtly, but changing nonetheless.

Are the “indies” concerned? Of course they are. But as a group they remain an energetic, optimistic, hard-working bunch of individuals whose love of music – and taste for new business challenges – remains unchanged in an industry rife with change. –Reed Bunzel

How has consolidation in the record industry affected the way you promote records to radio stations?

“Consolidation at radio has slowed the flow of product out there...for the time being. That has been a good thing for us. The less competition the greater chance of getting new artists on stations.” —**LARRY WEIR/MASIKA SWAIN; NATIONAL RECORD PROMOTION**

“There is a greater urgency to getting immediate results; therefore, you are constantly in a ‘full court press’ mode.” —**JERRY LEMBO, JERRY LEMBO ENTERTAINMENT GROUP**



SCOTT BURTON

made it more fun because it has kept us

“The main difference is that you have to cover more bases and talk to more people. Consolidation has not made the job easier or harder; it has

all on top of our game.” —**SCOTT BURTON, JEFF MCCLUSKY & ASSOC.**

“AIM's business has always picked up during periods of consolidation in the record industry. Most of our clients are the independent labels which seem to be going through a tremendous growth spurt. Our major label business is in the marketing area and as they cut they seem to need our help more.”

—**PAUL YESKEL, AIM STRATEGIES**

“The basic ‘promotion’ of records remains the same, but with all of the consolidation taking place it seems that the decision-makers are becoming much more streamlined. In several cases you have a VP of programming making the music decisions for a cluster of stations, and the station PDs no longer have the absolute power...there are a lot more hoops to jump through.” —**LISA CAMPBELL, MCCLUSKY & ASSOC.**

“Consolidation has not been a problem for All Access at all. We've got deep relationships at the label level and at radio as we are a promotion organization that is designed to be ‘of service’ to the industry at large. Our philosophy is ‘All Access is here to help.’” —**JOEL DENVER, ALL ACCESS MUSIC GROUP**

“It has forced me to purchase yet another speed dialer.” —**WILLIAM “BIFF” KENNEDY, CHARTERHOUSE MUSIC GROUP**

“The consolidation of the record labels hasn't affected my business at all. Radio stations want to play great songs to help keep their ratings up. I always try to work those records so that radio and music consumers get the best and newest types of artists.” —**JACK ASHTON, ASHTON CONSULTANTS**

“Many of the radio ‘groups’ have a cer-



TOM CALLAHAN

tain sound they are trying to achieve within their various formats irrespective of the market, which I think is odd. So promoting to a station in Cleveland versus a station in Florida becomes difficult within a chain situation. It has made my job a bit tougher... I sometimes weep uncontrollably.” —**TOM CALLAHAN, CALLAHAN & ASSOC.**

“Consolidation has had no effect of the way I promote records. Even though it's more reality-based now, this business is still based on relationships.” —**RALPH CARROLL, RALPH CARROLL PROMOTIONS**

“It really hasn't: Good business is good



**Mazzetta
Promotion, Inc.**

1600 38th Street

Suite 203

Boulder, CO 80301

(303) 545-9990

FAX (303) 545-9993

E-mail: mazpromo@diac.com

TOM MAZZETTA

*Know the difference
between tenacious persistence
and relentless annoyance
in AC promotion?*

*Neither does Mazzetta.
He elevates annoyance
to an art form.*

*Call him.
He'll get you airplay.*



**Vision — Talent
Integrity — Commitment**



1600 38TH STREET, SUITE 203

BOULDER, CO 80301

PH: 303-545-0232 • FAX: 303-545-0239 • E-MAIL: TAC@DIAC.COM

TOM CALLAHAN, PRESIDENT

Of what project with which you were involved are you most proud?

"Sixpence None the Richer." —**JERRY LEMBO**

"k.d. lang's 'Constant Craving,' which was your average 24-week overnight success story!" —**KEVIN McDONALD**

"Collective Soul. AIM created and implemented the marketing plan that got them signed to Atlantic." —**PAUL YESKEL**

"As the major label world consolidates, the independent label universe is continuing to grow. My fear is that the radio world will continue to treat the independent labels as if they don't exist."

—**PAUL YESKEL**

"Billie Myers. The moment I heard 'Kiss the Rain' I knew it was a Top 10 and that there was something very special about this artist. This is a prime example of the power of the secondary markets!" —**LISA CAMPBELL**

"Sixpence None the Richer's 'Kiss Me' is one of the best examples of sticking it out. All Access has been involved since September 1998 with this smash...and it's taken a long time to get everyone to be a believer. Congrats to everyone who sweated this one out." —**JOEL DENVER**

"I had great fun with the Cotton Mather and Nields records recently." —**BIFF KENNEDY**

"I just finished taking 'Marilyn Scott' from Smooth Jazz to A/C Mainstream. Everyone involved did an amazing job!" —**JACK ASHTON**

"Breaking David Bowie out of Cleveland with RCA." —**CHUCK DEMBRACK**

"Puerto Vallarta...but if you're referring to artists with that question, the answer is Susan Tedeschi." —**MICHELE CLARK**

"Walk Away Renee' by the Left Bank. I produced it." —**BILL JEROME**



TOM MAZZETTA

"My wife is about to have triplets any day (all boys)." —**TOM MAZZETTA, MAZZETTA PROMOTION INC.**

"Well, the success that Creed had last year was a particular high point for me, and I've also got to say that I couldn't get enough of the Days of the New record." —**DOC KANE**

"Bruce Robison, due to the longevity we were able to attain and the fact it went to Number One." —**AL MOSS**



HOWARD ROSEN

"Fat Boy Slim, Sixpence None The Richer and Cher." —**HOWARD ROSEN**

What artist(s) do you see ready to break through in 1999?

"With songs and novelty being such a criteria this year it is very hard to say who will be the real breakthrough artists by the end of 1999." —**LARRY WEIR**

"Cal Hollow, Shooter, Vonda Shepard, Shades Apart, Angry Salad, Lee Nestor, Tommy Henriksen, Mike Errico, Jeremy Toback, Bell Book & Candle, and Ginger Mackenzie are future gold and platinum artists." —**JERRY LEMBO**

"The Corrs." —**KEVIN McDONALD**

"Nik Kershaw's new album is fabulous but unfortunately radio is looking at the CD as the return of a one-hit-wonder from the eighties. I think that given half a chance his CD could produce three or four hits. Porcupine Tree also has a great sound. A lot of radio people like this CD and hopefully that'll translate into real airplay." —**PAUL YESKEL**

"Here are a few that I feel are destined for stardom: Remy Zero, Elliott Smith, Manic St Preachers, Tin Star, Pound, and Taxiride, a group that just played for our office. Look for these extremely talented Australian lads to sweep the charts!" —**LISA CAMPBELL**

"Robbie Williams will be even bigger with his next single 'Angels.' Shades Apart has a single called 'Valentine' that is off the hook. This Tal Bachman track 'She's So High' drives me crazy—what a great song. And look out for Smash mouth to really become huge with 'All Star.'" —**JOEL DENVER**

"Indigenous, Patti Griffin, and Gomez should keep at it all year." —**BIFF KENNEDY**

"Psychic Rain, a group of a friend of mine. They're going to be big." —**JACK ASHTON**

"E.G. Dailey." —**LINDA TICE**

"Shanice Wilson, Mary Lee's Korvette." —**CHUCK DEMBRACK**

"Patty Griffin." —**MICHELE CLARK**

"Jana, on Curb Records." —**BILL JEROME**



BILL JEROME

"Coloursound!!! Don't know them yet? You will soon." —**DOC KANE**

"Buckcherry, Monster Magnet, Limp Bizkit, Fuel." —**MICHAEL VAN ORSDALE**

"Ed Burleson, Bruce Robison, Kelly Willis, Derailers, Jack Ingram." —**AL MOSS**

"Tal Bachman, Shawn Mullins." —**MICHAEL MARTUCCI**



NEAL SAPPER

"Russel Gunn, Monty Alexander, and Roger Smith will have break through years. I see Kim Waters as establishing himself as a core artist in the Smooth Jazz format." —**NEAL SAPPER, NEW WORLD JAZZ**

Don't Mail Your CD To Radio!

Let Gavin do it for less than it would cost you to do it yourself.

ALL FORMATS • ALL REPORTERS • ALL TRADES

Call Lou Galliani (805) 542-9999

GAVIN

What's your greatest hope/fear for this business in the new millennium?

"Our fear for the millennium would be the diminishing of more major and minor labels and the total move of retail and promotion to the world of online only." —**LARRY WEIR**

"My greatest hope is that commerce, consolidation, and technology don't diminish or dilute the music or the passion." —**JERRY LEMBO**

"My greatest fear is that there will be a lack of commitment to artist development. I hope that this is not the case." —**SCOTT BURTON**

"I hope that as many of us as possible survive the current downsizing and consolidation going on in the record/radio industries. I fear that many quality people being overworked, underpaid, and underappreciated during this current consolidation craze will abandon their dreams and leave the business to find stability and fulfillment elsewhere. Once the dust settles and the mega—ownership groups implode, a whole generation of good record and radio people may be elsewhere when they are needed to help the new owners make radio/records fun again!" —**KEVIN McDONALD**

"As the major label world consolidates, the independent label universe is continuing to grow. My fear is that the radio world will continue to treat the independent labels as if they don't exist. There is a wealth of fantastic music coming from the indies that deserves to be heard. Many of these labels have the resources to compete, yet still don't get a shot. My hope for the new millennium is that radio will play great songs regardless of the label. Knowing this it is only a dream, I have great faith that the Internet will continue to grow as a tool for bringing new music to the consumer." —**PAUL YESKEL**

"My fear is this: more consolidation, less freedom, and everyone forgets why they got into the business in the first place. My hope is that we all remember that it's really about the music...as simple as that!" —**LISA CAMPBELL**

"My concern is that radio will become less of an entertainment source and more of a cookie-cutter programming source. It's understandable that radio



JOEL DENVER

—**JOEL DENVER**

"My greatest hope is that the hot hits format comes back with its big 55-record playlist, and that the Pop/Alternative format takes off in a huge way. My fear is that record stores will become extinct."

—**HOWARD ROSEN**

"Just keep enjoying the music and always remember it's always the music first, the money second."

—**JACK ASHTON**

"That we all have jobs and that my computer still works on Jan. 1, 2000."

—**LINDA TICE**

"This is really a simple business. If we make music that people like, more people will listen to radio stations and buy product. The millennium shouldn't change that, should it?"

—**RALPH CARROLL**

"My greatest fear is that the new deal with Mediabase will hurt some smaller market stations. My greatest hope is that we beat the radio station in the Summit Softball Tournament."

—**MICHELE CLARK**

"My greatest hope for this business is that it maintains its focus and doesn't fall victim to its own short-sightedness. Continually slighting the stations outside of markets 1-130 is not the way to do business. I've got guys who are willing to play music by a number of labels, yet can't seem to get the music they need unless they ask for it. This is ridiculous. Do the labels not want to sell records in these markets? I think we as an industry are totally missing the mark by continually feeding the promotional budgets of America's radio stations. If the labels would take the lead and commit themselves to not spending anymore money on promotions I think we'd be

needs to make ends meet in the world of consolidation, but let's not forget that radio is part of showbiz. Let's keep the show in the biz. Con-

centrate on winning programming and the ratings and revenue will come."

in much better shape than we are now. With the current scenario, no one wins. The only people truly benefiting from the excessive money spent on promotions is the listener who wins the items we've all paid for. A departure from spending on station promotions would free up monies that could be much better spent elsewhere. Oh, and I've got to say that I can't wait to see what the Internet will do for all of us. Embrace. Embrace."

—**DOC KANE**

"My greatest hope for this business in the new millennium: expanding playlists!"

—**MICHAEL MARTUCCI**

"My greatest hope for this business in the new millennium are that artist can continue to grow and to create great music that has integrity and at times stretches the boundaries of whatever genre that they are in. And within this process that there is a place on the radio dial for their music to be heard. My greatest fear for this business in the new millennium is that through consolidation and monopolies and the power of consultants that there will be less autonomy at radio with programming, less creativity from the artist, fewer labels, and more power in the hands of fewer people."

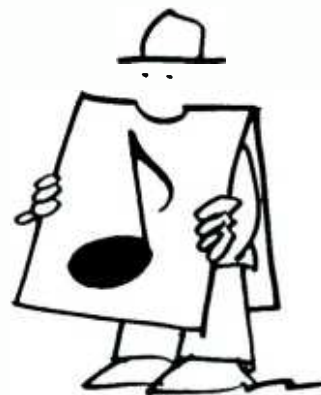
—**[NEED NAME HERE], NEW WORLD JAZZ**

MUSIC AND NEW TECHNOLOGIES

"Radio is being overshadowed by the potential of the Internet and media technology unheard of only a few years ago. The listening public now can download new songs and listen to them through their computer, which is a lot sexier than turning on the radio. And the same technology exists to circumvent the "brick and mortar" retail stores by offering music for sale (and in some cases for free) over the Internet. Actually, several well-known retail chains, such as Tower and Trans World, are currently selling product over their own Web sites. We believe that it is in the best interest of both entities to work together to strengthen their positions in the market place."

—**MACEY LIPMAN, MACEY LIPMAN MARKETING**

THE COMPETITIVE EDGE



HOWARD
ROSEN
PROMO
TION, INC.

Specializing in Top 40, AC, Modern AC, and College

Howard Rosen Soozin Kazick Melissa Langer
Davey Dave Craig Parker Dan Kauffman Siri Neuzil

5605 Woodman Avenue, Suite 206, Van Nuys, CA 91401
(818) 901-1122 fax: (818) 901-6513

Website: www.howiewood.com E-mail: infor@howiewood.com

A/C + HOT A/C

PD PROFILE

Kurt Johnson

Chancellor Media's WYXR (Star 104.5)-Philadelphia

On-air lineup: 5:30-9 a.m. The Nancy Glass Show; 9 a.m.-2 p.m. Christine Taylor; 2-7 p.m. Big Ron O'Brien; 7 p.m.-1 a.m. Between the Sheets with Christopher Knight; 1-5:30 a.m. Danny Pavone

Consultant: Guy Zapoleon

First industry gig and career highlights:

At 14-years old, I landed the "after school 'til sign off" shift at WBOO/AM 740 in my hometown of Baraboo, Wisconsin. My first major market gig was at WFYR-Chicago as APD/middays in 1987. When Summit bought the station from RKO a year later, I got the PD job for their new A/C format. Two years later, Summit sold FYR to Devine and I was out. They were going Active Rock, but I had impressed my competitors at Viacom enough to win the PD job at LITE/FM in New York and started there in April 1991. I enjoyed an incredible five and a half years there, during which we scored four 12+ #1s and dominated persons 25-54 and most female demos. Then I got the

chance to launch a new Classic Rock station in New York for Viacom at Q104.3 in 1996. We grew the station quickly and had a lot of fun. When Chancellor bought the station a year later, I returned to the A/C format for Chancellor at Star 104.5 in Philadelphia where I've been having a blast for the past year and a half. My wife and I just had twin girls. I have a great staff at Star, and I love cheesesteaks. Life is good.

Stations you admired then and now: Growing up I was glued to the radio to hear WLS, KFRC, and Z104. In the '80s I admired KIIS/FM, WLOL, and WAVA. Now, some of the stations I really respect (besides Star) include WLTW, Z100, KDWB, and KRTH.

Mentors: Back then, Jonathan Little, PD at Z104. He taught me that being great at radio is about being great at life. Now, Steve Rivers, CPO for Chancellor Media. Over time he's proven to be one of the greatest programmers ever.

Star 104.5's current direction and musical definition: Star 104.5 is Philly's Hot A/C. Our position is the Best Mix

of the '80s and '90s. Core artists include Jewel, Celine Dion, Sheryl Crow, Madonna, and Prince. We target Women 25-44 and play contemporary music for them. We went early on Cher's "Believe" because it was so obviously a smash and right in our core sound. We go later on songs that aren't in the center of our core sound—the more alternative side for example. Songs like that have to prove themselves before I add them, and my competitors can warm them up for me.

Stations you monitor and network with: Nationally, I monitor WKQI, WRQX, WXKS, WTIC/FM, WKTI. Locally, I keep an ear on Max, Q102, Y100, B101, and WMGK. I network with lots of great Chancellor PDs like Tom Poleman, Angela Perelli, Glenn Kalina, Anne Gress, Helen Little, Jim Ryan, and Darren Davis.

Bosses: My GM is Jeffrey Specter. He's been Star's GM for its entire eight years. On a corporate level, I communicate with Steve Rivers for overall programming issues.

What Star promotion has worked best for you and why? "Shop Like a Star" is a



promotion I developed with GM Rona Landy at LITE/FM, where we called it "World Class Shopping." I brought the promotion to Star. People seem to like winning \$5,000 shopping sprees!

Best job before this one?

LITE/FM. Some of the best people doing radio today are at that station. The air staff has been there for years, and they do an incredible job. The sales department is top notch. The facility is awesome.

Next career direction:

I would like more P&L responsibility in the next phase of my career. Whether that's a GM position or more of a group programming role, I don't know. I've been very successful at programming and I'm loving it. With all the ups and downs over 25 years, I can count on one hand the number of days I haven't wanted to come to work. I just love radio.

San Diego's New Star

BY ANNETTE M. LAI

Star 100.7 (KFMB/FM)-San Diego PD Scott Sands officially names Jen Sewell, a three-year station veteran and current evening host, Music

Director at the Hot A/C. Sewell has been interim MD since Greg Simms moved to KYSR-Los Angeles earlier this year. She has been hosting evenings on Star since APD Michael Steele moved to KIIS/FM-Los Angeles in March.



Jen Sewell

"Jen is fantastic...besides, she's the only one who wanted the job," a chuckling Sands tells GAVIN. "Seriously, Jen was doing the job before I got here and the station has never sounded better. She has a great perspective on how the station needs to sound, feel, and flow. Not to mention that she has a great ear for picking new music and a unique feel for Star's sound. She has a fantastic energy about her."

Sands will continue to accept music calls anytime except Wednesday mornings and Friday afternoons. Sewell's call times will be Tuesday, Wednesday, and Thursday afternoons from 2 to 5 p.m.

by Annette M. Lai



Lee Nestor THE SINGLE "Still With Me"

Thank You All, So Much For Your Continued Support!

...Lee Nestor

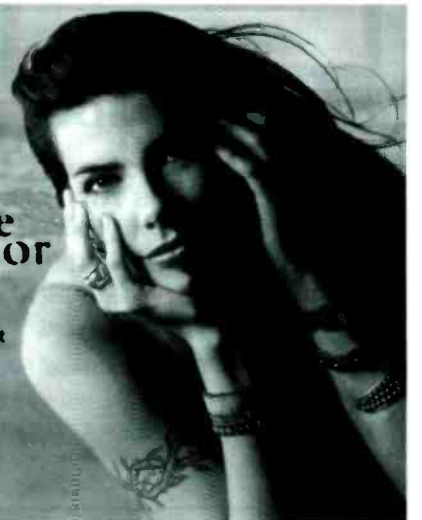
Now At #33 On Gavin's A/C Chart This Week!

65 Total STATION'S With 1063 Spins Including 12 Hot A/C's!

Radio promotion contact: Mark Barnowski / EP-Promotion
PH: EP Promotion 1-248-524-1914

Lee Nestor

call it what it is



ELTON JOHN with HEATHER HEADLEY & SHERIE SCOTT

"A Step Too Far"



The follow-up to the #1 smash
"Written In The Stars"

IMPACTING RADIO NOW

Album Executive Producer: Phil Ramone

Management for Elton John: Colin Bell & Frank Presland / Elton John Mgmt Ltd.

© 1999 PolyGram Records, Inc., a Universal Music Company

www.polygram-us.com/alda

www.americanradiohistory.com

rocket



Walt Disney Theatrical Productions Ltd.



MOST ADDED

JIM BRICKMAN WITH HILL & PORTER (25)
SARAH McLACHLAN (23)
RICK SPRINGFIELD (21)
BACKSTREET BOYS (19)
****E.G. DAILY (15)**
****SET 'EM UP JOE (15)**

TOP TIP

ALL-4-ONE
 "I Will Be Right Here"
 (Atlantic/Blitzz)

This Diane Warren/David Foster creation comes to life with the vocal stylings of All-4-One. Added at WLTE-Minneapolis and Y92-Sacramento.

RADIO SAYS

SARAH BRIGHTMAN
 "Deliver Me" (Angel)

"We're getting a ton of female calls asking about this song. Our listeners are definitely connecting with it." —Ken Misch, PD/MD, WDKB-DeKalb, Ill.

