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9X Platinum album in the US

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The follow-up to the "I'll Never Break Your Heart"

from today's multi-format supergroup that started it all!

Now Impacting AC and Hot AC Radio

Produced by Full Force

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NEWS BRIEFS

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MP3: Help Is on the Way
Cassettes didn’t kill the music industry in the ’70s; VCRs didn’t kill the movie industry in the ’80s. In fact, these new technologies, feared at first, may have actually helped their respective industries to grow. Expect the Internet and MP3 to cause growth—and new opportunity—in the music industry.

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Stars of Tomorrow, Today
Who are some of the rising indie Hip-hop stars, both in front of the mic and behind the scenes? GAVIN’s Janine Coveney provides a random sampling of some of the label reps and artists you’ll be hearing from in 1999...and beyond.

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Rolling Right Along
“I have heard about a law of physics that goes something like ‘a body in motion tends to stay in motion.’ In other words, once you get on a roll, the tendency is you will stay on a roll. (Of course the corollary to that is, ‘when you start rolling downhill, it’s damn hard to turn around’...but let’s not look at that one today.)”
—RICHARD SANDS

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Miller Freeman
A United States Trade Name

AS TOLD TO TONY SANDERS

Bob Frank
Velvel Music Group


Prior to joining Velvel Music Group as President in 1996, Bob Frank spent four years as General Manager and Senior VP of Mercury Nashville, where he was involved with such artists as Shania Twain, Billy Ray Cyrus, Kathy Mattea, Toby Keith, and the Kentucky Headhunters.

Nobody’s going to stop technology from moving forward and, whether we like it or not, 18- and 19-year old kids are going to be trading MP3 songs. The question for us as an industry is how we make that work to our advantage.

At Velvel we view MP3 as a marketing tool. We’re in the game and we’re working with MP3, but we’re not going to put whole albums onto the Internet. We’re putting on b-sides, or live cuts and using the Internet for promotional value. We don’t want our songs to be pirated and we want the people who own the copyrights to be paid the mechanical royalties. Last year, we did a promotion with Liquid Audio and had over 2,000 audio streams for the Candyskins single “Feed It” off the group’s recent Death of a Minor TV Celebrity album. We did that promotion in October and were very happy with the exposure.

While we’re taking part in all this new technology, we think it’s important that we not alienate any retailers. We’ve made sure that if an online user does a search and links up with one retailer’s Internet site, that retailer gets the sale. As an independent, we don’t have 62 field promotion people, so we have to do the most with what we have.

And as a new company, we also have to prove that we’re going to be aggressive on the marketing front. We’re trying to do everything we can to promote our artists; there are a million different promotions and a million different marketing ideas you can do. People forget that the Internet has been around for a long time but the World Wide Web hasn’t. It’s all brand new and it’s changing very quickly. It’s not like in the days of TV when it took 30 years to become a mainstream medium. The Web is becoming mainstream very quickly. This technology is going to continue to evolve and we’re going to evolve with it.

January 15, 1999 GAVIN • 3
Drudge to Keynote at GAVIN

Matt Drudge is coming to the GAVIN Seminar.

You know who he is: inside the Beltway he’s referred to as the journalist most-feared by the White House. The New York Times has dubbed him “the nation’s reigning mischief-maker,” while Brill’s Content calls him “the town crier for the new age.” His critics claim he embodies the most dangerous aspects of online.” where, as one member of the National Press Club said, “a wacky conspiracy theory can move the stock market and people with impure hearts and hidden agendas can injure reputations and spread lies at will.”

And don’t forget he broke the biggest story of the year...perhaps, as some pundits would have it, the entire century.

“From a little corner in my Hollywood apartment, in the company of nothing more than my 486 computer and my six-toed cat, I have consistently been able to break big stories, thanks to this network of ordinary guys.” Drudge proudly says of his Hollywood-based cottage industry. “Time was, only newsrooms had access to the full pictures of the day’s events but now, with a modem, anyone can follow the world—no middle man, no big brother.”

Drudge, who counts numerous fans and detractors among his Web site regulars (drudgereport.com) is the featured keynote speaker at the GAVIN Seminar Friday morning, February 19 in New Orleans.

Hispanic Stations Tops in L.A.

BY JHAN "JOHN" HIBER

Perhaps the biggest story coming out of the Fall ’98 Arbitron survey (so far) is the surge experienced by Hispanic stations in Los Angeles.

As you may recall, effective with this fall ’98 survey, Arbitron split L.A. County from three to ten sampling units, with the result that most “Anglo” stations were basically stable, while Hispanic-formatted KSCA surged to the top. KLVE remained a strong #2 with a bigger share, and KLAX zoomed into third, almost doubling its share from a year ago and rising notably from the summer ’98 survey. The top three stations now command over 17 percent of the total audience share. Power 106 passed KKBT to become the top English-speaking station, while KIRTH, KYSR, and KALC suffered the most notable slippage.

In New York, A/C-formatted WLWT emerged to take the top spot, as the previous top two stations—Top 40-formatted WQHT and Spanish-oriented WSQK—both slipped. Gold-formatted WCBS/FM showed solid growth, while Hot A/C WPIL saw its shares drop.

Meanwhile, in Chicago, WGN’s audience share held steady from summer, large enough to give the Talker top honors in the market. Urban-oriented WGGI-FM was softer and fell from #1 to a close second. Perhaps the most notable upick was garnered by WKQX, up significantly vs. last fall (97) and summer ’98. The A/C arena is a closer contest, as WLT continued to slip while WTIX has risen steadily. Likewise, Triple A WXRT continues to see its fortunes improve consistently.

Matteson Now GAVIN

Nashville Bureau Chief

Representing an ongoing expanded commitment to Country radio, GAVIN has announced that Country Editor Jamie Matteson will assume the role of Nashville Bureau Chief, effective immediately.

“We’re extremely excited about the future of Country music and feel that, by expanding Jamie’s role in Nashville, her boundless energy and trend-setting philosophy will truly advance the interests of both the radio and music industries,” added GAVIN Editor-in-Chief Reed Bunzel.

“I am grateful to David Dalton, Bob Galliani, and Reed Bunzel’s continued confidence in my abilities,” Matteson observed. “With our tremendous Nashville team of Paula Erickson, Jeff House, and now Dave Ogden, we are looking forward to another fantastic year.”

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Position is what affects what’s to the left of the decimal point, and execution is what affects what’s to the right of it. Your position should be singular: one message that sets you apart from your competition. You cannot be all things to all listeners, you’ve got to give up stuff when you focus on one thing.”

Steve Smith
—see page 9

Wolfman Inducted

The late Wolfman Jack will be inducted into the National Association of Broadcasters’ Broadcasting Hall of Fame. The legendary howling jock known for his rock and roll broadcasts from powerful border radio station XERF in the early ‘80s will be honored on April 20. His widow, Lou Lamb Smith, will accept the award at the NAB 99 radio luncheon in Las Vegas.
McMillin New Chancellor CFO

Chancellor Media Corporation announced the appointment of Thomas McMillin to the position of Chief Financial Officer. McMillin moves up from his post as Senior Vice President following the resignation last week of Matthew Devine. In addition, Deborah Jacobson has been named Senior Vice President of Investor Relations.

McMillin served as Executive Vice President and Chief Financial Officer of Marcus Cable before joining Chancellor Media in September 1998. During the four years he was with Marcus, McMillin and associates grew the company more than five-fold through acquisitions. McMillin previously held positions at Crown Media and Gencom Cable Associates.

Tone and Poke Exec VPs at Columbia

Record producers Samuel Barnes and Jean Claude Oliver, otherwise known by their production pseudonyms Tone and Poke (and collectively known as Trackmasters), have been named Executive Vice Presidents of Columbia Records.

Tone and Poke were appointed to their posts in recognition of their creative abilities, solid artist relationships, and consistent multi-platinum success. The duo has been credited on recording projects that have sold more than 30 million units in the U.S.

Tone/Barnes and Poke/Oliver have been instrumental in the production and writing of Columbia projects for numerous artists, including Will Smith, Mariah Carey, Notorious B.I.G., LL Cool J, Foxy Brown, and Tupac Shakur. Trackmasters have had their own label imprint through Columbia for the past year, Trackmasters Entertainment, whose artists will now be incorporated into Columbia.

WinStar Acquires “WBL” Productions

WinStar Radio Networks has acquired Walt “Baby” Love Productions, producer of syndicated radio programs Countdown, the industry’s longest-running R&B syndicated radio show Gospel Traxx, and African Americans Making History Today, marking WinStar Radio Network’s expansion into the Urban radio market.

The programs will be represented to advertisers and agencies through WinStar Global Media and to stations nationwide through WinStar Affiliate Sales.

“Our new relationship with WinStar Radio Network will provide more resources for program development, as well as open greater distribution and sponsorship opportunities for all our radio properties,” said Walt Love, a 28-year radio veteran. “We’re glad to be a part of the WinStar team.”

WEB SITE OF THE WEEK

www.hiphop.com

sponsored by On Radio

www.onradio.com
Warner as of Chancellor's WKTU's strategy for equally creative executives. This marks Regional Manager WKTU/FM Chancellor, radio veteran, Elberg hiring. Elberg’s VP Regional Operations John Fullam in a prepared statement. “His proven leadership ability, time-tested knowledge of the New York area radio market, and understanding of WKTU’s strategy for success make him the perfect choice.”

In Philadelphia, Dave Allan becomes VP/GM of Chancellor’s Power 99 (WUSL/FM), replacing Chester Schofield, who will become Regional Sales VP for the station’s parent company. This marks a return for Allan, who first came to Power 99 as PD in 1987 before being promoted to OM and later accepting a position as Chancellor’s Regional VP of Urban Programming.

TWO ARRIVE AT OUTPOST

Outpost Recordings announces two new hires: Ashmi Dang enters as A&R Director and David Kim steps in as Marketing Director. Kim comes to the label from SPECTRE Marketing, Media, and Promotion, a company he co-founded in September 1997, after leaving a product management post at Warner Bros. Records. Dang, who brings experience in records (Atlantic), publishing (Peermusic), and radio (WDRE) to the job, concurs: “Mark [Williams], Andy [Gershon], and Scott [Litt] have established a roster of incredibly talented musicians and staff of equally creative executives. I am thrilled with this chance to be a part of it, and I look forward to making records with them.”

ON YOUR DESK NOW!

rockapella

“I’ll Hear Your Voice”

From the forthcoming album

Don’t Tell Me You Do

In Stores February 16

G-A-V-I-N-NEWS

G-FILES

CHANCELLOR NAMES NEW VPGMS
Chancellor Media has named Scott Elberg VP/GM of WKTU/FM-New York, effective immediately. A 14-year New York radio veteran, Elberg steps up from General Sales Manager at the station; Christopher Donohue is tapped to replace Elberg in this capacity. “Scott was the obvious choice for General Manager, given his central role in molding WKTU’s dramatic turnaround and revenue success,” said Chancellor Senior VP Regional Operations John Fullam in a prepared statement. “His proven leadership ability, time-tested knowledge of the New York area radio market, and understanding of WKTU’s strategy for success make him the perfect choice.”

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Smith Snares Top AMA Honors; Celine and Garth Both Double Up

Will Smith nabbed three trophies at the American Music Awards, followed by Celine Dion and Garth Brooks, who each took home two statues at the Shrine Auditorium in Los Angeles earlier this week (January 11). Shania Twain, who was nominated for five awards, won for Favorite Female Artist in the Country category.

Smith’s honors included Favorite Male Artist and Favorite Album in the Soul/Rhythm & Blues category for Big Willie Style, as well as Favorite Album in the Pop/Rock category. Dion won for Female Pop/Rock Artist and Adult Contemporary Artist. Brooks won in the Country Album category for Sevens, as well as Favorite Male Country Artist.

Other winners included Eric Clapton (Male Pop/Rock Artist), Pearl Jam (Alternative Group), Aerosmith (Pop/Rock Group), Enrique Iglesias (Latin Artist), Lauryn Hill (New Soul/Reggae Artist), Titanic (Soundtrack Album), and ’NSync (New Pop/Rock Artist).

Arbitron Study: 95% Listen Weekly

The development of new technologies and the emergence of new “personal media” are changing the way Americans entertain themselves, but one thing remains constant: 95 percent of the U.S. population 12+ still tunes into a radio every week.

That’s the key finding in Arbitron’s Radio Today study, which analyzes radio listening habits for the general population and within each demographic group. Some of the highlights of this year’s study:

• More than half of all radio listeners tune in at home before 8 a.m. and after 7 p.m., while 44 percent of listening occurs on the job (between 10 a.m. and 3 p.m.). Additionally, 39 percent of all listening occurs during afternoon drive (3-7 p.m.).

• Among blacks and Hispanics, listening is highest in the under-50 age groups.

• Teenagers spend the bulk of their prime time weekday listening time tuned in from home.

• Home-oriented listening peaks over the weekend, particularly in midday time slots.

• 25-34-year olds spend more time listening than any other age group.

Arbitron says its Radio Today study is designed to "give an up-to-date snapshot of demographic listening patterns for 15 formats, listening behavior changes across dayparts and seasons, listening behaviors by location, and format preference by region." The full study can be accessed on Arbitron’s Web site (arbitron.com).
**BACKSTAGE**

**BY JAAN UHELZSKI**

**THIRD EYE BLIND**

have some detractors, but they've raised the ire of Manhattan Beach, California-based clothing company 13th Floor, who are suing the San Francisco band and their label, **Elektra Entertainment Group**, for trademark infringement. The suit was filed in U.S. District Court in Los Angeles on January 4, claiming the platinum-selling band purloined elements of the company's logo to create theirs. For the uninformed, they're talking about a handwritten, 3, followed by a lower-cased "e," inside the letter "b." The clothing company got wind of the similarities from an ad in **Rolling Stone**.

**TWO YEARS AGO**, when David Bowie reached the half-century mark, he commemorate the event by throwing a huge bash at **Madison Square Garden** with some of his more famous musical friends, like **Sonice Youth**, the **Smashing Pumpkins**, and the **Foo Fighters**, in a concert that was eventually supposed to see the light of day as a live album. This year, Bowie celebrated his birthday with much less fanfare, holed up in a New York studio during a snowstorm with his wife **Iman**, who was doing a live chat for his **BowieNet**. Lucky for us Bowie-watchers, the **White Horse Duke** showed up late (or so they said) and Iman spilled the beans—or the Osso Bocco (his favorite dish)—on the domesticating of Ziggy. Fans pulled few punches, and asked whether or not her parents were upset that she married a white man. ("No, my family did not object. Obviously, they would have preferred me to marry a Somali, but they're very happy for me and David as they are aware and see we are very much in love.") We voureus found that the couple regularly paint each other's toe nails, Iman hates any of David's hairstyles that look like they're styled, and that she makes him go outside to smoke. He revealed that he's in regular touch with U2's **Bono**—"He's a very nice guy and always sends me rather lovely books. And I recommend paintings to him"—but not whether he has plans to work with the singer. And finally, the lovely Mrs. Bowie not only revealed that dear David leaves the toilet seat up ("All men do."), but that "their song" is **Al Green**'s "Let's Stay Together." **Awaaaw...**

**SHANIA TWAIN** must have taken a page out of Iman's (cook)book, since she revealed that this year she intends to spend much more time with her husband, producer **Robert John "Mutt" Lang.** "We were married five years ago, and then everything just exploded with my career," she told the **Detroit Free Press.** "I never had a chance to play wife. I'm kind of old-fashioned like that. I like being at home and cooking." Wonder if Mutt likes Osso Bocco, too?

