Lauryn Hill

Ex-Factor

Next up from her supremely acclaimed triple-platinum debut album "The Miseducation Of Lauryn Hill."

Ex-ing all competition

Now!

Produced, Written, Arranged and Performed by Lauryn Hill.

Management: 7 Days Entertainment

www.lauryn-hill.com
www.ruffhouse.com

RUFFHOUSE
COLUMBIA
As 1998 comes to a close, the GAVIN Editors have compiled lists of the top 40 charting records of the year for each format (except Rhythm Crossover, which was launched too late in the year to provide an accurate reading). Why 40? because GAVIN is celebrating its 40th year, and we thought it only appropriate. (If you're interested in seeing a more lengthy list, contact your specific format editor). Happy Holidays to all!
from Universal Pictures' "Patch Adams"

Written by Diane Warren

EARLY ADDS:
- WLIT/New York
- WLTQ/Milwaukee
- WMGS/Wilkes Barre
- WSWT/Peoria

NEW ADDS THIS WEEK:
- WLIT/Chicago
- WWLJ/Providence
- WMAS/Springfield
- KOOL/Tyler

From Universal Pictures' "Patch Adams"

Soundtrack available on Universal Records

Management: Arnold Stiefel/Annie Challis / Stiefel Entertainment
NEWS BRIEFS

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The Picks to Hit

GAVIN gives you predictions you can count on. You won’t find us talking about violent plagues or torrential floods, but we do know the music—and we know who the next breakthrough artists are and where they’re coming from. We guarantee it.

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Naming Names

It’s always tough to choose an act that summarizes an entire year in music: Do you choose the one who dominated the charts, or the one who redefined the format? An established star, or a fresh new face? That’s the challenge our editors face every year...here are the results.

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Deja Vu All Over Again

“Many superstar acts producing pop/rhythm are having trouble, and what’s taking their place is pop/hip-hop by acts like Puff Daddy and Notorious BIG.” That’s the word from Guy Zapoleon, who says, “Flashback to 1989, when pop and pop/R&B was drying up and we had radio hits by hip-hop acts like MC Hammer and Tone Loc...seem familiar?”

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Miller Freeman

AS TOLD TO ELIOT TIEGEL

Steve Nemeth
On Rhino Films and Movie Bios

“My mandate is to succeed in the movie business by coming up with the best stories. I’d rather not throw something in the hopper simply because there’s great music if the story is not interesting. There are a lot of great musical biographies to tell about people who aren’t household names in addition to those who are well-known.” That’s the credo motivating Steve Nemeth, Head of Production for Rhino Films, which was started in 1994.

Our latest release was Why Do Fools Fall in Love, the story of Frankie Lymon as told through his three marriages, with two separate CDs to reach different generations of listeners. We’ve got a number of music biography projects in development: Florence Greenberg, founder of Scepter Records, who’s not a household name, which we’re doing with Bette Midler and her All Girl Productions; and the Stax Records story, which is a joint venture with John Singleton.

We’re also talking to Ray Charles, and we’ve got music bios planned for Johnny Otis, Otis Redding, the Montees, Bob Wills & the Texas Playboys, and Robert Johnson, as well as several music parodies. These include Chant Mania and a Spinal Tap set in the opera world called Three Lord Men.

The Florence Greenberg story is a 10-year passion of Bette Midler and her partner Ronne Brookkleier. Bette will play Flo. This is a story about a middle-aged Jewish housewife from New Jersey in the 1950s who discovered the Shirelles at her daughter’s high school. She opens Scepter Records with her partner, Luther Dixon, in a coffee shop in Manhattan near the Brill Building, because they didn’t have any offices or money at the time. Our films have a budget range of $1.5-40 million.

The next project to go before the camera is either Johnny Rotten or Robert Johnson, king of the Delta blues. We’ll start prepping in the next two or three months. There are a lot of counter-culture movies that are music-driven. We’ll do the sequel to Valley of the Dolls, two of our first releases were Fear and Loathing in Las Vegas and Pulp Fiction.

When it’s prudent we’ll release two soundtrack albums from the same film. You help market the film with a second contemporary record that will get radio, VH1, and MTV exposure.

Radio, with the exception of great oldies stations, at this particular time is inclined to go with contemporary artists and new soundtrack songs. But I think this will change in time.
Sands Joins Gavin
As Alternative Editor

Former KITS (Live 105)-San Francisco VP/Programming Richard Sands has joined GAVIN as its new Alternative Editor. Sands will oversee the company’s Alternative operations, including editorial resources, the weekly Alternative chart, radio station and record label communication, and all Alternative-oriented elements at the GAVIN Seminar.

"It is rare that a major market programmer of Richard’s knowledge and experience becomes available," stated GAVIN CEO David Dalton. "Having helped steer the format during its dramatic growth, I’m delighted that Richard will—in the future—be able to share his wisdom with many more radio people through GAVIN."

"I spent the last several months exploring various aspects of our business from radio to Internet radio to satellite music systems," Sands commented. "Ultimately, I felt that working at GAVIN would be the perfect platform to make a real contribution to the world of Alternative music and radio. I can’t wait to join David Dalton, [COO] Bob Galliani, [Editor-in-Chief] Reed Bunzel, and the rest of the GAVIN editorial team."

A 15-year veteran of KITS, Sands also has consulted KNRK-Portland and WNRQ-Pittsburgh, and is a former GAVIN award-winner for PD of the Year and Station of the Year.

Sands, who will be based in GAVIN’s San Francisco offices, steps in January 4.

Universal Sets New Label Structure

"The new Universal Music Group—which will be the market leader in every region in the world—will embody the best of both Universal and PolyGram."

That’s the official word from UMG Chairman/CEO Doug Morris, who last week confirmed the long-anticipated changes stemming from Seagram’s $10.2 billion acquisition of PolyGram. "Integration of these two companies presents a rare opportunity to create an organization that is well-positioned for profitable growth," Morris said in a company statement. The new, expanded UMG will be a "lean, flexible organization that will benefit from economies of scale while nurturing a strong entrepreneurial spirit."

Confirming what most of the industry already knew, Morris outlined the new label structure within UMG as follows:

- Island and Mercury merge, to be headed by Chairman Jim Caparro and President John Reid in New York.
- Universal and Motown fold together (also in NYC), guided by Chairman Mel Lewinter, who’s also joined by Jean Riggins, Kedar Maddox (Country pioneer), Jerry Masucci (Latin music legend), Linda McCarneny, Marouni McPartland, Bob Merrill (popular composer), Robert W. Morgan (legendary DJ), Tony Muscolo (Toni America), Carl Perkins, Davion Phillips (KOME-San Jose), Rob Pilatus (Milli Vanilli), Eddie Rabbitt (Country singer), Sheila Renee (meat market), Bill Rice (radio broker), Roy Rogers (singing cowboy), Steve Sanders (ex-Oak Ridge Boys), Nick Shav (KHOE-San Francisco), Frank Sinatra, Doug Sorenson (Journal Broadcast Group), Dick Springfield (The Research Group), Cliffie Stone (Country pioneer), Lynn Strait (Nashville), Iuene Varges (A/C promotion exec), Nick Webb (Acoustic Alchemy), Junior Wells (blues musician), Wendy O. Williams (punk diva), Carl Wilson (Beach Boys), Tommy Womack (Country legends).

A Last Good-Bye

Ewart G. "Buddy" Lee II (May 28, 1922 - October 31, 1997). Buddy Lee was a popular radio announcer and disc jockey who worked in various markets across the United States. He was known for his warm personality and his ability to connect with his listeners. Lee's career spanned over six decades, and he was a significant figure in the world of radio broadcasting.

Leonard Joseph "Lenny" Joseph (April 17, 1916 - December 21, 1996) was an American jazz musician known for his work as a trumpeter and flugelhorn player. Joseph was a member of the Jazz at the Philharmonic and the war-time cycling and swimming teams. He was also a Navy veteran and a Los Angeles Police Officer.

No word yet on how promotion staffs fare, but the merger is expected to cut 5,000 jobs overall—a 20 percent of the company’s workforce.
"Summer breeze... makes me feel fine."

"dunt, dunt... dunt, dunt... dunt, dunt, dunt, dunt..."
Theme from Jaws

Just add music and perceptions are altered. Emotions are heightened.
And, most importantly, your revenues are boosted. That’s because nothing else has music’s power to make your promos hit home, enhance your station’s identity and increase your market share. Put the power of music to work for your business, and you’ll see the picture change in the best possible way.

BMI For the power of music.

BMI operates as a not for profit organization of songwriters and music publishers that licenses songs for public use. Your BMI license fees are distributed to songwriters, composers and music publishers to support the craft of songwriting.

"Summer Breeze" by Jim Seals and Dash Crofts © 1972 Sutjujo Music, Faizilu Publishing and Duchess Music Corp. (BMI) "Jaws" Writer: John T. Williams. Publisher: MCA Duchess Music Corp. Used by permission. All rights reserved.
Michael Loses Dignity, Retains Sense of Humor

George Michael, despite being busted for performing a "lewd act" on himself in a public restroom in Los Angeles on April 7, hasn't become embittered by the experience. He was sentenced to 24 months' probation, slapped with a paltry $810 fine, and given five hours of sexual counseling. When he threw a birthday party for himself in June, the invitations read: "Important note: Please go before you come as all conveniences will be locked to protect the host."

Knott Amused

The band The Don Knotts Overdrive was forced to change its name when the real Don Knotts kicked up a fuss. It seems that Knotts, best known for his role as Deputy Barney Fife on The Andy Griffith Show, feared his reputation would be tarnished should the band participate in any criminal activity. Also high on Knott's grievances was the band's participation in the sound-track from the film Orgezzio, about a Mormon missionary-turned-porn star. The band, signed to Centipeide Records, is now called Head Set.

But How Did They Get Their Name?

In October, rappers The Kottonmouth Kings were kicked off the Insane Clown Posse tour for "unacceptable behavior." What constitutes unacceptable behavior in the minds of Insane Clown Posse? "Excessive drug use, rowdiness, and inciting riotous behavior," according to a press release. Apparently the final straw came when ICP discovered members of the Kottonmouth Kings traded backstage passes for marijuana. Brad X of the Kings explained, "We were broke as a joke and we needed more smoke. What would you do?"

Liam Gallagher Grounded

Liam Gallagher's presence is no longer welcome in the friendly skies of Cathay Pacific Airways. The airline has banned the Oasis lead singer for threatening to stab a pilot during a flight from Hong Kong to Australia. In fact, Oasis and its 30-member entourage were so disruptive the pilot threatened to divert the plane and out the group.

No, Baby, Danger's My Middle Name

Congratulations to Billie Joe Armstrong of Green Day and wife Adrienne on the name they chose for their son. The couple's second child, born September 12, is Jacob Danger Armstrong. Austin Powers approves.

The Truth Is Out There

Art Bell, host of Premiere Radio Networks' Coast to Coast program, alarmed listeners when he took a sudden leave of absence on October 13. Bell said the reason for his departure was "certainly not a publicity stunt or contract play as rumored by my competitors and detractors. It is real and serious. This should become self-evident when you know—and you will know." Bell resumed his show nearly three weeks later but, except for a few vague references to family, the reason for his sabbatical remains a mystery.

Our Favorite Monica Story

To celebrate the release of the Starr Report, KUBE-Seattle sent a male Monica Lewinsky impersonator out to greet the masses. Wearing a blue dress and a wig, Dave (a member of the station's Traffic Patrol) stood at an intersection holding a "get a free blow from Monica" sign. He handed out blow pops and cigars to bemused commuters inching toward the I-5 onramp.

Gritz Heads for the Hills

Bo Gritz, talk show host of Freedom Calls and former Green Beret, led a group of listener volunteers into the North Carolina mountains this summer in search of an abortion clinic bombing suspect. The group gave up the search on August 21 when Eric Rudolph was not found. Gritz, who has since returned to his talk show, was found with a self-inflicted gunshot wound along an Idaho highway in late September.

Cash Flips the Bird

After scoring a Grammy earlier this year, Johnny Cash sent a pointed message to Nashville in the form of a full page ad in Billboard magazine. A photo of Cash extending his middle finger ran with the accompanying text: "American Recordings and Johnny Cash would like to acknowledge the Nashville music establishment and Country radio for your support." At the bottom of the page, the text reads, "Johnny Cash Unchained. Winner, Best Country Album. Thanks to those who made a difference...you know who you are."

The Artist Ends Marriage in Symbolic Commitment to Wife

The Artist formerly known as Prince, who formerly believed in marriage, has announced he and his wife are having their union annulled. Formally, The Artist and Mayte Garcia, who were wed on Valentine's Day in 1996, are planning a "symbolic" ceremony for this upcoming V-Day to counter their previous commitment. The Artist explained he does not believe in any "contract held by social conventions," and furthermore, "Mayte and I are joined for life, and the best way to demonstrate it is to do away with the legal bonds that people demand."
Thank You

Kevin Carter & Gavin

for choosing me

as your Top 40

Gavin Guarantee

Love

Britney

Britney Spears "...Baby One More Time":

Billboard HOT 100  8*-5* Power Pick/Sales
Top 40 Airplay Monitor  9*-6*
R&R Pop Chart  5*
Gavin Top 40 Chart  7*
Soundscan Single Sales  6*

Debut album available January 12, 1999

On tour now with 'N Sync • www.pspc.com/britney • Representation: Larry Rudolph for Rudolph & Beer, L.L.C.
"I've now given myself this freedom to play whatever I want without the self-inflicted burden of always having to be serious. There doesn't have to be ten layers to the song. It can just be a simple statement. And that's a big freedom for me."

—Sarah McLachlan

“Music is the management abilities of any PD have never been more important. Of course, you want to surround yourself with the best people, but a good manager knows how to draw the strengths out of those people.”

—Tom Poleman, PD WHTZ (Z100)-New York

“Beyond record companies can move toward a greater presence on the Internet, some fundamental shifts have to occur...We're trying to come up with a workable system for Webcasting, but to build in safeguards for dramatic technical shifts.”

—Hillary Rosen, RIAA

“One reason I kept doing what I love to do was the fans who love Country music... ‘You're the Only Reason’ I actually wrote for the fans...it's actually a very unique song that could be interpreted at least three different ways—to a loved one, to God, or in my case, to the fans.”

—Aaron Tippin

“Radio is different today than it was in the early '80s. So many stations now are so compartmentalized... and once you step into one world, you're not going to hear anything that branches out from that in any way.”

—Kevin Bacon

“I've never really understood why a radio station in Texas would allow a researcher in Florida to program their radio station.”

—Travis Tritt

“This is about marketing, and what I do is try to market myself to the best of my ability...It's about having a number one album; it's about being consistent.”

—Keith Sweat

“Stations can own a particular sound and a mix, but it’s becoming increasingly difficult to own an artist or a song, unless you're a soft A/C playing artists like Michael Bolton and Air Supply.”

—Steve Streit, VP A/C Programming, Chancellor

"Who cares about local, really? Funny is funny. Are you going to watch a local TV show over a national show just because it's local? Who gives a s**t? If it's better—if it's funnier—people are gonna listen.”

—Mancow Muller, WKQX (Q101)-Chicago

"Many young women are addicted to drama, but I'm into healthy and happy romance. That's why I write about love so much, because it inspires me.”

—Lauryn Hill

“There are way too many records for everything to be even exposed to the public. To make matters worse, with the media being money-driven, there are real people in the minority whose tastes are rarely served properly.”

—Herbie Hancock

“As a listener, you never know for sure what’s what. Even if a song ends up being a big lie, there's always a kernel of truth somewhere.”

—Lyle Lovett

“Sometimes I can't honestly take anything sincerely from anybody in this business. If they really are sincere, that's great. If they're not, it doesn't matter.”

—Monifah

“We're not in the business of breaking music, that's not the charter of a radio station. As a licensee, it's our responsibility to provide a good product and serve the community.”