A/C

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

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
2	1	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	6	162	4	3793	+296	59	39	48	14
1	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	19	148	1	3767	+4	70	37	24	15
4	3	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	10	134	2	2939	+218	45	29	33	17
3	4	CHER - Believe (Warner Bros.)	19	118	0	2776	-272	39	32	31	14
7	5	NA LEO - Poetry Man (NLP)	15	114	6	2243	+103	36	21	20	25
8	6	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	14	110	5	2240	+128	34	19	28	22
5	7	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	22	97	0	2110	-126	20	32	35	9
10	8	JEWEL - Down So Long (Atlantic)	9	83	0	2039	+39	35	23	17	6
12	9	MULBERRY LANE - Harmless (Refuge/MCA)	10	95	3	1917	+64	24	22	29	14
6	10	MARIAH CAREY - I Still Believe (Columbia/CRG)	18	99	1	1915	-308	19	23	32	20
14	11	FAITH HILL - Let Me Let Go (Warner Bros.)	11	105	7	1892	+198	19	27	23	25
11	12	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	30	81	0	1810	-150	19	23	34	5
9	13	MONICA - Angel Of Mine (Arista)	24	91	0	1779	-250	14	25	33	14
13	14	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	18	91	0	1625	-210	15	18	29	17
19	15	QUINCY JONES - I'm Yours (Qwest/Warner Bros.)	5	95	9	1488	+269	10	19	24	29
15	16	BACKSTREET BOYS - All I Have To Give (Jive)	17	74	0	1445	-128	10	23	27	11
18	17	SHERYL CROW - Anything But Down (A&M/Interscope)	12	53	6	1326	+90	28	7	11	7
20	18	SARAH BRIGHTMAN - Deliver Me (Angel)	6	78	3	1293	+176	9	18	25	17
23	19	RICK MONROE - Can I Call You Home? (Divorce)	8	62	4	1213	+133	15	16	18	12
17	20	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	19	66	1	1180	-145	5	15	29	15
—	21	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	3	94	23	1152	N	3	11	27	32
<i>Sarah makes short work of the chart by debuting just outside Top 20 territory!</i>											
29	22	COLIN HAY - Don't Believe You Anymore (Farren Music America)	6	59	6	1101	+154	7	16	27	7
16	23	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	13	49	0	1089	-303	14	15	15	5
30	24	DEBORAH FRANCO - Open My Heart (Boulder Entertainment)	8	59	6	1071	+145	6	17	23	10
21	25	SUGAR RAY - Every Morning (Lava/Atlantic)	11	40	2	1046	-45	19	9	7	5
—	26	BACKSTREET BOYS - I Want It That Way (Jive)	3	75	19	1021	N	3	7	31	22
<i>Once again proving their mass appeal, the Backstreet Boys win 19 new believers and are #2 in Spinincreases.</i>											
27	27	BOB CARLISLE - Lately (Dreamin' About Babies) (DMG)	8	52	2	987	-30	9	13	20	10
31	28	KATE PRUITT - No Party Boys (Wild River)	11	46	2	927	+14	11	13	13	8
28	29	SHANIA TWAIN - From This Moment On (Island/Def Jam)	36	47	0	904	-54	9	11	12	14
24	30	ROD STEWART - Faith Of The Heart (Universal/UMG)	20	54	0	901	-132	7	5	19	19
25	31	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	7	49	3	885	-144	9	5	21	9
37	32	THE CORRS - So Young (143/Lava/Atlantic)	5	55	4	868	+87	6	10	17	16
35	33	LEE NESTOR - Still With Me (Move Around)	7	53	1	858	+43	4	14	18	16
36	34	DAVE ROBYN - Uncle Joe (High Time/Ruff Town Ent.)	10	43	3	829	+16	10	8	16	7
—	35	VONDA SHEPARD Duet with EMILY SALIERS - Baby, Don't You Break My Heart... (Jacket)	5	59	4	824	N	7	4	15	25
38	36	ZACK THOMAS - Isn't It True (Clear)	9	42	4	814	+63	9	11	12	9
39	37	DIANA KRALL - Why Should I Care? (Verve Music Group)	6	57	1	811	+65	6	12	8	15
—	38	ARMSTED CHRISTIAN - Take Our Time (Siam)	7	49	4	769	N	4	5	25	15
—	39	BOBBO STARON - Mary Sightings (Coast)	11	38	1	764	N	7	12	13	5
—	40	JIM BRICKMAN with J. HILL & B. PORTER - Destiny (Windham Hill)	2	66	25	755	N	4	3	14	32

Total Reports This Week 168 Last Week 167

CHARTBOUND

	Reports	Adds	SPINS	TREND
ALL-4-ONE "I Will Be Right Here" (Atlantic/Blitzz)	55	13	669	+226
BIG TOE - "Just Like a Movie" (Bort)	51	5	735	+137
E.G. DAILY - "Keep It Together" (Tommy T.)	45	15	452	+149
98° - "The Hardest Thing" (Universal)	42	6	632	+103
NIK KERSHAW - "Somebody Loves You" (Pyramid)	41	2	674	+120

SPINCREASE

SARAH McLACHLAN	+458
BACKSTREET BOYS	+404
BRICKMAN/HILL/PORTER	+325
PHIL COLLINS	+296
QUINCY JONES	+269



"The Canvas That We Weave"

THE JAMES THOM THING

From the CD "What Is This Thing Called Tom?" on Alizarin Records

Our special thanks to the following stations who made **UP & COMING** possible:

- KSNB KTQM KOJM KTHO KMXL KEZU KFMN KKRK KOKO KRTI WBDL**
WKXD WOYS WQXQ WDMG WKTJ WFSW WBLG WJDF WRZI WKHG WSNU
KAYL WJER KATW KLKC KYMN WATD WEIM WSDL KLMJ KMBX

National Promo: Mike Marlucci (516) 981-9080. National Publicity: Linda Cafiero (516) 822-3577

Some People Don't
Realize the Value
They're Getting ...



But **PERFORMANCE** Subscribers Do.

Packed with information about industry trends, production news, venue news, box office reports and extensive artist itinerary listings, PERFORMANCE subscribers get a jump on the competition. In fact, readers credit PERFORMANCE with helping generate one out of every four shows.* Subscribers also receive our entire directory series *at no additional charge*. Subscribe to PERFORMANCE and get 51 weekly issues *plus* the annual directory series. Call 817-338-9444 and get in on the act that the concert touring industry has valued for almost 30 years.

*PERFORMANCE survey results, February 1997.

PERFORMANCE MAGAZINE • 1101 UNIVERSITY DRIVE, SUITE 108 • FORT WORTH, TEXAS 76107-3000
(817) 338-9444 • FAX: (817) 877-4273 • E-Mail: PerformMag@aol.com • Website: www.performanceclassified.com

A/C UP&COMING

Rpts	Adds	SPINS	TREND	
39	2	570	+26	KIRK MICHAEL HOWE - The Best Part Of My Life (La Familia/Quicksilver)
38	3	631	+50	FICTION - Sometimes I Get The Feeling (High Time/Ruff Town Ent.)
37	—	688	+43	WRENDITIONS - Tonight Is The Night (KEF)
35	4	655	+76	DILLUSIONAL SELF - Now I've Figured Out (Corona)
34	3	494	+114	RITA VAN NEK - What Would Be When (Doctor's Magic Entertainment)
32	2	392	+18	JEFFERSON STARSHIP - Ways Of Love (CMC International)
32	2	329	+32	JAMES THOM THING - The Canvas That We Weave (Alizad)
30	12	460	+152	* SHAWN MULLINS - Shimmer (Columbia/CRG)
30	3	379	+26	SHERBY - Spellbound (Likwid Joy)
26	21	263	+178	* RICK SPRINGFIELD - Its always something (Platinum)
25	1	314	+50	* SUSAN BARTH - Stuck On The Wall (Peculiar)
25	4	309	+58	* SHAYATHREATS - No Window (Mob Momma)
25	8	248	+93	* CYNTHIA EVON - Coming Home (Shouting Man)

A/C Drops: #22-Pretenders, #26-Atlanta Rhythm Section, #32-Dawson, #33-Stroud Project, #34-R. Kelly & Celine Dion, #40-Blondie, Lucy Lee.
Hot A/C Drops: #39-Barenaked Ladies ("It's"), Eagle Eye Cherry, Jude.

RAVES continued

great summer-sounding record." Already Top Ten at Alternative Radio, it's now impacting mainstream Top 40, Hot and Modern A/C.

WILL SMITH
"Wild Wild West"
(Overbrook/Interscope/Columbia)

Will Smith's winning ways on the airwaves and the big screen continue with his contribution to the soundtrack of his upcoming movie *Wild Wild West*, which opens nationwide July 3. A remake of the Kool Mo Dee classic, Smith adds his own flair, a dash of Stevie Wonder's "I Wish," plus some guest vocals from Dru Hill and Kool Mo Dee himself to make the song his own. Will debuts at #16 on GAVIN'S Rhythm Crossover chart this week...don't miss the stagecoach on this one. Impacting Top 40.



GERI HALLIWELL
"Look at Me" (Capitol)

Spice Girl-gone-solo Geri Halliwell has a hit record on her hands. Sounding '60s go-go girlish, this song conjures up visions of an ultra-cool Nancy Sinatra and James Bond movies for some reason or another. "Look at Me" has a great summer vibe to it, too. Early believers include Star 98.7 (KYSR)-Los Angeles and Star 100.7 (KFMB/FM)-San Diego. Impacting mainstream Top 40 and the Hot-Modern A/C world.



JOEY MCINTYRE
"I Love You Came Too Late" (C2/CRG)

When McIntyre's album landed on my desk, this was one of the tracks I listened to over and over again. A winner at last month's Boston Music Awards, Joey's latest, a sad love song, should win him new fans and further establish his very promising solo career. Impacting mainstream Top 40.



ELTON JOHN, HEATHER HEADLEY AND SHERIE SCOTT
"A Step Too Far" (Island/Def Jam)

From Elton John and Tim Rice's forthcoming Broadway production of *Aida* comes this powerful and emotional song questioning love's commitment. Joining Sir Elton on this one are Heather Headley and Sherie Scott. Headley is best known as the lead singer of the Euro pop group M People. Both she and Scott appeared in last year's workshop version of the musical. Produced by the legendary Phil Ramone. Impacting mainstream A/C.

SOPHIE B. HAWKINS
"Lose Your Way" (Columbia/CRG)

Without a doubt, Sophie B. Hawkins' 1995 hit "As I Lay Me Down" has become an A/C standard. Now from her new CD *Timbre*, she delivers

Continued on page 27

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

Frank Sinatra

December 12, 1915 – May 14, 1998



HIS MUSIC WAS
HIS ENGINE AND
IT WILL KEEP GOING
AS LONG AS
PEOPLE CAN HEAR.

Jerry F. Sharell

Photo By J. F. Sharell

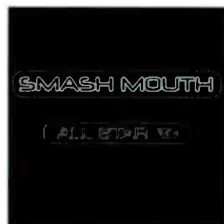
HOT A/C

MOST ADDED



SARAH McLACHLAN (14)
SMASH MOUTH (13)
****TAL BACHMAN (12)**
****CHER (12)**

TOP TIP



SMASH MOUTH
 "All Star" (Interscope)

Smash Mouth is off to a running headstart thanks to "before the box" airplay and adds at WPLJ, KYSR, KFMB/FM, KDMX, MAX 95.7, KLLC, KBBT, and more.

RADIO SAYS



ROBBIE WILLIAMS
 "Millennium"
 (Capitol)

"This guy is the real deal! 'Millennium' sounds great on the air. Don't miss out on Robbie, he's already a star."
 —Mike Mullaney, MD,
 WBMX (Mix 98.5)-Boston



RAVES continued

another beautiful and captivating ballad that holds similar potential. Impacting Hot and Modern A/C.



THE NEVILLE BROTHERS "If I Had a Hammer" (Columbia/CRG)

More than 35 years ago, this song was a hit for both Trini Lopez and Peter, Paul & Mary. As the new millennium approaches, the Neville Brothers breathe new life into this classic folk song, born out of the civil rights movement from the pen of Pete Seeger. Impacting mainstream A/C.

BETTER THAN EZRA "Like It Like That" (Elektra/EEG)

The trio from New Orleans serve up some fun rock & roll—or as their audio bio says, they "command the fusion alterna-rock's forcefulness and pop's blissful complexion." The hook is infectious and your listeners may even call the request lines singing it to you—I was singing it to myself after a few listens. Early believers include WTMX-Chicago and KZZO-Sacramento. Impacting mainstream Top 40 and Hot and Modern A/C.

LW	TW	Reports	Adds	SPINS	TREND	
1	1	SUGAR RAY - Every Morning (Lava/Atlantic)	120	0	4859	-300
2	2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	118	0	4740	-198
3	3	GOO GOO DOLLS - Slide (Warner Bros.)	106	2	3919	-297
4	4	SHERYL CROW - Anything But Down (A&M/Interscope)	113	1	3766	-144
6	5	JEWEL - Down So Long (Atlantic)	114	0	3507	+5
10	6	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	105	6	3271	+543
5	7	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	89	0	3086	-448
7	8	LENNY KRAVITZ - Fly Away (Virgin)	91	1	2971	-165
11	9	SHANIA TWAIN - That Don't Impress Me Much (Island/Def Jam)	96	1	2942	+231
9	10	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	81	0	2534	-314
8	11	CHER - Believe (Warner Bros.)	78	0	2473	-413
12	12	EVERLAST - What It's Like (Tommy Boy)	71	4	2467	+49
13	13	GARBAGE - Special (Almo/Interscope)	78	1	2314	-12
17	14	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	78	4	2076	+163
19	15	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)	85	6	1976	+259
14	16	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	67	0	1790	-339
20	17	FASTBALL - Out Of My Head (Hollywood)	75	3	1748	+77
15	18	EAGLE EYE CHERRY - Save Tonight (WORK)	62	0	1739	-240
25	19	FATBOY SLIM - Praise You (Astralwerks)	58	3	1479	+95
31	20	TAL BACHMAN - She's So High (Columbia/CRG)	73	12	1463	+361
<i>Bachman leaps 11 into Top 20 territory. Twelve new believers, including WWMX-Baltimore.</i>						
29	21	ROBBIE WILLIAMS - Millennium (Capitol)	67	6	1463	+321
23	22	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	65	2	1456	+49
34	23	SARAH McLACHLAN - I Will Remember You (Live) (Arista)	75	15	1419	+481
<i>Core artist Sarah McLachlan hits a home run with this live rendition.</i>						
24	24	SHAWN MULLINS - Shimmer (Columbia/CRG)	65	3	1393	+8
26	25	98° - The Hardest Thing (Universal/UMG)	46	1	1348	+151
18	26	BLONDIE - Maria (Beyond Music)	53	1	1336	-424
21	27	THIRD EYE BLIND - Jumper (Elektra/EEG)	47	0	1237	-322
16	28	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)	52	0	1169	-789
27	29	BRITNEY SPEARS - ...Baby One More Time (Jive)	41	0	1055	-119
22	30	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	41	1	1042	-423
28	31	NEW RADICALS - You Get What You Give (MCA)	42	0	1027	-123
38	32	BLESSID UNION - Hey Leonardo (She Likes Me For Me) (Push/V2)	48	8	1001	+241
36	33	BACKSTREET BOYS - I Want It That Way (Jive)	44	7	995	+170
30	34	SHAWN MULLINS - Lullaby (Columbia/CRG)	41	0	915	-190
33	35	DAVE MATTHEWS BAND - Crush (RCA)	29	0	888	-142
32	36	EVE 6 - Inside Out (RCA)	26	1	839	-218
35	37	MULBERRY LANE - Harmless (Refuge/MCA)	40	2	836	+1
40	38	BARENAKED LADIES - Call & Answer (Reprise)	48	8	805	+181
37	39	U2 - Sweetest Thing (Island/DefJam)	26	1	666	-100
—	40	CITIZEN KING - Better Days (Warner Bros.)	37	8	665	N

Total Reports This Week 125 Last Week 130

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND	
29	7	479	+132	*VONDA SHEPARD/E. SALIERS - "Baby, Don't..." (Jacket)	17	3	254	+38
21	4	334	+93	CHRIS PEREZ BAND - "Resurrection" (Hollywood)	17	2	238	+25
21	13	349	+234	*NSYNC - "I Drive Myself Crazy" (RCA)	16	4	378	+71
19	8	318	+114	*CHER - "Strong Enough" (Warner Bros.)	16	12	184	+151
18	3	296	+50	*BRITNEY SPEARS - "Sometimes" (Jive)	15	5	214	+73

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



SMASH MOUTH IN THE BIG APPLE
 Interscope recording act Smash Mouth dropped by WPLJ-New York to say "hi" and promote their new hit "All Star." The group's latest CD *Astro Lounge* will be released June 8 (l-r): the band's Greg Camp; 'PLJ MD Tony Mascaro; Smash Mouth's Steve Harwell; the label's Jennifer Zeller.

HENRIKSEN IN SUNNY TAMPA
 Well we know the sun was shining inside at WSSR (Star 95.7)-Tampa when Capitol recording artist Tommy Henriksen dropped by to meet the gang (l-r): APD Ken Martin; Henriksen; the label's Aimee Saiger; band member Joey Sykes; MD Rob Harder.





Embrace Your Ignorance

BY QUINCY MCCOY

Socrates once wrote, "I know nothing except the fact of my ignorance."

Many of us in radio need to respect our ignorance at least as much as we do our knowledge. If we learn to pay attention to what we don't know, we learn to probe, to question, to analyze, to challenge, to debunk, and ultimately to grow. For this to happen, though, we must begin to practice new ways of thinking.

Think about the things that still make radio exciting to you and your listeners. Often, it's the unpredictable events and happy accidents. Will they like this new song? Does this contest offer enough entertainment value to the listeners not playing? Is your new morning team providing the right amount of information, service, and fun? Does your competitor's morning show? Do your special events and promotions connect with your customers? What is it your customers really want from you today? We've forgotten that the true excitement of radio starts with what we don't know rather than with what we do.

Here's an exercise to keep you and your staff thinking and asking questions. Under the heading "I know what I know," make a list of central issues and facts about your station. The list should include key items like your ratings and your ratings goals, plus any strategic moves you're planning inside the station, any outside marketing plans, and what you know your competition is doing.

Now, under the heading "What I don't know," pose different scenarios—like an increase of competition, the loss of your morning show, or the

sale of your station—and speculate on how that would affect your market position. Of course, surmise similar perspectives for your competition.

When you're done, you should be filled with strategic information that will assist you in positioning your station for all foreseeable—and unforeseeable—action. This "What Is-What If" guessing game puts you face to face with your weaknesses (and those of your competitors). But to build a truly accurate portrait of your customers and competition, you must go to them directly. If you want to change your station and leave your competitors behind, change how you relate to your customers. Build a communications pipeline that reports both good and bad stories from customers every day. Here's how:

1) Call listeners. Talk to a few customers every day to understand how they're feeling, what they're feeling, and why they're feeling that way. If possible, spread the calls among a group of station managers. Meet

once a week and discuss what is on the minds of your listeners. These reality checks could be the difference between winning and losing.

2) Call a colleague and ask them what's going on. Find out what's working and not working. Attend your competitor's events. Ask people in your target demo probing questions about you and your competitor.

Always remember that the longevity of any programming job is usually connected to your learning curve. Never rest on your laurels, and always invest time and energy into what you don't know.

Is your new morning team providing the right amount of information, service, and fun? Does your competitor's morning show?

Winter Arbitrons Confirm: It's the Demographics, Baby!

BY JHAN HIBER

Receipt of the recently released Winter '99 Arbitron results reminds me of the adage regarding the key to real estate: value/success is determined by three factors, it's said—*location, location, location!* Well, in the Urban world, that could

be changed to "demographics, demographics, demographics!" Essentially, the larger pool of potential black listeners in the metro, the better the format scores.

Let's look at a tale of three cities—New York, Los Angeles, and Washington, D.C.—to see the range of Urban's power in this latest sweep.

New York City: My two former clients, WBLS and WRKS (Kiss), continue to battle, with the contest getting closer. A year ago, Kiss was 40% ahead of 'BLS; now that margin is just 8%, 12+. Here's the trend:

12+ Shares	Winter '98	Fall '98	Winter '99
WBLS	2.5	3.7	3.3
WRKS	4.2	3.8	3.6

Kiss is seeing steady erosion in AQH shares. That's happening in cume also, where the station has lost 100,000 listeners in the last year.

'BLS actually beats Kiss in some rankers; among adults 18-34, 'BLS is up 33% in a year and now ranks sixth in that demo, while Kiss has declined 18% in the last year and is back in the pack. 'BLS also now has more cume listeners overall than Kiss, ahead by over 100,000 folks. A most interesting battle!

In the big picture, Urban in New

York City is in the middle of the pack. Two stations combine for about 7% of overall listening, a solid story given the demographic make-up of the New York metro.

Los Angeles: The demographics of the L.A. market are such that Spanish-language stations prosper much more than Urbans. The

top two stations are Hispanic. The Urban leader, KKBT, is fifth, while other Urban outlets lag.

KKBT, KJLH, KACE/KRTO combined tallied a 6-share in the Winter '98 survey. In this book, they scored a total of 5.9 (less than the leading Spanish-language station), with KKBT providing 3.8 shares of

that total. In L.A., the format has a stable niche and a powerful leader (KKBT), but the demographics don't indicate big growth ahead.

Washington, D.C.: There's no market in America—not a top market, anyway—where Urban is as strong as in the D.C. area. The *top three* stations for yet another sweep are all Urban. They combine, 12+, for over 18% of the total audience (about three times larger than the combined shares in L.A.).

For the second ratings sweepstakes in a row, WPGC and WHUR are tied for first, both up to 6.2, 12+. WKYS stayed hot on their heels, climbing to 5.8 for a third place finish.

Congrats to all the stars in this Urban spotlight! Good demographics, combined with shrewd programming and marketing, provide the pinnacle of Urban success.

Essentially, the larger pool of potential black listeners in the metro, the better the format scores.

the word is out

Cedric Hollywood, PD/MD, WEDR
"This record is a smash!"

Derrick Brown, PD, WHQT
"Tracie is coming back hard.
She's been away for a minute,
but she hasn't missed a beat!"

Bobby Rush, PD, WZAK
"I promise you your listeners
won't get tired of the new
Tracie Spencer."

Heartattack, APD/MD, WOWI
"The record is HOT!"

Helen Little, PD, WUSL
"It's phat, in fact it sounds like
she never left! Welcome back!
It's all about you, Tracie!"

**Michelle Burden, MD, The Doug
Banks Show/ABC Radio Network,**
"I like this record. It's very strong;
it will work on our show."

Vinny Brown, PD, WBLS
"We've got a good comeback
record. This Tracie record
sounds really good."

Tracie Spencer
it's all about you
(not about me)

the first smash from the album *Tracie*



hollywoodandvine.com/traciespencer © 1999 Capitol Records, Inc. Produced and Arranged by SoulShock & Karlin for Soulpower Productions Management: Qadree El-Amin

URBAN

L A N D M A P



MOST ADDED



K-CI & JOJO (47)
"Tell Me It's Real"
(Rockland/Interscope)

WDZZ, WMCS, WTLZ, KRIZ, WHNR, WHUR, WKGN, WTCC, WKPO, KBCE, KRRQ, KOXL, KVSP, KJMM, KZWA, WEUP, WZHT, WZFX, WKND, WTMP, WJMI, WPHI, WRNB, WBLX, WJTT, KYEA, WYOK, WHOT, KKDA, WDWI, KVJM, WAMO, KCEP, WWWZ, WILD, WBLK, WCDX, WIZF, WQHH, WWDN, KJMS, KKB, WZAK, WFXA, WPEG, WJFX, WQDK

KELLY PRICE (42)
"It's Gonna Rain"
(Island/Mercury)

WMCS, WDLT, WFLM, WOZZ, WTLZ, WILD, WDAS, WKGN, WTCC, WKPO, KBCE, KRRQ, KVSP, KJMM, KZWA, WEUP, WGLI, WZHT, WZFX, WKND, WVAZ, WTMP, WJMI, WPHI, WBLX, WJTT, KYEA, WYOK, KKDA, WDWI, KVJM, WOTJ, WBLK, WCDX, WIZF, WQHH, WHRK, KJMS, WZAK, WFXA, WPEG, WQDK

ERIC BENET & TAMIA (42)
"Spend My Life" (Warner Bros.)