---

**Navarre Signs Pact With Big Play**

Navarre Corporation has signed an exclusive distribution agreement in the United States and Canada with Big Play Records. The label, owned by Baltimore Ravens’ wide receiver Michael Jackson, plans its first release with the R&B group Shai on February 16.

"We are pleased that Navarre is distributing Big Play Records," said Anthony Hammond, Vice President/General Manager of Big Play Records. "We’re convinced that their efforts, in conjunction with those of Big Play’s staff, will make a major impact in the major and secondary markets across the U.S. and Canada."

Big Play Records is a subsidiary of Big Play Entertainment, along with 81 Music Publishing, 48-Track Oz Recording Studios, and Sports and Entertainment International (SEI).
How and Why Your Music Research Is Vital

Music provides so much: entertainment for the public, a boost to the economy by supporting an atmosphere for commercials, and a living for many broadcasters, writers, and musicians. Indeed, without music there would be no GAVIN.

It's amazing, then, that there often is confusion or controversy about the role of research when it comes to deciding what music to play on a radio station. This will be the first of many articles this year that will delve into music research matters.

WHY DO MUSIC RESEARCH?

When I was a teenager in the 1960s, music research consisted of gut feel. When I won singing contests and later had a rock band, there were no quantifiable scores used to pick my music. We just played and sang what we liked.

Oh, those were the simple days. Our egos and tastes drove our band's identity. There was little economic impact (we basically played for peanuts). Thus, our group played for fun—and if anyone else liked what we did, that was a bonus.

Today, of course, economic Darwinism enters the picture. We all still love music for the pure creativity of it, but that is now tempered by Wall Street. A company or station literally cannot afford to play just what the music director or program director likes—after all, they don't receive Arbitron diaries. It's democracy in action—the public is (or ought to be) entitled to the music it likes and wants. That's where well-done music research comes in. Do the proper research, combine that with your judgment, and hopefully the Arbitron numbers reflect your wisdom.

RECORD COMPANY RESEARCH?

Given that many songs/albums are not hits, you'd think that at the beginning of the process the record companies would spend a lot on music research. That's often not the case.

I remember talking several years ago to one of the industry's brightest record execs, RCA's Joe Galante, about the music research techniques his firm used—plus some ideas I had that they may have wanted to consider. He basically told me they didn't do any objective research, and when we discussed my suggestions Joe was skeptical about their usefulness to record companies.

Perhaps the picture has changed lately, although with the record industry going through it's own version of consolidation and belt-tightening, perhaps not. That's a shame. I'm sure there are many record company execs who would sell their soul to know which artists and/or songs had "hit" potential. Just think how much better it could be that when a record rep called on you there was a superb chance that the music they were working would help your ratings.

STATION RESEARCH OPTIONS

Assuming that it's likely to be awhile until the record industry comes up with something akin to a Good Housekeeping Seal of Approval, what should you do? Let's look at some of your options...

- Rely on retail record/tape/CD sales information;
- Focus on songs most requested by listeners;
- Call-out research, testing "hooks" weekly;
- Periodic auditorium music tests (AMTs); and
- Some on-line, interactive version of either of the last two (above).

Here's a thumbnail sketch on each:

RETAIL SALES

When you're considering what type of music research you want to do—and can afford—you might think it would make sense to play what people are buying. Thus, some network of retail sales reports could be helpful.

The good news is that this approach does involve the public's feedback. The downside, however (assuming you get accurate data from the stores, which is not always easy) is that you're getting input from a slice of the public that may be small and not representative. Basically, that's because only a fraction of consumers buy music. Are those folks tuning your station? Even if they are, are they P1s (your core)? In either case, while retail sales tracking can be an inexpensive approach to local music research, it shouldn't be the only research tool you use.

LISTENER REQUESTS

Listener requests can be seductive. As a jock it's so great to know someone is listening and appreciates the station's music. Like other seductions, however, relying just on this input can leave a bad, lingering impression.

The good news is that these folks often are groupies who are P1s—and it's valuable to glean their feelings because P1s generate most of your Arbitron quarter-hours. You'll just not get a feel for the rest of the audience and how you might get the rest of your cume to move into P1 status. Ultimately, you should use requests as one factor in your music research, but not alone. At least it's an inexpensive way to take the public's pulse.

WEKNLY CALL-OUT

This type of music research is best used for stations that play a lot of current or new music. If your station fits that category, you should try and budget enough to do this properly. Using a staff of six callers plus a supervisor can mean you'd spend about $20,000 a year on call-out. Cost definitely is an issue here.

Assuming you can afford it, call-out (done right) can offer you a superb, objective look at the musical taste of a cross-section of your audience. You should mask who is conducting the research (Acme Research vs. WZZZ) so that the identity of the station doesn't skew the results.

You can normally play about 25 hooks (5- to 6-second juicy parts) of songs over the phone—once you've done the hard work of recruiting a good mix of listeners. Try to get at least 60 usable interviews per week, then trend for several weeks to see if popularity and "listener fatigue" are changing—then adjust your music accordingly.

AUDITORIUM MUSIC TESTS

If your station plays lots of gold and/or recurrents, you should hire an independent company to conduct an AMT for you—preferably before each key Arbitron survey in your market. Some folks will try and play 700-800 hooks for the sample respondents who've been chosen at random to show up at the hotel ballroom or auditorium. My recommendation is that you not test more than 400 songs at one setting (which will take about 90 minutes to two hours), because respondent fatigue affects the quality of scores.

With the advance of computer penetration there now are interactive versions of both call-out and AMTs. In future issues we'll examine the pros and cons of these in detail.

Playing music—the right music—is a key to your programming process. Let research—the right mix of research—help you in your quest for ratings success. As always, if you have a question or suggested column topic, please call/fax me in Carmel. The phone number is (831) 626-6070, fax (831) 626-6078.
Smith & Company Cause L.A. Power Surge

BY KEVIN CARTER

As GAVIN went to press this week, and in a masterstroke of timing, Arbitron confirmed that Emmis’ Power 106-Los Angeles is now the #1 English-speaking radio station in the market. Yes, the same Power 106 that just happens to be operated by Steve Smith, the same guy who happens to appear in our two-part lovefest last week and this. Power 106 climbs 3.7-4.1 12-plus, while crosstown Urban KKBT (The Beat) sits at 3.8, and Top 40 KIIS is up 3.5-3.6 12-plus.

“I feel we have one of the most incredible programming teams in the country,” says Smith. “APD Damion Young, MD E-Man, and Program Coordinator Jacque Gonzales-James deserve a lot of the credit because they are responsible for the programming of Power 106 when I’m not here—and I’m in New York a week out of the month, plus other traveling. These guys are every bit as much on the front line as I am,” he says. “While Power is also #1 in both afternoons and nights, the gain in morning numbers is also encouraging. Clearly, Big Boy is looking to be a major morning presence in this market in 1999.”

And now, back to our story:

Steve Smith: Hip-Hop Guy. “It’s funny that this business tends to label people like, ‘Steve is the hip-hop guy,’” says Smith. “I love hip-hop, and it’s certainly a big part of the music formula on a lot of our stations, but that formula is entirely based on what the appealing music styles are in these markets. If there was another style of rhythmic music that was more appealing, that would be the music that drove the radio station. We only do hip-hop and R&B if the market screams that as the rhythmic music that tests with our audience. In California we find that hip-hop and R&B are the rhythmic music styles that test the most with 18-24 Hispanics and Whites. Therefore, that’s what those stations play.”

Smith’s business partner is Brad Patrick, President of the Radio Events Group, a concert promotion firm providing market-exclusive shows to Smith clients. “One of the most powerful weapons Top 40 and Urban stations can have is a concert tailored exclusively for them, where they can hand-pick the artists they want to perform. Any PD knows that a market-exclusive, Summer Jam-type show can drive the ratings, and, without question, help you reinforce your music position and own the artist and concert image. That’s very critical to the younger audience. We have a very formula: we come in, re-invent and re-focus these stations, get the artists involved, tightened them, get the research going, then, 90 days down the road, we do a big event to reinforce the new image.”

While some may have observed that many of Smith’s stations share more than a few formatic characteristics, this ain’t no cookie cutter operation, he says. “In real estate, they preach location, location location. In the ratings game, it’s position, position, position,” says Smith. “My mentor [Emmis Exec. VP of Programming] Rick Cummings taught me that position is what affects what’s to the left of the decidual point; execution is what affects what’s right of it. Your position should be singular—one message that sets you apart from your competition. To accomplish that goal, you must sacrifice. You can’t be all things to all listeners; you’ve got to give up stuff when you focus on one thing.”

Hence the tighter playlists at client stations. “You ask your listeners, what is your station known for? What is your leadership position? Do listeners know who the station is for? What category does your station own? Do they know how to use it? What position is worth defending to your death? These are important questions that we truly believe in and preach to our radio stations.” While the overall formula is generally the same market to market, Smith is quick to add, “As long as you apply what is unique and different about your market, from a musical and attitude standpoint, and inject those factors into the formula, then the final formula is different for each market.”

The Jammin’ Oldies Situation. Both the Chancellor and CBS versions have reared up against Smith (both at Emmis and his own client stations) in several markets, including, most notably, New York, L.A. and Fresno. “Without trying to sound cocky, we really started this type of targeted gold-rhythmic concept back in 1994 when Judy Ellis and I repositioned Kiss to Smooth R&B and Classic Soul with tremendous success,” Smith says. “Any gold-based radio station needs to realize that, after the first year, the goal tends to settle in a bit. It’s nice to hear these records again and make you think about where you were and what you were doing, but once that phase passes, there had better be more depth to your radio station. You’d better have a great morning show, compelling air personalities, and tremendous stationary. Stations like Kiss/FM and CBS/FM in New York and KRTH-Los Angeles understand this, and I feel that this will be the challenge for this type of format. The key to these stations being leaders two years from now is what else are they going to bring to the table and how much deeper will they go to remain compelling beyond the music.”

Jammin’ Oldies: The Upside. “One of the things I’m grateful that it’s doing is getting Top 40 GMs to finally realize that its time to get back to the essence of what the format is all about. Top 40 is super-focused 18-24, and healthy Top 40s must own that demo. We’ve been enjoying this incredible 25-54 performance by default, but if we don’t go back now and protect our 18-24 base, we’re not going to have a position at all.”

Old school advertiser and agency resistance to Rhythmic radio: “I feel that thinking is finally starting to become outdated,” he says. “The sales staffs that still argue these issues are finding this to be more of a moot point. Rhythmic music styles now have a deeper age depth. Hip-hop has now been around for 20 years, while R&B has been driving Top 40 for 30 years. Those old perceptions will cease to be obstacles. When rhythmic music is so overwhelmingly the music of choice in a market, as is the case in most of our markets, it’s hard for advertisers to dodge it. It’s everywhere they go, it’s what their customers are listening to; it impacts all ethnic groups. I find it’s now easier to get that point across to clients than it was even five years ago.”

State of rhythmic radio: “I think it’s as healthy as it could possibly be. I believe there are always going to be hit records written and produced. When R&B is weak, hip hop is strong, and vice versa. Other rhythmic music styles like dance need a big comeback—but when they do, we’ll know about it. Whatever we need to do to adjust our music mix to remain on top of these trends within rhythmic music, we will do.”

GAVIN January 15, 1999 • 9
**MOST ADDED**

ALANIS MORISSETTE (70)  
JENNIFER PAIGE (35)  
BETTER THAN EZRA (34)  
COLLECTIVE SOUL (27)  
**HOLE** (23)  
**SUGAR RAY** (23)

**TOP TIP**

ALANIS MORISSETTE  
"Unsent"  
(Maverick/Reprise)  
A very personal peek at letters never mailed.

**RADIO SAYS**

BARENAKED LADIES  
"It's All Been Done"  
(Reprise)  
"Early research showing big potential"  
—Dan Bowen, PD, Star 94-Atlanta

**TOP 40**

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<tr>
<th>#</th>
<th>Artist/Lyricist</th>
<th>Title</th>
<th>Weeklys</th>
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<td>13</td>
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<td>9</td>
<td>3459 +1221</td>
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</table>

Mass appeal smash across all format boundaries.

15 | SHANIA TWAIN | From This Moment On (Mercury) | 19 | 108 | 0 | 3364 +309 |
| 16 | MATCHBOX 20 | Back 2 Good (Lava/Atlantic) | 15 | 110 | 6 | 3266 +484 |
| 20 | BACKSTREET BOYS | All I Have To Give (Jive) | 7 | 129 | 3 | 3171 +1056 |
| 21 | CHER | Believe (Warner Bros.) | 9 | 111 | 11 | 2973 +486 |

**CHARTBOUND**

<table>
<thead>
<tr>
<th>Artist/Lyricist</th>
<th>Title</th>
<th>Weeklys</th>
<th>Top 15</th>
<th>Top 25</th>
<th>Top 40</th>
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<tr>
<td>ALANIS MORISSETTE</td>
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**RAVES**

By Editor Annette M. Lai

JOEY McINTYRE  
"Stay the Same"  
(C2/CRG)  
C2 launches itself with a bang by presenting the debut solo effort from former New Kid on the Block Joey McIntyre, who is all grown up, looking good, and sounding awesome. If he's back to break more hearts, he's doing a fine job—creating hysteria among fans with visits to radio across the U.S. these past few weeks. Production wizard Walter Afanasieff weaves his magic on this track, who Joey himself penned. The song will appear on the forthcoming Dawson's Creek soundtrack. Early believers include WXKS/FM-Boston, 104 KRHE-Houston, WZJN-Cleveland, and more. Reserve Joey a Most Added spot next week. Impacting Top 40 and the A/C world.

**BEASTIE BOYS**  
"Body Movin"  
(Grand Royal/Capitol)  
"Beasties Rule" proclaims the January 21 cover of Rolling Stone magazine, inside, the group is named Artist of the Year (critics' choice), while their readers give them nods for Favorite Artist, Best Album, Best Song, and Best Music Video of the Year.