—John Dickey, Cumulus Media
"The only reason we're talking with the labels is because our goals are the same: we both want to increase artist exposure and generate sales. We believe there's a synergy between our industries - a way for us to work together and grow much better than we could do on our own."
—Rick Torcasso, CBS Radio

"The '60s were not about rock & roll. 'Incense and Peppermints' does not rock. The Mamas and the Papas don't rock. I hate to say it, but the Grateful Dead didn't really rock that hard, either. Put them up against the later stuff, like Jimi Hendrix and Led Zeppelin—now they rocked!"
—Rev. Horton Heat

"In today's multi-conglomerate environment, you have to have a GM who fights for your programming decisions, someone who protects your product. As a PD, you have to be able to understand revenue goals, which are bordering on insane these days."
—Michelle Santossuoso, former KKBT-LA PD

"I am increasingly concerned that, at a time when our country is becoming more pluralistic, the media is becoming less so."
—FCC Chairman Bill Kennard

"If radio ever does lose its localization, it is in serious trouble. This is not any kind of a linear or single-dimensional issue, however. It's multi-varied, and part of the power of market clusters lies in the fact that we can actually increase the localization while controlling our costs and at the same time improve the quality of our programming."
—Randy Michaels, Jacor Communications

"You may not like my show the first time you hear it, but nobody ever liked a beer the first time it went down, and pretty soon you've got yourself a nice little habit."
—Jim Rome, The Jim Rome Show

"It's hard when the record label or artist doesn't realize they've got better material on the album. That's not to say that you should not add the single; that's not what it is about. What it's about is playing the best songs currently available, in a strong enough rotation so that the public will hear it."
—Dene Hallam, VP Programming, KKBQ-Houston

"Bec-seling is more important than PDs and jocks believe. I hear listeners ask all the time 'What was the name of that song?' Radio has lost the fine art of creatively pre-selling and post-selling music."
—Michael Saunders, WJLB/FM-Detroit PD

"Watch how your friends who are not in the business listen to the radio. They scan through the dial, punch around, and look for their favorite song. That's your typical listener."
—Paul Goldstein, WNUA-Chicago VP Programming

"With consolidation, PDs are often now overseeing formats they might not be familiar with. Thus, they're often relying more on analytical tools to understand those formats."
—Pierre Bouvard, Arbitron

"There are tremendous opportunities for today's program directors and general managers to play the game more intelligently, to get more information on their listening audience, to get more information on their advertisers. Ultimately, this higher-level thinking will get us into the major retailers who may have historically been spending the vast majority of their dollars in television and newspapers."
—John Martin, Critical Mass Media

"Station conce ts give us bragging rights, and it's fun to watch the competition try to scramble and counter a major—and, most important, exclusive—concert. Besides, I can give the audience 15 or more artists for ten bucks. You can't beat that."
—Michael Martin, PD Wild 94.9-San Francisco

"It's easy to be innovative when everyone else is walking backwards."
—Laura Hopper, MD, KPIG-Gilroy

"It looks as though we might be in the seventh or eighth inning of the game of buying stations, but we're only in the first inning as far as management is concerned."
—Jimmy de Castro, Chancellor Media
It ain't sleek or pretty, but this baby will let you send and receive e-mail from anywhere on the planet. Whether you need to find your way out of the jungle or send your GM taunting e-mail from Tahiti, the GSC 100 comes equipped with a Global Positioning System, using satellite navigation to guide you anywhere you want to go. Let it identify your position, plot and track your course, and communicate this information to any e-mail address to send help on its way. Price: $1000. www.magellangps.com (800-669-4477)

MAGELLAN GSC 100

A pixie of a phone weighing less than three ounces, this analog unit allows three hours of continuous talk time or three days of standby. Its built-in answering machine/voice recorder allows up to four minutes of incoming messages or personal notes. Digital versions will arrive next year. Price: $700. www.startac.com (800-331-6456)

MOTOROLA V3620

A tough competitor for digital technology, the Endeavor 1000ix uses the Advanced Photo System film, offering three print sizes (4x6, 4x7, and 4x9). The Tiara also has a zoom lens, red-eye reduction mode, and its Super EBC lens reduces glare for brighter, sharper prints than regular 35 mm cameras. Its slick titanium casing makes it a hot-looking camera. Price: $480. www.fujifilm.com (800-800-3854)

FUJIFILM TIARA ENDEAVOR 1000IX

Simply speak each person's pre-programmed name into the Samsung SCH-2000 and it automatically dials the number. No need to take your eyes off the road. In addition to the 20 voice dialing numbers storage capacity, voice mail, caller ID, call waiting, three way calling, and call forwarding are standard. Price: $180. www.samsungtelecom.com (888-987-4357)

SAMSUNG SCH-2000

Standing 4.7" tall and weighing six ounces, this organizer has a lot to offer: storage capacity for 6,000 addresses, five years of appointments, 1500 memo items, and 200 e-mail messages. The Palm III has a sturdy lid to protect its screen, and allows for the exchange of data wirelessly through an infrared port at the top of the unit. A stylus allows for quick access to items onscreen, and the touch of a button on the accompanying cradle exchanges information with your PC. Price: $369. www.palm.com (800-881-7256)

3COM PALM III

Less than one inch thick and weighing three pounds, don't let the might of this tiny computer fool you. On the inside is a Pentium 266 MMX chip and a 10.4 inch screen. All that's missing are the external floppy and CD-ROM drives. But its easier than toting a six pound notebook. Price: $2000. www.toshiba.com (800-867-4422)

TOSHIBA PORTEGE 3010CT

A pixie of a phone weighing less than three ounces, this analog unit allows three hours of continuous talk time or three days of standby. Its built-in answering machine/voice recorder allows up to four minutes of incoming messages or personal notes. Digital versions will arrive next year. Price: $700. www.startac.com (800-331-6456)

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SAMSUNG SCH-2000
SOFTBOOK
Feel like reading but nothing on your bookshelf excites you? SoftBook, a lightweight portable tablet, allows you to download reading materials from SoftBook Press' SoftBookstore through a phone jack. Documents are collections of pages with large clear text, and thousands of pages of text and graphics can be stored within SoftBook to read and search through again. Downloading rate is approximately 100 pages per minute on its 33.6K modem. Price: $300. www.softbook.com (800-222-5861)

NIKON COOLPIX 900S
This digital camera offers three-mode metering and precise auto focus, resulting in clear, bright photos. It comes equipped with zoom lens, and a video-out cable allows for viewing on standard television monitors. High speed shooting allows for up to two frames per second for ten frames. A 2-inch LCD lets you view photos already taken. Price: $700. www.nikonusa.com (800-526-4566)

RIM INTERACTIVE PAGER 950
The tiny keys on BellSouth's two-way pager may seem too small at first glance, but they are actually laid out much like a full-size keyboard, well adapted for typing brief messages. For $25 per month, BellSouth allows users to send and receive up to 25,000 characters. Price: $360. www.bellsouthwd.com (888-423-9663)

GAME BOY COLOR
After a decade of black and white hand-held playing fun, Game Boy goes color. The shell is now available in solid or transparent purple, and the screen is capable of showing 52 colors simultaneously. The original 450 black and white games get the color treatment with the new model as well; users can choose from one of twelve default color palettes to add vibrancy to their favorite games. New games specifically made for color promise to be even more colorful. Price: $80. www.nintendo.com (800-255-3700)

DIAMOND MULTIMEDIA RIO PMP300
The device that struck fear among the hearts of members of the RIAA, the Diamond Rio is the world's smallest and first portable MP3 music player, storing up to 60 minutes of digital quality sound. Hook up the Rio to a computer and download selections from Web sites such as www.mp3.com for songs that have been specially encoded for Rio. Each song takes approximately ten minutes to download on a 56K modem. With no moving parts, there's no skipping, even with extreme movement or vibration. Allows for 12 hours of continuous playback, powered by a single AA battery. Price: $200. www.diamondmm.com (800-468-5846)

VADEM CLIO
Utilizing the Windows CE operating system, this classy-looking notebook has a screen that rotates on a hinge, enabling it to lie flat or face-up. Weighing a mere three pounds, the Clio is less than one inch thick and runs on a battery lasting up to 12 hours. Unfortunately, it only runs "pocket" versions of programs and has no floppy drive. Price: $1000. www.vadem.com (888-468-2336)
Satellite Radio: It's Just a Year Away

By Katie Zarling

Technology is finally threatening to crowd the presumed market of traditional AM/FM radio. According to a recent Arbitron listening survey, "radio is on the verge of facing the kinds of challenges that print and television have been facing for years."

As the study reports, 17 percent of Americans say that "their local radio options do not serve their music tastes." Further, when explained the concept of satellite radio, 56 percent say they are either very or somewhat interested. Additionally, satellite radio's most anticipated market impact will be in the car, where Arbitron reports that 87 percent of commuters listen to radio as they drive. Indeed, satellite radio has the potential to be a viable, marketable, and desirable concept.

Satellite's expansive reach, beyond the 30-mile radius of current terrestrial radio, opens new avenues to a now limited and local-driven single market. The two competing satellite entities—CD Radio and XM Satellite Radio (formerly American Mobile Radio Co.)—plan to take full advantage of this newly created marketplace, harking in the entrepreneurial wake forming behind rapid radio consolidation and the resultant increased spotloads and perceived "blandness" of commercial radio.

CD RADIO

"One-quarter to one-third of all listening tastes in this country are not able to be served economically on a local basis by local radio stations," says DavidMargolese, Chairman and CEO of CD Radio. The company plans to break that mold, providing 50 channels of commercial-free music and 50 channels of news, talk, or entertainment information. Generating revenues through a monthly subscription fee of $9.95, CD Radio will be able to deliver programming ranging from standard mainstream "Top of the Charts" formats (Spice Girls, Barenaked Ladies, Madonna) to more niche-oriented channels such as "Boletos" (Latin standards from the 1950s-1960)

CD Radio will broadcast from its New York studios directly to three strategically placed satellites. In turn, the signal will beam back (if necessary) through various terrestrial repeaters placed in the top 41 markets of the U.S. to mini satellite dish destinations. Consumers will access the signal by sliding a "radio card" (approximate cost: $187) into an existing cassette or compact disc slot. When activated, the card's digital display will reveal channel, format, title, and artist currently selected. Specially manufactured radios also will be available.

CD Radio Satellite's initial launch is scheduled during the fourth quarter of 1999. "The reason for our existence is the ability to have what you otherwise cannot have, commercial free, on a seamless basis, anywhere," Margolese says. "There are 200 million cars and trucks out there, and we believe we only need 1/2 of 1 percent of that subscribing to our service to break even."

The satellite firm recently has inked agreements with several established companies in the last year. C-SPAN, Sports Byline USA, Hispanic Radio Network, Classic Radio, and Bloomberg will provide 24-hour programming on selected channels.

XM SATELLITE RADIO

Similarly, XM Satellite Radio intends to bring a variety of news/talk and music formats to its customers for a fee of $10 a month, but not until late in the year 2000. "Consumers will be able to get up to 100 channels, which would involve potentially 50 channels of music and 50 channels of information or entertainment," promises XM President/CEO Hugh Panero, whose background is in cable television. "You will have the ability to hear some of your favorite kinds of music: reggae, blues, jazz, and rock and roll."

The XM signal will broadcast from home offices in Washington D.C. to two orbiting satellites and, again, will be directed and received by silver-dollar-sized adhesive satellite dishes. Programming will be relayed through special radios (approximate cost to consumer $119-4500, depending on accessories) equipped with XM capabilities. Specific hardware will include the informative digital artist and format display, like the CD Radio card, but will not be in conjunction with existing car radio cassette and CD slots, which Panero doesn't see as a deterrent. "There were approximately 7.12 million aftermarket radio sales recorded in 1997," he says, suggesting that he expects to make inroads in that market segment.

The company just announced manufacturing deals with Alpine and Pioneer, which together make up one third of total car radio after-market sales. Further, XM has been talking with all the major car companies about installing the new receivers. "They want to be on the cutting edge of providing the best and latest technology in the car," Panero explains. XM also has made several major programming deals including USA Today, Bloomberg News Radio, Hefel Broadcasting Corporation, Salem Communications Corporation, Asia One, and C-SPAN.

Both companies believe that satellite services can exist in conjunction with local radio in order to increase variety and consumer options. "We are going to be the new technology entrants that will provide people with another level of service," says Panero. "People will continue to want to tune into their favorite AM and FM station, either for local flavor or the news and weather or whatever else. We will provide this very robust large channel capacity menu of programming that you get as an adjunct to that."
Internet Radio Ratings Coming Soon From Arbitron, RadioWave.com

Have you been naughty... or nice? If your station streams audio through its Web site, you’re about to find out. A present not associated with the usual holiday goodie—the first ratings report based on Internet listening—will be released by Arbitron and RadioWave.com by the end of this month (12/98).

Arbitron recently spoke with RadioWave.com President Greg Mackintosh and Arbitron's VP/Communications Thom Mocarsky to preview this industry first. Follow along, then decide whether this development is good news or just a lump of coal in your proverbial holiday stocking.

OVERVIEW: RADIOWAVE.COM

At the NAB Radio Show in Seattle, Arbitron produced two Internet-related headlines The first was the release of the ratings firm's premier study of radio listening on the Internet, the second was a strategic alliance with RadioWave.com in a first step to help produce ratings based on Internet listening. But, to paraphrase Butch Cassidy and the Sundance Kid, "who are those guys?"

RadioWave.com President Greg Mackintosh provided some answers to this pressing question. Mackintosh, first exposed to the radio industry when he founded an independent record label, now he's guiding Motorola's subsidiary's efforts as RadioWave.com gears up to produce—for Arbitron and with their significant assistance—audience measurement based on Internet listening.

Mackintosh sees his firm's mission as partnering with the radio industry to help it grow from seven percent of the national advertising pie to eight percent and beyond. RadioWave.com hopes to boost revenues by offering software (the "player") that allows interactive visual ad opportunities combined with live radio programming on the "Net."

Mackintosh attended the Arbitron Radio Advisory Council meeting recently to discuss this concept and to cement a successful relationship with our business. He also encourages broadcasters with questions/ideas, or who may want to sign up for his firm's revenue-generating services, to call the RadioWave.com Affiliate Solutions department at 800-788-1270.

INTERNET REPORT CARD DEBUTS

If all goes according to plan (and Murphy's Law doesn't run rampant), Arbitron will have available for sale ($995) the initial printed Internet Ratings Report. Among the key aspects will be:

• A tally of approximately 300 Internet radio stations/audio streams. Presumably, these 300 or so will be those with the most tune in to their sites. Not all will be RadioWave.com clients.

• Data will be based on Arbitron's definition of cume (i.e., listening for five or more uninterrupted minutes within a given quarter hour). Arbitron's algorithms will be used to construct the ratings.

• The report will be far-flung in its geography, not metro- or DMA-based as "regular" books are. According to Mocarsky, most of the 300 will be American but, by definition, the Internet is without boundaries.

• Due to technical limitations, TSL and AQH "share" will not be reported.

The SERVER KNOWS

How is the data compiled? RadioWave.com has proprietary software known as "the player," which is downloadable to create interactive opportunities in the environment of live radio over the Internet. Mackintosh suggests that stations streaming through their Web sites announce over-the-air that listeners can hear Station X at such-and-such address (and see ads for station promos or client wares, as well). Then, as folks tune the Web site they could have the option of clicking to download the "player" software. At that point the software will inquire about age, sex, and zip. Proprietary server monitors allow folks to be included in the ratings universe.

What happens if the system can't sort out which station the user is tuned to? RadioWave.com will collaborate with Arbitron to try and settle any editing or crediting questions or ambiguities. Mocarsky told Gavin that there are about 1,000 stations (U.S. and elsewhere) currently streaming audio on the Internet, and Mackintosh contends that the server system has the capacity to track and identify an even larger number of stations.

Suffice it to say, the upcoming report will be just the first step in an intriguing journey to get radio credit for its pervasiveness. Over-the-air or over-the-Web, Arbitron will try to capture radio's big picture. Stay tuned!!

NEW RATINGS, NEW SCHEDULE

Next month we'll show an example of the first RadioWave.com/Arbitron Internet numbers as part of the new weekly "Ratings & Research" section. We'll examine ratings, music and perception research, marketing tips aimed at boosting your numbers, and a monthly interview with someone who can affect your success.

I always enjoy talking with our readers, so if you have any ideas for future topics, please call me at (831) 626-6078 or fax me at (831) 626-6078.

GAVIN
As we hurtle on fast forward into the last year of this millennium, the supermarket tabloids are full of dire global prophecies. An onslaught of apocalyptic weather patterns, devastating earthquakes, and catastrophic Y2K meltdowns will bring an end to the world as we know it on or before January 1, 2000. Maybe.

By contrast, GAVIN gives you predictions you can count on. You won't find us talking about violent plagues or torrential floods, but we do know the music—and we know who the next breakthrough artists are and where they're coming from. So, as we bid 1998 a fond farewell and usher in 1999, we proudly present our latest roster of next year's biggest and hottest stars. We guarantee it.

Bizzy Bone
The Rap world was turned on its head when Eric "Eazy" E Wright of N.W.A. signed spiritual, harmonic rapping quintet Bone Thugs N Harmony to his label in the early 90s. But the group quickly rocketed to the sales summit, locking up platinum-plus digits for 1994's Creepin' on Ah Come Up, 1995's E 1999 Eternal, and 1997's The Art of War. Now the youngest and perhaps most mysterious member of the crew, Bizzy Bone, has followed the group's master plan by breaking out solo with an astonishing album project, Heaven's Movie (Relativity).

The album represents a return to the music arena after a self-imposed exile and a liberation from issues Biz says were holding him back—primarily drugs and alcohol that clouded a painful past. The album features a sophisticated blend of music along with intricately philosophical, spiritual, and intensely personal lyrics by Bizzy, a.k.a. B.B. Gambini, who has dedicated the album to his deceased father. The first single, "When Thugz Cry," has garnered acclaim both for its hard-hitting message and the powerful imagery of the accompanying video.

A native of Columbus, Ohio, the 22-year-old says he used music to escape his rough childhood and become known in his hood as a singer. "If rapped on the side," he has said, "but my basic M.O. was harmonies." With the rap game having paid off, Bizzy has established his own label, 7th Sign Records, two of the guest artists on Heaven's Movie—his brother Adran on the track "Waitin' for Warfare" and Mr. Majesty on "Mr. Majesty II"—are signed to the imprint Bizzy's blend of harmony, musicality, arresting lyrics, and a striking visual presence should resonate with hardcore Thugs fans. —JANINE COVENEY

Gary Burton
When Gary Burton first gained national attention in the 1960s as a talented and youthful vibraphonist, he was known for two things; he was one of the first Jazz players to have long hair, and he played the vibes using an unprecedented four-mallet technique.

During the 1970s, Burton recorded on the prestigious ECM label. In 1974, he hired a young guitarist named Pat Metheny to join his group. Two-and-a-half decades later, Burton and Metheny have both enjoyed highly rewarding careers in Jazz.

As Burton made plans for his third release on Concord last June, he received an e-mail from Metheny suggesting he, pianist Chick Corea, and Burton record an album together. The project quickly became a kind of calling in of the chips. Corea, drummer Roy Haynes, and Metheny had all played in Burton's band, but Chick had never recorded with Pat before. Dave Holland, who played with Corea during the Miles Davis Bitches Brew days, was chosen to play bass for the sessions. The subsequent CD, entitled Like Minds, became a bonafide Jazz superstar release.

When the sessions were done in December of 1997, it became clear that spontaneity was the order of the day. Each performance was basically acoustic in nature and the five players meshed instantly in the studio. As a result, of the ten tunes on Like Minds, six of them were studio first takes. The opening track, a composition by Metheny called "Question and Answer," was the first piece the band attempted, and it, too, was caught in one take. Like Minds hits in several tracks deep with Jazz radio's current melodic leanings. With its crystalline, tuneful approach, Like Minds is poised to be a significant, number one Jazz airplay recording for 1999. —KEITH ZIMMERMAN

Damnations TX
In recent years, I had heard so much praise for this band that I doubted their music could ever measure up to the hype. Wrong!

Led by sisters Amy Boone and Deborah Kelly (originally from uptown New York), the Damnations draw from the high lonesome styles of the Louvin and Ralph Stanley, fusing it triumphantly with elements of punk, Country, and
FROM HER PLATINUM DEBUT –

It’s All About Me
TOP 10
(featureing Sisqo of Dru Hill)

Movin’ On
TOP 3
(featureing Silkk The Shocker)

Ghetto Supastar
TOP 3
(featureing Pras Michel and Ol’ Dirty Bastard)

Take Me There
TOP 5
BLACKSTREET
featuring MYA
(with Ma$e & Blinky Blink)

GAVIN GUARANTEE FOR 1999

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Gavin Guaranteed

AMERICANA

sold out its entire limited run of 1,000 copies, raising the band’s profile outside of their hometown. In 1997, they were named Best New Act at the Austin Chronicle’s Amp Awards.