WDLT, WFLM, WOZZ, WMCS, WTLZ, WDAS, WHUR, WKGN, WKPO, KBCE, KRRQ, KVSP, KJMM, KZWA, WUVA, WEUP, WZHT, WKND, WVAZ, WTMP, WJMI, WPHI, WRNB, WBLX, WJTT, WPA, KYEA, WYOK, KMJQ, WDWI, KVJM, WAMO, WOTJ, WBLK, WCDX, WQHH, WWDN, KJMS, WFXA, WPEG, WQDK

LIL' CEASE (34)
"Play Around"
(Unentertainment/Epic)

WKGN, WKPO, KBCE, KRRQ, WOZZ, WTLZ, KVSP, KJMM, KZWA, WZFX, WRXZ, WTMP, WJMI, WPHI, WBLX, WJTT, WPA, KYEA, WYOK, KKDA, WMNX, WDWI, KVJM, WAMO, WOTJ, WWWZ, WBLK, WCDX, WQHH, WHRK, WWDN, KJMS, WFXA, WPEG, WQDK

MA\$E (28)
"Get Ready" (Bad Boy/Arista)

WTLZ, WKGN, WKPO, WOZZ, KVSP, KJMM, KZWA, WEUP, WGLI, WZHT, WZFX, WTMP, WPHI, WJTT, KYEA, WYOK, WMNX, WDWI, KVJM, WAMO, WWWZ, WBLK, WCDX, WQHH, WWDN, WZAK, WFXA, WPEG, WQDK

BLACK A/C



MAXWELL

"Fortunate" (Rockland/Interscope/Columbia)

TYRESE

"Lately" (RCA)

ERIC BENET & FAITH EVANS

"Georgy Porgy" (Warner Bros.)

SILK

"If You (Lovin' Me)" (Elektra/EEG)

JESSE POWELL

"You" (Silas/MCA)

WEST COAST

R. KELLY +68 "Did You Ever Think" (Jive)

FAITH EVANS +26 "Never Gonna Let You Go"
(Bad Boy/Arista)

TYRESE +25 "Lately" (RCA)

112 +23 "Anywhere" (Bad Boy/Arista)

KELLY PRICE +20 "It's Gonna Rain" (Island)

MIDWEST

MISSY "MISDEMEANOR" ELLIOTT +57
"She's A Bitch" (The Gold Mind/Eastwest)

FAITH EVANS +55 "Never Gonna Let You Go"
(Bad Boy/Arista)

TYRESE +54 "Lately" (RCA)

DEBORAH COX +52 "It's Over Now" (Arista)

MASTER P +44 "B-Ball" (No Limit/Priority)

EAST COAST

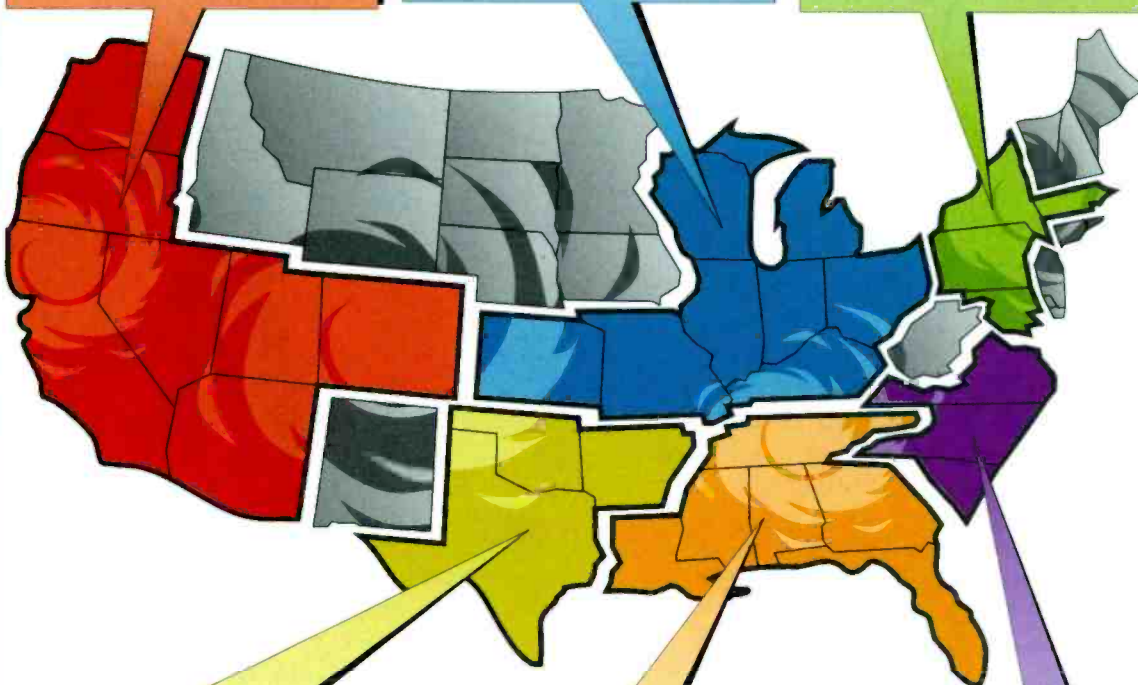
MISSY "MISDEMEANOR" ELLIOTT +117
"She's A Bitch" (The Gold Mind/Eastwest)

MAXWELL +116 "Fortunate"
(Rockland/Interscope/Columbia)

702 +113 "Where My Girls At?" (Motown)

R. KELLY +103 "Did You Ever Think?" (Jive)

K-CI AND JOJO +91 "Tell Me It's Real"
(Rockland/Interscope)



SOUTHWEST

MARC DORSEY +64 "If You Really Wanna Know"
(Jive)

R. KELLY +58 "Did You Ever Think?" (Jive)

CHERELLE +55 "Just Tell Me" (Platinum/Power)

DRU HILL +53 "You Are Everything" (Island)

KELLY PRICE +45 "It's Gonna Rain" (Island)

SOUTHEAST

LAURYN HILL +136 "Everything Is Everything"
(Columbia/CRG)

KELLY PRICE +109 "It's Gonna Rain" (Island)

K-CI AND JOJO +91 "Tell Me It's Real"
(Rockland/Interscope)

R. KELLY +88 "Did You Ever Think?" (Jive)

FAITH EVANS +78 "Never Gonna Let You Go"
(Bad Boy/Arista)

CAROLINAS/VIRGINIA

TYRESE +68 "Lately" (RCA)

ERIC BENET & TAMIA +53 "Spend My Life"
(Warner Bros.)

WHITNEY HOUSTON +53 "It's Not Right But It's Okay"
(Arista)

BRANDY +49 "Almost Doesn't Count" (Atlantic)

FAITH EVANS +46 "Never Gonna Let You Go"
(Bad Boy/Arista)

TOPTENSPINZ

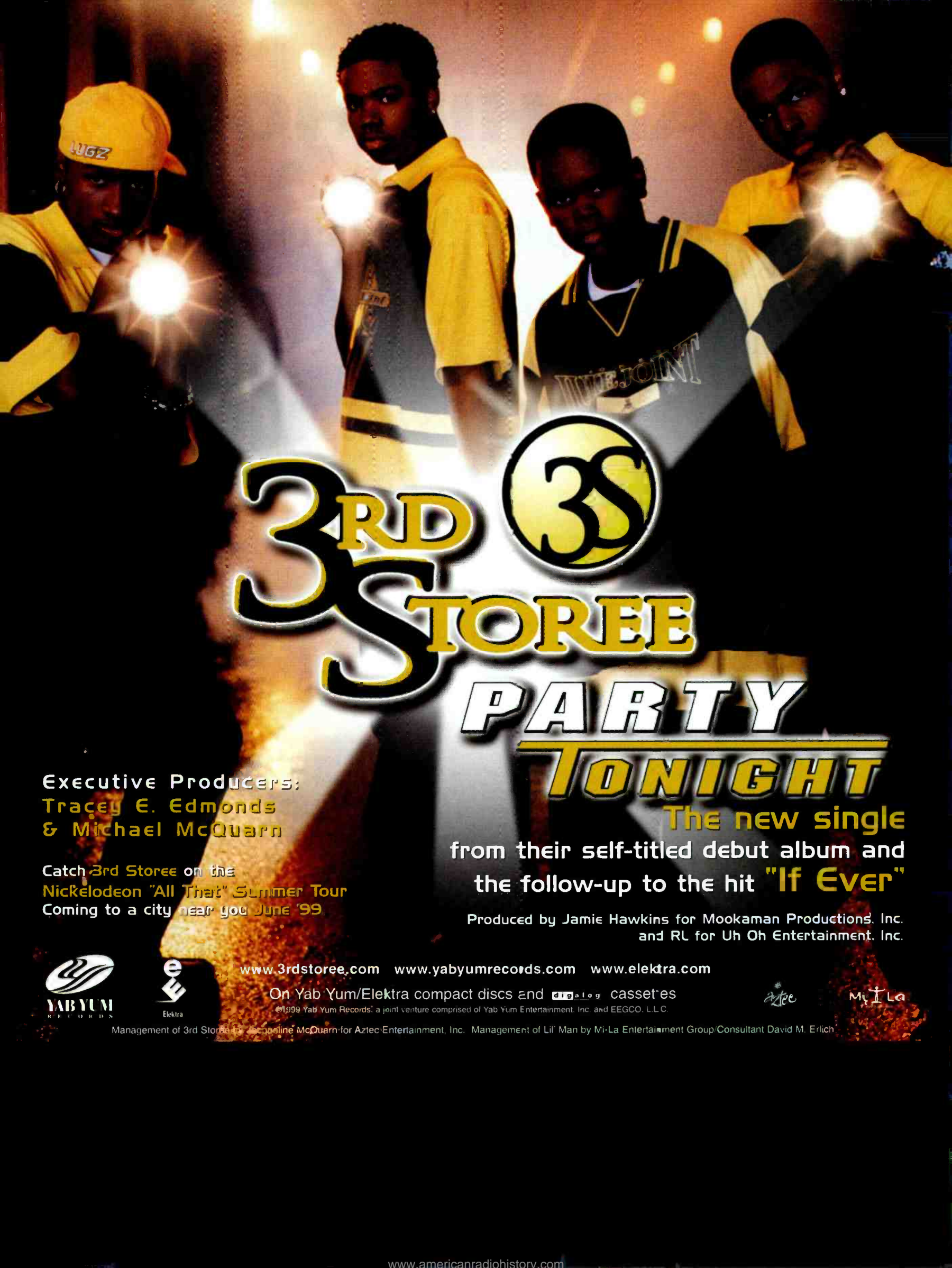
URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.
GAVIN STATION REPORTING PHONE: (415) 495-1990
FAX: (415) 495-2580

Rank	Artist	Week 1	Week 2
1	MAXWELL "Fortunate"	3006	3251
2	SILK "If You (Lovin' Me)"	2905	2968
3	BRANDY "Almost Doesn't Count"	2082	2334
4	DAVE HOLLISTER "My Favorite Girl"	2185	2281
5	TOTAL "Sitting Home"	2160	2223
6	CHANTE MOORE "Chante's Got A Man"	2008	2221
7	112 "Anywhere"	2207	2277
8	TLC "No Scrubs"	2193	2416
9	K-CI AND JOJO "Life"	1924	2467
10	ERIC BENET AND FAITH EVANS "Georgy Porgy"	1923	2495

Red=Spinz last week
Black=Spinz this week

NUMBER ONE

MAXWELL
"Fortunate"
(Rockland/Interscope/Columbia)



3RD STOREE PARTY TONIGHT

The new single
from their self-titled debut album and
the follow-up to the hit "If Ever"

Produced by Jamie Hawkins for Mookaman Productions, Inc.
and RL for Uh Oh Entertainment, Inc.

Executive Producers:
Tracey E. Edmonds
& Michael McQuarn

Catch 3rd Storee on the
Nickelodeon "All That" Summer Tour
Coming to a city near you June '99



www.3rdstoree.com www.yabyumrecords.com www.elektra.com

On Yab Yum/Elektra compact discs and cassettes

©1999 Yab Yum Records, a joint venture comprised of Yab Yum Entertainment, Inc. and EEGCO, L.L.C.



Management of 3rd Storee by Penelope McQuarn for Aztec Entertainment, Inc. Management of Lil' Man by Mi-La Entertainment Group/Consultant David M. Erlich

RAP • HIP-HOP

Miami's Deep Impact: 2 Confabs In One

BY JANINE COVENEY

At age 13 (XIII), it seems the Impact SuperSummit has developed a dual personality. There's the Impact Convention that, as always, draws the top executives from the radio and record industries, and presents thought-provoking panels, slickly mounted artist showcases, and elaborate promotional events for professional colleagues. Then there's the youth-oriented, hip-hop soundtracked, after-dark Impact gathering that draws scores of hopeful young entrepreneurs, singers, rappers, DJs, and hangers-on in a mad crowd that congests the lobby, the bar, the pool area, the hotel entrance, and even the street in front of the main hotel, which this year was Miami Beach's Fontainebleu Hilton Hotel.

The Impact Convention today bears both the proud distinction and the troublesome reputation of being the biggest R&B industry confab in the business. According to some sources, attendance was up by at least 200 more registrants than last year, an increase that demanded organizers shut down registration and not take walk-ups at the site. Crowding now becomes the dubious price of fame, as Impact's orga-

nizers have discovered.

Which isn't to say that on a professional level, the conference wasn't good—it was. Strong panels were presented for mixshow DJs, urban radio programmers, video show programmers, and those interested in music publishing. And Impact continued to be the place for retailers to gather, with several private meetings and a panel session following a retail-oriented keynote speech by PolyGram sales exec Jim Caparro. Inspirational author Iyanla Van Zandt offered valuable wit and wisdom about career and relationships to a breakfast-time crowd, and non-profit organization IAAAM presented an executive consortium that focused on financial viability and planning for the industry and beyond.

Beyond *Impact* editor Jackie Paul's now-traditional panel meeting for mixshow DJs to blow off steam and exchange advice, the serious hip-hop agenda was generally after hours, with several labels—including Tommy Boy, Penalty, Bad Boy, and Gee Street—offering off-site parties and entertainment. A key difference in the rules at this year's conference was

Impact's moratorium on stickers and fliers, usually handed out by street teams. Hotel cleanup costs for litter and property damage are too high, say organizers; despite the new rules, street teams were still in effect, with numerous handouts still landing on the hotel carpets.

Should Impact and other industry trade conventions consider staging a separate event for the hip-hop community? Some say yes, that the executive level R&B programmers and promotion execs and the new school rap programmers, artists, street teams, and indie label owners have different priorities and lifestyles. Others say that in the interest of solidarity, exchanging ideas, and providing professional networking opportunities throughout all corners of the business, hip-hop should not be separated from R&B, particularly since hip-hop is the predominant force driving the music industry right now!

Many of the rap-only conclaves have suffered from an association with violence, which means fewer

venues are likely to play host to large-scale, rap-only events, which is unfortunate. It remains to be seen how Impact and other trade gatherings will handle and serve the needs of the growing hip-hop presence that is so vital to the record industry now.

MY PERSONAL EXPERIENCE

DJ Mecca from WHCR-New York receiving an Impact Award for Rap DJ of the Year; Motown's star-studded Saturday evening showcase, where president Kedar Massenburg managed to wrangle schedules and egos enough to present live performances from Chico DeBarge, the Temptations, Brian McKnight, Grenique, Profyle, India Arye, Will Downing, and Smokey Robinson *all in one night*; lunching with jazz legend Joe Sample and vocalist Lalah Hathaway, thanks to Verve/GRP; and watching a panel of commercial urban radio programmers and label VPs battle it out over issues like track date visits, paper adds, second single play, at the Radio Vs. Records session moderated by WGCI OM Elroy Smith and Jive Senior VP Larry Khan.

Enter The Dru



It's all about the view from the Hill, as members of Dru Hill and the Island/Def Jam staff celebrate the addition of Dru Hill to the Island/Def Jam roster pictured (l-r): are Kevin Liles, president of Island/Def Jam Records; Dru Hill members Woody, Nokio, and Siqo; Lyor Cohen, CEO, Island/Def Jam; Angela Thomas, VP of marketing, Island/Def Jam; Kevin Peck, Dru Hill manager; and Dru Hill member Jazz.

Janine Says "Peace, Out" to Gavin

As you may have heard, GAVIN has wrapped a major agreement with Mediabase for the inclusion of monitored radio information on its charts. With electronically monitored spins, a more accurate charting for tracks in the Top 40, Urban, Rhythm Crossover, A/C, and Urban A/C formats is now possible. This exciting development means that there are some ongoing changes taking place at the magazine in terms of how it covers its musical formats, including hip-hop.

Right now, Mediabase does not have a rap-only radio panel. GAVIN will continue to present chart information from our contributing panel of commercial and non-commercial rap stations, but there will be a definite shift in editorial coverage. As of this issue, I will no longer be the hip-hop editor at GAVIN.

Thank you for your continued support of GAVIN. I hope that all of you in the hip-hop community will continue to support the magazine that has long supported the music as it goes through some necessary competitive adjustments. Please watch this space for further news and developments regarding this magazine's coverage of the hip-hop world.

—JANINE COVENEY

RAP

MOST ADDED



BEATNUTS (73)
QUANNUM (66)
SLICK RICK (45)
FLOWMASTAS CLICK (25)
DOMINGO (17)

MOST REQUESTED



GANG STARR
MOBB DEEP
QNC
NAS
JA

RADIO SAYS



RUFF RYDERS
FEAT. EVE & NOKIO

"What You Want"
 (Interscope)

"Not your typical female MC.
 Eve is real nice!"
 —Chill Will,
 WCBN- Ann Arbor, MI.

LW	TW		Spins	Diff.
2	1	GANG STARR - Full Clip/Dwyck (Noo Trybe/Virgin) <i>Still grabbing adds with 130 people on the record and a +335 spins. Unstoppable!</i>	2355	+335
5	2	QNC - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	1722	+215
7	3	MOBB DEEP - Quiet Storm (Loud)	1542	+65
4	4	PRINCE PAUL - Handle Your Time (Tommy Boy)	1506	-10
9	5	THE GENIUS - Publicity (MCA)	1413	+121
8	6	DEFARI - Lowlands Anthem (Black Label/Tommy Boy)	1336	+28
6	7	LOOT PACK - WhenImOnDaMic (Stones Throw Records)	1300	-194
14	8	NATURAL ELEMENTS - 2 Tons (Black Label/Tommy Boy)	1255	+276
10	9	SAUCE MONEY - Foundation '99/What's My Name (Independent)	1180	+28
18	10	WHORIDAS - Get Lifted/Godfathers feat. Xzibit (Blunt Recordings)	1167	+295
1	11	RUFF RYDERS - What You Want feat. Eve & Nokie (Interscope)	1154	-886
3	12	NAUGHTY BY NATURE - Live Or Die (Arista)	1131	-520
16	13	JA - Holla Holla (Def Jam/Mercury)	1116	+193
13	14	COUNT BASS D - Violatin' (Spongebath)	1048	+1
20	15	POLYRHYTHM-ADDICTS - Motion 2000 (Nervous)	993	+183
12	16	RAHZEL - All I Know (MCA)	962	-159
15	17	BAMBOO - From The Get Up (Roadrunner)	957	-1
11	18	BLACK STAR - Respiration Remix (Rawkus)	878	-266
30	19	RAHSHEED & ILL ADVISED - Internal Affairs (Quake City) <i>The kids are making big noise this week on the chart.</i>	826	+308
22	20	CAM'RON - Let Me Know (Entertainment/Epic)	762	+41
31	21	SWAY & KING TECH - The Anthem (Interscope)	759	+256
19	22	COMMON - 1999 (Rawkus Entertainment)	756	-81
24	23	APHILLYATION - Dry Tears (Tommy Boy)	723	+39
28	24	NETWORK REPS - Yeah (Nervous)	697	+106
27	25	HEAVY D - Don't Stop/On Point (Uptown/Universal)	687	+77
26	26	DEAD PREZ - Hip-Hop (Loud)	642	+14
17	27	ALL NATURAL - It's O.K. (All Natural Recordings)	622	-288
33	28	BUMPY KNUCKLES - A Part Of My Life (Fat Beats)	619	+180
35	29	EASY MO BEE - Good Life feat. AZ \$ MACK 10 (Priority)	584	+168
25	30	CHILDREN OF DA GHETTO - Wild Side (Priority)	552	-79
32	31	CLIPSE - The Funeral (Elektra/EEG)	538	+61
34	32	STYLES OF BEYOND - Many Styles (Hi Ho Records)	518	+99
23	33	BUSTA RHYMES - Party Over Here/Everybody Rise (Elektra/EEG)	500	-193
—	34	LIL' CEASE - Play Around (Entertainment/Epic)	487	N
36	35	DEVANTE - Can You Get Wit' It feat. Timbaland & Magoo (Priority)	481	+92
29	36	JT MONEY - Who Dat? (Priority)	435	-140
21	37	DEMASTAS - Feel No Guilt (frr/London)	424	-343
38	38	NAS - Hate Me Now feat. Puffy (Columbia/CRG)	392	+18
—	39	SLICK RICK - Street Talking/I Own America (Def Jam/Mercury)	383	N
—	40	701 SQUAD - Black Mask (Tommy Boy)	361	N

CHARTBOUND

LMNO - "Grin & Bear It" (Concentrated Records)
BEATNUTS - "Watch Out Now" (Relativity)
RAIDERMEN - "Carnivore" (Raidermen Ent.)
CHARLIE BALTIMORE - "Through Bitches" (Epic)
EPMD - "Check 1,2" (Def Jam)



REVIEWS by Janine Coveney

HEAVY D FEAT. EIGHTBALL AND BIG PUN

"On Point" (Uptown Records)

It's good to hear the original Overweight Lover back on the scene with this head-nodding and dramatic groove, featuring those other oversized rhyme rockers Eightball and Big Pun. This track, which borrows from an old Bary White groove for its smooth chugging rhythm, humps along with flavor and style, using the "you on point? check" chorus popularized by A Tribe Called Quest. This is a nice intro to Heavy's long-awaited new album.



EIGHTBALL & MJG

"We Started This"

(Suavehouse/Universal)

Another welcome return to the rap marketplace is this infamous teaming of Eightball & MJG. The Houston duo remind their fans, their peers, and all others that they are the pre-eminent rap duo who helped start that the Southern hardcore style, and this bounce-worthy track is right in the groove with what they're known for. **RAP REPORTS: ACCEPTED**
THURSDAYS 9 A.M.-4 P.M.
STATION REPORTING PHONE:
 Available in clean and original album versions.
 (415) 495-1990



FAX: (415) 495-2580

GAVIN IS ONLINE!

www.gavin.com

We want to know what you think about what you see on our pages.

E-mail us at editorial@mail.gavin.com

Don't Mail Your CD To Radio!