Continued on page 15

**BEST OF TOP 40 REPORTS ACCEPTED**  
MONDAYS AND TUESDAYS  
8:30 A.M.-4 P.M.  
Gavin Station Reporting  
Phone: (415) 495-1990  
Fax: (415) 495-2580

**ARTIST PROFILE**

SHAWN MULLINS  
(Excerpts from the San Francisco Sunday Examiner & Chronicle, January 10, 1999)  
Label: SMG/Columbia/CRG  
Senior VP, Promotion: Jerry Blair  
Current Single: "Lullaby"  

Where did you come from?  
"I've been doing this for about 10 years. I don't know if it's an unusual story. A lot of bands play live and put out independent releases before getting noticed. It's cool that I'm getting attention now. It's definitely made things easier for me, but I've enjoyed it all along. I just like making music."

Do you enjoy the attention?  
"I'm used to being able to walk down the street. I'm not used to a complete stranger walking up to me. It's a great thing that people come up and tell me they like my stuff, but some people get a little freaky."

Describe an unusual encounter.  
"This one woman comes to a bunch of shows, and she wants me to marry her. I've already got a fiancée, and I'm happy with her. This woman was sending me photos and stuff. I just wanted to tell her that there was someone out there for her, but it wasn't me."

What are you going to spend all your money on?  
"I'm saving it, man. I'm working too much to spend any money."

www.americanradiohistory.com
Columbia recording artists Shawn Mullins hangs out in PD Dan Kielty's luxurious office at KIIS-Los Angeles (l-r): Columbia's Cindy Levine, Kielty, Rick Dees, Mullins, APD/MD Tracy Austin, and Jacob LA Marketing Stud Von Freeman.

GAVIN January 15, 1999 # 11

Photo Op

Columbia recording artists Shawn Mullins hangs out in PD Dan Kielty's luxurious office at KIIS-Los Angeles (l-r): Columbia's Cindy Levine, Kielty, Rick Dees, Mullins, APD/MD Tracy Austin, and Jacob LA Marketing Stud Von Freeman.
FOR THE RECORD

"All I Have to Give" by Backstreet Boys is the female meltdown record of the week. — Cat Thomas, PD, KLUC-Las Vegas

"We Like to Party" by Vengaboys is already calling our Top 5 with our core. — Andy Shane, APD/MD, WKTU-New York

“Secret Love” by Kelly Price (the So So Def remix) is on fire! — James Coles, PD, KKI-Honolulu

"What’s It Gonna Be” by Busta Rhymes & Janet Jackson is the song on his album. Could he be a #1 record at Rhythmic radio? — Skyy Walker, OM/PD, WXXP (Party 105-Long Island)

OUTTA THE MIX

SKYY WALKER, OM/PD
WXXP (Party 105)-Long Island

Charlotte “Skin” (Nervous)
"It’s big in the clubs. We’re now spinning it 49 times a week and it’s selling records in this market."

Luminaire “Flower Duet ‘95” (GlassNote)
"A very cool underground record. You can hear it in the trailer for the upcoming Michelle Pfeiffer movie. We get phones every time we play it."

Punch Meets Paunch
If you’re expecting a lengthy explanation, forget it—we just like this candid photo of former CHIPS star Erik Estrada standing in the shadow of Power 106-L.A. morning dude Big Boy. Thankyouverymuch.
The Gavin Seminar: It’s Good for You

BY ANNETTE M. LAI

In a recent conversation, I was dismayed to learn that a faithful GAVIN supporter and award nominee is not being allowed to attend this year’s Seminar, because it was deemed by higher-ups that attendance “wasn’t necessary.” I would strongly disagree—as, I hope, would you—and I’d like to take this chance, if it isn’t too late, to change some minds and convince others of you who are still on the fence. Here are a few reasons why attending the GAVIN Seminar is important to your career:

- A learning experience. Time and again, the feedback we receive after our Seminars includes the fact that attendees actually learn something new they can take back with them to their respective jobs. At a GAVIN Seminar, one can count on interacting not only with people from within one’s own format, but this is a great place to learn about the issues facing other formats, too. In this age of consolidation, where it’s becoming more of the norm for programmers to be in charge of more than one station, this is crucial. Continuing education is an important key to a person’s success.

- Don’t forget...this is a people business. Without sounding too cliché, “no man is an island.” It does a person good to get out of the office every now and then and interact with others in the industry. Technology has made it too easy for us to depend on our phones and/or computers to communicate with each other, but there is still something to be said for human interaction. Whether he be radio programmers, record personnel, consultants...you name it, the GAVIN Seminar attracts a wide cross-section of industry notables—some of our best and brightest talents—and this year will be no exception.

- It’s a morale booster, too. Yes, I’ve already heard the “it’s so expensive” cries, but relatively speaking, look at this as an investment—if not in yourself, then in your staff. Rewarding yourself and/or your staff boosts morale and, in turn, creates better results on the job.

Seminar Update:

The Hyatt Regency, our host hotel, is sold out (doesn’t this tell you already that this is the place to be February 17-21?). If you need information about other hotels in the area, please contact Deirdre Morrissey in our Convention Services department (415) 495-1990 x553.

The official action begins Thursday morning (Feb. 18), but if you’re already in town Wednesday night, come on by the Boulder Entertainment Group (Tom Callahan and Tom Mazzetta/T.J. Martell’s “Bowling Extravaganza” being held at New Orleans’ Rock ‘n Bowl from 9 p.m. to 1 a.m. Curb Records’ recording star Mary Griffin will be performing.

We’ve lined up some cool daytime musical entertainment for you, too. Showcasing at the A/C Awards Luncheon on Friday (also sponsored by the Boulder Entertainment Group), we are pleased to present star of stage and screen and Slamajama recording star, David Cassidy, and Squint/Columbia recording act Sixpence None the Richer. Opening up our “Jukebox Jury” session on Thursday afternoon will be Dalin Records newcomer Gregg Swann. Last but certainly not least, Hollywood Records is pleased to present superstar (and A/C core artist!) Phil Collins at the House of Blues on Saturday evening, February 20. Phil will be promoting the soundtrack to the soon-to-be-released Disney animated feature film, Tarzan.

Panel changes: Former Hot A/C KZON-Kansas City (now KZSR-Star 102) has joined GAVIN’s mainstream A/C panel. PD Jon Zellner takes calls on Fridays between 10 a.m. and noon. Alan Burns & Associates’ Jeff Johnson is consulting...Mainstream A/C KDA-Rolla, Mo., has gone satellite and is no longer a GAVIN reporter...At KUDL-Kansas City MD/swing air talent Thom Walsh has been relieved of his duties. For the time being, music will be handled by interim PD Dan Hurst and consultant Gary Berkowitz. Walsh will now concentrate on his full-time job at BDS...KSTP/FM (KS95)-Minneapolis PD Todd Fisher gets new stripes as he is named Director of Programming for Hubbard Broadcasting. Fisher’s promotion results in added duties (and perhaps a new title?) for APD/MD Leighton Peck...WPLJ-New York p.m. driver Rocky Allen segues to sister station WABC for morning drive starting January 25...Congratulations to KDAT-Cedar Rapids MD Tom Cook on making the leap to the PD chair as he moves to Capstar sister outlet WMLL-Madison, Wis., effective immediately...At Hot A/C outlet KCAC-Goos Bay, Ore., Chuck Sebastian takes over the PD/MD slot, replacing Jeni Nixx, who steps down to concentrate on her p.m. drive shift. Sebastian is just a little busy these days, as he is also OM for three other properties: KOOS/WM, KBBR/AM, and KHFM/AM in addition to doing mornings for KACW...At A/C station WRJ-C-Mauston, Wis., nine-year station vet and a.m. driver Greg Lawrence takes over the MD reins from exiting MD Randy McNichol...Former Warner Bros. promotion director Marcia Welch continues her search for a new challenge. In the meantime, she has relocated back to Akron, Ohio and can now be reached at (330) 836-1084.

GAVIN January 15, 1999 • 13
February 17-21 New Orleans — The Gavin Agency

ROOMS AVAILABLE AT THE HOTEL INTER-CONTINENTAL (504) 525-5566
QUESTIONS: CONTACT DEIRDRE MORRISSEY (415) 495-1990 X653

The 1999 GAVIN Seminar

SOLD OUT
**A/C UP&COMING**

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* A/C Drops: #15-Temptations, #29-Various Artists (“Love Shouldn’t Be So Hard”), #30-4. Lurinesse M. Headen, Peabo Bryson, Foxtail
* Her A/C Drops: #36 Sensational (“Closing”), #37-Horne & the Blowfish (“Wait”), #38-Meadow, #40-Seal

**RAVES continued**

Single, and Best Hip-hop Artists of the Year. Definitely check out the Fatboy Slim remix of their latest...it’s flat and on fire! Impacting Rhythm Crossover and mainstream Top 40.

---

**SHANICE**

“When You See You Smile” (LaFace/Arista)

This young woman, who’s been making music for more than a decade—time flies, doesn’t it? (Arista A&R VP Keith Nafari was still in radio at KMET when her very first efforts were released)—has never sounded better. I heard this song just before the Christmas break and automatically fell in love with it. Smooth and mature, it’s a Rhythm Crossover Must Added this week.

---

**BONNIE RAITT**

“Lover’s Will” (Capitol)

Bonne puts her own bluesy stamp on this John Hiatt song, which is featured in the film Playing By Heart, starring Gillian Anderson, Ellen Burstyn, Sean Connery, and more. Co-produced by Mitchell Froom, it’s classic Bonnie. An early believer is KVIL-Dallas. Impacting mainstream A/C.

---

**ROCKAPELLA**

“I’ll Hear Your Voice” (J-Bird)

You’ve probably seen Rockapella singing in a Folgers’ Coffee commercial recently, or perhaps you caught one of their performances on the

---

**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 9:30 till 11:00 and an open bar for the entire four hours!

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

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

The event is being sponsored by Curb Records, Universal, Warner Brothers, Capitol, Jive, American Gramaphone, MCA, and Delin Records. Lane sponsorship are still available.

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

For more information contact Jon Scott at (618) 981-9876, Tom Mazzetta at (303) 545-9990 or Tom Callahan (303) 545-0232
HOT A/C

**MOST ADDED**

ALANIS MORISSETTE (24)
SUGAR RAY (23)
COLLECTIVE SOUL (16)
**E. JOHN & L. RIMES (14)**
**BLONDIE (14)**
**SEMISONIC (14)**

**TOP TIP**

COLLECTIVE SOUL

"Run"
(Atlantic/Hollywood)
Collective Soul is off to a running start at Hot A/C with their latest.

**RADIO SAYS**

SUGAR RAY

"Every Morning" (Atlantic)
"Sugar Ray's latest will be a number one record."
—Jimmy Steal, JAC Director of Programming-DFW/KDMX-Dallas

**CHART PROFILE**

CHER

CURRENT SINGE: "Believe"
LABEL: Warner Bros.
SENIOR VP PROMOTION: Tom Bier

CHART STATS: She's already spent seven weeks on top of the Euro Top 100 and has captured number one in eight European countries. —fano.

---

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**HOT A/C**

**CHARTBOUND**

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<td>ROO STEWART</td>
<td>&quot;Faith Of The Heart&quot; (Universal)</td>
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<td>NATALIE IMBRUGLIA</td>
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<td>Semisonic: &quot;Secret Smile&quot; (MCA)</td>
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<td>Jennifer L. Hewitt: &quot;How Do You...? (Atlantic)</td>
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<td>BLONDIE</td>
<td>&quot;Maria&quot; (Beyond Music)</td>
<td>Backstreet Boys: &quot;All I Have To Give&quot; (Jive)</td>
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<td>JENNIFER PAIGE</td>
<td>&quot;Sober&quot; (Atlantic)</td>
<td>Better Than Ezra: &quot;At The Stars&quot; (Elektra)</td>
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**DAVES CONTINUED**

long-running PBS kids series, Where in the World Is Carmen San Diego The New York Times has billed this five-man vocal group "one of the most accomplished contemporary a cappella groups." Their latest, a hidden track on the soon-to-be-released CD Don't Tell Me You Do, sounds like a natural for A/C radio.

---

**MARTIN'S DAM**

"Fear Of Flying" (Hybrid/Sire)

In a past life, brothers Scott and Brian Bricklin—the nucleus of Martin's Dam—were known collectively as Bricklin. Well, a decade has gone by and the brothers from Philadelphia have been reborn. They're now known as the four-man band Martin's Dam, whose first single from their album Sky. Aire, was described in their bio as optimistic and free-flowing. Produced by Kevin Killen (U2, Peter Gabriel, and Elvis Costello), if you're looking for something new and a hook, check this baby out. You'll be pleasantly surprised. I was. Impacting Hot and Modern A/C, Need a copy? Contact Kalon Lee at Hybrid (212) 860-6136.

---

**HOT A/C REPORTS ACCEPTED**

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

Gavin Station Reporting Phone: (415) 495-1990
Fax: (415) 495-2580

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**AUDIENCE**

"Veteran music video director Nigel Dick is blustery with the "Believe" video. I'm trying to bring Cher down to a younger audience, and I don't think it's too much. She looks great."
—USA Today, November 9, 1998

"I'm always coming back. This is the perennial underdog."
—Allure, November 1998

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Compiled by Melissa Piazza
Make and Play MP3 Files

BY RON CADET

Cassettes didn’t kill the music industry in the ’70s; VCRs didn’t kill the movie industry in the ’80s. In fact, these new technologies, feared at first, actually caused their respective industries to grow. Expect the Internet and MP3 to cause growth—and new opportunity—in the music industry.

To prepare for new opportunity, it is best to understand the new technology. MP3 is not that mysterious. You probably already have everything you need to make and play MP3 music files right on your desk. If you have a PC running Windows 95 or 98, or a Mac running system 8.0 or better, an Internet connection, a Web browser, a sound card and speakers, and a CD-ROM drive, you can be producing MP3s before the end of the day.

Step 1. Download the MP3 Player and Encoder Off the Internet

Point your web browser to www.mp3.com. There you will find everything you need to play and make MP3 files. Look for a link to a program called MusicMatch. When you click on the link, you will be presented with a dialog box asking you where to store the file on your computer. It doesn’t matter where you put it, just as long as you know where it is.

Step 2. Complete the Installation

After the file has downloaded, exit your browser program. Find the file called “mmsetup.exe” on your computer, and double click it to complete the installation. Be sure to follow the instructions you are presented with very carefully.

Step 3. Find an MP3 File to Play

Get back on the internet and navigate back to www.mp3.com. You will see links for all kinds of music. Click on your favorite genre and explore. Click on any link marked “Get MP3” to begin a download. It will take about 10 minutes.