Their major label debut, Half Mad Moon (Sire), scheduled for release in mid-February, is an impressive start. Their insurgent sound is polished with a pop sensibility that hopefully will endure them to commercial radio. Songs like “Things I Once Adored,” “Spit and Tears,” and “Finger the Pie” (prime dessert for Alternative radio) should all be given mucho airplay. -CHRIS MARINO

Khaleel

Composed of front man Bob (a.k.a. “Bronx Style Bob”) Khaleel and his longtime songwriting partner John O’Brien, Los Angeles-based Khaleel produce music that’s poised to have a huge cross-format impact. The band’s current single, “No Mercy,” taken from the forthcoming album People Watching (due January 26), is already bubbling under at Alternative and will no doubt be felt at various A&Rs, Hot AC, and Top 40 outlets come the new year.

While the name Khaleel may be new to folks, Bronx Style Bob is a longtime fixture on the Alternative scene. Originally a member of Ice T’s Rhyme Syndicate circa 1986, Bob released his first solo album, the critically acclaimed Grandma’s Ghost in 1992. In 1996, he and O’Brien formed the funkified, psychedelic groove-oriented Super 8, released an album, and toured extensively. Most recently Bob lent his silky vocal command to “Today (Watch Me Shine),” a track on longtime cohorts Everlast’s new album.

Yet it is also lyrically introspective, causing the listener to ponder the words long after the infectious melody has faded.

Mya

Because Interscope recording artist Mya’s is already a household name at Rhythm Crossover radio, it’s difficult to grasp the fact that, although we may perceive her as having been around a lot longer, Mya basically exploded onto radio’s radar just this year with several high-profile projects. Even though she’s only 19, Mya appears to have an inborn knack for choosing just the right songs (and recording partners).

She teamed first with Dru Hill’s Sisqo for “It’s All About Me,” then with Pras of the Fugees for the smash, “Ghetto Supastar.” Her next effort was “Movin’ On,” featuring Silk’k the Shocker, all leading to her latest triumph, “Take Me There,” teaming Mya with BLACKstreet and MacG, from the massively successful Rugrats movie. After just a few weeks of release, “Take Me There” is already garnering huge phone response wherever it’s played. It seems she just can’t make a wrong move.

While Mya says she feels most at home on stage, she’s also branching out creatively, lending a small role in Spike Lee’s next movie, In Too Deep. Based on her incredible early track record and the resulting love she’s getting from both radio and the public, we’re absolutely certain Mya our latest Rhythm Crossover Gavin Guarantee.-KEVIN CARTER

Nebula

Southern California’s Nebula is a stellar three piece with more explosive energy than the rocket boosters on the space shuttle. Launched by guitarist Everlast and drummer Ruben Romano, formerly of Fu Manchu, Nebula completed its triangle when bass player Mark Abshire joined the band. The group’s combined experience allows them to generate fully-developed music that’s purposely been left rough around the edges.

Songwriter Glass fuses the high energy of driving guitars found in his earlier work for Cargo Records.

ACTIVE ROCK

Olivewynn with a heavy blues influence, mix in the loose, action-packed drumming of Romano and the solid, in-your-face bass of Abshire, and the end result is a merging of sounds that explores new territory.

Nebula’s recently finished recording, Sun Creature with the legendary Seattle knob-tweaker Jack Endino (Nirvana, Soundgarden, Screaming Trees, Supersuckers), will be released in early February. Further, their debut Let It Burn (Tee Pee) has just been re-released on Relapse Records with two new songs.

Nebula will appear in an upcoming issue of Q magazine, along with previous Gavin Guaranteed groups Monsier Magnet and Queens of the Stone Age. The hypnotic trance-rockers are currently burning down the highway with old school innovations Mudhoney. —MATT BROWN

Olu

I’ve only heard five songs by this amazing young man, but they were enough to convince me that what we have in Olu is a new artist who matches the
anticipatory excitement of the new millennium. The evocative and mesmerizing tracks were from his upcoming debut, Soul Catcher, and featured Otu on keyboards, guitars, bass, and drum programming, in addition to his seductive voice, which is sure to strike a responsive chord with the ladies.

Born 24 years ago, Otu grew up in Harlem and began music lessons at the age of four. While still a child, he won a spot in the world-famous Harlem Boys Choir. After years of honing vocal talents and his skills on the guitar, both of which are quite evident in his beautiful acoustic musicianship, Otu is set to break into the top ranks of R&B singers. And although initially there may be comparisons to Maxwell and other neo-soul artists, in my opinion Otu has broken new ground, uplifting the romantic groove beyond modern standards. —QUINCY MCCOY

Beth Orton
She's tall, lean, British, and comes from Norwich. She spent her teens listening to Terry Callier, Nick Drake, Neil Young, Carole King, and Rickie Lee Jones. Before cutting her first album (the highly acclaimed Trailer Park on the Heavenly/Dedicated label), Beth sang with techno-wizsiblings like William Orbit (with whom she co-wrote "Water From a Vine Leaf") and the Chemical Brothers.

Appearing with her band at the Fox Theatre during the GAVIN Summit in August 1997, Beth shared the stage with Hal Harper; it was their first meeting. She was voted GAVIN's "Best New Artist of 1998" in the Triple A category. Now Harper appears on Orton's new single, "Stolen Car," the first track lifted from the upcoming Central Reservation album, scheduled for release in the U.S. by A
t. Further cameos appearances include Dr. John, David Roebuck of Mazy Star, and Terry Callier. In addition, the video for "Stolen Car" was shot by director Hal Hartley, the indie filmmaker known for such art house hits as Henry Fool and Flirt.

Like her influences, Beth's music is a mixture of unlikely alliances, in a place where folk collides with hip-hop rhythms. As Chemical Iro Ed Simmons says, "She's one of those sassy girls with Laura Ashley dresses who reached grade seven on the violin." Rather, Beth Orton and her band break away from a growing scene of left field female singer-songwriters by creating electrónica melodies. —KENT ZIMMERMAN

Sixpence None the Richer
Destined to be worth much more than the name suggests, Austin-based Sixpence None the Richer offers proof that the third time's a charm with the recent release of a self-titled album on Squint Records. Frontwoman Leigh Nash's smoothly textured vocals give songwriter/guitarist Matt Slocum's innocent tales of love and humanity a signature, sugary, folk-pop style. Subtle levels of nostalgia infuse the idyllic melodies of first single "Kiss Me" quickly have you remembering your first kiss—or the way it should have been.

Early believers include PD Louis Kaplan and APD-MD Julie Stoeckel of KLIC (Alice@97.3)-San Francisco, who call the group, a true Steeplechase story. Once they caught our attention, we were hooked! The single has consistently scored high in our call-out, ranking top 5 for the first few months, and they are a delight to watch in concert. We're so glad to see that "Kiss Me" is catching the imagination of the rest of the country as it already has in San Francisco."

A GAVIN gauge favorite for several months now, "Kiss Me" retains that fairy tale quality, sweetening more than just radio waves. The single is set to be featured on the soundtrack to television's Dawson's Creek, due out in the spring of 1999, but not before Miramax includes the song in the feature film She's All That at the end of January 1999. VH1 will add the "Kiss Me" video into rotation this month, right around the time that the band sets off on the Christmas show circuit for close to a dozen radio stations.

Squint Records President Stephen Prendergrast says, "A live performance gives more opportunity to pick up on the subtleties that prove SNTR won't have a [one song] career. People who see them in person can recognize that the band's work is not just another song, and they're not just another band." You can also expect this captivating single to hit big at the Top 40 level with Columbia's help in the coming year. —MELISSA PIAZZA & ANNETTE M. LAI

Britney Spears
Another young artist who came out of nowhere to take radio by storm this year is Louisiana native Britney Spears, whose "...Baby, One More Time" came along at just the right moment—when Mainstream Top 40 radio was searching for some pop product with attitude.

Born in 1981 (now how old do you feel?) in Kentwood, Louisiana, Spears made her first professional mark in an off-broadway play at age 10, and, two years later, as a '90s-style Mouseketeer with Disney's New Mickey Mouse Club in Orlando. Signed earlier this year to Jive Records, Spears' recorded her debut album in two exotic locales: Sweden and New Jersey. The combination of the CD's upbeat material and Spears' engaging personality made her a natural when the Jive team took her on the road to meet radio this summer.

The mutual admiration was swift, as was the acceptance of "...Baby, One More Time," the video of which was shot at Venice High School in Los Angeles, the site of the fictional "Styllell High" in the movie Grease.

Speaking of high school, Spears is philosophical about the loss of school experiences as a result of her rapid rise: "I know I've had to give some stuff up to do this, but I don't miss high school," she says. While she continues her education on the road with tutors, "I need a lot of help in geometry and Spanish," she admits. —KEVIN CARTER

Larry Stewart
His name might not be instantly familiar, but you're sure to recognize his voice. Stewart, once the lead singer of Restless Heart, returns on a new label
A/C

Unbelievable Truth

It is perhaps more of a curse than a blessing that Unbelievable Truth's frontman Andy Yorke is brother to Thom Yorke of Radiohead. Inevitably, comparisons will be made and because of this, Unbelievable Truth may be disregarded by some.nay-sayers as another act that got a shoe because of famous siblings.

Be that as it may, the fact is that UT's debut album, Almost Here, is a stunning piece of work; it is without a doubt, one of the best albums of the year. Once you get past the hype, you will discover an album of subtle beauty, heart-wrenching lyrics, and beautiful melodies. Having already garnered rave reviews in both British and American press, and with impressive airplay at College radio, this is an album that you will not part with at any cost. It is that moving. It is that good. This is a five star release that, in a just world, will one day be considered a masterpiece. —VENNIE ESPARZA

Vanessa Williams

After five best-selling albums, several Top 40 and Urban A/C hits, and Broadway and motion picture roles, it may seem a bit strange for Vanessa Williams to be labeled a "guaranteed" editor's pick in GAVIN. After all, how much more career validation does an artist like Vanessa need?

But for all her success, Williams' last uncovered broadcast frontier is Smooth Jazz radio. With Vanessa's Greatest Hits: The First Ten Years on Mercury Records, she's included an unreleased song that is especially well-suited for Smooth Jazz programmers. "My Flame," written by Bobby Caldwell, has the suave, soulful makings of a major hit track for Smooth Jazz.

It has the precise groove quotient and sophisticated chord changes to fit the format's current exciting standards. True, Williams has had Smooth Jazz airplay in the past with the songs "Colors of the Wind" and "Where Do We Go From Here," but "My Flame" promises to be much bigger.

Also, Smooth Jazz radio leans heavier these days toward pop crossover singers like Williams, Luther Vandross, Janet Jackson, and Phil Collins to complement its instrumental music flow. Vanessa Williams is about to become a top image artist for Smooth Jazz radio. —KEITH ZIMMERMAN

Lee Ann Womack

You may remember Womack as our Country GAVIN Guaranteed last January, but despite the success of her last project (Lee Ann's self titled debut album launched four singles, two hit Top 15, one Top 5, and "The Fool" became her first Number One!), she has yet to gain the stature we think she deserves. Now we're so impressed with her sophomore album, Some Things I Know, that she's once again our choice to break through this year.

For Some Things I Know, Lee Ann has again teamed up with producer Mark Wright to deliver a well-rounded project that not only puts some "C" back in "Country," but also shows her growth—both as an artist and as a person (her second child is due in January!).

The album's first single, "A Little Past Little Rock," recently topped the GAVIN Country charts for two consecutive weeks (no easy feat in Country these days), and her upcoming single, "I'll Think of a Reason Later," could—should—set cash registers and radio request lines a-ringing. Written by two of Nashville's top writers, Tony Martin and Tim Nicholas, "I'll Think..." perfectly captures the true essence of a woman's darker side, and may well be 1999's ultimate female anthem.

Other outstanding cuts include "(Now You See Me) Now You Don't," which offers a well-written twist on the familiar "see ya" sentiment. One of my favorites (and I've heard it's one of Lee Ann's, too), is the tender "Don't Tell Me," simply a stunningly-sung Country song.

Well Lee Ann, there are also some things we know: we've watched your steady ascent through the ranks of new Country artists, and we now see your star heating up and getting ready to soar. —JAMIE MATTESON

with a solo album, Learning to Breathe, set for release early next year. Collaborating with Stewart on this latest endeavor is producer Michael Omartian, himself no stranger to pop music, as he's produced hits for Christopher Cross, Donna Summer, and many more.

Stewart says of his latest project, "This is the first time in my whole career where I've made an album like this. We really made a pop/A/C album purposely. So beyond that, if a polka station wants to play it...well, go ahead!"

The album is deep with lyrically-rich songs—an important component for A/C audiences. Guest appearances include good pal Vince Gill, who plays guitar on the mid-tempo "Take This Heart," a song co-written by John Bettis, who penned many hits for the Carpenters.

Michael McDonald can be heard singing on "Prodigal Daughter," and the album closes with a hot remake of Lovin' Spoonful's "Summer in the City," which, Stewart says, "was an afterthought. I told Michael I loved that song, and he said we should record it. We laughed ourselves funny recording that one."

At press time the first single, "Still in Love" can also be found on labelmate Jim Brickman's CD Visions of Love. Stewart, who's been married for 15 years says, "Still in Love" is probably the most personal song I've ever written."

Windham Hill National Director of Promotion Andrea Paulini says of Stewart, "He writes songs that lyrically connect—not only to the female listener, but also to the male listener. His lyrics are sensitive and honest and his voice is familiar to A/C radio from the hits he had with Restless Heart, including I'll Still Be Loving You and When She Cries." With that memory in mind, GAVIN looks forward to welcoming Stewart back to the airwaves in 1999.

—ANNETTE M. LAI
Artists of the Year

It's always tough to choose an act that summarizes an entire year in music: Do you choose the one who dominated the charts, or the one who redefined the format? An established star, or a fresh new face? That's the dilemma our editors face every year 'round this time. For a new take on tradition, we asked our editors to this year choose three acts apiece, so as to better represent their format as a whole.

TOP 40
By Kevin Carter

BREAKTHROUGH:
BARENAKED LADIES (REPRISE)
Sure, we knew they were a bunch of wacky Canadian guys with a cult following and a funny name. But that perception quickly changed this year with the release of Stunt and novelty-esque first single, "One Week." For a time, it was impossible to go anywhere without hearing the song on the radio or watching—sometimes painfully—as your dad tried to sing along. A follow-up single, "It's All Been Done" confirmed this wasn't some one-hit wonder. Today, our perception of this band has been forever changed; we now know Barenaked Ladies as a bunch of wacky, rich Canadian guys with a mass appeal following and a funny name.

DEFINING:
NATALIE IMBRUGLIA
Imbruglia, a former soap actress in her native Australia, became a de facto American courtesy of radio osmosis in 1998; her debut single, "Torn," became the informal female anthem record of the year and landed as the #2 Top 40 record of the year in Gavin's Year-End Chart. Programmers who began playing the song by this previously unknown Aussie in early 1998 quickly discovered that once it began testing in call-out and subsequently hit power rotation, it just stayed there. Many理论ized that the unexpected—and unprecedented—longevity of "Torn" was, in no small way, responsible, however unwittingly, for preventing Imbruglia's excellent follow-up single, "Wishing I Was There," from achieving its full hit potential. Massive TV exposure via MTV and VH1 certainly didn't adversely affect the engaging and telegenic Imbruglia from achieving mass appeal acceptance.

SALES/TOURING:
BACKSTREET BOYS/LAVO, N'SYNC (RCAC)
When it came down to sheer visibility and brand loyalty, it seemed that no one was hotter in the Top 40 format in 1998 than the formidable Backstreet Boys/N'Sync combo. Sharing basically the same production and management teams, both acts became relentless road dogs in '98, playing innumerable radio shows and meeting and greeting their rabid fan bases. In the process, both sets of boys sold about a zillion records, insuring their continued success (and frequent flyer mileage) in 1999.

HOT A/C
By Annette M. Lal

DEFINING:
GOO GOO DOLLS (WARNER BROS.)
Reviewing this year's charts, we see that Alternative favorites the Goo Goo Dolls reigned supreme as Hot A/C's Number One for 13 consecutive weeks—from July 10 through October 2—with "Iris," their contribution to the City of Angels soundtrack, fighting off the likes of powerhouse bands such as Fastball, matchbox 20 and Aerosmith. Thanks to this song and hits from format mainstays Alanis Morissette and Sarah McLachlan, the soundtrack sold four million plus units. The GGDs will also finish 1998 in Hot A/C's Top Ten with their follow-up hit, "Slide." These two songs have proven them as a Hot A/C playlist staple.

BREAKTHROUGH:
SHAWN MULLINS (CIGNO/COLUMBIA/CHS)
The buzz that turned into a roar I first heard about this song from WSHE-Orlando MD Shari: on the Alternative side. 99X-Atlanta PD Leslie Fram was singing the praises of this native Georgian son. Mullins' debut effort quickly became a mainstay favorite as well as a multi-format smash. And while the song didn't go to number one at Alternative, it currently sits in that prized spot on Hot A/C's chart. Though it isn't slated for a single, be sure to check out Mullins' remake of David Bowie's seminal "Changes," which will appear on The Faculty soundtrack—sounds like a secret weapon to me, what do you think?

SALES/TOURING:
SARAH MCLACHLAN
It was another banner year for Lilith Fair ringleader Sarah McLachlan, who took her celebration of women in music on the road for another successful run of 57 summer shows. This year's roster of stars proved to be rich in talent and diversity, including luminaries such as Natalie Merchant, Bonnie Raitt, Lauryn Hill, Missy Elliott, Martina McBride, and Diana Krall. Also no stranger to the charts, McLachlan's latest album Surfacing has passed the 4 million mark in sales thanks to such 1998 hits as "Sweet Surrender," "Adia," and her latest smash, "Angel.

URBAN
By Quincy McCoy

BREAKTHROUGH:
DIVINE
The first time I heard the group Divine was when Ruben Rodriguez, Senior VP Red Ant/Pendulum Records, played me the single "Lately" over and over in his office. He wasn't forcing the music down my ears, I wanted to hear it again and again, because I knew that they were something special. The single was released in August and very quickly, these three young women—17-year-old Kia Thornton, 17-year-old Kikki Bratcher, and 18-year-old Tonia Tash—found wide success. Fairy Tales, Divine's debut album, conveys a musical sophistication far beyond their tender years, easily crossing generation barriers. The use of live instruments, a broad range of southern-tinged R&B...
peppered with hot funk, and acoustic simplicity makes this heartfelt album one of the best of the year.

**DEFINING:**

**LAURYN HILL**

How much talent can this doe-eyed 23-year-old possess? In 1996, Lauryn Hill and her fellow Fugees—Prakazrel "Pras" Michel and Wyclef Jean—dominated the hip-hop music scene with their sophomore album *The Score.* The album has sold over 17 million copies and earned two Grammys for the group. Hill serves as co-writer, co-producer, and featured vocalist on Rap's all-time biggest-selling CD.