Let Gavin do it for less than it would cost you to do it yourself.

ALL FORMATS • ALL REPORTERS • ALL TRADES

Call Lou Galliani (805) 542-9999

GAVIN



TRIPLE A

Triple A Winter Books: Gaining and Holding Ground

BY KENT ZIMMERMAN

The latest Arbitron numbers show the Triple A format holding its mud and, in some instances, turning in really stellar performances. With the American economy in hyper-growth and the world economy on the mend, with industrial and industry consolidation in full swing, and with the stock market skyrocketing towards new highs, American adults, given the chance, seem to be tuning their radios to Triple A.

Currently, the Triple A community is abuzz with the performance of KBCO in the Denver/Boulder market. With the Peak going hard Alternative and adding Howard Stern (who, just weeks ago, offended the region with remarks following the Columbine shootings), KBCO has jumped on the opportu-

nity, going number one 25-54 adults, number one 18-34, and number three 12+ 5.1-7.0; individual dayparts show number ones 25-54 in mornings, middays, afternoons, and weekends. KBCO air talents Oz Medina, morning show host Bret Saunders, middayist Ginger Havlat, and evening host Deeya all turned in top three performances.

Reflecting on the team effort, 'BCO PD Dave Benson remarked, "Everyone at KBCO works hard to maintain the quality our audience expects. It's a thrill to see that hard work reflected in the Arbitron process."

Ratings heat wasn't limited to Denver. KFOG/KFFG in the Bay Area has enjoyed upward 12+ numbers in both the San Francisco and

San Jose marketplace over the past four years, and is a consistent top fiver in the 24-54 money demos. In addition, KTCZ-Minneapolis, KINK-Portland, KPIG-Monterey/Salinas have enjoyed recent 12+ upward blasts.

Even those markets that aren't surging at the moment seem to be maintaining their audience shares. Top biller WXRT-Chicago as well as KMTT-Seattle, WHPT-Tampa/St. Pete, WTTS-Bloomington/Indianapolis, and KGSR-Austin have only fluctuated a few tenths of a percentage point in their 12+ numbers. With only a few exceptions (i.e. WBOS-Boston), Triple A stations seem to be improving—or

Triple A Arbitron Highlights, 12+ Monday- Sunday, 6 a.m.-midnight:

Station	Summer '98	Fall '98	Winter '99
KAEP	6.0	5.3	5.2
KBCO	5.0	5.1	7.0
KFFG/FOG (SJ)	2.5	2.2	2.4
KFOG/FFG (SF)	2.7	2.7	2.9
KGSR	2.8	3.9	3.8
KINK	3.3	3.5	4.2
KKZN	2.0	1.3	1.7
KMTT	2.4	3.0	2.8
KPIG	3.8	2.8	2.7
KXST	1.3	1.3	1.4
WBOS	2.0	1.7	1.5
WDOD	8.1	6.6	5.3
WHPT	2.0	2.2	2.0
WKOC	2.4	3.2	3.4
WMMM	4.1	4.6	4.6
WRLT	1.2	.8	1.6
WTTS (Ind)	2.8	2.8	2.7
WVRV	2.7	3.2	3.0
WWCD	1.5	1.6	2.5
WXRT	2.3	2.6	2.3

at the least maintaining—their positions amid fierce and turbulent format competition.

Raitt and Baez Go Climb a Tree

On Earth Day weekend, Bonnie Raitt and Joan Baez climbed what is perhaps the world's most famous redwood tree, located 250 miles north of the Bay Area. Julia Butterfly Hill has been maintaining a 180-foot high vigil on a plywood platform to stop MAXXAM/Pacific Lumber Company from cutting down the 1000-year old tree known as Luna. Hill has not touched ground in 500 days, even amid a massive mudslide that damaged 30 nearby homes.

Raitt and Baez climbed a steep 2-mile mountain trail then used a pulley system (constructed in sympathy by the United Steelworkers of America, currently locked out of their jobs by Kaiser Aluminum, a

MAXXAM affiliate) to get up to the tree. "Visiting Julia Butterfly was one of the most remarkable experiences



(Above): Tracy Chapman, Bonnie Raitt, and Joan Baez at BAM magazine's 1999 California Music Awards, where Raitt

received the Arthur M. Sohcot Award for dedication to public service. (inset): Julia Butterfly Hill, Raitt, and Baez atop Luna the redwood.

of my life," said Baez, to which Raitt added, "To experience Julia's commitment and love for these forests in person was a life changing event."



WBOS Draws 100,000 Listeners to Earthfest

April 29 marked the sixth WBOS Earthfest, which combines live music with environmental awareness. One hundred environmental groups and exhibitors joined Bruce Hornsby, Susan Tedeschi, Melissa Ferrick, Colin Hay, Duncan Sheik, the Push Stars, Michelle Lewis, and the Spin Doctors on the Charles River Esplanade. The three and a half mile Muddy River is currently a local clean-up target for flood control, improving water quality, and restoration of park land.



The WBOS on-air staff with Chris Barrons of the Spin Doctors

Susan Tedeschi and Bruce Hornsby take a breather backstage



TRIPLE A

Red entries highlight a stronger performance than on the combined A3



MOST ADDED

WES CUNNINGHAM (20)

"Not Enough" (Warner Bros.)
Including: WRNX, WXRV, WMVY, WERI, WMWV, WNCS, MUSIC CHOICE, WYEP, WXPX, WRLT, KROK, WMMM, KTCZ, WEBX, KBXR, KBAC, KRSH, KFXD, KINK, and KNBA

BLEECKER STREET (17)

Greenwich Village in the 60's (Astor Place)
Including: WERU, WEBK, WKZE, WFHB, WNRN, WNCV, WFPK, WMKY, WNKU, WCBE, WOET, KSUT, KVNF, KUWR, KRCL, KTAO, and KBSU

BARENAKED LADIES (12)

"Call and Answer" (Reprise)
Including: WRNX, WMWV, MUSIC CHOICE, WXPX, KFAN, KTCZ, KUWR, KTAO, KFXJ, KBSU, KINK, and KNBA

SINEAD LOHAN (12)

"Whatever It Takes" (Interscope)
Including: WBOS, WMVY, WMWV, WNCS, WLPV, WNRN, WVOD, WRLT, KGSR, KBAC, KTHX, and KINK

LENNY KRAVITZ (9)

"American Woman" (Virgin)
Including: WXRV, WMWV, WRLT, KACV, WXRT, KSPN, KTHX, KPCC, and KNWB

RECORD TO WATCH



JUMP, LITTLE CHILDREN

"Cathedrals" (Atlantic)

An incredible string band from North Carolina Art school takes their name from a Sonny Terry & Brownie McGhee song. Produced by Brad Jones (Jill Sobule, Yo La Tengo, Imperial Drag).

LW	TW	COMBINED
2	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
1	2	VAN MORRISON (Virgin)
5	3	BETH ORTON (Arista)
3	4	WILCO (Reprise)
4	5	SHERYL CROW (A&M)
8	6	ROBERT CRAY (Rykodisc)
7	7	JOE HENRY (Mammoth)
6	8	COLLECTIVE SOUL (Atlantic/Hollywood)
9	9	JEWEL (Atlantic)
13	10	JONNY LANG (A&M)
16	11	BEN FOLDS FIVE (550 Music)
15	12	TOM WAITS (Epitaph)
10	13	CRASH TEST DUMMIES (Arista)
11	14	JOHN MELLENCAMP (Columbia/CRG)
12	15	XTC (TVT)
23	16	OLD 97'S (Elektra/EEG)
18	17	OWSLEY (Giant)
17	18	LUCINDA WILLIAMS (Island/Def Jam)
25	19	NEW RADICALS (MCA)
14	20	CESAR ROSAS (Rykodisc)
39	21	SARAH McLACHLAN (Arista)
22	22	SUGAR RAY (Lava/Atlantic)
20	23	R.E.M. (Warner Bros.)
37	24	TODD THIBAUD (Doolittle)
44	25	DAVE MATTHEWS BAND (RCA)
19	26	BRUCE HORNSBY (RCA)
26	27	TAL BACHMAN (Columbia/CRG)
29	28	MARTIN SEXTON (Atlantic)
34	29	EVERLAST (Tommy Boy)
30	30	INDIGENOUS (Pachyderm)
31	31	SHAWN MULLINS (SMG/Columbia)
28	32	THE CRANBERRIES (Island/Def Jam)
32	33	SNAKEFARM (RCA)
40	34	CASSANDRA WILSON (Blue Note)
N	35	SUSAN TEDESCHI (Tone Cool/Rounder)
35	36	ANI DI FRANCO (Righteous Babe)
27	37	BLACK CROWES (American)
42	38	COREY HARRIS (Alligator)
24	39	MOD SQUAD (Elektra/EEG)
36	40	B.B. KING (MCA)
21	41	PAUL WESTERBERG (Capitol)
33	42	GOO GOO DOLLS (Warner Bros.)
50	43	FISH TREE WATER BLUES (Bullseye/Rounder)
41	44	BLUR (Virgin)
46	45	THE OTHER ONES (Grateful Dead)
47	46	LUCY KAPLANSKY (Red House)
N	47	THE PUSHSTARS (Capitol)
38	48	CHERYL WHEELER (Philo/Rounder)
49	49	PETER HIMMELMAN (6 Degrees/KOCH)
48	50	CHRIS SMITHER (Hightone)

LW	TW	COMMERCIAL
1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
3	2	SHERYL CROW (A&M)
2	3	VAN MORRISON (Virgin)
4	4	WILCO (Reprise)
5	5	BETH ORTON (Arista)
8	6	JONNY LANG (A&M)
7	7	COLLECTIVE SOUL (Atlantic/Hollywood)
10	8	JEWEL (Atlantic)
13	9	ROBERT CRAY (Rykodisc)
12	10	JOE HENRY (Mammoth)
9	11	XTC (TVT)
6	12	JOHN MELLENCAMP (Columbia/CRG)
11	13	CRASH TEST DUMMIES (Arista)
15	14	LUCINDA WILLIAMS (Island/Def Jam)
32	15	SARAH McLACHLAN (Arista)
28	16	DAVE MATTHEWS BAND (RCA)
16	17	OWSLEY (Giant)
14	18	CESAR ROSAS (Rykodisc)
18	19	NEW RADICALS (MCA)
21	20	TOM WAITS (Epitaph)
29	21	BEN FOLDS FIVE (550 Music)
22	22	MARTIN SEXTON (Atlantic)
19	23	R.E.M. (Warner Bros.)
26	24	OLD 97'S (Elektra/EEG)
17	25	SHAWN MULLINS (SMG/Columbia)
20	26	SUGAR RAY (Lava/Atlantic)
23	27	TAL BACHMAN (Columbia/CRG)
35	28	EVERLAST (Tommy Boy)
39	29	TODD THIBAUD (Doolittle)
24	30	INDIGENOUS (Pachyderm)
31	31	B.B. KING (MCA)
41	32	SUSAN TEDESCHI (Tone Cool/Rounder)
37	33	GOO GOO DOLLS (Warner Bros.)
47	34	PATTY GRIFFIN (A&M)
40	35	THE PUSHSTARS (Capitol)
25	36	SINEAD LOHAN (Interscope)
49	37	THE CRANBERRIES (Island/Def Jam)
27	38	BRUCE HORNSBY (RCA)
38	39	NATALIE MERCHANT (Elektra/EEG)
36	40	FASTBALL (Hollywood)
34	41	BLACK CROWES (American)
44	42	SNAKEFARM (RCA)
33	43	MOD SQUAD (Elektra/EEG)
46	44	THE OTHER ONES (Grateful Dead)
42	45	ANI DI FRANCO (Righteous Babe)
—	46	R.L. BURNSIDE (Fat Possum/Epitaph)
30	47	PAUL WESTERBERG (Capitol)
50	48	FISH TREE WATER BLUES (Bullseye/Rounder)
N	49	CASSANDRA WILSON (Blue Note)
N	50	COREY HARRIS (Alligator)

LW	TW	NON-COM
1	1	BETH ORTON (Arista)
2	2	VAN MORRISON (Virgin)
4	3	TOM WAITS (Epitaph)
8	4	BEN FOLDS FIVE (550 Music)
5	5	ROBERT CRAY (Rykodisc)
7	6	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
11	7	OLD 97'S (Elektra/EEG)
3	8	WILCO (Reprise)
10	9	CASSANDRA WILSON (Blue Note)
6	10	JOE HENRY (Mammoth)
9	11	CHRIS SMITHER (Hightone)
12	12	COREY HARRIS (Alligator)
13	13	LUCY KAPLANSKY (Red House)
N	14	BLEECKER STREET (Astor Place Recordings)
16	15	KELLY WILLIS (Rykodisc)
14	16	CRASH TEST DUMMIES (Arista)
24	17	POI DOG PONDERING (Pate Technonics/Tommy Boy)
20	18	STEVE EARLE AND THE DEL MCCOURY BAND (E-Squared)
29	19	FISH TREE WATER BLUES (Bullseye/Rounder)
17	20	ANI DI FRANCO (Righteous Babe)
19	21	DAVID SYLVIAN (Virgin)
39	22	TODD THIBAUD (Doolittle)
31	23	THE BONESHAKERS (Point Blank/Virgin)
30	24	BLUR (Virgin)
28	25	OWSLEY (Giant)
26	26	THE IGUANAS (Koch)
35	27	ALEJANDRO ESCOVEDO (Bloodshot)
25	28	PETER HIMMELMAN (6 Degrees/KOCH)
23	29	THE DAMNATIONS (Sire)
27	30	CESAR ROSAS (Rykodisc)
15	31	THE CRANBERRIES (Island/Def Jam)
42	32	SHERYL CROW (A&M)
36	33	XTC (TVT)
18	34	CHARLIE MUSSELWHITE (Point Blank/Virgin)
38	35	R.E.M. (Warner Bros.)
34	36	THE OTHER ONES (Grateful Dead)
N	37	MARIA MULDAUR (Telarc Blues)
33	38	COLLECTIVE SOUL (Atlantic/Hollywood)
21	39	JONATHA BROOKE (Bad Dog)
22	40	PAUL WESTERBERG (Capitol)
46	41	JASON FALKNER (Elektra/EEG)
40	42	SNAKEFARM (RCA)
N	43	TONI PRICE (Sire)
N	44	JON CLEARY (Point Blank/Virgin)
32	45	CHERYL WHEELER (Philo/Rounder)
43	46	ROSIE FLORES (Rounder)
44	47	CITIZEN KING (Warner Bros.)
50	48	WILD MAGNOLIAS (Metro Blue/Capitol)
49	49	INDIGENOUS (Pachyderm)
41	50	THE CHIEFTANS (RCA)

ARTIST PROFILE

MELISSA FERRICK

ALBUM: *Everything I Need*

LABEL: What Are Records?

HOME BASE: Boston, Massachusetts

ON SUFFERING FOR YOUR ART
"I don't need to do that

anymore. When I got dropped (from Atlantic records) there was a period that was really difficult for me, and I didn't leave my house that often. I had no self esteem. I'm a classic example of an inferiority complex with a huge ego. I am those two things

depending on when you catch me. My life was like a blaze and if anything was difficult, my answer was: 'fuck it.' I was in a bar all the time, for one, and I think I was falling in love at the time. But I think that certain songs on the album represent a period in my life that I needed to have on this record. I was still using, and

being sober now all the other songs have been written in sobriety. I mean I sung them sober, but it was difficult to put them on the record, because it was a different life for me."
NEW PERSPECTIVES: "I like that music is a professional hobby for me. That keeps it light and fun. Also, I'm way better at what I do now."





ALTERNATIVE

Beyond the Main Stage: More Than Meets the Ears

BY RICHARD SANDS

Festival season is upon us. Some of the spring shows have already come and gone, but a number of the biggies are waiting in the wings. As in years past, many shows boast similar line-ups; this year, overlapping artists include Red Hot Chili Peppers, Silverchair, Offspring, Live, Goo Goo Dolls, Blink 182, Orgy, and about a dozen others. Actually, it's kind of like ordering from an Americanized Chinese menu. Take one band from column A, two from Column B, and presto—you have a Radio Festival! But rather than focus on which bands are playing where, let's go behind the scenes to find out what, besides the music, will be going on at this year's fests.

WHFS-WASHINGTON, D.C.

Often called the granddaddy of all radio music fests, this year's tenth HFStival is bigger than ever. The station has moved the show from its long-time home at RFK Stadium in Washington to the "state of the art" PSINet Stadium in Baltimore, mainly because of the greater capacity. PSINet, home of the NFL's Baltimore Ravens, can host over 75,000 ravenous HFS listeners, a 25 percent increase over past years. Can the long-time Alternative station sell that many tickets? "We sold out the show in 88 minutes," says PD Robert Benjamin. "That's faster than ever before, with more tickets than ever before."

The HFStival has always been about more than just the music. This year, the day-long affair will feature the main stage, of course, but also a second stage in the outer area. In addition to the two music stages, Benjamin has gathered together an amazing cornucopia of diversions for his audience. Included in the other attractions are

a "Trancemissions" techno tent, virtual reality rides, amusements, and various crafts. "The HFStival has always been such a great day for everyone involved. Every year we try to make it better than the year before," Benjamin explains. "This milestone tenth year will be the best one yet!"

Q-101-CHICAGO

This year marks the fifth for Q-101; Jamboree '99 takes place May 22 at the New World Music Theater, an outdoor amphitheater with a capacity of some 30,000. "Beyond the main stage," says Q-101 Promotion Manager Keith Sgariglia, "we'll also have a second stage that is coordinated with the first, so no two acts ever overlap." To prevent a crush of people travelling between stage areas, the station broadcasts music from the second stage back to the lawn in front of the main stage.

The station works hard to make sure this is a full day of fun for its audience. "This is a listener-driven event," Sgariglia says, "but it is also a huge revenue builder. We sell a lot of booths to our clients, and this is a great way for them to get directly involved with our audience—this way we not only give them the ears of our audience, but also the eyes as well."

In order to increase revenues, the station also sells corporate sponsorships. "This year, the show is sponsored by Mountain Dew, which will provide sampling, Dairy Queen, Killians Red, and Doctor Martens, who sponsor our second stage," according to Sgariglia. Another of the attractions for the audience is public service in nature. Sgariglia

shares, "We have booths from all five of the charities that are beneficiaries of this show, so our audience can learn more about where their money is going."

WXRK-NEW YORK

"We were very pleased to sell out our show in just one day," says K-Rock Director of Marketing Kathi McMorris of the "Dysfunctional Family Picnic," which is quickly becoming a New



York institution. "We do our show at the Jones Beach Amphitheater, and if you never have been there, it literally is *at the beach*," she says. "We encourage K-Rock listeners to make an entire day of it, going to the beach in the morning, and then staying into the evening for everything else we put on."

K-Rock does not offer a second stage at its festival, but there are rides and attractions. "In the past we've had everything from sumo wrestling, jousting, and giant slides to obstacle courses," McMorris says. Plus, there's the "Festival Area," with tented booths that are sold to advertisers, allowing clients to directly market their products to the showgoers. "Doc Martens sets up

and sells their shoes; HMV, a record retailer, sells CDs; and we have an extreme clothing store called Scream, which sells the Caffeine brand and brings a half-pipe for boarders to give an exhibition," McMorris reports.

K-Rock also provides a technology tent, "So we can put all of our online providers in one area. One cool thing that listeners can check out here are photos coming from backstage."

"Programming oversees this event, because it is for our listeners and it is very lifestyle-driven, but it is also a great opportunity for the sales department as far as revenue enhancement."

WBCN-BOSTON

The River Rave will take place this year on May 30 at the 20,000-capacity Tweeter Center for Performing Arts, and according to WBCN VP of Programming Oedipus, "The show has long been sold-out." Unlike K-Rock, Oedipus does plan a second stage. "Plus there also will be a 'Combat Zone,' he continues.

"In the past we've had the Gyroscope, Dunk Tank, and much more. This year we'll have all sorts of fun and games as diversions for the audience." One of the diversions that makes the River Rave special is the Rave Tent: "We have brought in some of the biggest DJs in the country," explains Oedipus, "including DJ Rad, Todd Terry, Liquid Todd, and DJ Jynx."

One of the ways BCN lets its entire audience get up-close with the artists for River Rave is the CyberTent, where listeners on-site and at home can log on, check out photos, and communicate with bands that participate. In addition to all that, Oedipus offers, "We have a Lifestyle Midway, which is where we have the retailers and vendors."

Asked whether River Rave is a listener-event or a sales-driven event, the legendary programmer responded, "This is a promotional vehicle for the radio station." 'Nuff said.



FIRST AUCTION
presents ...

Star Bid'99SM

The Ultimate Celebrity Auction

**First Auction and the T.J. Martell Foundation
are proud to present
StarBid'99 - the Ultimate Celebrity Auction**

Visit www.starbid99.com

**to bid on one-of-a-kind celebrity memorabilia and events:
a guitar signed by Willie Nelson, an appearance in a Sugar Ray video,
Puff Daddy's running suit, a visit to the set of MTV Jams and
hundreds of other items!**

 **FIRST AUCTION**
Internet Shopping Network

 T.J. Martell Foundation

**All proceeds will benefit the T.J. Martell Foundation,
finding better treatments and cures for leukemia, cancer and AIDS.**

© 1999 Internet Shopping Network
All Rights Reserved.