Step 4. Play Your New Music Track

Start the MusicMatch software. The player organizes your MP3 clips into a database, which is like a playlist. Find the button marked “database,” point to the music file that you just downloaded, and add the song to your playlist. Select it, and press play. Welcome to MP3!

There are hundreds of sites offering MP3 songs. Try www.goodnoise.com or enter the phrase “MP3” into any search engine such as www.yahoo.com.

Want to Make an MP3? No Problem!

Step 1. Start up your MP3 Encoder

In MusicMatch, select the “Recorder” button. You will be instructed to insert an audio CD into your CD-ROM drive. Put one of your favorite music CDs in, select a track, and hit “Record.” The song will be converted to MP3 and stored on your hard drive in about the time it takes to play in real time. To play back your first creation, repeat step 4 above.

Now, you could take the MP3 you just recorded off of CD and put it up on a Web site for your friends to download, but don’t. You’ll be breaking copyright law. You can, however, get yourself a “Rio” portable MP3 player for about $200. It’s smaller than a Walkman, and can store 60 minutes of MP3s.

Take your MP3s in your car, on your next plane trip, wherever. Are you starting to see just why this whole thing might really “blow up?” You’re not alone!

Seeding the Talent Pool

BY QUINCY MCCOY

“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 attracting, developing, and retaining talent. Not just on-air talent, but managers and executives who are imaginative leaders.”

Those were the last words I wrote in 1998 about the state of radio. We’re still suffering from a dearth of talent that resulted from our zealous approach to research in the ’80s. The industry adopted research as gospel; “more music and less talk” became the solution to gaining instant ratings. The official broadcasting chant of the early ’80s was that personality radio was dead. Many operators embraced this trend because it was cost efficient. Finally, suits didn’t have to pay big money for some zany morning man or wild night jock, because the research indicated that all they had to do was play the best testing records and shut the air talent up.

But the researchers failed to investigate what kind of talk listeners judged unnecessary. The researchers failed to investigate what kind of talk listeners judged unnecessary. Yes, the listeners like everyone else hated useless chatter, but they never indicated that they were demanding an

end to showmanship. While it produced good ratings, the end result of this movement was the loss of a generation of personalities who were never developed.

In any successful business, talent is where the growth opportunities are. In radio, it’s superstar talent that separates great stations from all the rest. It’s time we put talent acquisition and development back on the front burner. Let it break your station out of the pack, add listeners to your format and revenue to your bottom line. But before we can do that, we’ll have to find some talent.

Networking

Networking with people within and outside of your company is still the best way to keep an ear out for talent. Consultants who travel around the country are a tremendous asset, because they hear a lot of radio stations.

Today a lot of personalities and sidekicks are comedians and actors. Make it a habit to check out local comedy clubs and post job notices at drama clubs and acting schools for people interested in radio.

In larger markets, talent often has an agent who represents them in finding work and negotiates their deals. A quick scan of talent agency Web sites and trade publications can be helpful.

You Got to Listen

As a programmer you should make yourself listen to each and every tape that comes across your desk. You never know when—or where—the next Doug Banks, Don Imus, or Howard Stern will appear. And you certainly don’t want to be the programmer who lets a big one slip away.
IF I LOSE MY WOMAN

kenny lattimore

The new single

delivered by a voice like no other.

From the album From The Soul Of Man.

Producer: Daryl Simmons for Silent Partner Productions, Inc.

Winning at radio Monday, January 18 and Tuesday, January 19
It was to be the most exciting event of the 1991 Christmas holiday break for young hip-hop fans: an all-star celebrity basketball game at City College of New York (CCNY).

The game had packed the gymnasium's only entrance, leaving hundreds of fans outside. The teams, consisting of rappers and athletes, had been promoted by Combs and his partner, Heavy D.

Combs, who had been a star rapper, was found dead in his hotel room the night of the game. The circumstances surrounding his death were shrouded in mystery, and the event was met with a sense of sadness and loss.

In the early days of hip-hop, Combs was a prominent figure in the music industry. He had released several albums and had been involved in many successful projects. His death was a significant loss for the hip-hop community.

The game had been held in the memory of Combs and as a tribute to his music. It was a celebration of the life of a beloved artist and a moment of unity for the fans who had come to watch the game.

The night of the game, Combs had been at the event with his usual confidence and charisma. He had been seen on stage, wearing his signature hat and looking sharp as always. His presence had been a highlight of the night, and his death came as a shock to everyone.

The event had been advertised as a celebrity basketball game, with many music stars and athletes participating. The game had been held in the heart of Harlem, surrounded by the vibrant energy of the neighborhood.

Combs was remembered for his contributions to the music industry, and his death had been a loss for many. The night of the game had been a mix of emotions, with sadness and remembrance balanced by the excitement of the game itself.

After the tragic turn of events, the game continued, with players from both teams coming together to honor Combs and his memory. It was a testament to the power of music and the spirit of community that the event had brought.

In the years following Combs' death, his music continued to inspire and influence new generations of artists and fans. His legacy lived on through his music, and the memory of his contributions to the hip-hop community remained strong.

Combs had been a trailblazer in the world of hip-hop, and his death had been a reminder of the fragile nature of life and the importance of cherishing every moment we have.

END.
SAUCE MONEY (30)
BAD MEETS EVIL (23)
The Roots (5)
INSPECTAH DECK (5)

FUNKY FRESH RECORDS
74 Warren St.
Roxbury, MA 02119
Contact: Rusty Pensilten
Phone: 617-427-6316

FAX: 617-427-8905
Pick Single:
DMX - "Sippin'" (Def Jam)
Pick Album:
DJ CLUE - The Professional (Roc-A-Fella/Def Jam)

Probs: "We're the number one independent black record store in the Boston area. We have all the hits."—Rusty Pensilten

RETAIL PROFILE

MOST ADDED

A Tribe Called Quest
Lauryn Hill
Noreaga

NONCHALANT - Take It There
The Roots (MCA)
"Out of all the female MC's, Nonchalant is definitely holding it down."
—Mr. C, KPOO-San Francisco.

MOST REQUESTED

XZIBIT
Jay-Z

FRESH RETAIL PROFILE

UP & ADD'EM

CHARTBOUND

ERHOL - "World Wide Domination" (Genius)
KEITH MURRAY - "Incredible" (Jive)
DJ S&S - "Beat Of The..." (Rellah)
JOEY CHAVEZ - "After The Heat" (ABB)
M.O.P. - "Breaking The Rules" (Relativity)

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

REVIEWS

by Janine Cowney

THE ROOTS FEAT. ERYKAH BADU
"You Got Me"

(MCA)
Philadelphia organic hip-hop collective the Roots take flight on this down-tempo, smoothed-out groove, with lyrics that tell the tale of ambition, hope, and love within the busy world of hip-hop fame. Listeners will relate to the reality of maintaining a relationship while both parties pursue careers. The Roots tell the tale with conviction, and Erykah Badu's cool vocal on the chorus is like a smooth caress on the brow. This track, from the album Things Fall Apart, is blowing up playlists, particularly in the East. Check it out.

KING B.A.V.
"I Rock"

(King B.A.V. Music)
Boozy shouting-choke-dance-floor groove is the basis for this basic rap romp about the M.C.'s skills. More for those who want to dance than those who are into serious hip-hop lyricism. Garnering play out of B.A.V. hometown, San Diego, to the End of the West. Call (619) 538-0400.

January 15, 1999 GAVIN • 21
As the Hip-hop industry joins the countdown to the year 2000 and, as at all turns of the century, change abounds.

The balance of Hip-hop power is moving into the hands of independents. The up-and-coming faces we have become familiar with as executive promotion powers in the last five years have either been weeded from the game or have been advanced upwards in rank. The expected shakeout of stars from wannabes has put names like Masta P, Jay-Z, and DMX on everybody's lips, while other artists only fade from memory.

So who's in the next crop of indie Hip-hop stars, both in front of the mic and behind the scenes? GAVIN provides a random sampling of some of the label reps and artists you'll be hearing from in 1999. —Janine Coveney

NELSON TABOADA
COLLEGE RADIO PROMOTIONS MANAGER
GEE STREET RECORDS, NEW YORK

Nelson Taboada landed at Gee Street last year, after three years of working independently on Rap projects for Epic Records.

"I had a love for the music, just loving Hip-hop and buying records," says Nelson of his prime motivation for moving into promotion. Born in New York's tough Lower East Side, Nelson opted to attend the Institute of Audio Research after high school in order to get hands-on radio and engineering experience. It was a plan designed to bring him closer to radio and DJing, he remembers. "We were doing production and engineering, learning about the boards and things like that, and there were a lot of internships available," Nelson says. "My first internship was in rock management with a guy who ran it out of his house, shopping these bands. He said, 'Why don't you deliver these demos for me over at Sony?' And every label I went to, I left a résumé and a letter describing the internship I was looking for."

He eventually got a call back from Sony about an internship in Epic's Rap promotion department, working with O.J. Wedlaw; Nelson jumped at the chance. "It was a good learning experience. O.J. opened up the door for me by saying, 'I need you to be my right hand man,'" Nelson says. Epic was hot at the time with product by Kool G Rap, Groove Theory, and the label Razor Sharp's Ghostface Killia. "O.J. was the best boss, he had me doing things on the street, going to retail, calling DJs, going to conventions, and I met a lot of people." At the same time, Nelson needed to make some money, and after eight months the label kicked in some money for the hardworking intern.

When former Bay Area street rep Crystal Isaacs moved from Epic to Gee Street as a Marketing Manager, she recommended Nelson as a solid college promotion replacement. Nelson made the move just last year. The label was a new part of the V2 Entertainment family, building a staff for a new Rap department. Nelson works with Just-O, recently arrived from Atlantic, in Rap Promotion, and Matt Pollack, VP of Promotions, reporting to GM Richard Sanders. "I learned so much from Richard—he's another mentor I have along with O.J. Wedlaw. He's very versatile." Nelson loves his gig, but it has its challenges. "The hardest part is keeping up with all these DJs!" he says. "There's a new DJ born every day. But I think College radio is the best medium for Hip-hop; everybody is grounded and they are willing to give something a chance, unlike mixshows or commercial radio. College sets the tone. They are on a record four or five months before it breaks through to the mainstream sometimes."

Down the road, Nelson says, he just wants to fine-tune his skills in promotion, with the ultimate goal being an A&R position: "Bringing in good groups and good music."

"College radio is the best medium for Hip-hop. Everybody is grounded and they are willing to give something a chance" —Nelson Taboada

Artist Pick for 1999: Tragedy Khadafi

"I am very involved with the project; I'm the point person," says Nelson of Tragedy Khadafi's Against All Odds. "Tragedy has a lot of credibility, he's brought Capone, Noreaga, and 25 Life through Penalty Records. He is the first artist here to have a project that's going to be big for me in '99." Hailing from the Hip-hop hotbed of Queensbridge, New York, Tragedy Khadafi is committed to "realness" and the concept of the 'original street thug.' Also known as Tragedy and Intelligent Hoodlum, the artist brings mic skills as well as the ability to recognize and nurture other talent and run a business. In 1995 he teamed with Queensbridge DJ Stretch Armstrong and Capone N Noreaga to breathe life into his label concept, 25 Life Records, which released its first product through Penalty Records.

"I've always been political and conscious, but my popularity started with Intelligent Hoodlum, so people think that was my original name," Tragedy explains via press release. "Before Intelligent Hoodlum, I was street gangster, but I've always been about reality."

Now with his 25 Life signed through Gee Street Records, Tragedy Khadafi will show off the evolution of his lyrical philosophies on the forthcoming solo album in March 1999, which has been led off by the single "Blood Type," which has already reached the #1 slot on Gavin's Rap Chart.

Chris Atlas
McDaniel
NATIONAL RAP PROMOTIONS
TOMMY BOY RECORDS

"We don't officially have titles, but I am responsible for Rap promotions on a national radio level, and I supervise on the mixtape and street level," says McDaniel, 26, who adds that "Atlas" is his real middle name. "I am also A&R for Black Label, a new imprint label through Tommy Boy.

Raised in the Bronx's Gun Hill Road area, Chris was drawn to Hip-hop through spinning records. "I started DJing in high school; I used to do house parties, proms, weddings. I always wanted to be in the business in some form, and DJing was the first outlet for me," he says. He formed a production partnership called Crackers & Cheese and attempted to sell labels on the records they'd produced, but things didn't go smoothly. "A lot of the business is who you know and getting turned on to the right person to give you your break, and at the time I didn't have the connections."

Chris needed to get his foot in the door, so he became an intern, first at a party promotion company called Car Wash, next at now-defunct Giant

THE NEXT

www.americanradiohistory.com
Records, then for the New York office of Jack the Rapper from 1993-95, helping to market what was then the biggest R&B music concert in the industry. "I think Jack the Rapper was the first chance I got to meet people on a real level," he remembers.

In late 1995, JTR's Maria Catalan referred Chris to Tommy Boy as an intern to work on the first CD in the Jock Jams compilation series. Still a student at City College, Chris worked on Jock Jams for six months. "I was interning in sports marketing, learning to market the compilation at arenas, basketball stadiums, and other places. I was fortunate to work with [label president] Monica Lynch, to interact with [label founder/CEO] Tom Silverman, and Anisa Hall, who was doing retail at the time. It was the end of the year and the first volume was doing really well, so they asked me to continue on in College promotions because they didn't have anyone. I started in '96, hands-on learning College radio, working with then national promotion director] Stacy LaCroix and learning the ropes."

Chris was now working De La Soul, Coolio's Gangsta's Paradise album, and more. "When I finally graduated in '96, they hired me fulltime to do College promotion," he says.

Chris's dedication to the music has not only made him a fixture in Hip-hop promotion, but has given him a chance to stretch out creatively. Now charged with looking for talent for the New York office of Defari, Prince Paul, De La Soul, Brother Lynch Hung, the Dayton Family, as well as several 12-inch due from New York organic crew Natural Elements. Also, the Digging in the Crates project will break, a collaboration between Showbiz and his crew, with Fat Joe, Big Pun, Lord Finesse, Diamond D, AG, Buckwild, and more, due in the spring.

So what's the hardest part of his gig? Chris replies: "Just maintaining integrity. There's a lot of things that go on in the business that I think are F**ked up. I'm in this business because I want to be, not because the business controls me. I try to keep my integrity and humanity with my DJs and my peers, so it's not so much about the fluff or the hype, it's really about the music. I feel fortunate that I'm at a company that has allowed me to grow within three years. I have to be productive."

"I try to keep my integrity and humanity with my DJs and my peers, so it's not so much about the fluff or the hype."