In 1998, in addition to writing and producing the smash hit for Aretha Franklin's album, *A Rose is Still a Rose,* Hill went solo with a self-produced album, *The Miseducation of Lauryn Hill,* on which she displays her wide knowledge of the workings of studio while also showcasing her delusional vocal stylings and prolific songwriting skills. Lauryn Hill is truly one of the highlights of 1998. The only problem we have now is wondering how we will pass the time while waiting for the next project from this groundbreaking artist.

**SALES/TOURING:**

**BAD HILL**

In addition to a multi-platinum debut album and the sophomore smash *Enter the Dru,* Dru Hill has created a tremendous buzz with live performances across the globe. Showcasing musical skills with silky choreography, the group's high energy shows continue to wow audiences and receive rave reviews. Sisqo, Nokio, Woody, and Jazz toured with Sean "Puffy" Combs and Mary J. Blige in 1997. In 1998, they were invited to South Africa to perform in front of 40,000 people at a special celebration of President Nelson Mandela's eightieth birthday; also on that bill were Stevie Wonder and Chaka Khan. The group's global appeal has resulted in tours in the U.K., Germany, Sweden, and Hong Kong. Winners of the Gavin Urban Artist of the Year Award last year and holders of five songs that lived in the Top 5 on our charts for weeks, I wouldn't be surprised if Dru Hill was the first group to repeat as champs.

**ACTIVE ROCK**

By Matt Brown

**BREAKTHROUGH: DAYS OF THE NEW (OUTPUT)**

"People always ask me how a 17-year-old can write the kind of things I do, and I never really have an answer for that," confesses Days frontman Travis Meeks. "I can only write from deep inside, about things that have happened to me, things that haunt me. You change in some ways as you grow older, but what's inside never really changes at all." Days, much like Active Defining Artist Creed, make music people can relate to and rock to. The Louisville, Kentucky, quartet's self-titled, platinum-selling debut, keeps rock alive and on the airwaves. Travis and company are currently in the studio, mining some new rock for a summer sequel.

**RHYTHM CROSSOVER**

By Kevin Carter

**BREAKTHROUGH: SHAKY/MONICA**

Whether as solo artists or as a duo, each of these ladies made a sizeable impact on Rhythm Crossover radio before moving into the Mainstream and hitting number one on the pop charts.

"The Boy Is Mine" quickly achieved pop-culture landmark status, cemented when it was covered by the Barenaked Ladies at the MTV Awards. As solo artists, Monica enjoyed success with "First Night," which battled for chart supremacy with Brandy's "Have You Ever." Brandy also maintained her visibility by teaming up with Bad Boy's Ma$e for "Top of the World."
first mega-tour, which has already been seen by over one million fans and quickly put to rest anyone’s doubts about her live singing and performing abilities. This year Shania showed us all the substance behind her style.

That said, name a music-industry record and, chances are, Garth Brooks has broken it. Garth Brooks Double Live enjoyed first week sales of 1,085,373—breaking not only the best first-week sales record (previously held by Pearl Jam’s V’s), but also achieving the best one-week sales of any album in US history (previously set by The Bodyguard soundtrack). His recently concluded tour was seen by over five million people.

As he himself said on a recent award show, 1998 has been the best year of Garth’s life. He’s promised that 1999 will be a quiet year. We’ll see!

**RAP**

By Janine Covenev

**BREAKTHROUGH:**

**BLACK EYED PEAS**

West Coast-based Peas combine all the basic elements of hip-hop: unique lyrics, underground following, live instrumentation, b-boys—even a certain third-world pan-culturalism as represented by the three members themselves. In 1998, the group managed to break through to mainstream radio with “Fallin’ Up,” “Gue Dices,” and “Joints & Jams” from their debut Interscope disc Behind the Front, then went on to open the biggest national Rap tour of the year, the Smokin’ Grooves Tour.

**DEFINING:**

**BLACK STAR**

Straight from New York’s underground came this pair of skilled lyricists/mic magicians, whose ’98 release Mos Def & Talib Kweli Are Black Star has hip-hop heads buzzing. Mos Def has also been performing solo, even taking turns as an actor and standup comic, last year’s “Universal Magnetic” track spread his appeal, as has his guest turns on current projects from DJ Honda and A Tribe Called Quest. Kweli is also a rapper in the Lyracist Lounge tradition, with the cut “Manifesto” from the Lounge compilation on Rawkus. His next project is a collaboration with DJ Hi-Tek as Reflection Eternal.

**SALES/TOURING:**

**JEFF**

No newcomer to the game, Jay-Z had been on the scene since 1990, when he flowed on records by Big Jaz and Original Flavor. In 1996 he partnered in the Roc-A-Fella label and slowly built his empire, gaining attention with joints like “Ain’t No N—a” with a then-ridiculing Foxy Brown and “Can’t Knock the Hustle.” But it took his fourth album, In My Lifetime Vol. 2 ... Hard Knock Life to blow Jay-Z to the sales pinnacle, powered by the smash singles “Hard Knock Life” and “Can I Get A ...”

**JAZZ**

By Keith Zimmerman

**BREAKTHROUGH:**

**CHRISTIAN McBride (VERVE)**

Although Christian McBride has earned his share of GAVIN Jazz accolades in the past, the release of his current Verve Records project, A Family Affair, featured McBride dabbling with new concepts and furthering the concept of “the New Standard” (i.e. covering titles by modern artists like Stevie Wonder and Kool & The Gang instead of turn-of-the-century composers like George Gershwin and Rodgers & Hart). McBride also put his artistry on the line by playing more electric bass and experimenting with electronic keyboards.

McBride is working hard to create a distinctive Jazz sound for his generation.

**DEFINING:**

**MICHAEL BRECKER (IMPULSE!)

**Brecker’s latest recording on Impulse!, Two Blocks From the Edge, was one of the finest Jazz releases of the year. Brecker epitomizes Jazz excellence not only because he is an impeccable technician, but also because he’s fluent in Jazz tradition as well as modern rock and funk fundamentals. Although he’s a consummate bandleader and composer, his strongest suit is knowing how to balance improvisation and a sense of edge with a strong melody base. His 1998 live show (I caught a late set with Ralph Peterson sitting in for Jeff “Tain” Watts on drums) was the finest Jazz performance I had seen all year.

**SALES/TOURING:**

**HERBIE HANCOCK (Columbia)**

Hancock’s latest release, Thrust, has been seen by over one million fans and is an example of Hancock’s ability to change his music and his style. He’s now recording with a group of younger musicians and has also released a solo album, Head Hunters. Hancock’s music is always fresh and exciting.

**LYNCH**

Lyle Lynch has been a fixture on the Jazz scene for many years. His latest release, A Very Lynch Christmas, has been well-received and is a good example of Lynch’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**MANTOOGU (IMPULSE!)

**Mantogu is a percussionist who has been touring with various groups for over a decade. His latest release, Mantogu, has been well-received and is a good example of Mantogu’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN SETZER (REPRISE)**

Setzer’s latest release, Rebelution, has been well-received and is a good example of Setzer’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BILL EVANS (IMPULSE!)

**Evans’ latest release, Another Time, has been well-received and is a good example of Evans’ style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRENNAND JONES (Verve)**

Jones’ latest release, For the Record, has been well-received and is a good example of Jones’ style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BRUCE TIERNEY (Verve)**

Tierney’s latest release, Tierney’s Theme, has been well-received and is a good example of Tierney’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRYAN EATON (REPRISE)**

Eaton’s latest release, Eaton, has been well-received and is a good example of Eaton’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BERNARD BERNSTEIN (REPRISE)**

Bernstein’s latest release, Bernstein, has been well-received and is a good example of Bernstein’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRENT HAYS (REPRISE)**

Hays’ latest release, Hays, has been well-received and is a good example of Hays’ style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BRUCE VOGEL (REPRISE)**

Vogel’s latest release, Vogel, has been well-received and is a good example of Vogel’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN KNEECE (REPRISE)**

Kneece’s latest release, Kneece, has been well-received and is a good example of Kneece’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BILLY JOEL (REPRISE)**

Joel’s latest release, Billy Joel, has been well-received and is a good example of Joel’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN HARRIS (REPRISE)**

Harris’ latest release, Harris, has been well-received and is a good example of Harris’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BRIAN MAY (REPRISE)**

May’s latest release, Brian May, has been well-received and is a good example of May’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN BOTHE (REPRISE)**

Bothe’s latest release, Bothe, has been well-received and is a good example of Bothe’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BRIAN PARKER (REPRISE)**

Parker’s latest release, Parker, has been well-received and is a good example of Parker’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN HONOR (REPRISE)**

Honor’s latest release, Honor, has been well-received and is a good example of Honor’s style. He’s a skilled musician and a great performer.

**SALES/TOURING:**

**BRIAN FORD (REPRISE)**

Ford’s latest release, Ford, has been well-received and is a good example of Ford’s style. He’s a skilled musician and a great performer.

**DEFINING:**

**BRIAN CARTER (REPRISE)**

Carter’s latest release, Carter, has been well-received and is a good example of Carter’s style. He’s a skilled musician and a great performer.
SMOOTH JAZZ
By Kelth Zimmerman

BREAKTHROUGH:
DOWN TO THE BONE (NU GROOVE)
Great Britain’s Down to the Bone, essentially the brainchild of production team Stuart Wade and Chris Morgan, recently staged a mini-tour of the States as a seven-piece group. Although the Nu Groove release From Manhattan to Staten has been around for over a year, they grew slowly and impressively to the tune of over 100,000 in sales. They also bring groove, attitude, and fresh tempos to an often overly safe and carefully researched Smooth Jazz landscape.

DEFINING:
George Benson (GRP)
George Benson’s Standing Together, on GRP, defines Smooth Jazz on multiple levels. His salting, R&B vocals on the title cut typifies the fact that Smooth Jazz is leaning heavily on crossover artists from Urban and A/C radio these days. He’s also simultaneously a current and classic artist for the format (1976’s Breezin’ became the first platinum Jazz record of all time). Along with Wes Montgomery, Benson’s guitar style is the most trademarked and copied in the format. Ultimately, Benson has been warmly embraced as a mega Smooth Jazz star on record, on the air, and on stage.

SALES/TOURING:
RICK BRAUN (ATLANTIC)
Many of us remember when Rick Braun first came on the scene five years ago. He gave up a safe gig playing in horn sections for Rod Stewart and Sade to pursue a career as a Smooth Jazz solo artist at a time when the format was still a wing and a prayer. This year’s Full Stride on Atlantic went straight to Number One on the S&J/V airplay charts, but Braun’s unrelenting tour schedule and six-figure sales prove that he’s built his careerbrick-by-brick. He’s an ardent friend of the format—gladly emceeing Smooth Jazz events, cutting marketing promos and videos, and performing at endless listener concerts. Rick has been in the boat with all of us since Day One.

AMERICANA
By Chris Marine

BREAKTHROUGH:
CHRIS KNIGHT (DECCA)
While Chris Knight’s self-titled debut on Decca has not received gold status yet, it certainly had an impact on programmers and critics—and added to his growing fan base. In the four-year history of the Americana format, Knight is the only debut artist to spend 6 weeks at number one: while on the chart, he was named one of “The 100 Most Creative People in Entertainment” by Entertainment Weekly. His ability to transform complex human emotions into simple verse and melody is extremely rare. Time will show that songs like “It Ain’t Easy Being Me” and “William” are among the best ever written.

DEFINING:
ROBERT CAIL KEEN
A skilled story teller with his own distinctive vocal style, Keen has methodically built a following through years of hard work: going from town to town, graduating from tiny honky-tonks to larger venues, all the while developing relationships with programmers who will play his music. When at WMLB in Atlanta, I saw Keen at a place called Smith’s Old Bar; there were about 50 people in attendance. A year and half later, he came to town with Kim Richey and performed at the Variety Playhouse to about 600 fans. Two months ago, he again headlined a show at the Variety Playhouse, this time playing to a capacity crowd of about 1100. That’s Keen’s legacy.

SALES/TOURING:
LUCINDA WILLIAMS (MERLOT)
In the May 29, 1998 issue of Gavin before the record was released, Lucinda was my Gavin Guarantee. Americana devotees have known since at least 1998, when Rough Trade released Williams’ debut album, that Williams was a star. But it took Car Wheels on a Gravel Road (Mercury) to grab a larger audience.

DEFINING:
Shania Twain (Mercury)
Twain spent more weeks in the number one spot on Gavin’s A/C chart than any other artist in 1998, thanks to “You’re Still the One” (which is also the format’s number one song for the year) and her current chart topping smash “From This Moment On.” The naysayers always claim that A/C doesn’t break artists. But I contend they’re wrong; Shania’s acceptance as a mass appeal artist beyond her Country roots is due in no small part to A/C radio’s belief in her talent and music.

BREAKTHROUGH:
COUNTRY CROSSOVERS
Rather than single out any one artist, I’d rather focus on the amount of Country tunes that crossed over into the mass appeal pop realm via A/C’s airwaves. Country superstars LeAnn Rimes, Shania Twain, Garth Brooks, and Faith Hill can all claim Top Ten A/C hits or better. And many listeners didn’t really care that the artists were “Country”; they just really loved the songs they sang. Now the question is: will this trend continue into the new year or not? Only time—and the music—will tell.

SALES/TOURING:
CELINE DION (C2O/MUSIC/EPIC)
Montreal native Celine Dion continued to dominate the A/C format in 1998 thanks to the Oscar-winning love theme to the blockbuster film, Titanic; “My Love Will Go On” remains a strong recurrent at most stations. Aside from Celine’s platinum contribution to the film’s soundtrack, add in her appearances on the VH1 Divas Live CD, the Touched by an Angel soundtrack, a French language CD, her just-released Christmas album, and her current smash duet with R&B superstar R. Kelly. Celine will continue her concert tour in 1999 but hopes to take time off in 2000 to finally start a family. As she recently told Matt Lauer on NBC’s Today Show, “I try to remember what’s really important in life, and my gold records aren’t going to keep me company in my old age.”

ALTERNATIVE
By Spence D.

BREAKTHROUGH:
HEAVY DANGER
These four lads from Seattle sprung forth with a decidedly non-grunge aesthetic, proving that Alternative rock doesn’t have to be about sick production, heavy attitudes, and “rock star” posturing. HD managed to bring a down-to-earth, quirky exuberance back to the format with “Flagpole Sitta” (yet another Alt hit about masturbation), which struck a deep chord with kids of all ages—whether they were stuck in junior high or experienc- ing a mid-life crisis.
Looking Forward, Looking Back

Top 40 In 1999
by Guy Zapolone

We are closer to the end of the “Boom” period than we think for Top 40. The sad thing is that the rebirth period actually started in 1994, but many owners were scared out of the format by industry wise- men who pronounced Top 40’s death. It’s only been during the past two years that we’ve seen the format come back in almost every market across America.

What we need to be aware of is that since the cycles originally began in 1955, “Super-Pop” (i.e. Spice Girls, Backstreet Boys, etc.) has traditionally marked the end of “rebirth” periods of contemporary music (and the Top 40 format). Too much of this type of music will cause an alienation of the cutting-edge people who have rediscovered Top 40 over the past few years because of pop/alternative and hip-hop. We are close to re-entering the dreaded “extremes” period, where rock and R&B become more extreme in sound. Many superstar acts producing pop/rhythm are having trouble, and what’s taking their place is pop/hip-hop by acts like Puff Daddy and Notorious B.I.G.

Flashback to 1989, when pop and pop/R&B were drying up and we had radio hits by hip-hop acts like MC Hammer and Tone Loc. seem familiar? Today, on the rock side of pop, we’ve seen a glut of Lilith Fair-type female acts and Alanis Morissette’s sound-alikes, which has begun to dry up this sound. In its place we now have edgier hits by acts like Eve and Semisonic. In 1989, we had MTV-influenced rock acts like Guns ‘N Roses, Def Leppard, Aerosmith, and Bon Jovi were dominant forces and, in recent music tests, I’ve seen songs like “November Rain,” “Pour Some Sugar on Me,” “I’ll Be There For You,” and “What It Takes” all top testers with 18-24 females. Next year, Top 40 will reach a crossroads.

There will be almost no pure pop music to bridge the rock and rhythm, and it will become nearly impossible to play both styles on one station, because they appeal to totally different groups of people who don’t agree on music. You will see rock hits stations and more Rhythm Crossover radio stations pop up all over the place.

Couple the ethnic population boom with a generation coming of age that grew up with hip-hop and Slow Jam in the late ’80s and early ’90s, and you’ll have an audience that will want the music they grew up with, and that’s rhythmic radio, including musical products like Chancellor’s “Jammin’ Oldies” format. What happened to Top 40 then will happen again in many markets.

I do foresee mainstream Top 40 getting through this period, as there are a lot more musically savvy programmers like Tom Poleman who “get” musical history and understand how to see past the research to maintain a balance of music. Music and the record industry will have to cooperate to produce and play not only the more extreme types of music that listeners will soon be demanding, but also supply what they will cry out for after they get bored with too much rock and rhythm: a bigger “sound” variety, as the musical pendulum inevitably swings back the other way toward pop music.

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GZAPOLONE@AOL.COM

"No doubt, my most defining moment was experiencing Z100 crack a five share (5.1) for the first time in over a decade. At the very moment that I watched that information come over the printer, that was my personal highpoint of 1998. It meant that Z100 had really achieved what everyone had said was impossible.”

—Tom Poleman, PD, Z100 (WHTZ)-New York

"This year’s defining moment for me, personally, was when Kiss-FM broke a 20-year ratings record for Top 40 in Dallas, hitting an 8-share 12-plus in the spring of ’98. That’s a unique phenomenon that just doesn’t happen very often these days. It’s rare when a radio station is able to transcend being just an appliance and become an actual lifestyle necessity for your audience, to be considered a member of their family. It’s amazing that we’ve been able to recapture that special magic that those big, legendary radio stations used to enjoy years ago.”

—John Reynolds, APD/MD, KHKS (Kiss-FM)-Dallas

“Until early this year, I was minding my own business as APD/MD of WPLT here in Detroit. My defining moment happened in May of 1998, when my company promoted me from within to program an ABC owned-and-operated radio station in a Top 10 market. They gave me a shot at sailing my own ship when they named me PD of WDRQ. As a company, ABC put a lot of faith in me, and, with their guidance, we’ve gone to make great things happen here.”