ALTERNATIVE

MOST ADDED



LENNY KRAVITZ (40)

American Woman (Virgin)
Including: CFNY, KHLR, KLZR, KTEG, WKRL, WXEG, WNFZ, KACV, KXTE, KQXR, WEOX, WOBK, WBRU, KPNT, KQGE, WDST, WPBZ, WHTG, WXRK, WXRT, KFTF, WHMP, WBCN, WMAD, KLYY, WOSC, WNNX, KRZQ, KEDJ, WLIR, WEND, WJSE, WPLA, WVDX, WKQX, WFNX, WKRO, WPLY, WAVF, CIMX

PEARL JAM (20)

Last Kiss (Epic)
Including: CFNY, KHLR, KLZR, WGBD, WXEG, KNKR, WOBK, KPNT, WHTG, KFTF, WXRT, WHMP, KRDX, WNNX, KWOD, KRZQ, WLIR, KTBZ, WKRO, WAVF

CHEMICAL BROTHERS (13)

Let Forever Be (Astralwerks)
Including: CFNY, WQXY, WKRL, KNDO, WMAD, KLYY, WNNX, WBER, KWOD, KRZQ, WLIR, KSPI, WKQX

SHOOTYZ GROOVE (9)

L Train (Reprise)
Including: KACV, WOBK, WBRU, WDST, WGRD, WLIR, WJSE, WPLY, KMYZ

BEASTIE BOYS (8)

Negotiation Limerick File (Grand Royal/Capitol)
Including: KTEG, WGBD, KACV, WEOX, KMRJ, KRZQ, WEJE, KMYZ

RADIO SAYS



MIKE NESS

Don't Think Twice

(Time Bomb Recordings)

"Michigan is really conservative, so we have to pick 'em carefully. I am just a huge, huge fan of Mike Ness. This one sounds great on-the-air!"
—Margot Smith WGRD-Grand Rapids

LW	TW		Spins	Diff.
1	1	LIT - My Own Worst Enemy (RCA)	2557	-52
3	2	CITIZEN KING - Better Days (Warner Bros.)	1977	+55
2	3	FATBOY SLIM - Praise You (Astralwerks)	1958	-185
4	4	NO DOUBT - New (Trauma/Interscope)	1725	-98
6	5	SUGAR RAY - Falls Apart (Geffen)	1701	+69
7	6	EVERLAST - Ends (Tommy Boy)	1648	+37
19	7	SMASH MOUTH - Allstar (Interscope)	1641	+650
16	8	BLINK 182 - What's My Age Again? (Cargo/MCA)	1602	+368
<i>Blink's "What's My Age Again"... blink and you might miss the climb to #8...</i>				
5	9	CREED - One (Wind-up)	1580	-148
9	10	ORGY - Blue Monday (Reprise)	1484	-40
10	11	KORN - Freak On A Leash (Immortal/Epic)	1438	-43
8	12	COLLECTIVE SOUL - Heavy (Atlantic)	1432	-171
15	13	HOLE - Awful (DGC)	1356	+79
11	14	SILVERCHAIR - Anthem for the Year 2000 (Epic)	1226	-129
27	15	PEARL JAM - Last Kiss (Epic)	1177	+460
<i>Pearl Jam's "Last Kiss" smacks a wet one at the #15 spot...</i>				
18	16	LOW FIDELITY ALL STARS - Battle Flag (Independent)	1108	+107
17	17	BEN FOLDS FIVE - Army (550 Music)	1102	+55
14	18	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	998	-281
20	19	PAPA VEGAS - Bombshell (RCA)	996	+72
12	20	THE CRANBERRIES - Promises (Island/DefJam)	962	-378
13	21	GOO GOO DOLLS - Dizzy (Warner Bros.)	949	-376
24	22	GODSMACK - Whatever (Republic/Universal)	825	+24
25	23	GARBAGE - When I Grow Up (Almo/Interscope)	812	+38
23	24	BETH ORTON - Stolen Car (Arista)	810	-2
26	25	KID ROCK - Bawitdaba (Lava/Atlantic)	803	+29
21	26	ROB ZOMBIE - Living Dead Girl (Geffen)	763	-68
33	27	EVE 6 - Open Road Song (RCA)	711	+106
36	28	FUEL - Jesus Or A Gun (550 Music)	660	+105
31	29	OLEANDER - Why I'm Here (Republic/Universal)	656	+29
32	30	MIKE NESS - Don't Think Twice (Time Bomb)	636	+21
38	31	ECONOLINE CRUSH - All That You Are (X3) (Restless)	628	+108
29	32	FOUNTAINS OF WAYNE - Denise (Atlantic)	623	-47
22	33	DANGERMAN - Let's Make A Deal (?)	583	-233
37	34	BUCKCHERRY - Lit Up (DreamWorks)	571	+48
30	35	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	533	-95
28	36	DAVE MATTHEWS BAND - Crush (RCA)	531	-172
41	37	TAXI RIDE - Get Set (Sire)	516	+32
42	38	SPLENDER - Yeah, Whatever (C2/CRG)	489	+7
35	39	EVERLAST - What It's Like (Tommy Boy)	486	-81
—	40	BEASTIE BOYS - Negotiation Limerick File (Grand Royal/Capitol)	451	-186
34	41	CAKE - Sheep Go To Heaven (Capricorn)	386	-186
—	42	FREESTYLERS - Here We Go (Mammoth)	380	N
43	43	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	377	-72
—	44	TRAIN - Meet Virginia (Aware/Columbia)	376	N
40	45	MY FRIEND STEVE - Charmed (Mammoth)	370	-119
—	46	OFFSPRING - The Kids Aren't Alright (Columbia/CRG)	369	N
47	47	SHADES APART - Valentine (Independent)	362	+19
44	48	DDT - Walkabout (Elektra/EEG)	360	-30
—	49	LEN - Steal My Sunshine (Sony)	357	N
—	50	JOYDROP - Beautiful (Tommy Boy)	333	N



FOR THE RECORD

Things are good lately for Aaron Axelsen. The LIVE 105-San Francisco MD is the host of the electronic-oriented "Subsonic," and the new music show "Soundcheck." Last Friday night at midnight, Reprise Pres Howie Klein stopped by to world premiere the new Filter, "Welcome to the Fold," as well as play the amazing new Arkarna, and darkly vibed Videodrone. It was all very cool, says Axelsen. Here are some more of the songs he is crusading right now:

♦♦♦♦♦

MOBY

"Body Rock" (V2)

"This one rocks, and has enough edge to really break through," Axelsen tells me. WHFS and KDGE in a month early!

♦♦♦♦♦

LUSCIOUS JACKSON

Ladyfingers

(Capitol)

Aaron says, "This is a really good song. It's hip, got an edge with enough of a balance to be a big hit."



♦♦♦♦♦

BOUNCING SOULS

"¡Ole! (Epitaph)

According to Axelsen, "An Offspring-esque novelty song. This is gonna be a jock anthem. A one-listen record."

ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS

B A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

PICTUREPARADE

Ever wonder why you read so much about Mancow all the time? For example, the latest is that he wrote a letter to the editor of the *Chicago Sun Times*. Then all the other newspapers, and trade mags write about that. What gives? Duh. He has his own press agent! But with me, that kinda PR never works. I'd never fall for all that, and print the guys name, or his picture. Ever. And I certainly wouldn't print a photo of him with a guy named Turd.



Okay, so you don't need a press agent to get your photos in Gavin. What you do need to do is send your photos. As much as we'd like to, we don't have a photographer we can send to all your station events. One station that is smart about chronicling their artist visits with pictures is WXRK-New York. Marie Rodrigues sends me stuff all the time. That works. I print their pictures. Like this one with Collective Soul.



ACTIVE ROCK

ACTIVE ROCK REPORT:

Sizing Up Active Rock

BY ANDY COOPER

One size does not fit all!

The intrinsic similarities and numerous differences facing Active Rock programmers in large, medium, and small markets vary considerably, depending on several factors. There are, however, certain keywords and phrases that all Active Rock stations appear to have in common: aggressive and passionate; exciting, hot, skews male, and "very active promotionally."

When asked the definition of Active Rock in his market, WAAF-Boston Program Director Dave Douglas simply states, "We are." Dave's key demos include "adults 18-34, primarily male."

WAAF is "extremely healthy and growing," Douglas reports, noting that the station is considered by many to be one of the country's premiere Active Rock stations. "I feel very fortunate we live in the kind of region that embraces what we do," he says. "On a national level, I think that there are only a handful of true Active Rock stations in America. Active rock to me is aggressively breaking new artists, championing new music, and having an impact on both record sales and people's lives beyond the music."

UNDERSTAND AND LISTEN

One of the keys to this is format understanding your listeners, Douglas continues. "You become one with them...you're not telling them, 'This is what you like'; you're discovering it with them. You are as much a part of the scene as the individual is. Rock radio in America is fairly conservative, slow to react. But you can be aggressive and passionate about new music and still perform ratings-wise and be successful."

In Austin, Texas, KROX PD Sara Trexler feels that format labels are sort of arbitrary. "I don't know that it's really relevant," she says. "We're a modern rock station. We play a lot

of new music. We don't play much gold; our gold is '90s-based. It really depends on what the listener thinks. If you come from the point of view that 'Hey you're playing Metallica—could you play Pantera?', then we're a Rock station. But if you, come from the point of view, 'Hey they're playing Fatboy Slim, why don't you play Portishead?' then we're an Alternative station. We all straddle one or more of the charts that are imposed on us by record companies, by the industry, and by ourselves."

Very few stations are pure formats, Trexler continues. "Right now, we're more Alternative/Active Rock. We're not as Active as New York, but we're heading in that direction. Most of Active Rock's hottest songs are Alternative crossover. It's more difficult for straight-ahead rock stations because their core artists are not offering the greatest music. The most exciting, passionate music is within the Active Rock Modern Rock genre. My job is to own 18-34, particularly 18-24 year-old men."

Traditionally, Austin is a very active rock music market. At KROX's sister station KLBJ, MD Loris Lowe says it's difficult to define just what Active really means. "If you look at the Active Rock chart, there are a lot of bands that we're not playing, like Marilyn Manson, Korn, and Rob Zombie," she says. "Then you go to the mainstream rock chart and we're not playing a lot of those songs as well. We're somewhere in the middle. As far as the trades go, however, we're considered an Active Rock station."

KLBJ tries to reach males between 25 and 36, slightly older than your usual 18-34 demo. "The younger end will go to our sister station KROX," Lowe says, noting that KLBJ plays a lot of local music. "Our audience likes that blues-based stuff like Stevie Ray Vaughn,"

she explains.

Another unique situation exists in Yakima, Wash., where KATS, which targets males 25-44, has no real direct competition. PD Ron Harris says he is able to hang onto his upper demo by playing the harder-edged classics that mix well with the newer songs. They also like to stay more aggressive at night. "It allows me to target my older demo

because my competition is playing the lighter stuff like Fleetwood Mac and Supertramp—records that we stay away from."

KEEPING THE CORE

How do these stations attract and keep their P1 listeners? WAAF-Boston's Dave Douglas says it best: "I'm not crazy enough to think that I have the ability to lock in my P1s

Turn Your Head and Cough

There have been numerous negative reports on the health and future of Active Rock—most notably in the April 23 issue of *USA Today*—and many programmers in the format are growing concerned.

"The problems are far too numerous to mention," says WAAF-Boston PD Dave Douglas. "First of all, heads of record companies all come from Top 40 backgrounds. We know that Top 40 sells a lot of records, but there's nobody in the fold who has any knowledge of rock that can communicate about it intelligently. Second, cloning is symptomatic of a couple of leaders and a huge number of followers. Through the decades you can see it over and over again."

"You have department heads that come from Alternative, who think they have a clue about the landscape and perpetuate the signing of mediocre Alternative bands," Douglas continues. "They turn away from opportunities involving rock bands that have tremendous potential. There are a number of success stories out there that weren't given a chance and could have made a lot of money for record companies. Nobody, including the media, MTV, etc. pays any attention to tours that feature rock and hard rock bands."

Ozzfest is a perfect example of

this, Douglas maintains. "Compared to its impact, it doesn't get the kind of attention in deserves. Rock's lack of respect runs so deep, but all I can worry about is making this station profitable and successful."

"This is the type of market where we can be aggressive, but have to be very careful that we don't alienate the guy who might be trying us from the Classic Hits station," says KATS-Yakima PD Ron Harris. "If I play a new record, I'll make sure I'm following it up with what I call a 'safety net' record. If the newer record scared them little bit, I'll have that familiar 'safety net' that nobody's afraid of."

The upper end of the demo tends to be more wary of some of the new music being released, Harris observes. "Keeping that in mind, I build the music on a daily basis very, very carefully. The variety of music is very wide in this format, so you have to be very careful with sound coding. You can't play the same texture for 15 or 20 minutes because the station is going to sound completely different. You have to be very balanced and very conscious of what is playing, and be careful that you don't scare people away by being too aggressive. Staying balanced is the biggest challenge."

WAAF-Boston PD David Douglas: "I don't think a lot of companies understand how to sell this format. It's not an easy sell. It's the demo that Arbitron can't seem to find, the demo that ad agencies don't seem to want to buy. The fact is, it's an enormous number of people that spend a ton of money, and not just on beer. We're living proof that you can make money doing this format. But it takes hard work and it's not a cakewalk."

KROX-Austin PD Sara Trexler: "The Modern Rock/Active Rock format is so ever-evolving, the difficulty



Sara Tucker There's new music that you might not relate to, but your audience might. Be careful of not letting your own age bias affect what you do on your radio station."

KLBJ-Austin MD Loris Lowe: "I feel like I'm in a very



Loris Lowe unique position because of our local music scene. It's amazingly strong. The Austin audiences are very aware of the music scene; they really support it and we have a lot of success playing local bands. Helping to break local bands is extremely satisfying. There are a lot of eclectic tastes in the city and the fringe is very strong."

KATS-Yakima PD Ron Harris: "I've realized over the past five or six months in this particular market that we are not afraid to rock. Don't be afraid of the '80s...it was a very important decade. There are some songs from that era that mix well with the newer records. Be open-minded with it and let it work for you, not against you. There's an audience out there that wants to hear that stuff."

and not have them go elsewhere. What we try and do is give them fewer reasons to go somewhere else. I want our listeners to feel that if they go away for very long, they'll miss something because we always have so many great things happening."

Douglas says the key to WAAF's success has been to create a loyal and passionate audience that is very emotionally connected to the radio station. "When you're able to accomplish that, you have the ingredients for success," he explains. "You're creating something bigger than just a radio station; you're creating something that becomes part of people's lifestyle."

KROX's Trexler says she tries to cast a wide net by having real solid gold records and the biggest of the big, positive response records. "Keep familiarity on the station so that you're always a song away from a biggie," she observes. "That's always helped for cume and making us at least one button on somebody's dial. We also try to play music that people want to hear. I know everybody tries to do that, but we really try to pay attention. We're on the streets all the time and meeting our audience, whether they like us or not. And we're very, very active promotionally. That's important to us; we try to do lifestyle promotions as much as we can. You see us everywhere, and you don't see that with a lot of other stations in this market."

THE MARKETING EDGE

Active Rock positioning strategies also differ from market to market. "We focus mostly on selling ourselves and marketing the positive attributes of WAAF to our audience," says Douglas. "Boston is a very competitive market, and we want to be the dominant player for people who want to rock. Everything we do is focused on that. Sometimes our positioning takes on a characteristic that might shed light on a competitor's weakness, but more often than not we're showcasing our own strengths."

In Austin, KROX actually positions itself against its older-skewing sister station KLBJ, which leans more 25-54. "We cross over in the 25-34 zone," says Trexler. "KLBJ is the heritage rock station in the market; they can get away with playing

a lot of stuff that my station can't, simply by virtue of their heritage. They're more likely to play blues-rock, Austin rock artists, and other things that I can't play. There's a definite competitive push and pull between the two stations."

"You're creating something bigger than just a radio station; you're creating something that becomes part of people's lifestyle."

—WAAF-Boston PD David Douglas

Trexler points out that KROX does receive some competition from Modern A/C KAMX (Mix 94.1) and Top 40s KHFI and KQBT (The Beat). "The Mix station is branching out and playing more rockers," she says. "The Top 40 station in town will play hip-hop-type songs, Triple A ballads, and some of the Modern Rock smash hits. Since we've redi-

rected the station, we've picked up an audience that wasn't listening to radio before because there wasn't anything for them. No one was playing things like Fatboy Slim, Orgy, Marilyn, or Korn. There's now something to listen to on KROX."

KLBJ's Lowe admits to sharing some records with its sister rocker: "Still, if you listen, we are two very separate stations, personality-wise. We're more concerned about the Classic Rock station because they are a direct competitor. But when it comes to choosing new music, we really don't have to worry about the Classic Rocker, since they skew a little older than we do. At various times during the year we will do forced-listening promotions, like the 'Song of the Day.' Of course, our personalities have a lot to do with it. It's our heritage...we've been playing rock & roll since 1972."

KATS-Yakima's Harris says his station is extremely visible on the streets with its promotions. "We tend to drag audience numbers from the Country station, as well as the Classic Hits station. While we really position ourselves as an aggressive station, we still consider ourselves very user-friendly and full-service. We make sure that our listeners know we are *the* radio station, and that there's nowhere else that they need to go."

Size Doesn't Matter

Are there advantages or disadvantages to being an Active Rock station in a smaller market? "People perceive Austin to be a larger market than it really is," says KROX-Austin PD Sara Trexler. "We've always gotten more attention and respect from the industry because we sell a lot of records. Sometimes I don't feel like we're a small market because of the pressure we can get from the labels. But when it comes down to trying to get things done, I'm not going to have as much weight or clout as a major market. We have used independents before—somewhat successfully—but if it's a bidding war between Houston and Austin, Houston's gonna win. Overall, I think we have it pretty good for where we are"

At KATS-Yakima, PD Ron Harris

states that small market size means he's able to make musical decisions without "somebody cramming something down my throat." He says he's "one of the few who don't have an exclusive with an independent...I deal with an independent, but at the same time I am able to go to the major labels directly." Market size also allows him more freedom to do some creative things, he says. "I'm able to mold it and make it sound the way I want it to sound," he explains. "I also have the freedom to be a little more aggressive in that I don't have the competition that a larger market might have. I can try different things and not have a guy with almost the same format breathing down my neck, ready to pounce on every little thing I do."

MOST ADDED



LENNY KRAVITZ (46)

American Woman (Virgin)

Including: KPOI, KZZK, KRXQ, CFOX, WLZR, KZRK, KEYJ, KSEZ, WIHN, WDBR, WTOS, WZNF, WKPE, KXXR, KATS, KUFO, CILQ, KTUX, KISS, KZRQ, WIYY, WRIF, WTUE, WZZQ, KBPI, KOMP, WRUF, KSJO, WKZQ, WZBH, WMFS, KNCR, WCCC, WJJO, WRQK, WVBR, KSDY, WYSP, KEGE, KOEZ, KLBJ, KAZR, KRZR, WHMH, WMMS, WWEB

PEARL JAM (20)

Last Kiss (Epic)

Including: WRIF, WHMH, WAAF, WCPR, WRQK, WZNF, WRUF, CFOX, KZRK, KLAQ, WIHN, KATS, KLBJ, KPOI, WLUM, WTOS, WKPE, WCCC, WLZR, WTUE

SIMON SAYS (18)

Slider (Hollywood)

Including: KHOP, KILQ, KTUX, WJJO, WZZQ, KDOT, KRQR, KEYJ, WCCC, WLZR, WRUF, WXTM, KLFX, WCPR, WRQK, WZBH, KRZR, WHMH

METALLICA (13)

Die, Die My Darling (Elektra/EEG)

Including: KISW, KLBJ, WIYY, KAZR, WXTM, WLZR, KRQR, KDOT, WBYR, KTUX, KIBZ, WIHN, WYSP

RADIO SAYS



GRINSPOON

PostEnebratedAnxiety (Grudge/Universal/UMG)

"Ear splitting, face melting, fist pounding, foot stomping in your face rock-n-roll!!!"

—KKED Fairbanks, Alaska APD The Madman.

ARTISTPROFILE

OLEANDER

FROM: Sacramento, California
CURRENT RELEASE:

"February Son"

LABEL: Republic/Universal

CONTACT: Tom Mackay (212)

841-8212

WHO THE HELL'S OLEANDER:

Thomas Flowers, vocals; Ric Ivanisevich, guitar; Doug

Eldridge, bass; Fred Nelson Jr., drums.

SWEET HOME SACRAMENTO:

"Sacro has always had an extremely diverse musical scene. There's always been one consistent melting pot of diversity here - it isn't so "dog eat dog" cause not everybody is doing the same thing". —Tom

"It's such a great place to

write music, such a comfortable environment...it's different. Like a big city with a small town feel". —Doug

HAIRPLAY: "98 Rock (KRXQ, Sacramento) really played a very important part in helping us out. Back when we released our EP, it fell into the hands of Curtis Johnson (PD), and he decided to add one of our tunes to the playlist. It was a very pivotal point, things all

of a sudden took a positive turn. He showed a lot of belief in us at a time when we didn't

have a lot of belief

in ourselves." —Tom

FAVORITE PART OF THE FEMALE ANATOMY:

"I'm definitely an assman". —Tom
"I'm an assman too...legs run a

close second, but you get that pooper in my face, and it's all over baby"!!! —Doug



ACTIVE

LW	TW		Spins	Diff.
1	1	COLLECTIVE SOUL - Heavy (Atlantic)	2026	-75
3	2	BUCKCHERRY - Lit Up (DreamWorks)	2007	+136
4	3	OLEANDER - Why I'm Here (Republic/Universal)	1904	+46
2	4	SAMMY HAGAR - Mas Tequila (MCA)	1721	-173
5	5	CREED - One (Wind-up)	1688	-156
6	6	ROB ZOMBIE - Living Dead Girl (Geffen)	1609	-50
7	7	LIT - My Own Worst Enemy (RCA)	1559	-1
8	8	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	1534	-18
9	9	KORN - Freak On A Leash (Immortal/Epic)	1292	+28
10	10	LOUDMOUTH - Fly (Hollywood)	1217	+30
12	11	EVERLAST - Ends (Tommy Boy)	1137	+49
11	12	GODSMACK - Whatever (Republic/Universal)	1115	+5
13	13	SECONO COMING - Vintage Eyes (Capitol)	1100	+76
14	14	SILVERCHAIR - Anthem For The Year 2000 (Epic)	1070	+63
15	15	ECONOLINE CRUSH - All That You Are (X3) (Restless)	1059	+69
18	16	STAINED - Just Go (Elektra/EEG)	914	+61
17	17	MONSTER MAGNET - Temple Of Your Dreams (A&M)	901	+26
20	18	KID ROCK - Bawitdaba (Lava/Atlantic)	870	+60
<i>The Kid danga danga his way into the top twenty...</i>				
16	19	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	762	-166
22	20	ORGY - Blue Monday (Reprise)	760	+2
24	21	GODSMACK - Keep Away (Republic/Universal)	759	+100
25	22	POUND - Upside Down (Island)	757	+103
19	23	GOD GOO DOLLS - Dizzy (Warner Bros.)	734	-118
23	24	EVERLAST - What It's Like (Tommy Boy)	700	-44
21	25	BLACK CROWES - Only A Fool (Columbia/CRG)	648	-117
33	26	FUEL - Jesus Or A Gun (550 Music)	626	+103
29	27	SOULMOTOR - Guardian Angel (CMC International)	607	+43
26	28	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	588	-64
34	29	TOM PETTY & THE HEARTBREAKERS - Room At The Top (Warner Bros.)	562	+51
28	30	FINGER ELEVEN - Above (Wind-up)	558	-28
31	31	BAD COMPANY - Hey Hey (EastWest/EEG)	556	-5
37	32	FEAR FACTORY - Cars (Roadrunner)	552	+164
27	33	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	509	-98
32	34	PUSHMONKEY - Caught My Mind (Arista)	492	-33
30	35	HONKY TOAST - Shakin' And A Bakin' (550 Music)	446	-118
36	36	GEORGE THOROGOOD - I Don't Trust Nobody (CMC International)	402	+13
38	37	SHADES APART - Valentine (Universal/UMG)	373	+11
35	38	ROB ZOMBIE - Dragula (Geffen)	361	-43
—	39	BLINK 182 - What's My Age Again? (Cargo/MCA)	360	N
—	40	LENNY KRAVITZ - American Woman (Virgin)	353	N
<i>Even Tom Willis is spinning this song...</i>				

CHARTBOUND

TRAIN - "Meet Virginia" (Aware/Columbia)	SUSAN TEDESCHI - "Rock Me Right" (Tone-Cool/Rounder/Mercury)
SPLENDER - "Yeah, Whatever" (C2/CRG)	TIN STAR - "Head" (V2)
STATIC-X - "Bled For Days" (Warner Bros.)	GRINSPOON - "Postenebratedanxiety" (Grudge/Universal/UMG)
DDT - "Walkabout" (TMC/Elektra/EEG)	INDIGENOUS - "Things We Do" (Pachyderm)
EDDIE MONEY - "Don't Say No Tonight" (CMC International)	SWIMMER - "Dirty Word" (Maverick/WB)
BIG SUGAR - "Better Get Used To It" (Capricorn)	MOON DOG MANE - "I Believe" (Eureka)

REVIEWS

FEAR FACTORY

"Cars"

(Roadrunner)

Nearing two decades since it's original release, L.A.'s Fear

Factory treat us with a beefed up

cover of the Gary Numan classic "Cars". Featuring Mr. Numan himself assisting with the vocals, "Cars" picks up another handful of adds this week, including KEGE, CILQ, KATS, KISS, and WZOW, and has been burning up request lines since it's release. Originally available only as a European import, the track can now be found on the *Obsolete* digipak. For more info, call Roadrunner's Joe Guzik at (212) 274-7542.