--Chris Atlas

**Black Shawn**

**ARTIST DEVELOPMENT/PUBLICITY/A&R**

**RAWKUS RECORDS, NEW YORK**

New York's Rawkus Records, established by Jarrett Myer and Brian Brater nearly three years ago, is quickly becoming something of a Hip-hop legend. Focusing on the New York underground, the label has signed several unique-sounding artists as well as released a wealth of influential 12-inch and intriguing compilations: Company Flow, Sir Menelik, Shabam Shaddeoq, L-Fudge, Black Attack, Reflection Eternal, Ra the Rugged Man, Mos Def, Talib Kweli, and Soundbombing, Funcrusher Plus, and Lyrict Lounge Volume I.

Coming into the mix two and a half years ago is media specialist Black Shawn, who has helped raise the profile of Rawkus' artists without overexposing them. "I've always been into music—my sister got me into it when I was a kid," says Shawn, who was raised in Westbury, Long Island. After attending Norfolk State University, where he did jazz radio shows, he returned to New York and took the classic route to a Hip-hop label career: the internship. He did time at Erick Parrish's PMD label for a few months, then worked at Nervous Records doing promotion under Chris Thomas and publicity with Devin Robertson. Nervous was releasing product by Mad Lion, Smf & Wessum, Black Moon, Chaotic Style, and Funkmaster Flex at the time. Shawn worked hard enough to inherit the Nervous publicity job for a few months before Nervous' output shifted away from Rap.

Joining the Rawkus team in October 1996, Shawn was doing publicity and some promotion, with a definite hand in artist development. "I am getting into the realm of choosing the acts, but right now I am dealing with the existing acts," he says. "Mos Def has a solo album coming out right now that I'm trying to cultivate; Shabaam Shaddeoq has a solo album coming out. From a publicity angle, Mos Def, in particular, is already media friendly...In the last six months, Rawkus has really been a publicity-driven company."

Not that the label has gone completely commercial. "Rawkus puts out stuff that is straight College style. It's not fleshtoned with that commercial cheese," he says. "Our catch phrase was 'independent as f*%k' with Company Flow. We have had to appeal to a certain niche area; we're not trying to appeal to that Bad Boy crowd." Shawn emphasizes the importance of mixshows, College stations, and local club DJs. "It's not rocket sci-
ence—if you have some good product and you can up some copies and get it out on a consistent basis, there will be a response."

Coordinating schedules, staying on the phone, and going out to the clubs to track product and keep up with what's new are all part of the job. But the most difficult part, says Shawn, is "conveying to the artist what we need to get the job done. We're not trying to control what the artist makes; we let them do their thing. But I might say, "Yo, I really need you to be here at a certain time," or I'm really conveying to them why we need to do shows or hit a couple of radio stations. It's tough trying to please so many people."

Black Shawn soon plans to add another duty to his busy schedule: recording artist. "As Captain Black, I have a Miami-bass style single coming out," he says.

"Rawkus puts out stuff that is straight College style. It's not fleshed over with that commercial cheese."
—Black Shawn

These two artists established distinctive and separate careers up until last year's collaboration as Black Star, an album that landed on many Hip-hop heads' Top Ten of 1998 lists. Mos Def has been performing solo and has taken turns as an actor and standup comic; last year's "Universal Magnetic" track spread his appeal, as did his guest turns on DJ Honda's and A Tribe Called Quest's current projects.

Kweli is also a Rapper in the Lyrist 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. In addition, Talib has just purchased Nkru Books, the oldest independent black owned book-seller in Brooklyn, located on St. Marks Avenue. The store is where Talib has worked for the past several years in between stints behind the mic, and where he has also performed. The investment in the store was his contribution to keeping the landmark cultural institution alive.

Both Mos Def and Talib Kweli will offer much-awaited solo albums in 1999.

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**Mong**

**NATIONAL COLLEGE AND MIXSHOW PROMOTION MANAGER, LOUD RECORDS**

Loud Records, a division of the Steve Rifkind Company, has been makin' noise since it came on the scene. In the last year, that scene has included hits by Davina, Big Pun, Xzibit, Funkmaster Flex, members of the Wu-Tang Clan, and others. Among the busy staffers in the label's Los Angeles offices is Mong, who keeps up the connection between the label's output and the College and mixshow DJs.

This young promo exec was raised on soul in the Motor City of Detroit. Attending Central Michigan University, Mong was doing a College radio show on WCHP with his partner Heavy and DJing locally; he soon became the music director. They started making "connects" with label reps who were servicing the duo with records, and soon Mong was enthralled with the idea of burrowing deeper into the biz.

"I was going to school and I really got tired of the whole thing, and I said, "You know what? If I really want to get in the music business I'm either gonna have to go east or go west," says Mong. "It's too cold on the east, so let me see what I can do on the West Coast. So I basically just jumped in the car, packed it up, and headed out."

Mong had called every label rep he knew, both before and after he arrived in Los Angeles, to hook up a job opportunity. And like most of our other featured label reps, an internship was his break. Chris Peterson, former College rep for NooTrybe, hooked him up with a three-day-a-week internship at Noo Trybe Records; Lee Cadena offered him a two-day-a-week internship at Hits magazine, and in between the split schedule he was serving Bahama Mamas at the Red Lobster bar. "I was hustling the whole time," he remembers.

Mong also hustled Tommy "Gun" Capistrano, who was then working at Loud, bugging him about a job. Though he interviewed as Steve Rifkind's assistant, the job went to someone else; instead, they asked him to fill in as receptionist. Mong said yes and started at Loud in 1996. Once at the desk, he started "bugging everybody"—chiefly head of promotion John Rifkind—about doing promotion work. Soon Mong was answering phones and doing West Coast College promotion, working Xzibit's "Paparazzi," and helping turn it into a modest West Coast hit.

Not long after that, he was taken off the front desk ("I was always putting people on hold"), given a desk, and told to handle College promotions nationally; late last year Mong added West Coast mixshow duties.

"And that's just the Loud part of it," says Mong, adding that almost everybody on the staff has another gig—and he's no exception. His booking/management/promotion/record company, Concentrated Entertainment, begun with indie promoter Todd Mumford, is also buzzing with underground Rapper Elemental and a group called Lexicon. "I make sure I have my Loud gig done first, I make sure that's covered. Loud gave me my start and they're paying me, anything after that is after that," he says.

"The hardest thing, I would say, is just staying organized because it's so hectic. There's not enough time. I average maybe four hours of sleep a night, between going to shows, politicking with people, working the stations, and having artists in town."

—Mong

**Artist Pick for 1999:**

**Mos Def and Talib Kweli**

Two twenty-something lyrical/philosopher/revolutionaries—M-1 and Stic.man—have come together to form the collective Dead Presidents. Influenced by the turbulent civil rights era as well as the revolutionary consciousness of the Black Panthers, Dead Prez seek to raise the stakes and the awareness of Hip-hop heads in the '90s.

The pair, who came together in Tallahassee, Fla., as friends and brothers, were nurtured and signed by 7G Entertainment, founded by Lord Jamar of Brand Nubian. At first, the two were members of a national activist organization that allowed them to travel the country and share their philosophy, but in order to make a living M-1 and Stic.man decided to channel their energies toward music. A common belief in the ancient Chinese oracle called the I-Ching, or the book of change, led them to their logo and their mission: to analyze the present to develop foresight and positive direction for the future. They believe there is a common link between all historically oppressed people.

Dead Prez were first introduced in 1997 on the Loud Set Up tape Food Clothes and Shelter, via the track "These Are The Times (Novus Oro Sectorum)," and "Propaganda." The pair's forthcoming self-titled album should create even more of a buzz among like-minded young people searching for a sense of reality and a positive direction for the future.

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Cassandra Will Run the Voodoo Down in New Orleans

BY KENT ZIMMERMAN

One of the advantages of putting on the “Big GAVIN” (as you Triple A folks call it) is the opportunity to work with special artists who cut across formats, presenting high profile soundstage gigs by artists like Herbie Hancock New Standards Quintet, Joni Mitchell, Don Was’ Orquestra Was, or last year’s NJK/GAVIN Soundstage Webcast.

That’s why we’re pleased to announce that Blue Note recording artist Cassandra Wilson (with her band) has agreed to debut her newest album, Traveling Miles, a unique and beautiful tribute to Miles Davis, at this year’s GAVIN Seminar. The limited seating soundstage performance will happen Friday, February 19 at 2 p.m. Following her performance at GAVIN, Wilson will embark on an extensive American tour playing theaters and symphony halls.

“Cassandra sells extremely well [200,000+],” said Blue Note’s Andy Sarnow, “and she has graced magazine covers ranging from Essence to Delta Sky, and has been featured in Rolling Stone, People, and Vibe. She also appears regularly on David Letterman.”

“I am really excited for the opportunity to work closely with more stations to help bring her artistry to new formats. Cassandra is fond of New Orleans and the show should be special this close to her hometown.”

Born in Jackson, Mississippi, Wilson has made a career out of confounding the categorizers (which includes myself and this publication). Though one of the original architects of the Brooklyn M-Base collective, it quickly became obvious that even the spacious Jazz arena was too constraining to hold her; subsequently she began covering songs by Van Morrison, Robert Johnson, Joni Mitchell, Billie Holiday, Hank Williams, Neil Young, the Monkees, and U2.

While Wilson’s previous three CDs (the last one being a superb duet album with pianist Jacky Terrasson) rank as her best work, it’s her upcoming effort that will amaze and mystify. While Traveling Miles is a fitting tribute to Miles Davis, you can no more call it a “Jazz album” than you can Davis’ own masterpieces like Jack Johnson or In a Silent Way. Her music is about new directions, if we can borrow Miles’ phrase, and Wilson has adopted a new direction to celebrate the mere existence of someone like Miles.

Historically, GAVIN has had fun working with artists impossible to categorize, whose appeal cuts across all ethnic and stylistic barriers. There’s something inherently “GAVIN” about being involved in staging performances by Willie Nelson with Daniel Lanois and Emmylou Harris in front of a rock crowd. Or Herbie Hancock in front of Triple A tastemakers, grooving to Jack DeJonette, Dave Holland, Mike Brecker, and John Scofield. Or witnessing the only time Don Was played Hank Williams covers with his band of gypsy rockers and jazzsaxes. In other words, magic moments.

“Cassandra Wilson is an ‘old, old soul,’” says songlines’ Scan Coakley, who will be promoting Traveling Miles to radio. “Her voice encompasses the peaks and valleys of the human experience. Don’t try to categorize or pigeonhole her talent—just be thankful that you live in a time when you can hear it.”

GAVIN is constructing a special performance soundstage for the 1999 Seminar, which will be the site of several important meetings and performances—including Cassandra Wilson’s.

Kid Leo to Artist Development; Trina Adds Triple A Duties

In the next few weeks, Columbia Records’ (and former radio legend) Kid Leo will complete a long-anticipated transition to promotion to artist development. In the weeks to come, Sony is expect to announce Leo’s title and responsibilities.

Filling Leo’s shoes will be Trina Tombrink, who will be handling both National Rock and AAA promotion. Like Leo, she will be headquartered out of 550 Madison in New York.

In a recent conversation, Leo warned us that we haven’t heard the last of him regarding Triple A’s direction and music. “I’m putting you on my tastemaker’s list, so we can continue to work closely on breaking acts,” he told us.

We wish Leo all the luck in the world, and look forward to Sony’s official statement. He’s surely been—and continues to be—one of the format’s original executive supporters.

WXRT To the Rescue

After the devastating Hurricane Mitch, WXRT radio teamed with John Hiatt to raise money for disaster relief in Honduras. A buck per ticket built up a $3000 booty. (Front, l-r): Hiatt, Lin Brehmer, Patty Martin, Andrew Kaplan, and Norm Winer; (Back, l-r): Sandy Patyk, Frank E. Lee, Eric Lowen, and Jo McArdle.
First A3 Trend of '99—Roots!

BY KENT ZIMMERMAN

Over the past few years, various trends have enlightened Triple A airwaves. Female singers, "Alt lite" bands, and classic rock have all had their turn. So will 1999 be the year of multi-cultural roots music? Just two weeks into the New Year, there's already a wealth of rootsy rock & roll in the pipeline. And like the A3 format itself, the spectrum of what constitutes "Roots Rock" demands a wide definition. Here are some thumbnail sketches of both recent and upcoming releases that have tickled my earbones so far; they're all rootsy in their own way.

INDIGENOUS
Things We Do (Pachyderm)
Jeez Louise, where the hell was I on this one? Hailing from the Nakota Nation near Yankton, South Dakota, band members (all blood relatives), swear they'd never seen any band in live performance prior to recording. Then how did guitarist Mato Nanji end up a dead ringer for Stevie Ray Vaughan? Sleepy classic and mainstream rockers are already breaking this band, which means A3 has some catching up to do, me included. Single is "Now That You're Gone."

WILCO
Summer Teeth (Reprise)
This is the album that's supposed to smoke Wilco out of the No Depression camp and bring them into the rock world. Jeff Tweedy and Jay Bennett are the Lennon/McCartney or Difford/Tilbrook of this outfit. Around here, people talk about Uncle Tupelo with a hushed, eerie reverence. Wait until they hear 'T Rex synths and hooks. "Can't Stand It" is due February 15, just before the GAVIN Seminar in New Orleans.

THE BLACK CROWES
By Your Side (Columbia/American)
We got this close to getting the Crowes to close a Fox show last year. Maybe next time. By Your Side is the product of rebirth amid com-
**TRIPLE A**

### MOST ADDED

**PETER Himmelmann (28)**
"Fly So High" (6 Degrees/Koch)
- Included: WXPN, WMPR, WYPR, WWOZ, WBAI, WJMM, WAMU, WWNO, WTOC, KSUM, KOOL, KASQ, KRTS, KUAM, KETI, KLVN, KRMF, KMFM, and KXST

**R.E.M. (19)**
"Lotus" (Warner Bros.)
- Included: WXPN, WMPR, WYPR, WWOZ, WBAI, WJMM, WAMU, WWNO, WTOC, KSUM, KOOL, KASQ, KRTS, KUAM, KETI, KLVN, KRMF, KMFM, and KXST

**SEMINSONIC (18)**
"Secret Smile" (MCA)
- Included: WXPN, WMPR, WYPR, WWOZ, WBAI, WJMM, WAMU, WWNO, WTOC, KSUM, KOOL, KASQ, KRTS, KUAM, KETI, KLVN, KRMF, KMFM, and KXST

**SHAWN MULLINS (17)**
"Shimmer" (SMG/Columbia)
- Included: WXPN, WMPR, WYPR, WWOZ, WBAI, WJMM, WAMU, WWNO, WTOC, KSUM, KOOL, KASQ, KRTS, KUAM, KETI, KLVN, KRMF, KMFM, and KXST

**SUSAN TEDESCHI (16)**
"You Need To Be With Me" (Tone Cool/Rounder)
- Included: WRNR, WMWM, WEXG, WYPR, WMPR, WYPR, WAMU, WWNO, WTOC, KSUM, KOOL, KASQ, KRTS, KUAM, and KXST

**INDIGENOUS**
"Now That You're Gone" (Pachyderm)
A family of musicians from the Nakota Nation creates a blues rock tidal wave. Jumping 43-36 (with equal COMM and Non-Comm strength), 7 new adds

### RECORD TO WATCH

**INDIGENOUS**
"Now That You're Gone" (Pachyderm)
A family of musicians from the Nakota Nation creates a blues rock tidal wave. Jumping 43-36 (with equal COMM and Non-Comm strength), 7 new adds

### ARTIST PROFILE

**DAR WILLIAMS**
ALUM: Cry, Cry, Cry with Dar Williams, Lucy Kaplansky, Richard Shindell
Laura: Razer and Tie
Contact: Jessica Sracusa (212) 473-9174
Website: www.ratzandtie.com

**ON WORKING TOGETHER**
"Lucy (Kaplansky) and I have this weird thing in our voices, we sound enough alike that it's very hard to tell the difference between us. Even to me. Creepy and great at the same time. Collaborating comes very naturally in the folk community. I'm no exception. Doing back-ups and being tambourine girl on some songs takes a lot of the pressure away, and it's a really good way of being out there and making music."