—Alex Tear, PD, WDRQ-Detroit

“A defining moment for me personally, other than moving to the blue skies and sandy beaches of San Diego, was leaving KGGI-Riverside on such a high note. I had been here at Channel 933 for only three days when KGGI got their most recent trend, my last one there as PD, delivering yet another ten share, 18-34. On the musical front, another defining moment for me was actually finding a song within the rhythmic format that I had a true passion for: ‘Lately’ by Divine. The cool part is that the song is now just moving to mainstream Top 40, so I get to relive the magic all over again.”

—Diana Laird, PD, KHTS (Channel 933)-San Diego

“I have several defining moments in 1998. First, I feel that programming Channel 933-San Diego and hitting a 4.7 share 12-plus certainly didn’t suck. I also feel that the advancement of the

Continued on page 26

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Looking Ahead: Urban

Radio in the '90s began to show signs of a creative re birth. Some of the positive indications are the success of strong personalities like Tom Joyner, Doug Banks, Imus in the Morning, and of course, Howard Stern. The national success of these performers echoes our need for creative showmanship on radio. All of these personalities worked in radio for years before the liner-card-hostile-takeovers; they were able to perfect their craft at a time when stations craved new talent and allowed them to blossom.

It's easy to play the same music and adjust your positioning statement with adjectives and adverbs, but no one can copy your talent. Talent is creativity that turns ordinary radio into extraordinary entertainment in the hearts of your customers.

Ironically, consolidation hasn't helped bring talent back to the forefront of our industry. I must admit I'm surprised by this, because in other American businesses that have deregulated, they've quickly learned that talent is what separates the winners from the losers. In the new economy, competition is global and smart companies are waging war by hiring the brightest and the best. I believe the radio companies that are most likely to survive merger mania will be the ones that spend the most energy on attracting, developing, and retaining talent. Not just on-air talent, but managers and executives who are imaginative leaders.

―QUINCY MCCOY

"We had many great moments in 1998, including adding Wendy Williams to our morning show and receiving our third NAB Crystal Award for community service. But by far the most defining moment was our Powerhouse concert this year. It was the biggest show that came through the Philadelphia area featuring hip-hop and R&B artists. The all-star artists included Jay-Z, DMX, Monica, Aaron Hall, Cam'ron, Mya, Fat Joe, Big Pun, and more. The show sold out 20,000 seat venue in less than four hours. It was a lot of hard work but rewarding to see the listeners enjoying themselves and to hear them say they can't wait until next year! I thought it would be hard to beat our 1997 concert with Busta Rhymes, Usher, and Timbaland, but we did. So I expect '99 to be beyond off the hook." —HELEN LITTLE, OM WUSL/FM (POWER 99)-PHILADELPHIA

‘The defining words for our industry in 1998 must be ‘change’ and ‘growth’. While the changes—namely consolidation—continue, I don't think any of us have any idea as to what the fallout will be. Certainly, downsizing continues in both radio and records. This change continued on page 27
Looking Ahead: A/C

Just when I thought A/C had splintered itself into as many directions as it possibly could (mainstream, Hot, Modern, Urban), I get a reporters' application from a station that considers itself "Rhythmic A/C." Now, I ask you—how many other niches can this format possibly splinter itself into? On the positive side of things, A/C continues to be the most reported and listened-to format at GAVIN—over 300 stations strong—and despite the widely held belief that A/C doesn't break artists, we proudly stand by our 1998 record (Shania Twain, Natalie Imbruglia, Anggun, Fastball, etc.) and expect the trend to continue in '99. —ANNETTE M. LAI

“There were a lot of moments for me…and yes, most of them had to do with Barenaked Ladies! I did a two-hour radio documentary with Ed and Steve from Barenaked Ladies to celebrate the on-sale date of Stunt and that was so cool. But I must say that the defining moment of the year for me was onstage July 6th in Boston in front of over 88,000 screaming fans for an ‘in store’ performance for the on-sale of Stunt. That was breathtaking—I felt like I was watching my kids graduate from college. Being along for the ride at WBXO in Boston and utilizing the fan base of Barenaked Ladies and Lilith Fair was mind boggling and very rewarding, as well as defining of the year. Thanks for allowing me to use GAVIN and gmail as a soap box for these guys for so long. I am not alone anymore!” —MICHELLE ENGEL, PD, KBBT (The Beat)-Portland

“After 30 years of missing them, I finally decided not to miss the opening of the Stones tour at Soldier Field. When I got there, among 60,000 of my closest friends, I thought ‘Wow! Look at how old all these people are!' A nano-second later, reality hit. But, within minutes, the Stones hit the stage and I was 10 rows back from being 18 again. We rocked our butts off, stood up all night, and at the end of the show, walked with throngs of fans from Soldier Field to downtown Chicago. The following morning, I got up, looked down at what used to be my feet and thought ‘Wow! Look at how old those things are?’ And, I wouldn’t have missed it for the world.” —BARRY JAMES, VPProgramming, WTMX-Chicago

“In retrospect, I’d have to say 1998 was a banner year. Personally, it couldn’t have been more outstanding; professionally, this year was truly amazing. If I had to isolate one particular event, it would be the Backstreet Boys’ concert this summer in Philadelphia. I took my eight-year-old neighbor to see the show. Being in this business we see shows after show, meet artist after artist. We’re very privileged to do what we do. I realized how privileged when I had an opportunity to make an eight-year-old’s dream come true—to not only see the Backstreet Boys, but to meet them and hang out with them backstage. Let’s face it, this is really what it’s all about.” —DONNA ROWLAND, MD, WBEB-Philadelphia


“Old Trick New Dog” from the album "Old Trick New Dog"
R&R AC CHART 22*
BILLBOARD MONITOR 28*
GAVIN 7*
ALREADY ON OVER 175 STATIONS

Happy Holidays

David Cassidy

GAVIN December 18, 1998 • 27
**NEW MAINSTREAM**

### MOST ADDED

**SUGAR RAY (46)**
****CHER (22)**
**ROD STEWART (22)**
**BARENAKED LADIES (20)**
**SIXPENCE NONE THE RICHER (16)**

### TOP TIP

**SUGAR RAY**
**“Every Morning”**
(Atlantic)

Already making noise. Watch this "Fly" in '99.

### RADIO SAYS

**CHER**
**“Believe”**
(Warner Brothers)

"Believe" is going to be huge—a perfect pop/dance record.
—Dan Kiley, PD, KIIS-Los Angeles

### KEVIN CARTER’S TOP TEN (OR 15) RECORDS OF 1998

(in alphabetical order)

- Backstreet Boys “Everybody (Backstreet’s Back)” (Jive)
- Barenaked Ladies “One Week” (Reprise)
- Sheryl Crow “My Favorite Mistake” (A&M)
- Divine “Lately” (Red Ant)
- Ever6 “Inside Out” (RCA)
- Fastball “Fire Escape” (Hollywood)
- Green Day “Time of Your Life” (Reprise)
- Jennifer Love Hewitt “How Do I Deal” (Warner Bros.)
- Natalie Imbruglia “Torn” (RCA)
- Janet Jackson “Go Deep” (Virgin)
- Matchbox 20 “Back to Good” (Atlantic)
- Shawn Mullins “Lullaby” (Columbia/CIRG)
- Jennifer Paige “Crush” (Hollywood)

### CHARTBOUND

<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Format</th>
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<td>LENNY KRAVITZ</td>
<td>“Fly Away” (Virgin)</td>
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</tr>
<tr>
<td>CAKE</td>
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### RAVES

By New Mainstream Editor
Anne Marie Lai

**ROD STEWART**
“Faith of the Heart” (Universal)

RoR’s contribution to the soundtrack of Robin Williams’ new Christmas flick, "Pitche Adams, has radio buzz.” WLIT-New York already reports "insan phones." Written by Diane Warren and produced by Guy Roche, look for this song to be one of 1999’s early multi-format hits.

### SUGAR RAY
“Every Morning” (Lava/Atlantic)

# Most Added nods this week at mainstream Top 40 and Hot A/C should be proof positive that radio has been hungry for Sugar Ray’s return. We especially like the clever sample of “Save Me” that’s incorporated into this mid-tempo winner.

Impacting mainstream Top 40 and Hot A/C.

(EDITOR’S NOTE: THE FOLLOWING SONGS ARE IMPACTING RADIO JANUARY 4 AND 5, 1999. HAPPY HOLIDAYS)

**ELTON JOHN & LeANN RIMES**
“Written in the Stars” (Rocket/Island/Curb)

One of the most anticipated releases of the New Year teams the legendary Elton

Continued on page 31
**TOP 40 UP&COMING**

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**Footy’s Wing Ding?**

Y100-Miami survived its 11th Annual Footy’s Wing Ding, featuring a bunch of recording artists, including Jive’s Britney Spears, who happens to be our latest Top 40 Gavin Guarantee Artist. Pictured, from left, Jive’s James Heathfield, Y100 PD Rob Roberts, MD Deirdre Poyner, Spears, and Y100’s Footy.

---

**MOST ADDED**

- **SUGAR RAY (23)**
- **BARENAKED LADIES (13)**
- **CHER (9)**
- **KALEEL (9)**
- **ROD STEWART (9)**

**TW**

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<td>These Are The Times (Island)</td>
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### New Mainstream

**RHYTHM CROSSOVER**

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<td>LAURYN HILL</td>
<td>&quot;Changes&quot; (Interscope)</td>
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**For the Record**

"Ruff, Ruff, Ruff, Ruff, Ruff.基礎" by DMX (Def Jam) is totally out of control. It's the biggest street record out there.

—Michael Martin, PD, Wild 94.9

**TOP TIP**

TLC

"Silly Ho" (LaFace/Arista)

Already blowing up in g-m ail—destined for huge-ness.

---

**Radio Says**

2PAC

"Changes" (Interscope)

"Huge phone response for 2Pac's 'Changes.'"

—Erik Bradley, APD/MD, B96-Chicago

---

**Everythings's Gonna "B" Alright**

RCA recording artist GAVIN STATION hangs with B96-Chicago after a recent B-Bash. From left, RCA's Amy Kaplan, APD/DJ Erik Bradley, RCA's John Strazza, Sweetbox, RCA's Tony Monte, and morning maniacs Eddie & Jobo.
### HOT A/C

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<td>&quot;Every Morning&quot; (Lava/Atlantic)</td>
<td>Out-of-the-box believers in Boston, San Francisco, Chicago, and more indicate Sugar Ray is back stronger than ever.</td>
<td></td>
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<tr>
<td>&quot;Because of You&quot; (Motown)</td>
<td>Our most played record is getting Top 5 phones consistently. All demos love it.</td>
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### NEWMAINSTREAM

#### MOST ADDED

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<td>&quot;It's All Been Done&quot; (Reprise)</td>
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<td><strong>&quot;It's All Been Done&quot; (Reprise)</strong></td>
<td><strong>A/C Chart Position</strong>: 84 19 1663 +431</td>
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#### SUGAR RAY

"Every Morning" (Lava/Atlantic) - Out-of-the-box believers in Boston, San Francisco, Chicago, and more indicate Sugar Ray is back stronger than ever.

#### RAVES continued

John with relatively new A/C core artist LeAnn Rimes. It already has key stations like WLTI-New York, WLTI-Chicago, and KOST-Los Angeles chomping at the bit. The song, written by Elton and Tim Rice, is part of the new Broadway production "Aida" that Disney will be staging next year. If songs like this are what 1999's gonna be all about, next year is gonna be awesome! Impacting Hot and mainstream A/C.

#### MARIAH CAREY

*I Still Believe* (Columbia/CRG) - One of three new tracks to be found on Mariah's #1's "greatest hits" package, "Believe" is actually a stunning remake of her former boss Brenda K. Starr's hit from 1988. Legend has it that it was Brenda who gave Mariah's demo tape to Tommy Mottola—and the rest is pop music history. Loved the song then and still love it now. Impacting the pop radio spectrum.

#### AML'S 1998 FAVES

This is Annette M. Lai's list of personal favorites for 1998 (listed alphabetically by artist):

- Aerosmith - "I Don't Want to Miss a Thing" (Columbia/CRG)
- Christina Aguilera - "Reflection" (Walt Disney/Hollywood)
- Backstreet Boys - "I'll Never Break Your Heart" (Jive)
- Brandy - "Have You Ever?" (Atlantic)
- Cher - "Believe" (Warner Bros.)
- Shawn Mullins - "Lullaby" (SMG/Columbia/CRG)
- *NSYNC - " Tearin' Up My Heart" (RCA)
- Jennifer Paige - "Crush" (Edel America/Hollywood)
- Sixpence None the Richer - "Kiss Me" (Squint)
- Shania Twain - "You're Still the One" (Mercury)

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#### CONTACT INFORMATION

Hot A/C Reports accepted

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

**Gavin**

December 18, 1998 • 31
TIM LAWTER, bass; Rusty Milner, guitar; B.B. Horden drums, David Muse, keyboard, saxophone, flute.

HOMETOWN & BIRTHDATE: Spartanburg, S.C., May 22, 1948

MANY MUSICAL INFLUENCES: "B.B. King, Billie Holiday, Dionne Warwick."

THING THAT MAKES YOU HAPPY: "Spend time with my daughters."
ELTON JOHN * LEANN RIMES
"Written In The Stars"

From the upcoming release "Elton John & Tim Rice's AIDA," the follow-up to their multi-platinum The Lion King.

The classic love story of all time, retold by the greatest musical superstars of our time.

Featuring

Impacting Radio January 4th!

Album Executive Producer: Phil Ramone
Produced by Peter Collins and Wilbur Rimes
Management for Elton John: Colin Bell & Frank Presland / Elton John Mgt Ltd.
**NEW MAINSTREAM**

**A/C UP & COMING**

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<td>STEVE ANDERSON - <em>Chasing Grace</em> (American Gramaphone)</td>
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**BAYSS continued**

JENNIFER PAIGE

"Sober" (Edel/America/Hollywood)

One of the bright, new talents who caught our ears this year was Georgia native Jennifer Paige, who follows her debut smash "Crush" with one of my favorite tracks from her self-titled album. Paige's latest has female-friendly lyrics and a hook that sticks in your brain. Impacting mainstream top 40.

**DRIU HILL**

"These Are The Times" (Island)

Already a force to be reckoned with at Urban and Rhythm Crossover, (just look at their 30-15 leap on the RCB chart this week!), Dru Hill's latest has the potential to establish their name in the pop/mainstream world, too. And they have none other than pop music genius Babyface at the production helm. Tender, smooth, and a real winner. Impacting mainstream Top 40.

**A/C reports accepted**

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

**WEDNESDAY FEBRUARY 17TH**

Boulder Entertainment Group in association with the TJ Martell Foundation invite you to attend a very special **BOWLING EXTRAVAGANZA**

To kick off the GAVIN Convention, Boulder Entertainment Group and the TJ Martell Foundation are hosting a "Bowling Party" from 9pm to 1am at the "Rock 'n Bowl" in New Orleans with food being served from 930 till 11:00 and an open bar for the entire four hours!

A donation of $20 is requested with all proceeds going to the TJ Martell Foundation for Cancer, AIDS and Leukemia.

Curb Records recording artist Mary Griffen will be performing on the main stage in addition to Insignificant Action (A group made up of industry people).

The event is being sponsored by Curb Records, Universal, Capitol and American Gramaphone. Lane sponsorships are still available.

Prizes will be awarded for high score and team high score.

For more information contact Jon Scott at (818) 981-9876 or Tom Mazzetta at (303) 545-9990
NEW MAINSTREAM

WEST COAST

GERALD LEVERT +48 “Taking Everything” (EastWest/EEG)

BRIAN MCKNIGHT +46 “Hold Me” (Motown)

THE TEMPTATIONS +34 “This Is My Promise” (Motown)

WHITNEY & MARIAH +33 “When You Believe” (DreamWorks/Geffen)

LAURYN HILL +39 “Ex-Factor” (Columbia/CRC)

MIDWEST

BLACKSTREET & MYA +172 “Take Me There” (Interscope)

R. KELLY +136 “When A Woman’s Fed Up” (Jive)

MONICA +115 “Angel Of Mine” (Arista)

LAURYN HILL +105 “Ex-Factor” (Columbia/CRC)

TIMBALAND +103 “Here We Come” (Background/Atlantic)

SOUTHWEST

R. KELLY +109 “When A Woman’s Fed Up” (Jive)

AARON HALL +72 “All The Places I Will Kiss You” (MCA)

LAURYN HILL +71 “Ex-Factor” (Columbia/CRC)

KELLY PRICE +65 “Secret Love” (Island)

BRIAN MCKNIGHT +90 “Hold Me” (Motown)

SOUTHEAST

R. KELLY +199 “When A Woman’s Fed Up” (Jive)

DRU HILL +129 “These Are The Times” (Island)

WHITNEY HOUSTON +127 “Heartbreak Hotel” (Arista)

TOTAL +118 “Trigga” (Bad Boy/Arista)

CAROLINAS/ VIRGINIA

R. KELLY +212 “When A Woman’s Fed Up” (Jive)

DRU HILL +178 “These Are The Times” (Island)

BOYZ II MEN +155 “I Will Get There” (DreamWorks/Geffen)

2 PAC +147 “Changes” (Amaru/Live/Death Row)

ICE CUBE +147 “Pushin’ Weight” (Priority)

TOP TENS

1. DEBORAH COX “Nobody’s Supposed To Be Here”

2. BRANDY “Have You Ever?”

3. DRU HILL “These Are The Times”

4. AARON HALL “All The Places I Will Kiss You”

5. TOTAL “Trigga”

6. CASE & JOE “Faded Pictures”

7. FAITH EVANS “I Love Like This”

8. JAY-Z “Can I Get A…”

9. JAY-Z “Hard Knock Life”

10. BRIAN MCKNIGHT “Hold Me”

URBAN RAVES

By Jasmine Coveney

CALVIN RICHARDSON “True Love” (Universal)

Every once in a while, a newcomer comes along who holds the ear. That’s the case with Calvin Richardson, a Monroe, N.C., native who calls himself an "R&B cowboy." This haunting and sweet mid-tempo ballad, set over a "50 Ways to Leave Your Lover" military drumbeat, is a solid gold setting for Richardson’s 24-carat, molasses-smooth voice that is executive of Stevie Wonder’s The song, taken from his forthcoming Country Boy album, was penned by labelmate Chico DeBarge. A beautiful addition to Urban, Urban A/C, and even A/C playlists.

3RD STOREE

“Him or Me” (Yab Yum)

The Jackson 5, then New Edition, then the Boyz—every generation wants its own preteen group. Yab Yum’s Tracey Edmonds may well have discovered the next sensation with 3rd Storee, a group of four young men led by Kenneth “Lil Man” Pratt, who is probably all of 10 and sounds hauntingly like a young Michael Jackson. On this up-tempo tune, all the bubblegum elements are intact: the smitten-schoolboy lyrics, a sing-along chorus, and a sprightly bassline just made for the stage choreography the boys demonstrated at their well-attended Los Angeles listening party Nov. 19.