ADDS FOR MAY 17 & 18

Metallica "Die, Die My Darling" (Elektra/EEG),

Bare Jr. "Nothin' Better To Do" (Immortal/Epic),

Puya "Oasis" (Surco/MCA), Rammstein "Engel"

(Motor/Slash/London), New American Shame

"Under It All" (Will/Atlantic/AG)

ADDS FOR MAY 24 & 25

Def Leppard "Promises" (Mercury), Black Label

Society "Bored To Tears" (Spitfire), Bad Company

"Hammer Of Love" (EastWest/EEG), Silverchair

"Ana's Song (Open Fire)" (Murmur/Epic), Collective

Soul "No More, No Less" (Atlantic/AG),

ATTENTION METAL SPECIALTY SHOWS!
Fax playlist to Mike at (415) 495-2500
GAVIN

ACTIVE ROCK REPORTS ACCEPTED
MONDAYS 9 A.M.-5 P.M. AND
TUESDAYS 9 A.M.-4 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

JAZZ + SMOOTH

A Smooth Jazz Winter Book Ratings Wrap-Up

Here's a quick speed chart of the latest Winter 1999 Arbitron 12+ rating tabulation in the 37 top markets. We've ranked them according to market size. Remember, these are only 12+ numbers, Monday through Sunday, 6 a.m. until midnight. The final tally is as follows: 14 upward trends, 20 downward trends, and 3 sideways moves.

STATION-CITY	SUMMER '98	FALL '98	WINTER '99
WQCD-New York	3.1	3.1	2.7
KTWV-Los Angeles	3.3	3.5	3.5
WNUA-Chicago	4.3	4.2	4.1
KKSF-San Francisco	3.0	3.6	3.3
WJZ-Philadelphia	4.1	4.2	4.9
WVMV-Detroit	4.8	4.5	5.3
KOAI-Dallas	3.4	3.2	3.1
WSJZ-Boston	2.3	2.4	2.3
WJZW-Washington, D.C.	4.0	4.1	3.0
WLVE-Miami	4.2	3.4	3.6
WJZF-Atlanta	2.5	2.3	2.4
KWJZ-Seattle	3.6	3.8	3.3
KYOT-Phoenix	4.3	4.1	3.6
KIFM-San Diego	3.8	3.8	3.6
WQCD (Nassau)	2.5	2.4	2.4
WJJJ-Pittsburgh	3.0	3.8	3.5
WSJT-Tampa	4.0	3.0	3.5
KHII-Denver	3.6	3.8	4.2
WNWV-Cleveland	4.1	5.4	4.5
KKJZ-Portland	3.6	3.2	2.7
WVAE-Cincinnati	4.2	4.1	5.1
KKSF (San Jose)	2.9	2.8	2.4
KSSJ-Sacramento	3.7	4.0	4.6
KTWV (Riverside)	2.6	2.5	1.8
KCIY-Kansas City	5.1	4.1	3.3
WJZI-Milwaukee	3.0	2.7	3.9
WZJZ-Columbus	2.7	1.9	1.2
KCJZ-San Antonio	2.9	3.1	2.6
WJCD-Norfolk	5.8	4.8	5.2
WCCJ-Charlotte	1.7	2.0	2.8
WYJZ-Indianapolis	1.8	1.7	1.5
WLOQ-Orlando	4.0	4.8	3.9
WWND-Raleigh	1.3	2.3	2.3
KCYI-Oklahoma City	3.2	2.7	2.5
KEZL-Fresno	3.0	2.7	3.5
KYFX-Little Rock	2.6	2.3	3.0
KWSJ-Wichita	2.1	2.6	3.2

Smooth Jazz Mourns Lowell Death

Howard Lowell, a top artist manager in the Smooth Jazz genre, passed away May 4 as a result of complications brought on by intensive chemotherapy for leukemia. Lowell was hospitalized on April 6, after which he fell into a coma and experienced kidney failure. He was best known among Smooth Jazz radio and industry circles for his longtime representation of saxophonist

Street, North Hollywood, CA, 91605; or Chabad of Burbank, 2219 West Olive Avenue, #100, Burbank, CA, 91506.

Personal thoughts? We remember Howard in many positive times. Back in 1988, Howard left our names at the door at a nightclub to see Richard Elliot—our very first live Smooth Jazz show. Later, his unwavering support of Boney James resulted in a gold

record award for the *Sweet Thing* release. Also, Howard was present when Boney James won two GAVIN Awards, for Smooth Jazz Artist and Album of the Year in 1997.

Our most vivid memory of Howard was when we all turned up for a GAVIN magazine cover photo session a few years



L to r: Howard Lowell, John Ernesto of Bertlis Jazz Festival, Media America's Roxy Myzal, and Boney James during a recent appearance.

Boney James as well as keyboardist Brian Culbertson and the Braxton Brothers.

"It's so sad," said Roxy Myzal, a friend of Lowell's who produces James' Media America syndicated radio show, *Personal Notes*. The ironic thing is that Howard had been with Boney for such a long time. Now that Boney is becoming a star, Howard won't be here for him."

Lowell was one of those who helped propel the Smooth Jazz format in its infancy. He managed Richard Elliot in his earliest days, back when the saxophonist recorded on the Intima label. Just recently Lowell had begun discussions about representing the British act Down to the Bone. Services were held May 10 at Mt. Sinai in Los Angeles. In lieu of flowers, the family requested donations be sent to: Leukemia Society of America, 600 Third Street, New York, NY 10016; Charleen Sweeney Animal Rescue League, 10637 Whipple

back. Boney was in San Francisco for a gig and we found ourselves in an upstairs photographic loft with a female photographer with a heavy French accent. The gist of the picture was a gigantic Boney blowing his saxophone and us (the Zimmer Twins) as these Lilliputian guys staring up at him. Then we shot another concept photo of a bemused Boney blowing several notes out of his horn, which included two miniature Zimmermen, a toaster and a cow floating out of the bell of his sax.

Howard loved the concept and made sure Boney arrived at the photo session on time. When it was over, we all drove together over the Bay Bridge so Boney and Howard could make their sound check in Oakland that afternoon. Boney spoke affectionately about how his actress wife had a part on the NBC-TV hospital series, *ER*.

Howard was a lovely, giving man and always had a wonderful grin on his face. We'll miss him madly.

Chancellor Philly Cluster Makes GM Changes

WJZ-Philadelphia General Manager Sil Scaglione replaces outgoing VP/GM Gerry DeFrancesco at WIOQ, who resigned from the Top 40 outlet. Sil will also oversee Star 104.5, the Hot A/C of the group. Dave Allan, a Chancellor Philly programming executive who is already the General Manager at WUSL has been promoted to replace Scaglione at JJJZ and will serve as the new GM for both WJZ and WUSL. WJZ was voted as 1998 GAVIN Smooth Jazz Station of the year and has just experienced a nice 12+ ratings jump from 4.2 to 4.9, placing sixth overall.

JAZZ

MOST ADDED



REGINA CARTER (65)
Rhythms of the Heart
(Verve Music Group)

Including: WFNX, WGBH, WEVO, WWUH, WBGO, WAER, WBFO, WITR, WOUQ, WRIT, WESM, WHRV, WWVU, WNAE, WSHA, WFSS, WFIT, WKRY, WDNA, WUSF

DARREN BARRETT (42)
First One Up (J Curve)

Including: WSHA, WFSS, WUCF, WFIT, WDNA, WUSF, WUAL, WWOZ, WUTC, KTSU, WCPN, WDOB, WEML, WOET, WLNZ, KCCK, KUSO, WSIK, KJZZ, KANU

T.S. MONK (34)

Crosstalk (N-Coded Music)

Including: KIOS, KSUT, KUVO, KUAZ, KLON, KSOS, KCBX, KAZU, KCSM, KSJS, KXJZ, KEWU, WSHA, WEVO, WBGO, WGMG, WITR, WHRV, WWVU, WCPN

MELVIN RHYNE (33)

Remembering Wes (Savant)

Including: WGBH, WEVO, WBGO, WBFO, WDUQ, WEAA, WESM, WHRV, WSHA, WRQM, WFSS, WUCF, WFIT, WDNA, WUSF, WFPK, WUAL, WCPN, WXTS, WNOP

MARTIN TAYLOR (29)

Two's Company (Linn)

Including: WEVO, WWUH, WAER, WBFO, WITR, WESM, WMOF, WUTC, WNOP, KCCK, KBEM, KUSO, WSIK, KIOS, KKUP, KAJX, KPLU, KSMF, KSJS, WFMT

RECORD TO WATCH



T.S. MONK
Crosstalk
(N-Coded Music)

T.S. Monk modernizes his post-bop approach with a multi-faceted jazz release for the here and now. Thirty-four out-of-the-boxers and more on the way.

lw	tw		Repts.	Adds	Spins	Diff.
2	1	MARK ELF - New York Cats (Jen Bay)	86	0	939	+91
1	2	TERENCE BLANCHARD - Jazz In Film (Sony Classical)	86	0	833	-22
4	3	CASSANDRA WILSON - Traveling Miles (Blue Note)	86	0	793	+47
3	4	MILT JACKSON/CLAYTON-HAMILTON JAZZ ORCH. - Explosive! (Qwest/Warner Bros.)	78	0	787	-19
8	5	McCOY TYNER - McCoy Tyner and the Latin All-Stars (Telarc Jazz)	81	1	695	+90
5	6	STEVE TURRE - Lotus Flower (Verve Music Group)	78	0	674	+35
12	7	CHARLIE HUNTER/LEON PARKER - Duo (Blue Note)	81	1	633	+52
6	8	JACK McDUFF - 'Bringin' It Home (Concord Jazz)	72	0	623	-16
11	9	MIMI FOX - Kicks (Monarch)	79	1	621	+39
14	10	VALERIE CAPERS - Wagner Takes the A Train (Elysium)	78	0	619	+85
<i>A talent deserving of wider recognition hits on Strayhorn standard.</i>						
13	11	DON BRADEN - The Fire Within (RCA Victor)	76	4	609	+41
16	12	BRANFORD MARSALIS QUARTET - Requiem (Columbia/CRG)	74	0	601	+76
9	13	OSCAR PETERSON - A Summer Night In Munich (Telarc Jazz)	67	0	574	-28
15	14	HANK CRAWFORD/JIMMY McGRUFF - Crunch Time (Milestone)	69	0	545	+19
17	15	STEPHEN SCOTT - Vision Quest (Enja)	58	1	524	+9
18	16	MICHEL PETRUCCIANI - Solo Live (Dreyfus Jazz)	70	1	522	+50
7	17	DONALD HARRISON - Free To Be (Impulse!/Verve Music Group)	60	0	506	-133
19	18	DIANE SCHUUR - Music Is My Life (Atlantic)	65	2	500	+30
26	19	CHARLES LLOYD - Voice in the Night (ECM)	70	3	479	+79
<i>The band with Billy Higgins and John Abercrombie is gigging live.</i>						
25	20	SUSANNAH McCORKLE - From Broken Hearts To Blue Skies (Concord Jazz)	65	0	447	+37
29	21	JOEL FRAHM - Sorry, No Decaf (Palmetto)	63	3	441	+77
20	22	ULTIMATE ELLINGTON - Various Artists (Monarch)	48	0	421	-38
30	23	PHILIP CATHERINE - Guitar Groove (Dreyfus Jazz)	63	0	416	+57
28	24	BUSTER WILLIAMS QUARTET - Lost In a Memory (TCB)	64	1	405	+36
33	25	JOANNE BRACKEEN - Pink Elephant Magic (Arkadia Jazz)	65	1	399	+70
36	26	IRENE REID - I Ain't Doing So Bad (Savant)	67	4	392	+74
34	27	NORMAN HEDMAN'S TROPIQUE - One Step Closer (Arabesque)	62	1	384	+63
32	28	TOMMY SMITH - The Sound of Love (Linn)	61	2	381	+44
10	29	LARRY CORYELL - Monk, Trane, Miles & Me (HighNote)	47	0	375	-216
37	30	EDMONIA JARRETT - Legal At Any Age (MNOP)	59	3	370	+53
45	31	DOMINIQUE EADE - The Long Way Home (RCA Victor)	59	1	339	+90
27	32	BMG ALL-STARS - Live At Birdland (RCA Victor)	49	0	328	-53
40	33	JASON MORAN - Soundtrack To Human Motion (Blue Note)	67	5	327	+51
44	34	AVISHAI COHEN - Devotion (Stretch/Concord)	60	2	317	+65
39	35	BUDDY DeFRANCO QUINTET - Do Nothing Till You Hear From Me (Concord Jazz)	51	1	316	+36
21	36	BOB FLORENCE LIMITED EDITION - Serendipity 18 (MAMA Records)	37	0	309	-123
22	37	RAY DRUMMOND - 1.2.3.4. (Arabesque)	50	0	304	-127
23	38	ABBEY LINCOLN - Wholly Earth (Verve Music Group)	40	0	302	-127
38	39	PHIL DeGREGG - The Green Gate (J Curve)	43	0	274	-37
—	40	GINGER BAKER and the DJQ20 - Coward of the County (Atlantic)	58	4	272	N
43	41	AARON GOLDBERG - Turning Point (J Curve)	61	8	263	-3
24	42	J.J. JOHNSON - Heroes (Verve Music Group)	37	0	255	-159
—	43	JOHN PIZZARELLI - John Pizzarelli Meets the Beatles (RCA Victor)	49	6	254	N
35	44	AL McKIBBDN - Tubmao Para... (Chartmaker/Blue Lady)	41	0	253	-66
31	45	BOBBY HUTCHERSON - Skyline (Verve Music Group)	34	0	252	-93
41	46	LEW SOLOFF - Song In My Heart (Milestone)	54	7	244	-27
—	47	IVAN LINS - Live At MCG (Jazz MCG/Heads Up)	39	3	227	N
42	48	RUSSELL GUNN - Ethnomusicology Vol. 1 (Atlantic)	27	0	212	-57
—	49	PETE McCANN - Parable (Palmetto)	35	1	207	N
—	50	DAVID SANBORN - Inside (Elektra/EEG)	27	4	206	N



REVIEW

T.S. MONK

Crosstalk (N-Coded Music)

Drummer/bandleader T.S. Monk's latest recording, *Crosstalk*, has a touch of the here and now—a pleasing change after his previous disc *Monk on Monk* focused heavily on the lineage of his famous jazz family influences. This time T.S. harkens back to his own roots, to the time he was making R&B records for Atlantic Records way back when. Trumpet soloist Don Sickler is still part of Monk's team and we like "The Black Hole," "Squeaky Clean," and "Crosstalk" because they encapsulate the full range of post-bop and contemporary grooves T.S. is messing with lately...but don't forget the smoldering duet between Monk and Patricia Barber on "Just a Little Lovin'," which we remember from Dusty Springfield's *Dusty in Memphis*.

SPINCREASE

1. JOHN PIZZARELLI +104
2. DAVID MURRAY +101
3. JAE SINNETT +97
- JEFFREY SMITH +97
5. MARK ELF +91

CHARTBOUND

*REGINA CARTER (Verve Music Group)

*JAE SINNETT (Heart Music)

DAVID MURRAY (Pow Wow)

*DARREN BARRETT (J Curve)

KEN & HARRY WATTERS (Summit)

*MELVIN RHYNE TRIO (Savant)

Dropped: #46 Doug Lawrence, #47 Carlos Garnett, #48 Christian Jacob Trio, #49 Russell Gunn (Requiem), #50 Harry Allen.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTISTPROFILE

JOANNE BRACKEEN

PINK ELEPHANT MAGIC

My music is not that easy to play, and sometimes to do a recording I might have to work for three months with a band so they can get it right. Since I didn't have that much time, I

needed to call people who I knew could play it right off. Being a good sight-reader is not good enough for me. There has to be feeling, too.

I listened to Michel Camilo's *Thru My Eyes* CD, which he did with John Patitucci and Horacio "El Negro" Hernandez. Then I had heard Patitucci play a live duet with Mulgrew Miller and

that was how that rhythm section happened. I think saxophonist Chris Potter is one of the geniuses of his age group.

Horacio "El Negro" Hernandez came over two or three times [to learn the material]. Chris Potter came over once. Nicholas Payton had to do his own rehearsal, and Patitucci didn't rehearse with me at all, so at first he had a little problem with some of the rhythms.

I'm used to going in so many musical directions. There's only three standards on *Pink Elephant Magic* (on Arkadia Jazz). The rest are originals. We do many different types of tunes, like the standard "Laura" which we did in 5/4 with a quartet. The title cut sounds like a huge circus. I had bought these tiny glass pink elephants from Chinatown when I was in Toronto, and they reminded me of this song.



SMOOTH

JAZZ & VOCALS



REVIEW

JAZZMASTERS III "Lost In Space" (Hardcastle Records)

Well, we didn't have to wait for the millennium before Paul Hardcastle resurfaced with a new Jazzmasters project. "Lost in Space" should enjoy a nice orbit as an automatic add with Smooth Jazz stations everywhere in the next couple of weeks. KTWV has already added the record pre-out-of-the-box. Hardcastle's skillful keyboard mix of organ, synths, acoustic piano, sample vibes meshes nicely with a lingering soprano saxophone. It has a lonely feel to it as well as a bit of the tradition of the Hardcastle's Kiss the Sky R&B hit "Rain Forest."



SPINCREASE

1. DAVID BENOIT +117
2. PETER WHITE +100
3. SPECIAL EFX +98
4. JOE SAMPLE +87
5. 3rd FORCE +72

CHARTBOUND

- SPYRO GYRA (Windham Hill Jazz)
 QUINCY JONES (Qwest)
 NATIVE VIBE (Domo)
 DAVE STEWART/CANDY DULFER (Windham Hill)
 MICHAEL PAULO (Noteworthy)
 CASSANDRA WILSON (Blue Note)
 Dropped: #45 Danny Lerman, #48 Mariyln Scott,
 #49 George Karukas.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

MOST ADDED



SPYRO GYRA (17)

"Silk and Satin"

(Windham Hill Jazz)

Including: WBJB, WHRL, WJFK, WFSJ, WVAS, WUKY, WJAB, WZJZ, WONB, WNIJ, KPRS, KCIY, KUNC, KRVR, KJZY, KWJZ, and KNIK

DAVID BENOIT (12)

"Rejoyce"

(GRP)

Including: WQCC, WHRL, WJJJ, WTMD, WLOQ, KOAI, WYJZ, WJPL, KIFM, KJZY, and KNIK

QUINCY JONES (9)

"Sax in the Garden"

(Qwest)

Including: WJJJ, WJZW, WVAS, WONB, WYJZ, WJPL, KIFM, KUOR, and KNIK

STEVE COLE (6)

"Where the Night Begins"

(Atlantic)

Including: WLQD, KOAI, WNWV, THE WAVE, KUOR, and KSBK

RECORD TO WATCH



SPYRO GYRA

Got the Magic
(Windham Hill Jazz)

The title just about says it all. Written and produced by guitarist Chuck Loeb. Clean guitar, swinging horns, and a finger snapping beat.