"There was a time when I wasn't sure what was going on in my career. I was trying to figure if I was a viable performer on my own, I was worried that I was pursuing a profession that was just wasting a lot of fossil fuel. I did a book called 'The Taft Hollow,' which is a directory of natural fossil stories, written in 1993. I was planning to never make a full living doing music. Between the book and the music, I could survive. Live frugally and slowly build up enough savings to tour less. When The Honesty Room came out in 1994, it sold really well. Doons opened, and from then on, I could get gigs."
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The new album featuring the single, "Angry Anymore"...

...on your desk now, up for adds on january 19th.
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Susan Tedeschi

"You Need to be with Me"

Impacting Radio Now!

Produced by Tom Hambridge

"This dedicated artist is primed for national exposure... be a hero to your listeners and give this one a meaningful spin. It's honest-to-God great"

—Billboard Magazine
Putting the Mighty Mo to Work

BY RICHARD SANDS

"Will this be on the test?" No, but sometimes the laws of physics actually apply to how you do your job. Well, at least I think they do, because really the only thing I remember about Physics class at University High School was when Mr. Mulvehill would say, "now students take your seats" and I would always answer, "where should we take them, sir." What a smart ass.

But somewhere along the line I have heard about that law that goes something like a body in motion tends to stay in motion. In other words, for the science-phobic, once you get on a roll, the tendency is you will stay on a roll. (Of course the corollary to that is, when you start rolling downhill, it’s damn hard to turn around...but let’s not look at that one. Let’s think happy thoughts today.)

So how the hell do you get your radio station rolling? How, exactly, do you put the power of the mighty mo to work for you?

"Momentum is really just the result of all your hard work," KNKR-Portland PD Mark Hamilton says. "Sometimes everything just comes together at once, then all of the sudden you are on a roll. Your morning show gets in a groove, and the events and the imaging all jell as one."

In Chicago, Dave Richards is just getting started at Q-101, but he already knows about the power of momentum. "The hallmark of all the stations I've worked at is forward momentum," he says. "Don't look back. I always want my jocks looking forward, talking about what's coming up, and about what is happening later today, tomorrow, next week—it's about excitement, enthusiasm. And luckily with this format, the music is upbeat which makes it easy to maintain the excitement."

"The key is not doing too much. I like to see us ‘hand off’ from one promotion to the next."

—Mark Hamilton

In Seattle, KNDD "The End" PD Phil Manning adds, "you have to create that buzz that is so important for any successful radio station. Are people talking about your station around the water cooler? Make sure you always give them something to talk about—whether it is a stunt for the morning show, an event you create, or just something that is already going on that you can glom onto. I want people to be talking about The End."

Ratings have never been better for X-96 in Salt Lake City, where momentum is clearly on the side of PD Mike Summers. "The key to me is that every single day we are desperately trying to keep things interesting," he confides.

TARGET PRACTICE

As Richards notes, you have to be a moving target. "This demo is used to things changing very rapidly, so you have to keep things changing and fresh," he says. Of course, in your efforts to create momentum, you need to be careful not to overdo, cautions Hamilton. "Really, the key is not doing too much. Ideally you just want to be doing one thing at a time. I like to see us ‘hand off’ from one promotion to the next."

"You have to create a station vibe" The End's Manning maintains, before offering this unusual advice: "You have to make your radio station a part of the listener's lifestyle. And no one does this better than the Hip-Hop stations. Listen to Hot 97 in New York, the Beat or Power in Los Angeles, or Wild 94.9 in San Francisco. These stations truly reflect the lifestyles of their audience, right down to the slogan 'where Hip-Hop lives.' I want my Seattle listeners to feel the same connection to The End. You have to talk the talk, and live the lifestyle."

So, now you know. You too can put the mighty mo to work for you. And you don’t really even have to understand the laws of physics. But before class ends for today, just one sobering note: sometimes it’s not science that helps you ratings. We all know you can be doing everything right, but the results still aren’t there. When I asked Mike Summers if it really was momentum that helped X-96 to its ratings highs, he answered questioningly, "would you believe it was blind stupid luck?" No. Not really. Now Mike, please take your seat.

Convention Update

Well, I’ve only been on the job a little more than a week now, but I am happy to say at least one big thing is absolutely confirmed for the GAVIN Seminar, February 17 to 21 in New Orleans. Max Tolkoff will be emceeing this year's Jukebox Jury. I know I said last week I wouldn’t be calling on Max for a while, but then I realized that, even if Max is a pain in the ass, I really do need him. This always-entertaining event, slated for Friday afternoon at 3:30, is certain to be remembered as one of the year’s highlights. If you haven’t registered for the Seminar yet, please do so today by calling our Convention Services department at (415) 498-1990 x.632. Thank you!

Ratings Roll

The Fall Arbitron ratings start making their way to your desk this week. The news was outstanding for Alex Luke’s farewell book at Q-101 in Chicago, the station moved up half a share in the 12+ demographics, 3.4 to 3.9. "Max’s Morning Madness" paved the way with huge growth, 4.8 to 5.3 and a third place finish in the brutal Chicago market.

KROQ-Los Angeles also had a terrific book, especially in mornings, nights, and weekends. Overall, KROQ is up 12+, 3.4 to 3.5. Last but certainly not least, things were basically flat for Steve Kingston and the crew at WXRX-New York, 3.7 to 3.6.
COLLECTIVE SOUL (32)
Heavy (Atlantic)
Including: KJZ, KAVY, KZSE, KXMR, WOR, WBB, KWRJ, WAC, KUQ, KSU, ZKE, KHEE, KZSE, KXMR, WBB, KUQ, KSU, ZKE, KHEE, KZSE, WBB, KWRJ, KXMR

SEMSICONE (29)
Secret Smile (MCA)
Including: KZSE, KXMR, KSU, ZKE, KHEE, WBB, WAC, KUQ, ZKE, KHEE, WBB, KUQ, KSU, ZKE, KHEE, KZSE, WBB, KWRJ, KXMR

TIN STAR (29)
Head (V2)
Including: KZSE, KXMR, KSU, ZKE, KHEE, WBB, WAC, KUQ, ZKE, KHEE, WBB, KUQ, KSU, ZKE, KHEE, KZSE, WBB, KWRJ, KXMR

EVERCLEAR (24)
One Hit Wonder (Capitol)
Including: KZSE, KXMR, KSU, ZKE, KHEE, WBB, WAC, KUQ, ZKE, KHEE, WBB, KUQ, KSU, ZKE, KHEE, KZSE, WBB, KWRJ, KXMR

R.E.M. (17)
Lotus (Warner Bros.)
Including: KZSE, KXMR, KSU, ZKE, KHEE, WBB, WAC, KUQ, ZKE, KHEE, WBB, KUQ, KSU, ZKE, KHEE, KZSE, WBB, KWRJ, KXMR

RADIO SAYS

TIN STAR
"Head" (V2)
"Tin Star sounds really different on the air."
— Leslie Fram, PD, 99X

PICTURE PARADE

O-101's Mancow and company are still basking in the glory of their 3rd place 12+ ratings in the Fall book. By-the-way, green guy is actually better known by his real name "Turd."
By Katie Zarling

"Part of the struggle in my life has been really trying to connect my heritage and my roots while being someone who actually lives in the inner city. I've lived in the city all my life."

Dr. Israel's latest release, Inna City Pressure, is an electrifying fusion of Reggae roots, dub, jungle, drum & bass, ska, and hardcore punk that's far from any single genre definition. Urban confusion and the complexity of life in the city, with its hipster, modern day swagger are there—but with outspoken lyrics woven into rasta-style anthems that make mention of such significant socio-political figures as Malcom X and Marcus Garvey, the entire album emotes a modern vibe. Give a closer listen, and you'll hear the resounding presence of the bass, which counterbalances the tempo and attempts to bridge the gap between the old and the new.

"I've spent a little bit of time with each genre and ultimately got really frustrated trying to express everything I had to say with one style," explains Israel. "So the natural thing ends up being sort of this mish-mosh of different styles."

The message encoded in Dr. Israel's music is one of "positivism in the face of adversity," he says. "The idea is to make a spiritual connection with the self; to find truth and connect to your roots."

And what better way to accomplish that than through music. Dr. Israel has the uncanny ability of making that happen. An important part of communicating his message, he says, is keeping an eye on future technology. Recalling when Bob Marley incorporated a 24-track machine at his studios in Jamaica, Dr. Israel remembers, "All the Rasta elders came in and they were all talking about it. And Bob Marley says, 'The message is positive and it's gonna last throughout.' Nothing is going to be able to change this positive message, so we have to incorporate the technology we have access to." Accordingly, Mutant Sound Systems will soon set up a Web site with a Webcam that will allow people to download tracks from the Internet. "People can actually interact with us while we're mixing stuff, which should be really exciting," says Israel.

Dr. Israel's history stems back to Philadelphia, where he started playing guitar in reggae-hardcore bands. His biggest early influences included Bad Brains, Black Sabbath (evident in his rendition "The Doctor Vs. The Wizard"), and Black Uhuru. He is also known for his work on Williamsburg's infamous underground Word Sound label in conjunction with Skiz Fernando. "Skiz made me start to think that you don't have to go after a major label deal in order to make an impact in the music world," he says.

These days, Dr. Israel continues to collaborate with various artists, including Rancid on Inna City's "Coppers."

This summer, he hopes to release a Dub Against Racism record. A West Coast and European tour is also in the works for around April or May, "and we'll probably be going out to America some more when we get back," he says. And then more albums, more releases, keeping the message of positivism out there. "It's a call for connection," Israel states. "I'd like my music to connect people, to help them understand each other's struggles."

Radio at the Crossroads:
A Gavin Seminar Preview

By Vinnie Esparza

Currently, the climate in the music industry is more turbulent than it has been in years. Besides the mega-merger between Seagram and PolyGram—which will inevitably leave as many as 3000 people out of a job—the industry has been forced to accept new technologies such as the Internet and satellite radio, which will radically alter the way music is promoted, marketed, and distributed. Dr. Israel states. "I'd like my music to connect people, to help them understand each other's struggles."

The first meeting, titled "Pre-Millenium Tension: Keeping College Radio Relevant in the 21st Century," will be co-moderated by Dave Sanford of S.P.E.C.T.R.E. We will look at the history of the format, discuss College radio's "heyday," and examine our current lack of identity. We'll discuss why we no longer champion new acts and how spins have affected the Gavin charts. We'll look for better methods of communication between MIDs and staff, and finally, turn an eye toward the future of the format. Panelists include Island Records' John Rosenfelder, KCMU-Seattle's Don Yates, and Chris Hall from KUSF-San Francisco.

Our second panel, focusing on how to improve your individual station, will be moderated by veteran WCBN-Ann Arbor, Mich. MD Brendan Gillen. Topics will include the job definition of a College Music Director, the importance of charts, responsibilities to the station and the industry, community outreach, fundraising, and the Internet. Panelists include WUNH-Durham, New Hampshire's Ian Fitzpatrick, Chris Elles of Arista, WJUL-New Orleans' Anthony DeRosario, and Kelso Jacks of CMJ. See you then.
His new album featuring AUTHOR UNKNOWN

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“A one-man garage band with a sweet tooth.” - REQUEST
GOING FOR ADDS JANUARY 18 & 19
MOST ADDED

TAKAKO MINEKAWA (27)
Cloudy Cloud Calculator
(Emperor Norton/March)
Including: KROD, KCSU, KCPW, KCRW, KFSU, KSUM, KUOW, KUMI, KUNM, KUNO, KUNP, KUYX, WUCF, WUXL, WXYC, WXYT, WYSE, WZMR, WZUP, WZUP, WZUP, WWNO, WWUV, WWVH, WXYT

VARIOUS ARTISTS
Including: WBNY, WFOU, WMNF, WMSE, WNHU, WRAS, WBNY, WCBN, WOCR, WEGL, WFDU, WITR, WJCU, WMNF

GROO DOGDRILL (24)
Half Nelson (Beggars Banquet)
Including: KZSC, KALS, KCOU, KCSU, KFSU, KSUM, KUOW, WUCF, WUXL, WXYC, WXYT, WYSE, WWNO, WWUV, WWVH, WXYT

LAGWAGON (19)
Let's Talk About Feelings
(Fat Wreck Chords)
Including: KZSC, KALS, KCOU, KCSU, KFSU, KSUM, KUOW, KUOD, WUCF, WUXL, WXYC, WXYT, WWNO, WWUV, WWVH

UNISEX (19)
Deadlock (Double Agent)
Including: KZSC, KALS, KCOU, KCSU, KFSU, KSUM, WUKC, WUXL, WXYC, WXYT, WWNO, WWUV

THE BONADUCES (19)
The Democracy of Sleep
(Endearing)
Including: KZSC, KALS, KCSU, KFSU, KSUM, WUKC, WUXL, WXYC, WXYT, WWNO, WWUV, WWVH, WWYU

RADIO SAYS

VARIOUS ARTISTS
Jungle Jive (Del-Fi)
A splendid collection of wild and savage "exotic" tunes from the vast vaults of Del-Fi. Perfect music to mix cocktails by!

FUNDAMENTAL
Add Dates January 18 & 19
Contact Rudy Pro/MCA (800) 504-1976 or Tracey, Jon & Moose @The Syndicate (888) 664-2941
In Stores January 26 • On Tour With Fear Factory Beginning January 18

COLLEGE

REVIEWS

THE GRADUATES
Up in Downtown (Beatville)
You know, they say everything is BIG in Texas, and the Graduates are no exception. Formed 2 years ago in Dallas, this 7-piece rock & roll/swing combo deliver a sound that will jell well with fans of Cherry Poppin' Daddies and the like. The swanky cover will surely win over the females. 'What's so wrong about being sexy(-ish)?" Look for them on tour on both coasts. Contact Garrett at Planetary for more info at 617-451-0444.