Q McCAY’S FAVORITES OF 1998

The Misadventure of Lauryn Hill, Lauryn Hill

gershwin’s World, Herbie Hancock

A Rose Is Still A Rose. Aretha Franklin

Behind The Front, Black Eyed Peas

Comes Love, Loston Harris

Phoenix Rising, The Temptations

Keep The Faith, Faith Evans

I Remember Miles, Shirley Horn

None But The Lonely Heart, Charlie Haden & Oris Anderson

Awakening, Leon Parker

EDMUNDS
FROM THE STREET
THE RAP CONNECTION

BY JANINE COVENEY

1998: Year of Independents

W hat were the key artists, trends, and labels for hip-hop in 1998? We asked a few radio programmers what they thought were the defining moments of the year:

"It was pretty good for hip-hop this year. With Mos Def, definitely, and Black Star dropping was hot—that st**t changed the rules for independents. A lot of the time independents weren't gaining that much respect—"you got some soul diverse!"—from the only hip-hop record being made.

But Mos Def showed that indie could make a record that still rocked in the club and sold copes. He's more universal, it's not just straight up hip-hop records being made. But he's still in the underground and keeping it real.

And then the other thing is just how the West Coast came up on some hip-hop st**, and represented for the underground. For Defari and Dilated Peoples, Rasco, Xhibit, Saffir, and Raekass kass, all those artists put together showed that the West Coast isn't just Ice Cube and Mack 10—it's some serious underground, with labels like Antpop and Stone's Thron really putting out underground stuff this year.

My favorite records this year were Black Star and Pete Rock—his whole album is hanging; it's non-stop, the only hip-hop record I can listen to all the way through. He's diverse! You got straight up hip-hop, you got some soul in there, it's all that Pete Rock level of excellence."

—J. BOOGIE, KUSF-FM SAN FRANCISCO

"One of the happiest moments of 1998 for me was seeing M.O.P. and Gangstarr when they played at Tramps's in New York. Gangstarr hadn't been there in so long, it was their only show after their album came out, and it was the first time people got to hear them do stuff off the album. M.O.P. killed it. Tramps's does usually more college-level acts, but everyone who walked out of that show with me was like: 'Damn, that was it, that was the hottest show!'"

"In terms of singles that Outkast single 'Spoolingadelicous' is the jam. I'm a New York hip-hop head, and to me it was on some other st**t. I'm open to non-New York hip-hop, and this got me open. It had spoken word, it had trumpets, they were telling a story, it was like a spoken word performance. Also the Missing Link single, 'Missing in Action,' was in constant play for me.

"I think this year was when a lot of independent labels came out with really strong stuff, stuff that they put out that really solidified a following. They all worked separately, but in terms of New York there is an underground that came together—Rawkus, Making Records, that whole scene became solidified because of Black Star, Sound Bombing II, Rawkus's compilations. Diggy In The Cates came out, Showbiz & AG came out this year. It was a time when the underground, non-commercial scene really solidified its following and identity to retake hip-hop. I have to admit that it's not a commercial versus underground thing, though, it's a continuum. There are those big artists that get love from both, like Pete Rock and Jay-Z."

—JAE, EDITOR IN CHIEF, 88HIPHOP, NEW YORK

For 1998 I think the Pete Rock album Soul Surviver is incredible, the Brand Nubian album is great, Black Star's 'Definition' was definitely a banger, a hip-hop classic.

"One of the high points of the year was the Canibus/L.L. Cool J battle that spanned about five records—there hasn't been a lyrical battle like that for years, and it made for some hilarious records. They even got Wyclef Jean, who's down with Canibus, into it. I just did a whole show on it. The first one was LL's '4-3-2-1,' where he invited a bunch of people to rhyme on it, including Canibus, but then he changed his own verse after that started it. Then Canibus did 'Second Round TKO'; then LL came back with his track where he called Wyclef a Bob Marley imposter, and that's when Wyclef came out with 'What's Clef Got To Do With It,' which was the B-side of his new single. This month, LL made another record in response to that, a white label record talking about Wyclef, and it's a banger; it's what he should have put out before. I even went to the store to buy this record! It's called 'Rasta Imposter.'"

"The Lyricist Lounge show was hot this year, the Roots killed it! They always do a good show, and the best thing about the Roots show is not just that they have a live show with a live band, but they bring out this kid Kool—this kid is just the illest! When I first saw him in New York, this kid got on mike and started doing something, and I was like, 'Where's the hidden instruments?'

"—KEV KIY, THE DRAIN, KSZU-STANFORD

Hip-Hop's Future Sounds

In comparison with the previous two years, 1998 was relatively quiet: Few "overnight" sensations, no high-profile lawsuits or deaths (thankfully), no controversies about the music that hadn't existed previously in any form. What we have seen in 1998 is a further widening of the gulf between "commercial" hip-hop—those rappers who have become widely accepted by mainstream radio formats—and underground fare produced by independent labels, largely out of New York, the Bay Area, and other regions in between. As Black Star's Talib Kweli says in the liner notes for the track "Hater Players": "I remember when the worst thing you could be [in hip-hop] was a sell-out. Then the sell-outs started running things."

With the record industry in the midst of a major consolidation (the Seagram's buyout of PolyGram was finalized December 10), and a new formerly-underground player being canonized by the mainstream every other month (can you say Jay-Z? Puff Daddy?), the future of hip-hop includes the continued proliferation of independent labels with independent distribution releasing the most innovative sounds. And some of these new indies are likely to sprout out of the most unlikely places, as regional styles continue to create new trends, just as Miami, Houston, and New Orleans have in the past. —Janine Coveney

36 • GAVIN December 18, 1998
IT'S BEEN A LONG TIME COMING.

MA$E PRESENTS...

HARLEM WORLD

I REALLY LIKE IT

HEAR IT NOW

THE PREMIERE SINGLE OFF THE ACTION-PACKED DEBUT ALBUM, "THE MOVEMENT."
### NEWMAINSTREAM

#### MOST ADDED

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#### MOST REQUESTED

- **CUNIACR**: Fremont, RECORDS
- **XZIBIT**: BLACK STAR, LA THE DARKMAN, A TRIBE CALLED QUEST

#### RADIO SAYS

"Adrenaline" (MCA)

"The perfect medley of hi-boy charisma with commercial appeal. This single should do wonders for the 215's illest reps."

— Eothen "Egon" Alapat, 911 Emergency, WRVU-Nashville.

#### ROOTS

- **BLACK STAR**: "Emergency" (Roc-A-Fella/Def Jam)
- **XZIBIT**: 215's saavy, so into 1)
- **JAY-Z**: "Adrenaline" (Roc-A-Fella/Def Jam)
- **LA THE DARKMAN**: "25 To Life" (Roc-A-Fella/Def Jam)
- **A TRIBE CALLED QUEST**: "Egon" Alapat, XZIBIT

#### CHARTBOUND

- **MOP**: "(Brooklyn Jersey Gets X-mas Breaking The Rules)" (Relativity)
- **HELTH SKELETH**: "Brownsville 2 Long Beach" (Duck Down/Priority)
- **GRUSTFACE**: "Mighty Healthy/Grayshark/Sharp" (epic)
- **GETO BOYS**: "Bangsta (Put Me Down)" (Rap-A-Lot/ATL)
- **REDMAN**: "Man I'm Star" (Def Jam Music Group)

#### ARTIST PROFILE

**#26**

**BASS RECORDS**

36488 Fremont Blvd.
Fremont, CA 94536

**Contact**: Jeremy Hinton
**Phone**: (510) 739-1857
**Fax**: (510) 739-1853

**Pick Artist**: JAY-Z - "Hard Knock Life Volume 2" (Roc-A-Fella/Def Jam)

**Promo**: "We try to make BASS as DJ friendly as possible. We keep our customers informed on new releases and what records they might have missed. They type of DJ's that come into our store are smart and savvy, so when labels service us with advance copy promo's these records get right into their hands." — Jeremy Hinton

**Top Five Singles**

1. NOREAGA - "Superthug" (Vehicular)
2. JAY-Z - "Can I Get A..." (Roc-A-Fella/Def Jam)
3. LAURYN HILL - "Doo Wop (That Thing)" (Ruffhouse/Columbia/Capitol)
4. SNOOP DOGG - "Still A G Thang" (No Limit/T-Pain)
5. BIG PUNISHER - "You Came Up" (Big Beat/Atlantic)

**Top Five Albums**

1. JAY-Z - "Hard Knock Life Volume 2" (Roc-A-Fella/Def Jam)
2. OUTKAST - "Aquemini" (Arista)
3. A TRIBE CALLED QUEST - "The Love Movement" (Jive)
4. LAURYN HILL - "The Miseducation Of...

#### THE TOP TEN LIST

- 1. Lauryn Hill, *The Miseducation of Lauryn Hill* (Ruffhouse/Columbia). At first listen I was less than impressed, but then the sheer simplicity of Hill's vocal and the subtle arrangements, and the conviction of her lyrics seeped into my brain.
- 2. Slum, the movie. Though the Epic soundtrack has some high points, I was profoundly affected by this hip-hop-minded film, which portrayed the realities of D.C. street life and how one young man used the power of the spoken word to rise above the endless cycle of violence and despair.
- 8. Kings of Convenience (W&M.). I don't conduce all of his lyrics, but the production is tight.
- 9. The Smokin' Grooves Tour. It was great to see Gang Starr and Public Enemy back on stage, Busta Rhymes & Theflipmode Squad and Cypress Hill were awesome.

**Rap Reports accepted**

**Thursdays 9 a.m.-4 p.m.**
**Station Reporting Phone**: (415) 495-1990
**Fax**: (415) 495-2580

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38 • GAVIN December 18, 1998
Rebirth of Slick (Cool Like Dat)
Reachin'
Grammy Awards
Blow Out Comb

ISHMAEL SINCE 1999

COMING SOON!

www.redantrecords.com

©1999 Red Ant, L.L.C.
"M y most defining moment of 1998 was the birth of my second son, Avi Dylan, in October. Second most defining personal moment was when my oldest son Max Elvis met Avi for the first time. It was awesome.

"Now on to real life rock & roll: One of the defining moments we had with the World Cafe was when we traveled to Nashville to record a one-time only performance of Randy Scruggs and his band at the Station Inn. Roger McGuinn, John Hart, Delbert McClinton, Earl Scruggs, Kim Richey, Emmylou Harris, Randy, and a five-piece band got together and recorded exclusively for the Cafe. Our three days were electrifying. Two other defining moments were hearing Patty Griffin's 'Christina' and the New Radicals' 'You Got What You Give' for the first time and remembering the rush and the true power and magic of a great song. Also, I can't forget when Dylan Lovett and Bruce Hornsby played together at the SBR client dinner at the GAVIN A3 conference. That was unbelievable." —Bruce Warren, PD, WXPN-Philadelphia

"We brought Marc Cohn in to sing the national anthem at the Mariners' opening day game. He came out on the field in front of 60,000 people at the Kingdome and a nationwide television viewing audience. The announcer comes on and says, '103.7 FM The Mountain and the Mariners would like to welcome Marc Cohn.' It brought tears to my eyes." —JASON PARKER, PD, KMTT (THE MOUNTAIN)-SEATTLE

"Sign-on, October 19 at 5 p.m.

Another defining moment had to do with Gene Autry, who owned KSRA. The day Gene Autry died was the day I spent back and forth on the phone with Dave Benson and Gene Romano. It was the day they confirmed that Channel 103.1 was happening, and that they were offering me the job as Music Director. As I'm on the phone with them, the television is on with the sound down, and I'm seeing all this footage of Gene Autry. I knew right then that he had died. It was kind of a weird synchronicity; one thing ends as something new begins." —NICOLE SANDLER, MD, CHANNEL 103.1-LOS ANGELES

"As a public radio station, we have two fund drives a year. They're always tough, but we had our best ever in the spring. But the defining moment came when we first opened up the phones in August for a ten-day capital campaign. We told the listeners that all the money was going into a fund, earmarked toward building a performance studio. We didn't know what was going to happen, it had only been tried a couple of times in public radio. We knew we needed about $200,000 to show the Board that the listeners were behind us. When we opened up those phones at 6 a.m. on a Friday morning, they rang for a solid two hours. That was a defining moment for me—knowing the listeners cared, and raising almost $500,000 in ten days. Today (December 6) brought it all home when we officially broke ground at the site." —DAN REED, PD, WFPK-Louisville

"There was a magical moment when my afternoon guy—Todd Cramer—was interviewing Robbie Robertson. You could tell it was supposed to be a five-to-ten minute interview, but I could hear these guys developing a real respect and friendship on the telephone. The interview went almost 40 minutes! I thought, 'This is what this radio station is, and this is who we are.' It was like theerent that went straight for the heart, something private and intimate, and that's where the relationship with our listeners comes from.

"Then Rod Carew—the famous baseball player with the Minnesota Twins—sat in my office and for an hour and we didn't talk about anything except baseball. He told me a story about playing in the All Star game, hiring his second triple in the seventh inning. As he rounded second and was running past third, he heard Pete Rose yell, 'Nobody's ever done that before.' After scoring, he goes back and asks Rose what he said. 'Nobody's ever hit two triples in an All Star game!' Talking to an All Star who played against Mickey Mantle, what a great way to spend an hour! Then he signed a baseball." —BRAD HOCKMEYER, OWNER, KTWO-TAGS

"This year's installment of the Terrastock music fest—a 3-day benefit concert for the excellent Portland Terrace fanzine/label—loomed large over the live music landscape like a kinder, gentler Godzila, handing out gardens to the head nodding faithful while crushing everything else in sight. Despite the fact that we all live in the post-drug, post-attention span '90s, and have grown to distrust any live event that would dare have the word 'stock' in it, most of the 36 or so bands that comprised this 'psyche underground' (more or less) orgy defied pigeonholing. The woefully under appreciated genius of folks like Spaceheads, Brother JT, Major Stars, and Suharahnoid Space blew minds just as handily as better known tweakers like the Bevis Frond, Olivia Tremor Control, and Neutral Milk Hotel. Hey man, it's like that tired old saying: if you remember Terrastock, you weren't there...or something like that." —CHRIS HALL, MD, KUSF-SAN FRANCISCO

"1998 will be remembered as the year that hip-hop music officially 'crossed over.' Acts like DJ ShADOW, Portishead, and Tricky blurred the boundaries between hip-hop and rock music. Meanwhile, artists like the Black Eyed Peas and A Tribe Called Quest brought pure hip-hop to the educated music masses. This year has witnessed the most drastic increase in acceptance of this legitimate genre of music. People who had previously never experienced hip-hop and rap are now buying the records and telling their friends. It's great to see a young white person who was brought up on Fugazi and Sonic Youth at a hip-hop show with other people of all races. Musical bound-
aries are crumbling faster than we realize. Hopefully this increased acceptance of other forms of music and expression leads to increased acceptance of all people of this world. Music is a powerful tool of social change. We should use it wisely.” —DAVE STEINER, MD, WJCU-CLEVELAND

“1998 saw the further removal of College radio from the music industry. This was most evident at this year's CMJ convention in NYC. I actually think this convention is about waiting in line and scanning door people.) Every time I tried to get into a venue—including CMJ's opening party—I was told, 'No more badges.' It didn't matter what time you got there. Example: On Friday at 9:20, I was told at an independent label showcase they were no longer taking badges. At 9:40 at night they were done! Not possible. The label owner let us in after they saw the station we were from. That very moment defined my experiences in College radio this year.” —BRENDAN GILLENN, MD, WCBN-ANN ARBOR, MI

“Today morning and she strolls in, a cup of Seattle's Best in hand, balancing a stack of CDs and an armful of vinyl. She stumbles into the office and unload the bundle. The little orange light is blinking, and if she could talk it would scream, Messages! Messages! A thousand messages for you!” She picks up the receiver, dials access to the voice mail with pen in hand ready to fanatically copy down the names and numbers of the music nazis calling to harass about records. You have 18 new messages. Press 1, the automated voice says. One. 'Hey Kerensa, this is Frank Black... Need I say more? Frink Black called me! The icon of alternative rock! The godfather of progressive sound! A legend of our time! 1998 couldn't get any better. 1999’ —KERENSA WIGHT, MD, KUGS-BELLIGHAM, WA

“Time flies when you're having fun, and 1998 has been quite a blur. Moving time to reflect here in the heartland, it is clear that rock has regained its heavyweight position, achieving true revival status at radio and retail. The rock legends returned with new product for existing fans, which led to a passing of the torch to a new generation of believers. Aerosmith, Black Sabbath, Page & Plant, and Kiss filled concert halls and brought in dollars at music stores. Those of us who rock radio can take gleeful pride in the fact that no other format supports their favorites—like rock listeners! Add in the young talents like Creed, the Flys, Jonny Lang, and Indigenous, and the rock format delivers the fresh breath needed for a healthy future—and the numbers confirm rock radio is alive in the heartland. As for the flipside of '98, the format change of WRCH in Chicago sent me reeling! I can't imagine no great rock radio in the windy city. Thanks to all our friends at the labels for making '98 happen here...and we plan to take no prisoners in '99 at 105NINE, KZAK The Grizz.” —PAUL "THE ROCK DOG" ERICSON, APD/MD, KZAZ-QUINCY, ILLINOIS

“Some amazing snapshots from KISW's recent history. Great talent continues to come out of the Emerald City, Seattle's own second Coming went to the Top 10 with their first single 'Soft,' and Queens of the Stone Age are making movement on the Active Rock chart. "Pearl Jam stepped up and donated proceeds from their two Seattle shows to the Alliance for Education/The John Stanford Book Fund. KISW jumped in as well by building a house of books to help raise money and awareness. We cast morning man Bob Rivers in concrete for 52 hours while the house was being built and raised $12,000. "Our final season of the summer 'Pain in the Grass' free concert series was a huge success. Candlebox, Second Coming, Brother Cane, Goodness, Echololash Crunch, and many others helped entertain the masses during our 11-week free concert series. "But the year's major highlight has been watching our new studios take shape. After 17 years, KISW will be..." —CATSY FAULKNER, APD/MD, KISW-SEATTLE

"You know, everyday I get up and I can't wait to get to work? I mean, look at what I do! I listen to music, talk on the phone, and go to concerts! It truly is my dream job. Even at its worst, the radio biz is better than digging ditches or working at a drive-through spitting out the words. "Thank you, please drive through," (both of which, by the way, I'm qualified for!) Dave Numine is a kick-ass Program Director and has always been a fountain of encouragement and a great friend.