LW	TW		Repts	Adds	Spins	Diff.
1	1	BONEY JAMES - Body Language (Warner Bros.)	56	0	1010	-11
3	2	3RD FORCE - Force Field (Higher Octave)	56	0	872	+72
5	3	PETER WHITE - Perfect Moment (Columbia/CRG)	53	0	847	+100
2	4	GOTA - Let's Get Started (Instinct)	48	0	810	-123
7	5	BRIAN BROMBERG - You Know That Feeling (Zebra)	40	0	708	+19
4	6	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	40	0	701	-75
6	7	RICK BRAUN - Full Stride (Atlantic)	51	0	688	-47
10	8	ROGER SMITH - Both Sides (Miramar)	48	0	672	+54
8	9	ERIC MARIENTHAL - Walk Tall (i.e. music)	44	0	624	-51
15	10	JOE SAMPLE with LALAH HATHAWAY - The Song Lives On (PRA/GRP)	48	0	588	+87
<i>The record is selling at a decent pace as well as providing vocal relief.</i>						
11	11	KIRK WHALUM - For You (Warner Bros.)	48	3	582	-28
13	12	JANGO - Dreamtown (Samson Music)	47	0	577	+53
14	13	NELSON RANGELL - Always (Shanachie)	46	1	530	+24
9	14	GEORGE BENSON - Standing Together (GRP)	37	0	520	-138
17	15	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	51	5	491	+19
12	16	KIM WATERS - Love's Melody (Shanachie)	34	1	464	-110
18	17	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	29	0	425	-46
23	18	THE RIPPINGTONS featuring RUSS FREEMAN - Topaz (Windham Hill Jazz/Peak)	41	2	397	+37
<i>As the format evolves, the Rips stay sonically relevant.</i>						
22	19	WALTER BEASLEY - For Your Pleasure (Shanachie)	38	1	391	+21
24	20	ERIC ESSIX - Small Talk '99 (Zebra)	36	1	376	+27
16	21	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	32	6	366	-123
25	22	NITE FLYTE - Ascension (Instinct)	37	2	360	+20
21	23	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	36	1	352	-21
20	24	MARC ANTOINE - Madrid (NYC/GRP)	30	1	348	-36
19	25	JIM BRICKMAN - Destiny (Windham Hill)	34	1	318	-80
28	26	DAVID SANBORN - Inside (Elektra/EEG)	34	1	301	+2
30	27	KENNY LATTIMORE - From the Soul of Man (Columbia/CRG)	24	0	297	+9
27	28	JEFF LORBER - Midnight (Zebra)	30	0	294	-21
31	29	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	30	3	284	+9
34	30	LUTHER VANDROSS - I Know (Virgin)	22	2	274	+25
26	31	LEE RITENOUR - This Is Love (i.e. music)	25	0	272	-53
44	32	SPECIAL EFX - Masterpiece (Shanachie)	29	4	259	+98
38	33	DIANA KRALL - "Why Should I Care" (Verve Music Group)	24	2	252	+21
35	34	MARIAH CAREY - "I Still Believe" (Columbia/CRG)	16	0	240	-5
32	35	GABRIELA ANDERS - Wanting (Warner Bros.)	20	1	240	-13
33	36	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Music Group)	24	0	234	-17
37	37	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	22	0	211	-25
29	38	NAJEE - Morning Tenderness (Verve Music Group)	20	0	206	-92
40	39	FOURPLAY - Four (Warner Bros.)	21	0	200	-11
41	40	ED CALLE - Sunset Harbor (Concord/Vista)	19	0	199	-4
42	41	SMOKE N' FUNCTION - Smokee (Mesa/Atlantic)	18	0	198	0
47	42	GATO BARBIERI - Che Corazon (Columbia/CRG)	27	1	196	+45
36	43	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	17	0	179	-57
50	44	RICHARD SMITH - Flow (Heads Up)	20	2	172	+29
39	45	PATTI AUSTIN - In and Out of Love (Concord/Vista)	17	0	156	-55
—	46	KEN NAVARRO - In My Wildest Dreams (Positive Music)	19	0	153	N
—	47	DAVID BENOIT - Professional Dreamer (GRP)	36	12	150	N
43	48	PHIL COLLINS - ...Hits (Atlantic)	12	0	145	-32
—	49	JEFF GOLUB - Out of the Blue (Bluemoon/Atlantic)	22	2	137	N
46	50	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	12	0	134	-20

SPYROGYRA
GOT THE MAGIC



SPYROGYRA

There's nothing like the feel of...

"Silk and Satin"

MOST ADDED including: WHRL, WFSJ, KPRS, WBJB, WJFK, KJZY, KRVR, KWJZ, WVAS, KCIY, WUKY, WJAB, WNIJ, WZJZ, KUNC, WONB

EARLY BELIEVERS: KTWV, KSBK, WJPL, WMGN

Thanks for your continued support!

Produced by Chuck Loeb. From Spyro Gyra's upcoming album *GOT THE MAGIC* available June 1st.

For more information contact: Eric Talbert at 310-358-4844 or Beth Lewis at 619-331-8913



Herb Alpert & Colors

Magic Man



The first single
from the forthcoming album
Herb Alpert & Colors
Adds on May 20th
In Stores on June 15th

Produced and Arranged by Will Calhoun, Doug Wimbish and Herb Alpert
Recorded by Alan Meyerson
Mixed by Alan Meyerson, Will Calhoun, Doug Wimbish and Herb Alpert
Management: Kip Cohen



© 1997 Almo Sounds, Inc. Not for sale. Manufactured in the USA by Universal Music & Video Distribution, Inc.

AMERICANA

Playing Musical Catch-Up

BY JESSIE SCOTT

While I was putting together the music preview column for last week, it dawned on me how far behind I've gotten on terrific albums that deserve to be spotlighted. That's why I've decided to dedicate this week's space to music, music, music...

Thank goodness the **Nitty Gritty Dirt Band's** *Bang Bang Bang* was resurrected by DreamWorks. The Dirt Band dips deep into the Americana songwriting well with entries from Al Anderson and Craig Wiseman, Jim



Lauderdale and Gary Nicholson, Mac McAnally, Gillian Welch and David Rawlings. *Bang Bang Bang* is as comfortable as your favorite worn-in cutoff jeans. Contact: Bruce Shindler at DreamWorks (615) 463-4650.

The second CD from the **River Bluff Clan**, *Two Quarts Low*, just keeps on chugging up the GAVIN Americana chart, perpetuating the legacy of Memphis music with rockabilly, southern boogie, and country flavors all co-existing. Add the sweet voice of Jimmy Davis, and you have

a satisfying set. "I Won't Breathe," "She'd Rather Be," and "Down the



Road" will do you right. Contact: Al Moss Promotion (770) 496-0979.

Old Southern Porches from **Dale Ann Bradley** is a must listen. Her vocals are seemingly effortless on this, her third project, which follows the stellar solo *East Kentucky Morning* and *The New Coon Creek Girls* featuring Dale Ann Bradley.



Dive into "Reason Enough," "Steady as a Rock," and "I'll Stop Loving You With Style." Yes indeed, this is how it's done...Amen. Contact: Will Gailey at Pinecastle Records (407) 856-0245.

The album is *Bourbonitis Blues*

from **Alejandro Escovedo**, and "I Was Drunk" will snag you. In this haunting package of newly-recorded songs from the "master of internal disaster," there are some faves, some new tunes, and even a few covers from the likes of John Cale, the Velvet



Underground, and Jimmie Rodgers. Splendid musicianship awaits throughout. Contact: Nan Warshaw at Bloodshot Records (773) 248-8709.

Toni Price has a world class voice and a bluesy New Orleans sensibility which makes *Low Down and Up* yet another worthy offering. Toni jumps genres with ease, as you'll note upon first listen to "Out



the Front Door," "Comes Love," and "Anything." Lots of great songs on an album deserving of your attention. When in Austin, Miss Price is a must see! Contact: Tracy O'Quinn at Antone's Promotion (512) 322-0617.

The **Old 97's** are at it again. Their cohesive fourth album, *Fight Songs*, finds the groove and the message meshing seamlessly. Rhett Miller has said, "This is a deceptively sad



record. Hope shows its face a couple of times, but inevitably gets sent packing." Nonetheless, this one is ultimately a cathartic experience. Recommended are "Indefinitely" and "Lonely Holiday." Contact: Michael Weiner at Elektra (212) 275-4109.

Stephen Bruton has reason to be proud of *nothing but the truth* (New West). Funky, feel-good tracks abound, including the title track, "That's Love" and "Trip, Stumble, and



Hear it from his side

Radney Foster
see what you want to see

GOING FOR ADS MAY 11
IN STORES MAY 18

From Foster & Lloyd to his solo career,
he's always been an artist
who broke new ground.

Now, Radney Foster takes
a new look at the genre he helped create.



ARISTA AUSTIN © 1999 Arista Records, Inc., a unit of BMG Entertainment

#1 Most Added
Debut @ 39*

Couldn't Wait:

KCTI KPFT KULP KYKM WCBN
KHGE WKTT WIGN WVLS

Out-of-the-box:

DISH2 KAZU KDMO KFAN
KGLT KHYI KKDY KKYC
KLOA KNBY KSUT KSYM
KTJJ KUT KULR Twangcast
WDVX WEIU WETS WEVL
WJJC WJMQ WLFR WMLB
World Cafe' WSYC WVHL WVLS

Fall." Bruton, who grew up working at his parents' record store in Fort Worth, says of that time, "The influences were enormous. I got to listen to everything from Howlin' Wolf to Liberace to Yascha Heifitz and George Jones." Bruton's music is a synthesis of all of these, magnetic and snaky. Contact: Al Moss Promotion (770) 496-0979.

What a gentle sound! **Erica Wheeler's** delivery is offhanded and easy, squarely rooted in folk. *Three Wishes* is laidback Sunday listening—or for those moments when you yearn for a Sunday. Erica is an excellent songwriter, as "Onward From Here," and "January Wind" illustrate, and she

keeps good company by including tunes from James McMurtry



and Bill Morrissey. There is great POV here. Contact: Jim Olsen Promotion at Signature Sounds (800) 694-5354.

Wow, that felt great...we're going to have to do this more often!!!

Sometimes a Cigar Is Just a Cigar



Kinky Friedman guests on *Imus in the Morning* with host Don Imus and presents him with the GAVIN Americana Horizon Award.

Odds & Ends

Eric Kauffman, Operations Manager at KLOA-Ridgecrest, Calif., reports, "We were really pumped around the ranch when we learned that KLOA actually showed up with some numbers in the Los Angeles Arbitrons (Winter '98). For a station that is 143 miles from L.A., that's not bad!"

The P.O. Box is gone! **Larry Weir** tells us that they are now using their street address, so send stuff to him at KDHX/FM, 3504 Magnolia, St. Louis, MO 63118.

There have been phone troubles for **Phil Leonard** at WETS in Johnson City, Tenn. Make sure you have the right number, which is (423) 439-6442; fax is (423) 439-6449. He also suggests that you email him at leonard@xtn.net. Just keeping those lines of communication open!

Mark Anthony at KDMO-Joplin, Mo. has a new number. (417) 358-4881.

Impact Dates

(As always, subject to change)

May 18

Fred Eaglesmith

50 Odd Dollars

(Razor and Tie)

Lynn Morris

You'll Never Be the Sun

(Rounder)

Flying Burrito Brothers

Sons of the Golden West

(Grateful Dead)

Elliott Murphy

Beauregard

(Koch)

Bill & Audrey

Looking Back to See

(Reckless)

Chet Atkins & Doc Watson

Reflections

(Sugar Hill)

Greg Brown

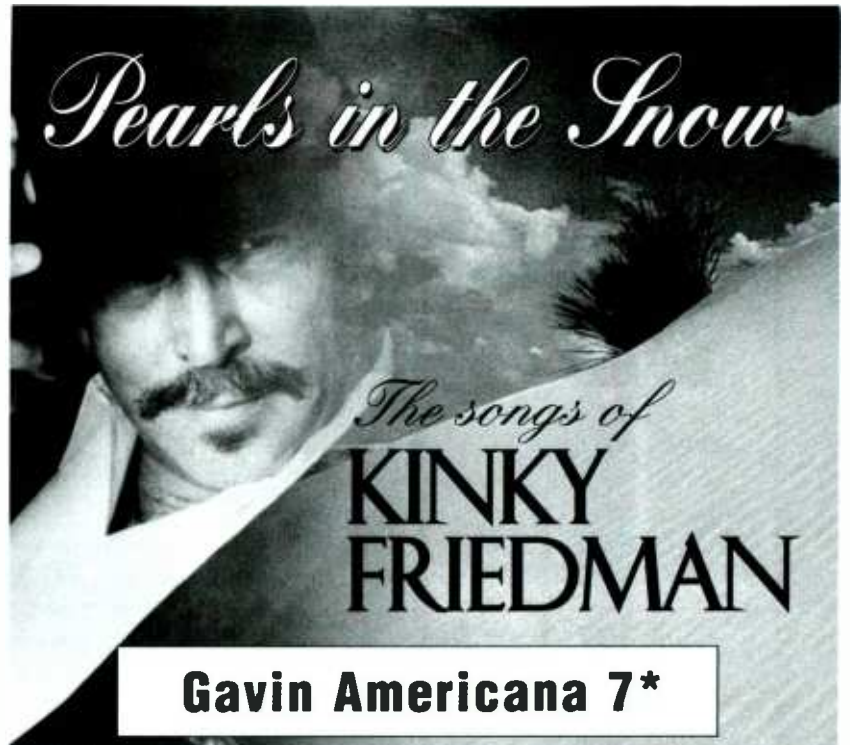
One Night

(Red House)

Casey Neill

Trio Skree

(Appleseed)



"If independent record albums were independent films, "Pearls in the Snow" would leave Cannes with honors and a front page story in Variety."

*Bill Miller
The Blue Chip Radio Report*

INCLUDES 17 NEVER BEFORE RELEASED SONGS BY AN ALL-STAR CAST
Willie Nelson • Tom Waits • Dwight Yoakam
Lyle Lovett • Delbert McClinton
Marty Stuart • Lee Roy Parnell
Guy Clark • Billy Swan • Asleep at the Wheel
Tompall Glaser • The Texas Jewboys
The Geezinslaws • Chuck E. Weiss

On April 28th Kinky presented Don Imus with the Gavin Americana Horizon Award. Thanks, Don, for your continuous support of alternative country and roots music.

Thank you Americana Radio for YOUR support. You little boogers have great ears!

Kinky Friedman

Kacey Jones

AND KINKAJOU RECORDS



ph: (615) 321-0033
 Kinkajou Records
 Nashville, TN

DAMIAN MUSIC



Americana Radio Promotion:
 Leslie Rouffé (617) 469-9943

AMERICANA®

MOST ADDED



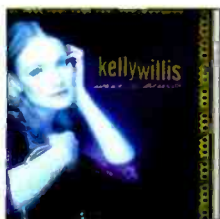
RADNEY FOSTER (27)
HAL KETCHUM (27)
BILL MONROE (26)
LAURIE LEWIS (25)
TANYA SAVORY (19)

HOT PICKS



THE RANKINS
THE BACKSLIDERS
ERICA WHEELER
DAVID ALLAN COE
JUNE CARTER CASH

RADIO SAYS



KELLY WILLIS
What I Deserve
 (Rykodisc)

"Kelly is everything wrapped into one. She is classic and modern at the same time. We appreciate her efforts, and wish she would come here!"
 — Mike Fagan, WOH, Berkeley Springs, W. Vir.

LW	TW		Repts.	Adds	Spins	Trend
1	1	KELLY WILLIS - What I Deserve (Rykodisc)	79	1	1195	-92
2	2	STEVE EARLE AND THE DEL McCOURY BAND - The Mountain (E-Squared)	80	2	1058	-43
4	3	ROSIE FLORES - Dance Hall Dreams (Rounder)	81	2	1052	+34
3	4	TRIO - Trio II (Asylum)	71	1	977	-101
5	5	MONTE WARDEN - A Stranger To Me Now (Asylum)	65	3	970	+12
6	6	MANDY BARNETT - I've Got A Right To Cry (Sire)	74	3	854	+45
7	7	KINKY FRIEDMAN - Pearls In The Snow (Kinkajou)	66	2	733	+40
9	8	DAVID ALLAN COE - Recommended For Airplay (Lucky Dog)	63	3	723	+72
8	9	CHRIS WEBSTER - Drive (Compass)	54	1	635	-46
13	10	JUNE CARTER CASH - Press On (Risk/Small Hairy Dog)	72	5	617	+68
11	11	JEFF WHITE - The Broken Road (Rounder)	53	2	551	-30
10	12	THE DEL McCOURY BAND - The Family (Ceili)	55	0	519	-83
22	13	THE RANKINS - Uprooted (Rounder)	63	12	512	+126
21	14	BACKSLIDERS - Southern Lines (Mammoth)	69	12	502	+108
15	15	DAMNATIONS TX - Half Mad Mood (Sire)	53	3	500	+19
14	16	CHERYL WHEELER - Sylvia Hotel (Philo)	45	0	500	-39
12	17	RICKY SKAGGS - Ancient Tones (Skaggs Family Records)	47	0	486	-78
16	18	RIVER BLUFF CLAN - 2 Quarts Low (Fat Chance)	45	2	486	+22
17	19	TERRY ALLEN - Salvation (Sugar Hill)	60	2	456	+3
18	20	IAN TYSON - Lost Herd (Vanguard)	53	1	450	-2
35	21	NITTY GRITTY DIRT BAND - Bang, Bang, Bang (DreamWorks)	41	15	412	+136
28	22	ERICA WHEELER - Three Wishes (Signature Sounds)	52	7	396	+75
24	23	STEPHEN BRUTON - nothing but the truth (New West)	44	2	377	+1
—	24	SHAVER - Electric Shaver (New West)	53	16	367	N
<i>Electric Shaver may be the most clever title of the year...and it's a grooving aid...</i>						
29	25	DARRELL SCOTT - Family Tree (Sugar Hill)	56	9	360	+42
26	26	POWELL O'BRIEN, HERRMANN - Songs From The Mountain (Howdy Skies)	50	0	359	+1
34	27	DALE ANN BRADLEY - Old Southern Porches (Pinecastle)	39	4	335	+56
27	28	STACEY EARLE - Simple Gearle (Gearle Records)	32	1	317	-16
19	29	JONI HARMS - Cowgirl Dreams (Warner Western)	25	0	315	-112
23	30	JIMMY LaFAVE - Trail (Rounder)	36	0	310	-72
31	31	LUCY KAPLANSKY - Ten Year Night (Red House)	36	0	308	+13
20	32	FLACO JIMENEZ - Said And Done (Barb Wire/Virgin)	34	0	303	-120
25	33	SARA EVANS - No Place That Far (RCA)	18	0	299	-60
40	34	OLD 97'S - Fight Songs (Elektra/EEG)	36	9	289	+64
—	35	TARA NEVINS - Mule To Ride (Sugar Hill)	45	12	288	N
<i>Tara says jamming is, "a oneness where everyone is a piece of the puzzle." Indeed!</i>						
—	36	STACY DEAN CAMPBELL - Ashes Of Old Love (Paladin)	37	10	286	N
30	37	REAL: THE TOM T. HALL PROJECT - Various Artists (Sire)	30	1	276	-27
—	38	TONI PRICE - Low Down and Up (Sire)	33	4	273	N
—	39	RADNEY FOSTER - See What You Want To See (Arista)	35	27	265	N
37	40	CHRIS SMITHER - Drive You Home Again (Hightone)	40	1	258	-4

CHARTBOUND

LAURIE LEWIS (Rounder)	THE GOURDS (Allegro)
ALEJANDRO ESCOVEDO (Bloodshot)	THE PINERS (Brick House)
DALE HAWKINS (Mystic)	BILL KIRCHEN (Hightone)
IAN MATTHEWS (Tangible)	TOMMY ALVERSON (TOK)
DOC & RICHARD WATSON (Sugar Hill)	BLUE RAGS (Sub Pop)
RONNIE DAWSON (Yep Roc)	BIG SMITH (Dry Hollar)

ARTISTPROFILE

CHIP TAYLOR

CURRENT PROJECT:
 Seven Days in May
LABEL:
 Train Wreck
 A chance meeting in New York set the stage. Taylor recounts: Florence was

unmarried and five months pregnant. They spent one week together before she returned home to France and to Guillaume, the baby's father. "The songs started pouring out of me," Chip shares. "Florence Is the River" is the first one I wrote. I'd write something new for

her every week, and play it on the phone. The spirit that we shared lifted me way up. It was a strange, wonderful thing that got me thinking about life in a totally different way. Although we ended as just friends, it is a beautiful love story."
 ...And a very special album.



ALBUMS REVIEWS

BILL MONROE Live at Mountain Stage (Blue Plate)

This is number 20 in the ongoing series of Blue Plate releases from the Mountain Stage radio program. And what better way to celebrate this milestone than with the Father of Bluegrass music, Mr. Bill Monroe? And what a sweet set it is! Originally recorded in 1989, Monroe includes many well loved tunes, "Muleskinner Blues," "Uncle Pen," and "Blue Moon of Kentucky" among them. A gem from the archives.



RADNEY FOSTER See What You Want to See (Arista Austin)

After a false start on the label end, Foster has finally released yet another album that you can groove to in its entirety. Where to start? "I've Got a Picture" is stone-solid songwriting. "Raining on Sunday" is moody and earthy. "Folding Money" marries alt and blues to great effect. The cherry on top is "You Were So Right," which absolutely cranks! Whoa, baby—let's get primal!

HAL KETCHUM Awaiting Redemption (Curb)

The last few years have not been easy ones for Hal. He—and we—have been awaiting *Awaiting Redemption* for way too long. This is one for the soul, with great songs like "Days of Wonder," "Long Way Down," "You Love Me," and "The Unforgiven." Hal is an exceptional stylist; his vocals caress. Stephen Bruton's production enhances this well-conceived and beautifully executed album.



AMERICANA REPORTS ACCEPTED
 MONDAYS AND TUESDAYS
 8 A.M.-3 P.M. (CT)
 GAVIN STATION REPORTING
 PHONE: (615) 255-5010
 FAX: (615) 255-5020

COUNTRY

The Winter Book: Spreading the Good News

BY JAMIE MATTESON



While the ratings news varies market to market, the overview for the Winter Books that have been released so far seems to show the up/down percentage of Country stations nearly equal at close to 41% each, with approximately 18% of Country stations remaining status quo. This week, we asked several programmers—who're glad to be on the positive side of that percentage—for thoughts on what they believe is behind their recent upswings.

Eric Logan, OM, WQYK-Tampa, Fla.
(5.6-6.5 12+, #1 Country, #2 overall)



"We didn't really celebrate. The expectation is for WQYK to be the best. Our job is to dominate and win in the market; that's the job we are expected to do and we are paid well to do it. I do think the George Strait Country Music Festival helped in the last phase of the Book. When a tour like that comes through our market, the awareness for Country music is greatly heightened and I think both us and WRBQ (4.2-4.7) benefited from that. Musically we've stayed on course, but our station as a whole is a lot tighter—everything from air talent to promotions. Our promotions people have really stepped up and we've been doing some promotions unprecedented for our market.

"Although it was after the end of the Winter Book, our recent WQYK Anti-Violence Campaign in response to the Columbine High

School shootings was meant to help build awareness of the need to protect our children. It generated massive participation from our listeners. We also received a ton of media attention with television and newspaper coverage. The day after the shootings, our morning host Skip Mahaffey went on the air and discussed the impact that graphically violent video games such as Doom, Duke Nuk'em, and some heavy metal artists like Marilyn Manson have on our youth today. The campaign involved the morning team going through the community and collecting these games and music from people. On Friday of that week, we crushed all of it with a steamroller. Parents also made pledges to talk with their children and be better informed about what's going on in the kids' lives. It's these kinds of things that we are committed to do more of."

Clay Hunnicutt, PD, WGAR-Cleveland
(8.7-9.6 12+, #1 Country, #2 overall)



"We're taking this jump as a good sign, but we can't live and die by one book—if you do you'll live hard and die hard. Our 25-54 numbers are way up, 6.4-8.3, moving us from seventh to second in the market. I think one of the things that was missing in the Fall Book was the lack of a PD. Leadership is one key component. Musically for this Book we made some changes. Our OM Kevin Metheny and Consultant Jaye Albright were instrumental in cleaning up the music. We did an auditorium test and found that there were some gold hits that we weren't playing. I've opened the station up musical-

ly and have been playing more new music. I want WGAR to be an energetic station with an upbeat pulse. There's no such thing as *too* much fun or too much celebrating Country music! WGAR was a great station, is a great station, and will continue to be a great station."