BETWIXT
Moustache (Archenemy)
Hailed as Boston's best by the readers of the Noise, Betwixt arises from the ashes of Turkish Delight, one of Beantown's most innovative bands. Betwixt has continued their tradition of innovation by presenting a very unique and beautifully strange pop record that combine cellos into a mix of percussion, guitar, and the sexier, sinister vocals of Leah Callahan. With as many quality bands that call Boston home, you have to be having something special to receive the attention and awards this quartet has already garnered. Contact Jennifer at Black & White Publicity at 617-241-2240.

COLLEGE reports accepted
Mondays 9 a.m.-4 p.m.
Tuesdays 9 a.m.-3 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

Vinnie Espinosa
Ricci Rocks London

London-based broadcast company Rock Radio Network has announced the appointment of Skateboard Marketing President Munsey Ricci as the company’s new American Correspondent. As of January 5, 1999, Ricci will host a two-hour program which can be heard on affiliate stations at 3 p.m. EST every Tuesday. Though he will also remain President of his own New York-based marketing company, RRN’s David Clouter explained, “Munsey will be acting as RRN’s ears and eyes in America.”

As Director of National Metal Promotion at PolyGram Records in New York between 1989-1991, Ricci created the label’s metal department; prior to that, he spent four years at CMJ Media, and one year at Combat Records. For the past 7 1/2 years, he has been President of the independent radio promotion and street marketing company, Skateboard Marketing Ltd.

“I am very excited to be back in radio and am looking forward to a long lasting relationship with RRN,” stated Ricci. “This is a great opportunity to promote American metal throughout Europe and in the USA, where many of RRN’s programs can be heard on short-wave radio.”

Check www.rocknetwork.com for details.

Misfits Take Cover

After finalizing a deal with Roadrunner Records (and setting the plan for a spring 1999 release on the label) Jerry Only and fellow Misfits got some good news: longtime fans Metallica decided to include covers of some of the legendary punk band’s songs to their next album, Garage Inc., a collection of covers that was released on November 24 by Elektra Records.

Three Misfits songs are included, nestled amidst Lynyrd Skynyrd, Thin Lizzy, Black Sabbath, and Blue Oyster Cult tunes. Metallica covers the classic “Die, Die My Darling” for the first time on the new LP. Also included is a classic medley of “Last Caress”/“Green Hell,” which has been unavailable since 1989, when Metallica’s Garage Days Revisited EP was deleted from catalog availability.

Roadrunner staff with the Misfits (back row, l-r): Monte Conner, Senior VP of A&R; Jonas Nachsin, Senior VP, label GM; Scott Givens, VP Artist Development; Michael Alego, manager-Misfits; Jerry Only, Misfits bassist; Mike Gitter, Director A&R; Doyle Von Frankenstein, Misfits guitarist; Paul Resta, Product Manager (front row, l-r): Jen Meola, National Manager Hard Rock Promotion; Michele Graves, Misfits vocalist; Dr. Chud, Misfits drummer.

The Ice Man Cometh

Vanilla Ice chills with KICT-Wichita MD Robin K (far left), APD RJ Davis (far right), staffers, and Universal’s Jodi Ryan Bland.

Postcards From Iceland

“As expensive as it is beautiful—and not nearly as frigid as its name might imply—Iceland is truly the land of fire and ice. Its volcanic and glacial extremes have certainly found their way into the character of its 270,000 inhabitants. Perhaps the last bastion of a thousand-year-old, European homogeneity (Celtic-Nordic), they can at one moment be cold and aloof, then, without warning, they erupt into some of the warmest and friendliest people I have ever met. I look forward to returning to this island of frost and flame and visiting the other half of my ancestry in Russia.” —Peter Steele

This month Aggro-rock titans, Type O Negative will begin recording the follow-up to 1996’s October Rust, already named one of the most-anticipated releases of 1999 in numerous publications. Planned for a summer ’99 release, titles being considered are The Profits of Doom, Thirteen Thirteen, and Aggroculture.

In preparation for the recording of this work, singer, songwriter, bass player, and all around spirit of Type O Negative Peter Steele retreated to Iceland for inspiration. The resulting lyrical themes have more to do with personal struggle and tragedy—relationships, addictions, and loss of loved ones—than with the women and religion that dominated Type O’s previous albums, Bloody Kisses and October Rust.

Steele’s musical goals this time, he says, are to produce a more riff-oriented record, one that’s less layered and produced. He will again draw on his long-favored Melodic/Doom/Retro atmospheres, only this time with noted audible influence from the Beatles, Black Sabbath, and the Doors.

Let’s Active

The New Year’s brought new stations to the GAVIN Active Rock family. We are proud to announce our 1999 panel of 95 stations, and are happy to report there’s no sign of the trend letting up. Spanning the map are the following new reportors: WXVO-Knoxville, Tennessee; WKPE-Cape Cod, Massachusetts; WBYR-Fort Wayne, Indiana; KWHJ-Anchorages, Alaska; KAZR-Des Moines, Iowa; WZQO-Myrtle Beach, South Carolina; WRUF-Gainsville, Florida; KBRO-Waco, Texas. We hope to see you all at the GAVIN Seminar in the Big Easy. Check out next week’s mag for a schedule of Active Rock happenings in N.O.

January 15, 1999 GAVIN • 35
**ACTIVE**

**Metals**

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**Whiskey In The Jar**

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<td>SPRUNG MONKEY - Super Breakdown</td>
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**Most Added**

- COLLECTIVE SOUL (56)
  Heavy Atlantic
  Including: WCCO, WHKM, WJLG, WZLA, WFLD, WDFN, WBBM, WZNE, WZTN, KENR, KIIS, KIIS, KSL, KII, KQK, KATU, KFT, KZST, WFMS, WNNH, WWZ, WNC, KZ, KSL, KATU, WBBM, WFLD, WHKM, WJLG, WZLA, WZTN, KUR, KZST, WFMS, WWZ, WNC, WNNH
- BLACK SABBATH (28)
  The Effective Solution
- METALLICA (23)
  Whiskey In The Jar (Elektra/Epic)
- BARE JR. (23)
  You Blew Me Off (Imperial/Epic)
- FEAR FACTORY (19)
  Record of the Roadrunner
- ROB ZOMBIE
  "Living Dead Girl" (Geffen)

**RECORD TO WATCH**

- ROB ZOMBIE
  "Living Dead Girl" (Geffen)

**REVIEWS**

**KORN**

"Freak On A Leash" (Immortal/Epic)

How low can Fickey's base? One listen to "Freak On A Leash" and you'll know.

The second single from Follow The Leader is a solid blast of that left coast beat down equipped with tribal breakdown courtesy of Jonathan Daviu and crew. The official freak-out clause's January 18 & 19. Get your taste of pimping by calling Immortal's Tom "Fouta" or "Fouta" Bout at (318) 382-9030 or Epic's Scott "Lo/Jack" Douglas at (212) 833-5011. Puff up www.korn.com.

**R.E.M.**

"Lotus" (Warner Bros)

My personal favorite jam from Up adds six more believers this week. Active Rock stations that can get there from here include: KTUX, KATS, KQED, WHMH, WLOS, and WXWQ. Talk about the passion or hockey by buzzing the double dub dub BS Mike Rateberg at (415) 953-3723.

**ADDS FOR JANUARY 18 & 19**

- Rob Zombie - "Living Dead Girl" (Geffen), Candlebox "Tooth Pain" (Maverick/WE)
- Korn - "Freak On A Leash" (Immortal/Epic), Son Volt "Straightline" (Immortal/Epic)
- Another "Out Of The Blue" (Atlantic) on "Freak On A Leash" (Miracle/WE)

**ADDS FOR JANUARY 25 & 26**

- Second Coming "Vintage Eyes" (Capital), Fastball "Out Of My Head" (Atlantic), "Miss You" (Atlantic)
- "Freak On A Leash" (Miracle/WE)
- "Living Dead Girl" (Geffen), Candlebox "Tooth Pain" (Maverick/WE)

**CHARTBOUND**

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<th>BLACK SABBATH - &quot;Living My Soul&quot; (Epic)</th>
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<td>MOTLEY CRUE - &quot;Drastic&quot; (Epic/Atlantic)</td>
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<td>CRACKER - &quot;The World Is Mine&quot; (Virgin)</td>
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<td>L.E.W. - &quot;Alright&quot; (RCA)</td>
<td>KORN - &quot;Freak On A Leash&quot; (Immortal/Epic)</td>
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<td>PANTERA - &quot;Hold On The Sky&quot; (Elektra/Epic)</td>
<td>CANDLEBOX - &quot;Happy Pills&quot; (Maverick/WE)</td>
</tr>
<tr>
<td>QUEENS OF THE STONE AGE - &quot;Like&quot; (Loosegroove)</td>
<td>NAZARETH - &quot;Light Comes Down&quot; (JVC/Atlantic)</td>
</tr>
</tbody>
</table>

**The 1999 Gavin Seminar**

February 17-21 New Orleans — The Hotel Continenal

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SOLD OUT
KKSF Promotes Lawrence, Continues Air Talent Search

BY KEITH ZIMMERMAN

Music Director Blake Lawrence has been promoted to Assistant Program Director at KKSF-San Francisco. He replaces morning drive air talent and APD Roger Coryell, who has left the station. In addition to maintaining his Music Director duties, this will give Lawrence an "in" with station programming matters.

"Promoting Blake was a great way to let everyone know how much we believe in his talent, local market expertise, and overall music knowledge," Doug Sterne, VP/GM of KKSF, told GAVIN.

No a.m. drive replacement for Coryell has been named yet, but Sterne and VP Programming Paul Goldstein are in the process of adding two new air talents to the station. "We're beginning an extensive search for a new morning drive person," says Sterne, "but we're also close to announcing the hiring of a new high-profile afternoon personality. Right now we're in the final negotiations of that deal."

"It's cool to be expanding my responsibilities with Doug and Paul," said Lawrence. "I've been at KKSF since 1988, so that makes me the link to the station's heritage, as well as giving me a hands-on understanding of the market."

French Pianist Petrucciani Dies

Jazz piano prodigy Michel Petrucciani died on January 6 in New York. He was 36 when he succumbed to a rare genetic disorder known as "glass bone disease." Because the disorder stunted his growth, Michel performed with special extended foot pedals on the piano; he often had to be carried to the bench.

The French-born Petrucciani, who first started recording at age 16, released over 15 recordings in his lifetime. Our memory of Petrucciani comes from when we saw him perform at Ronnie Scott's in London. "I like playing in London," Petrucciani told the audience, "because when they drive me around town I can sit on the left side and pretend I'm in the driver's seat." Petrucciani recorded his last few CDs on the Dreyfus label.

Welcome Two New GAVIN Jazz Reporters

We've added two new Jazz reporters to replace two departing stations. This week we're pleased to welcome KTSU in Houston, a long-respected Texas Jazz outlet. Contact Music Director Aaron Cohen for music calls. The GM is George Thomas and the PD is Detria Ward. Phone KTSU at (713) 313-7591 or fax at (713) 313-7479. The mailing address is 3100 Cleburne, Houston TX, 77004.

Also joining up is KSUT, an NPR affiliate from Ignacio, Colo. Jazz Director Ron Fundingsland can be contacted at (970) 563-0255 or via fax at (970) 563-0399. The mailing address is P. O. Box 737, Ignacio CO, 81137.

By the end of January, longtime GAVIN reporter KSLU in Hammond, Louisiana, will be shifting its Jazz format to Triple A. Programmer Shawn Manguno announced the change during the holidays. Also, we've discontinued Jazz reporting status for WYBC in New Haven, Conn. On the Smooth Jazz front, WJAB in Huntsville, Ala. is in temporary hiatus.

WEAA "Latin-izes" New Year

Baltimore, home of the Homicide television series and Jazz outlet WEAA, now has its own primetime Latin Jazz show. Each Tuesday from 9 p.m. until midnight, WEAA will air Fiesta Musical, hosted and produced by Jose Ruiz. "Fiesta Musical is a huge plus for Latin music lovers as a whole, not just the Latin community," said Ruiz. The show will feature artists like Eddie Palmieri, Celia Cruz, and Tito Puente, as well as classic Salsa, Merengue, and other styles. In addition, WEAA will air a weekly half hour NPR-produced news magazine, Latino USA.

"I think listeners from all cultures and backgrounds will enjoy what we have to offer," said WEAA PD Kyle LaRue. "We can give Baltimore a more in-depth Latin music presentation, as well as news and information."

Around the Horn...

The industry is still ablaze about the big Universal/PolyGram acquisition and merger and how it will affect the GRP, Impulse!, Verve, and Verve Forecast Jazz labels. Chuck Mitchell has already departed his Verve Classics & Jazz executive role; latest word says January 18 is supposedly when everything will be known. But then again, nobody knows at this point...Veteran programmer, station manager, and consultant Dave Martin has left his General Manager spot at the Oasis in Dallas. KVIL GM Bob Cooper is handling his duties, while KVIL's David Henry oversees the Group Sales Manager position for KOAI!...As mentioned elsewhere on this page, former KKSF APD Roger Coryell will be available for future challenges after he spends a couple of months cooling out. He can be reached at (415) 840-0412. Roger was instrumental in launching KKSF's Web site, so not only is he a veteran Smooth Jazz programmer, he's also very Internet savvy.... Smooth Jazz outlet WQJZ in Ocean City, Md. has a new General Manager following the departure of Dick Taylor, who left the station to become a group GM in Iowa. Mike Reath, who is also GM for Delmarva Broadcasting's two Country stations WICO and WXJN, has expanded his duties to also oversee WQJZ.

For the Record...

It happened in fours. Over the past few weeks, The Jazz and Smooth Connection ran some informational glitches (i.e., errors) that we would like to correct: In our November 27 column about the Louis Armstrong boxset, we said that Hip-O records, Universal's label imprint, "was started by a couple of key players from Rhino Records," which was incorrect.

Secondly, in our December 14 issue on page 4, our news editors listed pianist Marian McPartland as having passed away in 1998. That's obviously an error, as Ms. McPartland is alive and well, playing piano and hosting her nationally syndicated radio show.

Thirdly, in our December 7 Jazz Profile on trumpeter Jim Cullum, we erroneously stated that Cullum's syndicated Riverwalk Live From the Landing radio show is an NPR affiliate, when it is actually a PRI affiliate program.

Finally, in the December 4 news story about Virgin acquiring Higher Octave Music, it should have said the purchase gave Virgin a 30-35 percent share of the Smooth Jazz market and not the A/C genre.