THE LAST YEAR WAS INCREDIBLE, TOO! KUFO HAS SURVIVED YET ANOTHER CONGLOMERO TAKEOVER BY CBS/Infinity. I'M SURPRISED THAT NOT MUCH HAS CHANGED ON MY LEVEL AND IT'S PRETTY MUCH BUSINESS AS USUAL. AS LONG AS WE ARE RING THE AIRWAVES LIKE A GIANT FANGED LIZARD, I FIGURE WE'LL BE OK. HEII, WE EVEN SURVIVED THE MEDIA FRENZY AROUND OUR INFAMOUS 'PAY-FOR-PLAY' AGREEMENT WITH INTERSCOPES AND THEIR BAND LIMP Bizkit. IT'S WEIRD WHEN YOU'RE GETTING CALLS FROM TIME/NEWSWEEK's ROLLING Stone THE L.A. TIMES/MTV ALL FOR SOME LITTLE PAY-FOR-PLAY DEAL. THIS NEXT YEAR SHOULD PROVE TO BE FULL OF EVEN MORE BIZARRE EVENTS WITHIN THIS INDUSTRY...THAT'S WHY I THINK I'LL TRY TO KEEP THIS JOB...UNLESS they need a good drive up voice at McDonalds?” —AI SCOTT, MD, KUFO-PORTLAND, OREGON

There Goes The Neighborhood

Veteran rockers Motley Crue recently opened S'Crue, a retail outlet dedicated to the band, including merchandise from all of the band's international tours, both Nikki Sixx and Vince Neil's clothing lines (Outlaw and Bad Bones, respectively), and the full MC recording catalog.

Nelson Tops Non Comm

Island's Barry Lyons, Vinnie Nelson, and David Anderson of Willie Nelson Productions with a plaque commemorating Willie's number one record on Gavin's A3 Non Com chart.

Melrose Gets Active

Arista's Pushmonkeys made their primetime debut December 14, when they took the stage at Kyle's on Fox6's Melrose Place (hl) band members Hovis Behrens, Tony Park, Darwin Keys, Pat Fogarty, and will Hoffman with MPP's Kelly Rutherford, a.k.a. Megan, third from left.

December 18, 1998 GAVIN • 41
TRIPLE A

MOST ADDED

GOLDEN SMOG (5)
“Looking Forward to Seeing You” (Ryko)
Including: WRNX, WKZE, WIBS, KRKS, and KEXK

UNBELIEVABLE TRUTH (5)
"Higher Than Reason" (Virgin)
Including: WBOS, WXPN, WRR, WHMM, and KEXK

RUSTED ROOT (5)
"Magenta Radio" (Mercury)
Including: WRNX, WRWK, WBUS, WMPR, and KEXK

BARE JR. (4)
"Boo-Tay" (immortal/Epic)
Including: MUSIC CHOICE, WYSS, WPIT, and KEXK

RECORD TO WATCH

UNBELIEVABLE TRUTH
Almost There (Virgin)
UK's Unbelievable Truth's moody timbre puts it squarely inside the adult rock arena. Action on "Higher Than Reason." Spin @ WRNX, WBOS, WXPN, KFPN, WDET, KBAC, KTHX, KFXI, and more!

LOOKING AHEAD

TRIPLE A '99
In 1999, Triple A will continue to be the viable format for those who love music. Our format hasn't completely relinquished it's freedom like other pop formats by putting promotions and statistics ahead of the music. But how long will that last in the current climate of consolidation, both in the radio and record industries? Some may argue that day has already arrived. Can we sustain a balance of the right radio and financial success making the format attractive to radio ownership and record label support?

I predict we can. Claiming stations, charging for airplay, and adding the wrong records for the worst reasons will continue to be scorned by the format's elite practitioners. As for those who attempt to drag Triple A down a muddy road of shaky practices, it's the obligation of everyone in the format--at music, radio and trades--to police ourselves, guarding the integrity of the programming in all markets, large and small.

I predict that in 1999, we at the Triple A format will continue to receive interesting calls from artists willing to stretch the traditional definition of A3. For 1999, for every big star like Bonnie Raitt, Chris Isaak, Yule Lovett, and Bruce Hornsby—all of whom we had the extreme privilege to work with—there will also be people like Willie Nelson, Lucinda Williams, Bela Fleck, Herbivore Hancock, the amazing artists who blur the boundaries by bending the rules. Without such a blend, we might as well be flipping burgers.
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**A FEW OF OUR FAVORITE THINGS by Kent Zimmerman**

**Lucinda Williams, Car Wheels on a Gravel Road (Mercury)**
On the car ride up to Tahoe to attend In The Pines, Keith and I noticed, hey, there isn't a bad cut on the whole record.

**Eva Cassidy, Songbird (Blix Street)**
I must have played this for folks in my office and over the phone a hundred times. Most of the 57 reviews on Amazon.com use the word "ears."

**Martin Sexton, The American (Atlantic)**
The songs reek of mileage. Love the vocal arrangements (K la Roy Roger's and the Sons of the Pioneers) and the yodeling.

**Willie Nelson, Teatro (Island)**
The high point of 1998 was walking with Willie and his band from his bus to the Fox Theatre stage. Fortunately this was the music they played for you.

**Bob Dylan: Live 1966 (Legacy/Columbia)**
The electric set gets all the attention, but the acoustic set is a near perfect selection of Dylan's best.

**Rufus Wainwright (DreamWorks)**
Have you seen the Gap ad? I think he's got it.

**Patty Griffin, Flaming Red (A&M)**
An apt description of the live show; shredding the rags of a folkie and going for it.

**Smashing Pumpkins, Adore (Virgin)**
The Pumpkins' drift into dreamy acousticism was our gain.

**Elliott Smith, XO (DreamWorks)**
The 1998 example of under-statement. Less is more.

**Lyle Lovett, Step Inside This House (Cap/MCA)**
Saying you dig someone in an interview is one thing. Covering their song and making it your own is much harder.

**Billy Bragg & Wilco, Mermaid Avenue (Elektra)**
Woody Guthrie's up there with...
Miles, Robert Johnson, Duke, Transcendence, Elvis, all the heavy cats. And Billy and the boys did him extreme justice.

**Jon Fojtik's Fave Raves of 1998:**
Marc Ribot y Los Postizos (Atlantic)
Most chilling record of the year.

**Rufus Wainwright (DreamWorks)**
I'm a cheesy romantic at heart and this one fits like a glove.

**Pete Droge, Spacex and Shakin' (550/Epic)**
Solid songwriting with touches of Petty and John Mellencamp.

**Maxwell, Embrya (Columbia)**
A more anticipated album than Maxwell's second would be hard pressed to find.

---

**Herbie Hancock, Gershwin's World (Verve)**
Herbie sets new standards for pop and jazz musicians every time he lays down new tracks.

**Black Star, Mos Def and Talib Kweli are Black Star (Rawkus)**
Black Star utilize verbal skills like martial artists.

**Gillian Welch, Hell Among the Yearlings (Almo Sounds)**
Welch is so sweet but sings about the dullest subjects.

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**ARTIST**

**Song**

**Label**

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**SpinGrid**

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**Label**

**Track**

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**Garage, Version 2.0 (Almo)**

Another example of time well spent in the studio. Hutch Vig, Manson, and the like are rockin' it throughout this one.

---

**Kool DJ Rize, Beneath The Underdog (Malvado)**

Rize is to the art of hip-hop turntablism (two turntables minus microphone) what Monk was to the advent of modern jazz.

---

**Black Star, Mos Def and Talib Kweli are Black Star (Rawkus)**

Black Star utilize verbal skills like martial artists.

---

**Gillian Welch, Hell Among the Yearlings (Almo Sounds)**
Welch is so sweet but sings about the dullest subjects.
ARTIST PROFILE

DR. ISRAEL

LATEST RELEASE: Inna City Pressure
LABEL: Mutant Sound System
CONTACT: Danny Starr (212) 367-8900 x245 or starr@paradigmusic.com

Everything but the Kitchen

生命周期

Dr. Israel, accompanied by his band, Trumpet Sound System, has released his latest album, "Inna City Pressure." The album combines elements from various genres, and the sound has been described as a unique blend of music. The album features tracks like "Survivor" and "Life in the Ghetto," which pay tribute to prominent figures in hip-hop culture. The album has received critical acclaim and has been well-received by fans. Dr. Israel has been involved in several collaborations and has worked with Brooklyn Jungle Sound System on a release entitled "Neon Step."
Currently college radio finds itself at the crossroads. What has become most apparent is the continuing polarization of the format. Whereas the true purpose of college radio is to expose the under-represented, the format currently struggles to find its identity in the rapidly changing radio industry—at the cost of the artists and the listeners. An increasing number of station Music Directors have chosen to accept what is spoon fed to them by promoters, rather than actually doing their homework to weed out the gems from the mediocrity.

Ideally, the job of the MD is to inform their staff of new and compelling music that they have discovered as part of their job, not just to add and play whatever is thrown at them. Conversely, other stations have rejected these advances altogether, opting to clutter their music with so much obscurity and underground that quality music on majors is completely overlooked and not given a fair shake. What needs to happen here is a balance of both, sadly too few stations have this crucial component that is essential to the formats survival. Often, individual stations will get so wrapped up in self-importance, that they fail to look at how they fit in the entire college radio structure. This is what is killing our format. Communication amongst MDs is crucial in order to maintain a sense of community, and ultimately to keep our format, one of the last true outlets the under-represented can use to have their voice heard at a time when mega-mergers, consolidation, and big business dominate alive.

VINNIE ESPARZA
For me, 1998 has been the year of yin and yang in Country—high and low emotions pulling strongly at our format, so a smile or frown had to be adjusted depending on who you were talking with. Several labels and artists enjoyed a stellar year filled with huge record sales, massive concert attendance, flirtations with other formats, and setting all-time high records and achievements.

On the flip side, some labels have not seen their new artists’ efforts come to fruition, projects have fallen short on radio’s and Country fans’ passion meters, and just what the problems are and what the solutions might be vary widely depending on who you ask.

Our challenges for 1999 (and there are many) seem to be two-fold. If radio programmers and music decision makers were more in control of their own job responsibilities, they might not be as scared to make instinctive music decisions—and we could see the return of radio’s passion for the music. It’s been frightening to watch bright and talented programmers struggle to fit into their new roles without so much as a training manual or program. Technology is wonderful, but we are still a human race, and we need to rekindle the humanness in this business by developing, teaching, and inspiring our next generation of programmers.

For the record community, the challenge seems to be finding and developing artists who spark a passion in listeners. In a world with so many new distractions (the Internet, cable and satellite television, tough competition from other formats), good songs, physical beauty, or past chart history are no guarantees of a hit record. We’ve all got to take a hard look at some of the talent that is marching through radio’s doors and ask ourselves, “Is this music really undeniable? Would I feel the need to rush out and plunk down $18 because I’ve just gotta hear it?” That’s the type of music that Nashville is challenged to bring to the table in 1999. —JAMIE MATTESON

Radio’s Thoughts
Before we close the doors on 1998 for good, we’ve asked a few of our GAVIN/ COUNTRY AWARD nominees to tell us what this past year has meant to them:

“The biggest defining moment for me this year was the W-4 Downtown Hoedown, which is an annual event that has taken place in downtown Detroit for 17 years. This year, we set an all-time attendance record of 1.3 million people. That makes a statement for Country music in Detroit. It also sends a clear message to the community that Country music is big in a city that is not primarily thought of as a Country market. We are also very proud of our accomplishment in this year’s St. Jude’s Radiothon, raising over $450,000—the most ever for this station.” –Tim Roberts, PD, WWWW-Detroit

“1998’s defining moment for me has been my personal battle with cancer. December 2, 1997, was my first surgery in treating the disease, and I've had two more surgeries since, along with radiation treatment. There have been many ups and downs and it's been quite a roller coaster ride, but the doctors are cautiously optimistic—saying that at this time there is no more cancer. I've gained a new perspective and am trying to live a healthy and strong life.” –Dane Daniels, PD, WBTU-Ft. Wayne, Ind.

“One defining moment for KNIX this year was replacing a very good morning show with the outstanding morning team of Tim & Willy—two very different type shows, yet both were winners. One memorable moment for me professionally in 1998 is that I celebrated my fortieth year in radio, 37 of them in the Country format.” –Larry Daniels, PD, KNIX-Phoenix

“For me, 1998 was defined by the effects of consolidation on radio. It seems that once a week a radio friend called to say they were fired, demoted, or had to add additional duties to their already full plates. I think this is just the tip of the iceberg of what’s in store for the next several years. Another defining moment that I saw in 1998 is that it was a tough year for many record labels. There’s more labels and many more artists, all searching for airplay and a way to push through. One thing is for sure: Country is not the fat cat it was in the early ‘90s, there is a definite challenge for us to get back our share of listeners and record sales.” –John Landrum, MD, WESC-Greenville, S.C.

“As a longtime supporter of Steve Wariner’s music, it was a big moment for WSM when Steve called us earlier this year and asked for our help in breaking his song ‘Holes in the Floor of Heaven’. We called TNN and got the cameras rolling, Steve came in, and we were the first station to play the song—which went on to be the CMA’s Song of the Year.” –Kevin Anderson, WSM-Nashville
THANK YOU
COUNTRY
RADIO FOR A
WONDERFUL
1998!

SEE YOU
IN 1999!

Music
fin
The
Zisi "Zertury
COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.

Country reports accepted Fridays 8 A.M.-3 P.M. and Mondays 8 A.M.-3 P.M.
Gavin Station Reporting Phone: (615) 255-5010 Gavin Fax: (615) 255-5020

COUNTRY UP & COMING

Happy Holidays!
Shane McAnally
Say Anything
On your Desk Now
Impact Date
January 11
Charts with Hearts 1998

In the spirit of the season, Country editors and staff members from GAVIN, Country Airplay Monitor, R&R and Music Row once again joined forces for the 2nd Annual "Charts with Hearts" Food Drive benefitting Nashville's Second Harvest Food Bank. With participation from every label, nearly 12,000 pounds of food were collected, shattering last year's amount of 7,600 lbs. Thanks to all our record label friends and their artists for helping us help Second Harvest make a difference for hungry people in Middle Tennessee.

Also, a giant congratulations to Giant Records for defending their 1st place title by collecting over 5,000 pounds of food.

Happy Holidays!

from Gavin Nashville

Americana’s Future: Artist Development

With continued consolidation of broadcast entities, it is going to be increasingly difficult for record labels to support artists, which means they're going to have to rely on their own efforts and the support of independent labels.

The success of major labels in the Americana format has been limited, with many artists finding their greatest success with independent labels. The rise of streaming services and digital downloads has allowed artists to reach a wider audience, and many have found success by adopting a direct-to-fan model.

However, the landscape is changing, and the need for labels to support artists is greater than ever. With the increasing popularity of the Americana genre, labels need to find new ways to work with artists and support their careers.

The future of the Americana format is bright, but it will require a new approach to support and development. Labels need to be more willing to take risks and support artists who may not fit the traditional mold. With the right support, the Americana genre has the potential to continue growing and reaching new audiences.
### Hottest New American Releases

**RUTHE AND THE WRANGLERS**

Life's Savings (Lasso)

Somewhere between Country and rockabilly, the Wranglers call home. Actually, they're from Washington, D.C.—so I guess there is still some integrity in our nation's capital.

On their latest, Ruthe and the band mix it up with great covers and originals. Standouts include "What Mama Don't Know," "Fat City," and "A Dime at a Time," which features some searing guitar work by Wrangler Phil Mathieu.

*****

**RAY CHARLES**

The Complete Country & Western Recordings 1959-1986 (Rhino)

When you're out doing your holiday shopping this season, make it easy on yourself by buying everyone this Ray Charles box set, sure to bring Yule tide cheer to all who receive it. The profound impact this one man has had in music never ceases to amaze me. This 4 CD set (92 cuts!) includes a hardbound chronicle of Charles' sojourn into this profoundly white man's genre and an insightful forward by Raul Malo.

### Americana Reviews

**John Jennings**

Birthplace/Birthdate: Harrisonburg, Va., Nov. 22, 1953

Current Project: Belong to You (Vanguard)

Extra Credit: John is Mary Chapin Carpenter's guitarist, producer, and sometime-songwriting partner.

**First Inspirations:** "As a little kid in single digits, everything from classical music to Artie Shaw, the Disney Records, Glenn Miller, and all that. My mom would play lots of it around the house."

**First Instrument: My first instrument was piano at about age six, which I studied for a while. I actually played trumpet for about three years, then upright bass in jazz in junior high. When I was about 15 I settled on guitar."

**Later Inspirations:** "I loved the Beatles. What's not to love? But my first real guitar hero was Eric Clapton. To this day I love his playing. It's really powerful, it’s really evocative, it’s very economical. He doesn’t waste your time."

**First Bands: First couple of hands I was in were primarily British invasion stuff, like the Beatles, Yardbirds, Kinks, and The Who. I really didn’t start paying attention to American bands until the Hands."

### Current Band:

I met Mary Chapin a little over 16 years ago through a guy named Bill Dunoff, who was a founder of the Starbucks Vocal Band and the author or co-author of such songs as "Country Roads," "Afternoon Delight," and "Boulder to Birmingham."

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<td>CRY CRY CRY</td>
<td>w/ D. Williams, J. Kaplanyi &amp; R. Shindell (Razor &amp; Tie)</td>
<td>48</td>
<td>395</td>
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<td>Orphans (All Swell Music)</td>
<td>43</td>
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Hazeline leaves the orphanage with the highest debut this week!

| 35 | 35 | VARIOUS ARTISTS | Tribute To Tradition (Columbia/CBS) | 23  | 232 | -24 |
| 36 | 36 | HILLBILLY IDOL | Town And Country (HIB) | 41  | 231 | 16 |
| 37 | 37 | PINE VALLEY COSMODAYS | Salute The Majesty/Rob Wills (Bloodshot) | 34  | 228 | -17 |
| 38 | 38 | DEKE DICKERSON & THE ECCO-FONICS | Number One Hit Record (HMG) | 27  | 216 | 6 |
| 39 | 39 | LUCINDA WILLIAMS | Car Wheels On A Gravel Road (Mercury) | 26  | 201 | -11 |
| 40 | 40 | STRING CHEESE INCIDENT | Round The Mill (Sci-Fi/Fidelity) | 23  | 201 | 12 |
Two defining things happened for me in 1998: Number one, the funky, rhythmic sounds triumphed as a full-fledged trend. The best example is Down to the Bone. In this town alone we sold over 4,000 units, and we put on a show with them a couple of weeks ago that sold very well. Most important, Down to the Bone really tests well, which means both the active and passive listeners enjoy it. Down to the Bone lights up our phones—which is not easy to do with this music.