Gail Austin, PD, WQIK-Jacksonville, Fla.
(5.7-7.8, #1 Country, #2 overall)



"We're celebrating our good ratings by kneeling down to the Ratings God; we actually do use a doll named Jamaica Jane. We take the Book prior and put it in the middle of the floor with Jamaica Jane just before I download the new Arbitron numbers. It's worked well for us. For this Book, we did a very cool at-work promotion that gave listeners a chance to win cash. It was clean and effective. Musically, we remained the same but really focused on the music

that we felt passionate about. We looked for songs that would really mean something to our listeners and we didn't wait—we jumped on them right away!"

Eddie Edwards, PD WNOE-New Orleans, La.
(5.6-6.1 12+, #1 Country, #4 overall)



"The George Strait Country Music Festival definitely helped us in the last Book. We had a huge promotion built around the concert and started giving away tickets back in early March. Musically, we didn't really change anything, but formatically we went back to "10-in-a-Row." We had switched to "50 Minutes of Music," but it became a minute-match as other stations started offering "51 minutes" or "52 minutes." We're always happy to go up, and I think we're headed in the right direction to get back to where we used to be, in the 7 and 8 range."

The Lost Photo!



One last lost memory from CRS-30 (l-r): KRKT's Scott Schuler and Glenn Noble, Curb's Marita O'Donnell, KCKR's John Basham, KSJB's Bryan Michaels and Curb's David Kersh.

COUNTRY

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M.
AND MONDAYS 8 A.M.-3 P.M.
GAVIN STATION REPORTING PH: (615) 255-5010
GAVIN FAX: (615) 255-5020



J E F F H O U S E

MOST ADDED



- FAITH HILL (61)
- DWIGHT YOAKAM (58)
- GEORGE JONES (38)
- SHERRIE AUSTIN (37)
- SUSAN ASHTON (36)

MOST SPINCREASE



- JO DEE MESSINA +828
- GEORGE STRAIT +588
- LONESTAR +547
- DIXIE CHICKS +492
- SHANIA TWAIN +466

HOTPHONES



WQYK-Tampa, Fla.
Joey Steele, 7 - Midnight
Top 10 at 10

1. DIXIE CHICKS - Tonight The Heartache's On Me (Monument)
2. TIM MCGRAW - Please Remember Me (Curb)
3. KENNY CHESNEY - How Forever Feels (BNA)
4. GEORGE STRAIT - Write This Down (MCA)
5. SHANIA TWAIN - Man I Feel Like A Woman (Mercury)
6. ALABAMA - God Must Have Spent A Little More Time On You (RCA)
7. REBA MCENTIRE - One Honest Heart (MCA)
8. MARTINA MCBRIDE - Whatever You Say (RCA)
9. KENNY ROGERS - The Greatest (Dreamcatcher)
10. LONESTAR - Amazed (BNA)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	TIM MCGRAW - Please Remember Me (Curb)	10	197	0	7289	+213
<i>A second week in the top spot! Look for this monster ballad to hang around for awhile.</i>							
2	2	STEVE WARINER - Two Teardrops (Capitol Nashville)	12	196	0	7084	+176
3	3	COLLIN RAYE - Anyone Else (Epic)	17	191	0	6789	-117
4	4	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	20	188	0	6636	+1
7	5	GEORGE STRAIT - Write This Down (MCA)	7	197	0	6533	+588
10	6	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	10	185	2	5960	+466
11	7	LILA MCCANN - With You (Asylum)	17	195	0	5802	+357
12	8	MARTINA MCBRIDE - Whatever You Say (RCA)	11	195	1	5695	+359
9	9	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	13	188	0	5562	+24
13	10	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	12	193	0	5390	+274
16	11	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	6	196	2	5060	+492
14	12	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	13	193	0	5039	+163
15	13	REBA MCENTIRE - One Honest Heart (MCA)	10	191	1	4961	+227
18	14	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	9	189	0	4807	+460
6	15	TY HERNDON - Hands Of A Working Man (Epic)	20	154	0	4571	-1458
20	16	CLAY WALKER - She's Always Right (Giant)	13	188	1	4531	+266
21	17	JOE DIFFIE - A Night To Remember (Epic)	11	191	2	4430	+324
5	18	ALAN JACKSON - Gone Crazy (Arista)	16	146	0	4177	-2031
24	19	SHEDAISY - Little Goodbyes (Lyric Street)	13	184	3	3954	+269
25	20	CHELY WRIGHT - Single White Female (MCA)	9	190	5	3871	+232
22	21	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	15	157	1	3601	-487
29	22	JO DEE MESSINA - Lesson In Leavin' (Curb)	4	183	14	3580	+828
<i>Conversions this week include KRYS, WKLB, WDEZ, KIZN, KCKR, KTPJ, WNOE, and WEZL.</i>							
26	23	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	16	183	5	3544	+240
28	24	LONESTAR - Amazed (BNA)	8	170	13	3439	+547
27	25	SHANE MINOR - Slave To The Habit (Mercury)	9	179	6	3345	+165
8	26	AARON TIPPIN - I'm Leaving (Lyric Street)	16	119	0	3131	-2410
35	27	ALABAMA - God Must Have Spent A Little More... (RCA)	3	171	30	3116	+893
30	28	DEANA CARTER - Angels Working Overtime (Capitol)	8	164	2	2901	+166
31	29	DIAMOND RIO - I Know How The River Feels (Arista)	8	152	1	2845	+169
19	30	TERRI CLARK - Everytime I Cry (Mercury)	16	103	0	2676	-1649
33	31	MARK CHESNUTT - This Heartache Never Sleeps (MCA)	5	160	10	2673	+349
32	32	BRAD PAISLEY - Who Needs Pictures (Arista)	12	148	3	2470	+103
37	33	BROOKS & DUNN - South Of Santa Fe (Arista)	3	141	15	2270	+441
39	34	KENNY ROGERS - The Greatest (Dreamcatcher)	4	131	15	2257	+484
36	35	SARA EVANS - Fool, I'm A Woman (RCA)	7	138	5	2213	+97
38	36	TRISHA YEARWOOD - I'll Still Love You More (MCA)	3	143	16	2212	+406
34	37	THE WILKINSONS - Boy Oh Boy (Giant)	9	113	1	2118	-203
41	38	KENNY CHESNEY - You Had Me From Hello (BNA)	4	135	20	2056	+390
40	39	MARY CHAPIN CARPENTER - Almost Home (Columbia/CRG)	6	125	6	1858	+140
42	40	DOUG STONE - Make Up In Love (Atlantic)	5	123	10	1773	+209
49	41	FAITH HILL - The Secret Of Life (Warner Bros.)	2	121	61	1701	+894
43	42	BILLY RAY CYRUS - Give My Heart To You (Mercury)	5	125	11	1685	+127
44	43	TRAVIS TRITT - Start The Car (Warner Bros.)	6	83	0	1249	-193
46	44	RICOCHE - Seven Bridges Road (Columbia/CRG)	4	88	5	1229	+161
45	45	CHALEE TENNISON - Someone Else's Turn To Cry... (Asylum)	6	93	6	1213	+136
—	46	DWIGHT YOAKAM - Crazy Little Thing Called Love (Reprise)	2	92	58	1198	N
50	47	DAVID BALL - Watching My Baby Not Coming Back (Warner Bros.)	4	72	10	979	+199
47	48	RAMBLER - Dreamin' (Pacific)	5	71	10	936	+103
—	49	PAUL BRANDT - That's The Truth (Reprise)	3	51	5	664	N
—	50	GEORGE JONES - Choices (Asylum)	1	51	38	618	N

REGION X REGION

West Coast (40)

MOST ADDED:

1. FAITH HILL (8)
2. DWIGHT YOAKAM (8)
3. ALABAMA (7)

SPINCREASE:

1. JO DEE MESSINA +125
2. GEORGE STRAIT +92
3. MARTINA MCBRIDE +79

Southwest (34)

MOST ADDED:

1. GEORGE JONES (11)
2. FAITH HILL (10)
3. DWIGHT YOAKAM (10)

SPINCREASE:

1. JO DEE MESSINA +119
2. DIXIE CHICKS +114
3. LONESTAR +103

Midwest (57)

MOST ADDED:

1. DWIGHT YOAKAM (25)
2. FAITH HILL (21)
3. SHERRIE AUSTIN (18)

SPINCREASE:

1. JO DEE MESSINA +296
2. GEORGE STRAIT +223
3. JOHN M. MONTGOMERY +189

Northeast (31)

MOST ADDED:

1. FAITH HILL (11)
2. GEORGE JONES (6)
3. SUSAN ASHTON (6)

SPINCREASE:

1. JO DEE MESSINA +132
2. LONESTAR +131
3. LILA MCCANN +102

Southeast (35)

MOST ADDED:

1. FAITH HILL (11)
2. DWIGHT YOAKAM (10)
3. GEORGE JONES (8)

SPINCREASE:

1. JO DEE MESSINA +156
2. SHANIA TWAIN +126
3. LONESTAR +123

UP & COMING

Reports	Adds	SPINS	Weeks	
46	11	565	+184	2 REDMON & VALE - If I Had A Nickel (One Thin Dime) (DreamWorks)
45	37	496	+390	1 * SHERRIE AUSTIN - Never Been Kissed (Arista)
37	7	495	+153	2 MANDY BARNETT - I've Got A Right To Cry (Sire)
39	32	459	+393	1 * MARTY STUART - Red, Red Wine And Cheatin' Songs (MCA)
42	36	442	+377	1 * SUSAN ASHTON - You're Lucky I Love You (Capitol Nashville)
32	4	408	+53	1 * CHRIS LeDOUX - Life Is A Highway (Capitol)
33	12	370	+139	1 * T. GRAHAM BROWN - Never In A Million Tears (Platinum)

got a comment?

email Jamie Matteson at gavingirl@earthlink.net
or
Jeff House at jell@mail.gavin.com

COUNTRYBREAKOUT

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

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	20	188	0	6636
3	2	LILA MCCANN - With You (Asylum) <i>Heavy spins include KCKR 46X, KIKF 40X, KKUS 50X, WTNT 47X, KIXB 45X, KLTO 47X, KSUX 40X, KOYN 51X, WICT 62 and WWJO 40X.</i>	17	195	0	5802
2	3	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	13	188	0	5562
4	4	SHEDAISY - Little Goodbyes (Lyric Street)	13	184	3	3954
5	5	CHELY WRIGHT - Single White Female (MCA)	9	190	5	3871
6	6	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	16	183	5	3544
7	7	SHANE MINOR - Slave To The Habit (Mercury)	9	179	6	3345
8	8	BRAD PAISLEY - Who Need Pictures (Arista)	12	148	3	2470
10	9	SARA EVANS - Fool, I'm A Woman (RCA)	7	138	5	2213
9	10	THE WILKINSONS - Boy Oh Boy (Giant)	9	113	1	2118
11	11	CHALEE TENNISON - Someone Else's Turn To Cry (Asylum)	6	93	6	1213
12	12	RAMBLER - Dreamin' (Pacific)	5	71	10	936

TOP TIP

LILA MCCANN

"With You" (Asylum)

This record is on fire! Lila takes a healthy four-point jump on this week's GAVIN Country chart to #7.

The move was prompted by some major conversions including WGRI 36-60X, WZBB 26-39, WGTY 23-35X, WJLS 25-37, KAGG 23-43X, WGGG 19-32X, KBUL 15-24X, KZAM 26-50X and WRKZ 21-37X.

Lila plans to tour this summer with a scheduled a break to attend cheerleading camp. Lila finishes her junior year of high school the week of Fan Fair. She'll also sing for her high school's graduating class. Lila can also be seen in the upcoming *People Magazine's* ACM Awards wrap up edition.



PROFILE

Lance Tidwell

Station/Market:

Monterey/Salinas, Calif.

Title: PD

How long?

Almost two years

What do you like most about your job?

This is what I've always wanted to do. I can't imagine doing anything else. Life just wouldn't be the same.

Least? Feeling abnormal about what I do with friends not in the business. People don't understand what a PD is, so now I just say "I'm a DJ," to which I always get the response, "Cool".

Born in:

Baltimore, Md.

Grew up in:

South Georgia and Central Alabama

First radio job: WRFS-Alexander City, Ala.

Title: Board-op for college football games

What stations did you grow up listening to? Y102 and WLWI-Montgomery, Ala.

What is your favorite song of all time?

"No Time to Cry" by Merle Haggard

What is your favorite song out right now?

"Gone Crazy" by Alan Jackson

What album in your collection are you most ashamed of?

I am ashamed of everything in my



wife's collection. Who is 2 Short anyway?

DIDYAKNOW? The DJ at my high school prom was Mark Thompson, half of the Mark & Brian morning show on L.A. rocker KLOS Back then, he was doing afternoons in Montgomery. My prom date was his cousin.

If I worked for a record label, I would: probably screw everything up.

Motto to live and work by: 1 Corinthians 9:24

by Jeff House

THE HOTLINE

LES ACREE, HILL/ACREE CONSULTANT, MUSIC CITY 103-NASHVILLE, TENN.

"Far and away our #1 requested song is **George Jones'** 'Choices.' Listeners have called saying that he sounds as good as he did 20 years ago and how great it is to hear the Possum back on the radio. We were the first station to play this song on our first day on the air on April 1st....**Lonestar's** 'Amazed' is also getting good phones. It's a great love song....Listeners are loving the lyrics of **Mark Chesnutt's** 'This Heartache Never Sleeps'....**Tim McGraw's** new album *A Place in the Sun* is probably the most incredible album I've heard in my 31-year Country radio career. Twelve of the album's 14 songs could be hit singles. Last Monday we played a cut an hour from the album and since then we've had a ton of calls for 'Señorita Margarita' and 'Carry On.' We're having to play them every few hours it seems....I am very excited about Lyric Street's release of **Sonya Isaacs**. I think she is destined for stardom."

PARTY MARTY, MD, WTHI-TERRE HAUTE, IND.

"I heard some of **Jason Sellers'** new music on the RLG boat at CRS. Wow, what a set of pipes! It's great to see him get ahold of some potential hit songs....**Jessica Andrews'** album is a smash. My pick hit is "Unbreakable Heart." She was on my show recently and played an acoustic version of that song and I've had requests for it for the past two weeks....The most response we've gotten in just one week is for the new **Mary Chapin Carpenter,** 'Almost Home.' I'm glad to have her back on the radio. Her voice is so recognizable. Our listeners like her a lot and it's making our phones ring! My top three picks for breakout artists in 1999 are **SheDaisy, Montgomery Gentry, and Andy Griggs.**"

CHRIS ATKINS, PD, WNUC-BUFFALO, NEW YORK

"**Kenny Rogers'** 'The Greatest' is a monster hit and gets bigger by the day. This song came out at a perfect time—it's simple and provides an escape from the problems in the world today. My 2-year old sings this in the yard every night...Give My Heart to You' by **Billy Ray Cyrus** should be another big hit for him. He's back on the path to the top...**Chely Wright's** 'Single White Female' has a great groove. It's perfect for summer and a flat out smash. I want to know one thing though—does she really need help finding a date?...**Jo Dee Messina's** 'Lesson in Leavin' has our phones on fire. Jo Dee deserves the success she has attained and she does this classic tune justice."

RANDOMRADIO

Steps to Take to Defend Your Turf Against Satellite Digital Radio

BY BRIAN WRIGHT, PRESIDENT, AUDIENCE DEVELOPMENT GROUP

1. Be willing to reduce your commercial load now so you can create the perception that you have very few interruptions in today's radio market. It is better to cut back now, in a controlled environment, than to wait to have it happen by osmosis.
2. Be prepared to launch on-air propaganda that stresses that your station is free to listen to when the time comes. This will be your biggest selling tool.
3. Be prepared to also launch on-air propaganda that your station is local,

touching on the local elements that really matter to the community. Remember, not everything that is local actually matters.

4. Start having production meetings with your sales, programming and creative departments to make sure that all of your commercial content is the absolute best. This means every spot should cause the listener to see a mental picture that is informative, entertaining and interesting.
5. Do not advertise the sales of satellite digital radio in any form. They will be prepared to spend a very large amount of money with you.
6. Target your marketing and promotions to "in the car" listening. This will be our most vulnerable area when digital satellite radio hits.

PARTINGSHOTS

COLOR PLEASE!

Admit it: wouldn't this pic of Blink 182's (l-r) Travis Barker, Mark Hoppus, and Tom DeLonge with Vivid adult film star Janine be much more effective in technicolor wonder? We keep telling you...



THE ALMIGHTY DOLLAR

OK, OK, Tax day has come and gone, but many of us are still feeling the sting...so here's a shot of 98PXY-Rochester morning show intern Steve, dressed as Uncle Sam and handing out million dollar lottery tickets outside the town's main post office on April 15. Bonus points: listeners that stopped by got to take a swing at "Sam" with a plastic bat and also received passes for 'PXY's June 2 Summer Jam.

gmailBOXSET

Following **Tom Poleman's** recent elevation to **Chancellor Sr. VP/Programming, Z100-New York APD/air talent Kid Kelly** is upped to OM, and Programming Coordinator **Sharon Dastur** is named APD. Kelly also hosts the syndicated '80s show *Backtrax USA*. Dastur has worked with Poleman for the past six years, including **KRBE-Houston**

Veteran programmer **Jeff Wyatt** is named PD of **Chancellor's Jammin' Oldies** outlet (the former **WGAY**) in Washington, DC.

Half of **Clear Channel's** Rhythmic Rochester "**Kiss 107**" simulcast, **WMAX-South Bristol**, flips to "Jammin' Oldies 107.3" under PD **Dave LeFrois**, who also programs sister **WVOR (Mix 100.5)**. Kiss 107's format remains on **WKGS (106.7)** under PD **Erick Anderson**.

Kathy Nakagawa, PD of Top 40 **KQMQ-Honolulu** has exited. Her position is being filled for now by

Brock Whalley, Director of Programming for **New Wave Broadcasting-Hawaii**. Nakagawa can be reached @ (808) 545-5489.

Radio vet **Frank Miniaci** is named Director of Programming/Head of Development for Santa Monica-based **Broadway Entertainment** and its latest offshoot, the **Celebrity Edge**, a central source for radio stations to access celebrity interviews, as well as marketing and promotional support.

KHFI-Austin MD Jeff Miles transfers to the PD post at **KRUF-Shreveport** replacing **Catfish Kelly**, as **Clear Channel** takes over the station. Kelly can be reached @ (318) 219-2410.

PRIMO GIGS: KLUC-Las Vegas has mornings and nights open, as ten-year vet **Bo Jaxon** exits the morning team and **Danny Cruise** bails from nights. PD **Cat Thomas** needs "a morning show quarterback with a female-friendly attitude who's tapped into pop cul-

ture. I also need a night jock with a Hispanic vibe, who can hit the clubs and wants to have fun in the city that never sleeps." Packages to Thomas, 6655 W. Sahara, Suite D-208, Las Vegas, NV 89146. EOE.

Cox Top 40 WWHT-Syracuse needs a PD, nights and middays. Packages to GM **Joel Delmonico**, WWHT, 500 Plum St. Syracuse, NY 13204

Rhythm Crossover **KBOS (B95)-Fresno** has nights open. OM/PD **E. Curtis Johnson** needs "somebody who's funny." He also has a 20-hour parttime gig. Packages to B95, 1066 E. Shaw Avenue, Fresno, CA 93710 EOE.

WSNY (Sunny 95)-Columbus needs a morning producer to replace **Mike Elliott**, who exits. Packages to PD **Chuck Knight**, WSNY, 4401 Carriage Hill Lane, Columbus, OH 43220 EOE.

BENEFIT STUFF: KJ103-Oklahoma

City is spearheading the "**Clear Channel Rebuild Oklahoma Fund**," to benefit victims of the recent killer tornados. Donations can be sent to: Dept. 96-1000, Oklahoma City, OK 73196-1000.

In light of the recent tragedy in Littleton, CO, **KQKS-Denver** is donating a portion of the proceeds from its upcoming Summer Jam to Colorado Youth At Risk. The June 11 show stars **Busta Rhymes, Naughty By Nature, Ginuwine, K-Ci & Jojo, Keith Sweat, 112, and Wyclef Jean**. "If the show is a sellout, like we expect it to be, the organization gets \$20,000," says PD **Cat Collins**.

PALM V UPDATE: WJHM (102 Jamz)-Orlando has moved to 1800 Pembroke Drive, Suite 400, Orlando, Florida 32810. phone: 407-919-1000; fax: 407-919-1329. Music calls will be taken **Stevie DeMann** @ 407-919-1022.

GAVIN IS ONLINE!

www.gavin.com

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

Let Gavin do it
for less than it
would cost you
to do it yourself.

ALL FORMATS
ALL REPORTERS
ALL TRADES

Call Lou Galliani
(805) 542-9999

GAVIN

Don't
Mail
Your
CD
To
Radio!

THE FIRST HIT SINGLE FROM THE MOST ROMANTIC SOUNDTRACK OF THE SUMMER

Notting Hill

#1 in 18 countries! Over 5 million singles sold! A global phenomenon!



boyzone
no matter what

Impacts
May 10th.

Performance of "No Matter What" on *The Rosie O'Donnell Show* - May 26

A hit in the following countries

UK: #1! Record Of The Year (ahead of Celine, Cher, Backstreet Boys, Spice Girls, etc) Biggest phone poll in history. Over 1 million votes in 45 minutes, over 30% total for Boyzone. 1.5 million copies sold! In its first week, "No Matter What" sold 293K, the highest total for any single in any week in all of 1998.

Germany: #1! 1,000,000 sold! **Holland:** #1 for six weeks! Over 500,000 sold! **Ireland:** #1 for eight weeks! **Norway:** #1 for seven weeks! **Belgium:** #1 for four weeks! **Sweden:** #1! **Denmark:** #1! **New Zealand:** #1! **Switzerland:** #2! **Austria:** #3! **Australia:** #3 and rising!

Written by Jim Steinman & Andrew Lloyd-Webber

**In Stores
May 18th**



Also includes songs from
98°, Elvis Costello, Steve Poltz, Shania Twain & more.

From the creators of "Four Weddings And A Funeral".

Starring Julia Roberts & Hugh Grant.

Wide film release - over 2,000 screens - on May 28

www.polygram-us.com/boyzone