"Secondly, the way I communicate with listeners is changing radically; it's gone from phone calls to e-mail. I now get dozens of e-mails from listeners every day. While we continue to do a fax newsletter a couple of times per month that is sent to over 17,000 listeners, we send an e-mail version to almost two thousand listeners. We constantly direct people to our Web site, which is very busy. Since our signal is on the Internet, we have listeners from all over the world—and places across the United States that don't have Smooth Jazz stations. They turn us on in Houston and the east coast of Florida at the Kennedy Space Center. They listen to us at the office on their computers or while they're telecommuting from home." —Ross Block, PD, WJIT-TAMPA/ST. PETERSBURG

"1998 was a turning point for KBEM when we converted to a digital studio. We're still using CDs for music, but the rest of the station is totally digital and stored on hard drive. Everything that would previously be put on cart, we're now playing from computers. We do all of our in-house production on computers now, using digital editing and recording, and it brings our radio station into the 21st Century." —Terry Walker, PD, KBEM-MINNEAPOLIS

"Here are two defining moments for me. First off, there's the complete dominance of Paul Brown as a record producer. The guy is amazing, anything he touches is a hit. I think he's going to become the Quincy Jones of Smooth Jazz.

"Secondly, there's the advent of voice tracking technology in radio and for Smooth Jazz radio in particular. It's already started in the smaller markets, and now it's creeping into the larger markets. Some people are using it for evenings, overnights, and weekends. Others have prime days parts using voice tracks. Still others have entire stations that are voice-tracked. It's a growing reality these days, but it may not be so good for developing talent. Where will the talent of tomorrow come from if they don't have overnights, weekends, and smaller markets to hone their skills and grow? It's good for the bottom line now, but what will happen in the future?" —Bret Michael, PD, WEVE (LOVE 94.5) MIAMI

"I'll remember 1998 as the year Frank Sinatra died. His death affected me personally, because my father actually played piano for Sinatra for a couple of years. I've listened to recordings of my dad playing with Sinatra, and knowing as much about him as I do, he's an icon of American culture, and you can hear Sinatra's music and influence in jazz, pop, and every kind of music." —Eric Cohen, MD, WAER-SYRACUSE

"This year was the first time I realized that The Oasis is really a part of a larger cluster of CBS radio stations in Dallas-Fort Worth, and there are going to be programming and promotional requests that don't just come from within the station, but from within the corporation. It was a big defining moment for me when I got that first request down from Corporate Promotions saying, 'Because you've received a larger portion of a buy for a client, we are asking that you participate in this massive promotional event.'

"They're taking the power of all eight stations in the cluster and going out and getting larger shares of the marketing dollars. It's being sold by a group promotions person rather than your individual station's promotion director. That means they're securing a lot of dollars that [The Oasis] may not have ordinarily gotten, so you must do everything you possibly can to make it work." —Michael Fischer, PD, KOAI (THE OASIS) DALLAS

"Over the Thanksgiving holiday weekend, I asked myself what the long work days, endless meetings, and tension headaches were all about. Then I realized that there is nothing more satisfying than being able to program the diversity of jazz (as well as news and information) to a community that really listens, responds, and cares. This is what it's all about. I love my job!" —Kyle M. LaRue, PD/MD, WEAA-BALTIMORE

"The Smooth Jazz format is going where no format has gone before, a lot like AOR did in the 1970s, and applying good radio-formatics, playlists, promotion, marketing, and passion from the announcers—helps us win. As I watch stations like WNUA, WJJZ, KKKF, and ourselves as well subscribe to this good radio philosophy, we get better numbers.

"I've done this for 29 years and I've learned that less is more. It's a Top 40 concept refined from the early days of radio. If you play listeners' favorite music more often, you'll get more people to listen. Then you have the option to establish new music by surrounding them with familiar artists." —Brinn Kimmel, PD, WNWO-CLEVELAND

"1998 has been a banner year for WDNA. We had a power increase that doubled our audience, our TSL and pledge amounts are way up, and we are the talk of the Jazz community in South Florida. There were two events in 1998 that defined our year. During the GAVIN convention in San Diego, after James Moody presented the Jazz Station of the Year award, he came up to me and told me he [had hoped] WDNA would win, as he said we were the best he had heard in many years. To hear that from a consummate jazz legend like him was overwhelming. The other special moment was picking Sue Mingus at the airport and taking her to a packed auditorium so that she could lecture on her late husband's Triumph of the Underdog film, which we premiered in Florida. The flight arrived late and we entered as the film concluded to a standing ovation that brought tears to the eyes of Mrs. Mingus." —Arturo Gomez, PD, WDNA-Miami

Jazz & Smooth Jazz PD's Define 1998
my flame
the brand
new single
from
vanessa
williams

Gavin Smooth Jazz 37*
Highest Debut
R&B Smooth Jazz 26*
Highest Debut

from her latest release
vanessa
williams
greatest
the first
ten
hits

I was probably a little jazz nerd and grew up as a Berkeley hippie-type kid. I was in a Ska band playing live gigs when I was seventeen.

"Charlie Hunter, Lee Lane and I had been playing jazz for many years before 1992, when this so-called Acid Jazz came through. We were hanging out in Berkeley playing with no money and were ripe for the Acid Jazz scene in San Francisco, which has since died down.

"I got an offer to make a jazz record with Monarch Records immediately upon leaving Charlie's group. With my new record, in the long run, I developed my own group as well as a relationship with producer Orrin Keepnews. I joined Rangeforward with Bob Weir and Bob Wasserman) at the end of 1996 and I'm officially juggling my solo jazz thing and Bob Weir's band. I'm part of two different musical worlds now.

"I love the idea of superimposing jazz, the African-American art form, with the Americana Grateful Dead tradition. There are two particular forms of American indigenous music and, besides, Deadheads are definitely open-minded people."

**NETWORK**

**ERNESTO ANDREWS (13)**
The Many Faces of Ernesto Andrews (HighNote)
Inculding WWOJ, WMRS, WUFX, WQCR, WREX, WUIQ, WMBR, WNOC, WNOX, WITC, WQFM, WQRT, WJZ, WKBW, WHAT, WOL

**GREG OSBY (11)**
Banned In New York (Blue Note)
Inculding WITC, WMRS, WJZ, WUIQ, WITC, WQFM, WJZ, WKBW, WHAT, WOL

**JOHN HICKS (11)**
The Billy Strayhorn Songbook (HighNote)
Inculding WWOJ, WMRS, WUFX, WQCR, WREX, WUIQ, WMBR, WNOC, WNOX, WITC, WQFM, WQRT, WJZ, WKBW, WHAT, WOL

**MAYNARD FERGUSON & BIG BOP NOUVEAU (9)**
Brass Attitude (Concord)
Inculding WREX, WMRS, WJZ, WUIQ, WHAT, WKBW, WLOA, WITC, WQFM, WQRT

**ERIC GOULD (6)**
On the Real (Uromja)
Inculding WJAZ, WMRS, WJZ, WUIQ, WHAT, WQFM, WQRT, WJZ, WKBW, WHAT, WOL

**REPORTS ACCEPTED**

7 THURSDAYS AT 4:15 P.M. GAVIN STATION REPORTING FAX: (415) 495-2418

**REVIEW**

**MISAKO KANO**
Breakthrough (Jazz Focus)

Here's a recommended indie jazz release that's been stuck in my CD machine for the past week. Pianist Misako Kano's 1996 recording has a driving quartet that features saxophonist Thomas Chapan (who died last February of leukemia), bassist Ron McClure and drummer Jeff Williams. Chapan's reedy alto casts a little edge on a driving Kono composition "Ma'o," but his flute playing pacifies another Kano original, the hypnotic 3/4 ballad, "Waltz for Rachel." Although two years separate this recording from its Stateside release, Breakthrough enjoyed a successful Japanese release before making being available here. Kano, who studied with Manhattan pianists Richie Beirach and HarolD Danko, has a nice touch here.

---

**ARTIST PROFILE**

**DAVE ELLIS**

**TWO DIFFERENT WORLDS: PART II**

"I've been playing saxophone since age ten, almost exclusively focused on jazz. My hero was Sonny Rollins. I had flyers of him on my wall and a shelf full of jazz encyclopedias."

---

**JAZZ & SMOOCH**

**CHARTBOUND**

**WESLASKI WHITFIELD (HighNote)**

**ERIC GOULD (Uromja)**

"BLUE NOTE TRIBUTE TO MATON (Blue Note)

ROBBIE CLONEY COUNT BASSIE ORCH (Jazz)

FRED HERSH BILL FISSELL (Monarch)

BRIAN HOLLAND/VARIOUS Gulf Coast Jazzland (HighNote)

**JAZZ & SMOOTH JAZZ**

**REPORTS ACCEPTED**

Thursdays 9 A.M.-3 P.M.

Gavin Station Reporting Phone: (415) 495-1990

Fax: (415) 495-2580

---

**GREG OSBY**

Banned In New York (Blue Note)
The Greg Osby project is the last new release jazz radio is scrutinizing. The tracks are extended length, and the blowing is free.
### MOST ADDED

**DIANA KRALL (8)**  
*Have Yourself a Merry Little Christmas* (Impulse!)  
Including: EZJZ, KJZJ, KRLJ, KFZU, KIUE, KRUI, KKXL, KIZZ, KU103, KUTZ, and KRMU  

**JDK (7)**  
"Off the Hook"  
(Verve Forecast)  
Including: KJZJ, KLZJ, KJZQ, KIUE, KIUE, KRMU, and KBZT  

**JOHN TESH PROJECT (7)**  
"Carol of the Bells"  
(GTSP/Mercury)  
Including: KJZJ, KIRK, KZLZ, KU103, KZUZ, KLRZ, and KGJZ  

**MARCE ANTOINE (5)**  
"Concoache"  
(NYC/GRP)  
Including: KJZJ, KJZQ, KJZQ, KJZQ, and KGJZ  

**WILL DOWNING & GERALD ALBRIGHT (5)**  
"Stop, Look, Listen..."  
(Verve Forecast)  
Including: KJZJ, WJZQ, WJZQ, and KRMU  

### RADIO SAYS

**JDK**  
What's the Word  
(Verve Forecast)  
One of Herbie Hancock's favorite guitarists, you've heard him return on Return of the Healdhunters. Here's his solo stuff. Track is "Off the Hook."

### ARTIST PROFILE

**GABRIELA ANDERS**

**GETTING STARTED [PART 1]**  
"I got my professional start doing background singing for Sabal producer named Sergio George. He called me up to sing for Marc Anthony on his second record and I also sang with Cecilia Cruz and Tito Puente at Carnegie Hall. Although I'm not a Salsa singer and come from a jazz background, Salsa music is still a really big market in this country and in Europe and Japan.  
"Then I sent an unedited tape to Warner Bros and when Marc Pierson tried to follow up, I had gone back to Argentina because a family friend was dying. It wasn't my moment. Then a year and a half later I recorded a duet with Michael Franks. Michael suggested I sent another four-song tape to Warner Bros. I got the address from a book on how to get a record deal. Two months later (in 1996) Warners called me back. I sent more songs and then they went to see me live at the Bitter End. I made a record called Fantasia that was released on a small Japanese label. Then Warners signed me. For Warner, they suggested I work with George Duke and Paul Brown. Being a South American singer, they were not sure which direction I was going to do better in. I thought for a minute it might not be coherent working with three other producers (including Alain Mallick), but we were able to try out a lot of things."

### JAZZ & SMOOTH

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<td>&quot;Concoache&quot; back into the Top 10.</td>
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### REVIEW

**VANESSA WILLIAMS**  
"My Flame" (Mercury)  
Vanessa Williams—who stars in big budget movies and Broadway plays as well as getting played on mass appeal pop stations—must really have genuine intentions to break through Smooth Jazz. Otherwise, why would she include an unreleased Bobby Caldwell tune as the final track to her Greatest Hits: The First Ten Years collection? Williams performs "My Flame" in the form of a suave duet with counter vocals from singer Gary Taylor. Williams is becoming a viable Smooth Jazz image artist, especially since we still haven't gotten anything new in years from pop diva icons Anita Baker and Sade. Vanessa can help fill that void since she approaches her music on a the same sultry, down to earth level.  

### CHARTBOUND

1. VANESSA WILLIAMS **+156**  
2. JEFF LORBER **+78**  
3. WARREN HILL **+60**  
4. DOWNING & ALBRIGHT **+50**  
5. ERIC MARIENTHAL **+46**  

### SPINCREASE

1. VANESSA WILLIAMS **+156**  
2. JEFF LORBER **+78**  
3. WARREN HILL **+60**  
4. DOWNING & ALBRIGHT **+50**  
5. ERIC MARIENTHAL **+46**  

### JAZZ & SMOOTH JAZZ REPORTS ACCEPTED

**DUNCAN MILLAR** (instb)  
**DIANA KRALL** (piano)  
**OPEN DOOR** (Helton)  
**PEACE OF MIND** (Nu Groove)  
**TUCK & PATTY** (Windham Hill Jazz)  
**JOHN TESH PROJECT** (Cruel)  

**Dropped out of:**  
46 - Gary Quiroz, 45 - Howard Hamilton.
SUCK ON THIS

Question: Did any band generate more weird ticket giveaways in 1998 than Barenaked Ladies? We don’t think so. Here, a listener of "The X91039 (WXKG)-Dayton sucks mud off her boyfriend’s foot for six. Not enough. The winner soaked in a tub of Tidy Bowl, waxed his chest hair, then ate a worm.

ENOUGH ALREADY!
One last Bill and Monica jab (pardon the pun): Barry Lyons’ 13th Annual Hi-Fi Holiday release is out, and on the cover your host Dr. Lyons uh, inserts himself (did we say that?) into some now famous news footage.

GMAILBOXSET
GM Dave Martin exits CBS Urban AC KRBY-Dallas, setting off the usual speculation about a possible format adjustment. Both a well-known GM and PD of a sister CBS Rhythm Crossover outlet have been spotted in the hallways recently. As they say in the radio biz, stay tuned.

Candyman will need a new M/D.

Today’s hottest battle is KKSS vs. KYLZ-Albuquerque, who continue to duke it out, both in and out of court, over the positioner. “Today’s Hottest Music,” KYLZ reportedly serviced-marked the phrase several months ago. According to KKSS PD Tony Manero, “On December 14, KYLZ got a temporary restraining order, which a judge threw out, then required them to post a $100,000 cash bond by 10 a.m. December 15, which they failed to do.” At pretime, both stations still claim to play “Today’s Hottest Music.”

Consultant Randy Lane hires veteran New York-based programmer Adam Goodman (ex-WWMX-Baltimore, Z100-New York) to head up the new Talent division of the Randy Lane Company.

Chancellor Modern AC Star 98.7 (KYSR)-Los Angeles has a midday opening to replace Larry Morgan, who exits at the end of the year for Premiere Radio as VP of Comedy Stuff. Replacement packages to Star PD Angela Perelli.

WFYL (Fly 92)-Albany PD Rob Dawes announces his new morning show, pairing Z100-New York overnighter Rona with Whitney Allen, acquired from the morning slot at KLRS in exotic Chico, Calif.

The new PD of KFTZ-Idaho Falls is Jeff Ward from KIZN-Boise.

After becoming stuck in the elevator last week, Z95.7 (KZQZ)-San Francisco PD Mark Adams picked up the emergency phone and was immediately put on hold. “Here I was, trapped in an elevator, listening to elevator music,” Adams says. When help failed to arrive, the resourceful Adams, who happened to have tools (? in his duffel bag, forced open the doors and escaped. ‘It was just like Die Hard, except there were no bullets, blood, or funny accents.”

THE FINAL SAY
It’s become a tradition here at GAVIN to let our support staff—report takers, editorial assistants, tech masters, convention services, hell—anyone who doesn’t write for the magazine weekly (and some who do)—choose their favorite music of the year in our final issue. Consider it your opportunity to learn a little more about the diverse personalities that make GAVIN happen week-in, week-out.

RENE BRUCKNER, Graphic Designer: R.E.M., Up (Warner Bros.).
SEAN CURRAN, Editorial Assistant: Spiritualized, Ladies and Gentlemen We’re Floating in Space (Arista)
SANDRA DERIAN, Office Manager & more: V/A, Just Can’t Get Enough: New Wave Halloween (Rhino)
BEN FONG-TORRES, Consulting Editor/40th Anniversary Coordinator: Lucinda Williams, Car Wheels on a Gravel Road (Mercury)
JENNIFER HILL, Accounts Receivable: The Deadheads, Reverb Deluxe (Watermelon)

JEFF HOUSE, Country Chart Editor: Lucinda Williams, Car Wheels on a Gravel Road (Mercury)

CHARLIE MACKINTOSH, Art Production: Massive Attack, Mezzanine (Virgin)
MIKE MANSURIAN, Editorial Assistant: Creed, My Own Prison (Wind-Up)
AYOKA MEDLOCK, New Mainstream Assistant: Lauryn Hill, The Miseducation of... (Ruthless/Columbia/CID)
DAVE ODGEN, Country Assistant: Dixie Chicks, Wide Open Spaces (Monument)

MELISSA PIAZZA, Editorial Assistant: Elliott Smith, XO (DreamWorks)
WALT REED, Information Tech. Manager: Rube Waddell, Stink Bank (Vaccination)
CHESTER ROSAL, Editorial Assistant: Rasco, Time Waits for No Man (Stones Throw)

DAVE ROTHSTEIN, Media Services Mgr: Bonnie Raitt, Fundamental (Capitol)

ALEXANDRA RUSSELL, Managing Editor: Lyle Lovett, Step Inside This House (Curb/MCA)
LARRY SHORT, Information Tech. Assistant: Neutral Milk Hotel, In the Aeroplane Over the Sea (Merge)
LAURA SWEZENY, News Assistant: Page & Plant, Walking Into Clarksdale (Atlantic)

JUSTIN TORRES, New Mainstream Assistant: Rasco, Time Waits for No Man (Stones Throw)
KATIE ZARLING, Editorial Assistant: Spinanes, Arches & Aisles (Sub Pop)
Everybody is going to be there.

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February 17-21, 1999

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GUESS WHO'S BACK?

IF YOU (LOVIN' ME)
The new single that's smooth as...

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Cuddle Up. Get Cozy.

XSCAPE
softest place on earth

Follow-up to the #1 hit "My Little Secret."

from the gold album
"Traces Of My Lipstick."

Produced by Joe Thomas for Fade 2 Black Prod, Inc.

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