GAVIN and the Zimmermans regret the error.

January 15, 1999 GAVIN • 37
BILLY TAYLOR (41)
Ten Fingers—One Voice (Arkadia Jazz)

JOE CHAMBERS (11)
Mirrors (Blue Note)

GREG OSBY (8)
Banned in New York (Blue Note)

WELSA WHITFIELD (4)
High Standards (HighNote)

ERIC GOULD (4)
On the Real (Umoja)

BENJIE PORECKI (4)
Serving It Up (Severn)

RECORD TO WATCH

BILLY TAYLOR
Ten Fingers—One Voice (Arkadia Jazz)

JAZZ

HOUHouston PERSON

EPTLESS STANDARDS [PART I]

"I find a lot of joy in playing standards because I find that I can connect with more people that way. I've always been a fan of strong melodies, even when it was going against the grain as far as what other people were doing in jazz. It may not be the most innovative way to play a lot of time, but I do think melodic ballads have their place. When I'm playing in a club or a concert, people relate easier to melodies—classic songs from the jazz repertoire and the American songbook. "Regardless of what you think of music like A Love Supreme, even Coltrane—an idol of today's young people—really connected with songs like 'My Favorite Things.' Louis Armstrong's 'Hello Dolly,' Charles Parker with strings. These were breakthrough recordings of the American experience. "For this record (My Romance on HighNote), I wanted to make an album of undeniably great standards. I wanted the songs to be short, so I worked with my influences, phrases, notes and tried to make everything subtle. But Beautiful is a jazz improvisation, while Mean to Me is more of a blues. I wanted to give each song a seamless, effortless performance that would put you at ease right away when you listened to it. I didn't want it to sound confrontational."

ERIC GOULD
On the Real (Umoja)

ERIC GOULD is a flash piano player who is also brave enough to feature 80 percent of his own material on this debut recording. Each song is a tour de force, as Gould experiments with uptempo dynamics and turn-on-a-dime composition changes. He's had past experience composing for chamber orchestra, large ensembles, and even classical string quartets. According to the liner notes, On the Real features songs he's been kicking around for years. One of the covers, Joe Henderson's "Inner Urge," sports changes and unison lines between piano and trumpet or saxophone (played by Bobby English and Melvin Burks) that can be fairly tricky.

BILLY TAYLOR (Arkadia Jazz)

LOS HOMBRES CALIENTE (Basin Street)

GREG OSBY (Blue Note)

BIRELLI LAGRENE (Dreyfus Jazz)

SHERRI ROBERTS (Brownstone)

Dropped: #2 Scott Hamilton & Bucky Pizzarelli, #4/7 Endless Miles, Fred Hersch & Bill Frisell.

Jazz & Smooth Jazz reports accepted Thursdays 9 a.m.-3 p.m.
Gavin Station Reporting Phone: (415) 495-1990 Fax: (415) 495-2580

www.americanradiohistory.com
GOTA

“Vest Pocket”

FOURPLAY

Atlantic

“Breakfast With Wyman Tisdale”

Including:

Warner Bros., KDAI, KSRR, and KSHE

GABRIELA ANDERS

(4)

“Wanting”

(Warner Bros.)

Including:

WJZ, KTAL, and KMJZ

FOURPLAY

(4)

“Vest Pocket”

(Warner Bros.)

Including:

WJZ, KTAL, and KMJZ

RECORD TO WATCH

GOTA

“The Maiden and the Warrior” (Windham Hill Jazz)

Including:

WGUX, WMPR, WNYU, KEDG, KURJ, and KNK

GOTA

(5)

“In the City Life” (Instinct)

Including:

WGUX, WMPR, WNYU, KEDG, and KNK

GOTA

(6)

“Two Cool”

(Windham Hill Jazz)

Including:

WGUX, WMPR, WNYU, KEDG, and KNK

GOTA

(Instinct)

Groovemaster Gota has been busy, recording his
new album Let’s Get Started as well as composing
film music for the upcoming
Mod Squad remake.

SMOOTH JAZZ & VOCALS

LV TW	REGS	ADDS	SPINS

1	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)

52 0 885 +55

2	ERIC MARIENTHAL - Walk Tall (i.e. music)

52 0 867 +62

3	RICK BRAUN - Full Slide (Atlantic)

49 0 800 +61

4	WALTER BEASLY - For Your Pleasure (Shanachie)

51 2 784 +66

5	NAJEE - Morning Tenderness (Verve Forecast)

52 0 782 +76

Najee squeaks into the Top Five with “Room to Breathe.”

2	6	PETER WHITE - Perfect Moment (Columbia/CRD)

51 1 765 +16

7	7	KIRK WHALUM - For You (Warner Bros.)

51 0 675 +74

8	8	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)

46 0 636 +67

9	9	MARC ANTOINE - Madrid (NYC/GRP)

49 0 608 +40

10	10	LEE RITENOUR - This Is Love (i.e. music)

49 3 532 +24

11	11	PATI AUSTIN - In and Out of Love (Concord/Visa)

44 2 524 +39

12	12	BRIAN BRUMBERG - You Know That Feeling (Zebra)

37 1 456 -59

13	13	GREGG KARUKAS - Blue Touch (i.e. music)

37 0 448 +60

21	24	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)

37 0 434 +72

Will and Geraldaound another big increase in spins this week.

1	5	GEORGE BENSON - Standing Together (GRP)

29 3 430 -306

15	15	BRK - What’s The Word (RiteWire)

41 2 429 +24

16	16	STEVE COLE - Stay Awhile (Breathmen/Atlantic)

39 0 417 -46

17	17	JEFF LORBER - Midnight (Zebra)

35 3 394 -19

19	19	VANESSA WILLIAMS - My Flame (Mercury)

33 0 390 +65

20	20	PHIL COLLINS - His (Atlantic)

29 0 383 -30

21	21	BOSTON - Give Me Space (Columbia/Atlantic)

33 0 379 -39

23	23	KIM WATERS - Love’s Melody (Shanachie)

38 2 368 +18

24	24	BOBBY CAVELD - The Anthology Part 1 (Epic Groove)

29 1 324 -15

28	28	FOURPLAY - Four (Warner Bros.)

34 3 303 +2

29	29	SHAKATOK - Shakin’ On (Instinct)

29 1 298 -30

30	30	RICHARD ELLIOTT - Jumpin’ Off (Metro Blue/Capitol)

25 0 288 +12

31	31	BRYAN SAVAGE - Soul Temptation (Higher Octave)

29 0 262 -23

32	32	CHUCK LIDB - The Moon, The Stars, The Setting Sun (Shanachie)

27 0 267 -104

29	29	GOTA & RUSSELL FREEMAN - Rooms of the Ancient Mind (Windham Hill Jazz/Pea)

31 6 264 -30

30	30	BONEY JAMES - Sweet Thing (Warner Bros.)

24 0 263 -89

31	31	CHRIS STANDING - Velvet (Instinct)

23 1 239 +3

32	32	GABRIELA ANDERS - Wanting (Warner Bros.)

24 4 224 -14

38	38	KEIKO MATSUI - Toward the Sunrise (Crystal/Univ)

23 0 220 +22

40	40	EVERETTE HARP - Better Days (Blue Note)

23 2 216 +22

37	37	HEADS UP SUPER BAND - Live At The Berk Jazz Fest (Headc Up)

22 0 216 -6

36	36	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)

23 4 214 -18

41	41	RACHEL Z - Love Is The Power (NYC/GRP)

19 1 194 -7

38	38	JIM BRICKMAN - Voices Of Love (Windham Hill)

20 0 183 -64

39	39	RAMEY - Dance of the Soul (GRP)

19 0 177 -53

41	41	LUTHER VANROSS - I Know (Virgin)

21 1 176 -72

42	42	JAMET JACKSON - “Every Time” (Virgin)

12 0 164 -22

44	44	BASIA - Clear Horizon (550 Music)

15 0 156 -4

46	46	DOTSERO - Jumpin’ Thru Hoops (Ichiban)

19 1 152 +14

44	44	SOUTH BAY - Trip To The Night Fantastic (Crystal/Univ)

16 0 148 -68

45	45	MARCUS JONES - Chocolate City Groove (NY/GRP)

14 0 136 -15

46	46	OPEN DOOR - North From Riverside (Helicon)

13 0 132 +2

47	47	PEACE OF MIND - Journey To The Forest (Nu Groove)

15 2 126 +10

48	48	BRIAN CROMBIE/JONES - Secrets (Blue Moon/Atlantic)

13 0 125 -6

49	49	DAN DANIEL - Craftsmanship (Mega/Univ)

13 0 124 +14

50	50	CRAIG CHAUCO - Once In A Blue Universe (Higher Octave)

13 1 121 -N

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Programmers Identify Emphasis Tracks

Though the Americana Chart is album-oriented, most programmers will likely select certain tracks to focus on, depending on the project, their audience, and what's worked for them in the past. As a programmer, I always found it helpful to solicit other programmers for their selections, especially when trying to wade through the volumes of music that GAVIN reporters receive. Though their suggestions weren't always applicable, I always found them interesting—and sometimes downright helpful. Here are some album cuts that are working for some album cuts that are working for some album cuts that are working:

World (Arista), "Shortenin' Bread"
Dale Watson, The Truckin' Sessions (Koch) "Good Luck and Good Truckin' Tonight"
Robert Earl Keen, Walking Distance (Arista), "Travelin' Light"
Sarah Evans, No Place That Far (RCA) "No Place That Far"
Charlie Robison, Life of the Party (Lucky Dog) "Barlight"

BRUCE KIDDER,
KHYI-PLAN/DALLAS, TX
Greg Trooper, Popular Demons (Koch), "22 Miles to Bristol"
Charlie Robison, Life of the Party (Lucky Dog), "Molly's Blues"
Doug Sahm, S.D.Q. '98 (Watermelon), "Get a Life"
V. Ives, All About Town (E-Squared), "Mary"

Robert Earl Keen, Walking Distance (Arista), "I'll Be Here"

MATTSON RAINER,
KNBT-NEW BRAUNFELS, TX
Robert Earl Keen, Walking Distance (Arista), "Down That Dusty Trail"
Charlie Robison, Life of the Party (Lucky Dog), "Arms of Love"
Chris Wall, Turned Angel (Cold Spring), "Big Blue Tear Drops"
Doug Sahm, S.D.Q. '98 (Watermelon), "St. Olav's Gate"
Don Williams, I Turn The Page (Giant), "Cracker Jack Diamond"

Michael Zamora, Muzak-SEATTLE, WA
V-Rays, All About Town (E-Squared), "Mary"
Hillbilly Idol, Hillbilly Idol (HBI), "Straight to My Heart"
Sarah Evans, No Place That Far (RCA), "Love Don't Be a Stranger"
Doug Sahm, S.D.Q. '98 (Watermelon), "Give Back the Key to My Heart"
Mike Henderson, Thicker than Water (Dead Reckoning), "Scared of That Child"

Marilyn Rea Beyer

Station/Market:
WUMB/FM-Boston

Position:
Music Director and on-air host

How Long?: 4 years

What Do You Like Most About Your Job?: Making discoveries, like finding Knoxville singer-songwriter Benny Skyn or meeting Riders in the Sky for the first time.

The Early Years:
Born in: Born 1951 in Chicago, Ill.
Grew up in: Chicago and Lansing, Ill.

First Radio Job:
Station/Market: Local political reporter for WNUR-Lansing, Ill.

What is Your Favorite Song of All Time?: "Try a Little Tenderness"

What Album/CD In Your Collection Are You Most Ashamed Of?: Singer Sewing Machine Co. promotional holiday album with Robert Goulet singing "Pens Angelicus."

Did You Know?: I have a Masters Degree in the Oral Interpretation of Literature from Northwestern University, my thesis was on Richard Brautigan. I'm also an occasional spoken word performer at local coffee houses.

If I Worked for a Record Label, I Would... Update my mailing list and use those cool cardboard CD cases that don't break into smithereens! Oh, yeah, and have Joni Mitchell do all the cover art.

Motto to Live & Work By: "If you don't blow your own horn, someone else will use it as a spit-

Contact Dan Fullick at 888.472.4209

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by Chris Marino

40 • GAVIN January 15, 1999
"Johnny Cash, Bob Dylan, Woody Guthrie, the Beales, rockabilly, Hank Williams, anything from the 1940s and 1950s, as well as a lot of Southern music."
1999: GAVIN’s Commitment to Country!

BY JAMIE MATTESON

GAVIN is kicking off 1999 with a renewed commitment to Country! In the coming weeks these pages will expand their focus to include more music information and increased radio participation. The goal is to solidify and expand upon GAVIN’s position as the trade committed to breaking new music and supporting trendsetting and musically-aggressive radio. In today’s world of radio consolidation, much of programming’s flexibility and creativity seems to have fallen by the wayside. Music seems to be our last creative frontier. That said, I believe the Nashville labels are certainly holding up their end; there is a plethora of new music coming down the pike—a lot that I’m excited about and that I hope positively impacts all of you.

Who would have guessed, even as recently as a year ago, that a Canadian family trio like The Wilkinson’s would capture the hearts and ears of country radio listeners nationwide? And who knows where our next breakthrough act may lie?

In our song-driven, ballad-heavy format, radio is always saying, “give me tempo.” Well, many labels are preparing to deliver just that, via new artist projects as well as new albums from current superstars. It’s exciting to hear edgy songs from mainstream artists — like Patty Loveless’ new single “Can’t Get Enough” and Deana Carter’s upcoming “You Still Shake Me”— and though I’ve said this before, it bears repeating: I believe that Lee Ann Womack’s new single “I’ll Think of a Reason Later” may be one of the biggest records of this quarter. Many men may not get it, but it’s a one listen “wow” from every woman who’s heard it. Radio, please don’t wait to jump on this song.

Asylum will soon release Lila McCann’s sophomore album, featuring a grooving tempo on the first single “With You,” along with her always great vocals which now showcase a new maturity. The debut single from Reprise’s Claudia Church is the very hooky “What’s the Matter With You Baby” and MCG/Curb’s Shane McAnally’s “Say Anything” both have choruses that stick in your mind long after hearing them.

While RCA’s Andy Griggs’ “You Won’t Ever Be Lonely” is less than a month old, some stations are already reporting top phone requests on this impressive debut. Mercury’s new Mark Wills single, the title track from Wish You Were Here, may not be uptempo, but it does have killer lyrics and a haunting story that give this listener goosebumps. Just when you think you’ve heard the best stuff from his current album, wham-O, an even bigger spine-tingler comes along.

Other new artists and projects set to arrive at a radio station near you soon include DreamWorks’ talented teen Jessica Andrews, Wil's James Prosser, Curb’s upcoming project with Deborah Allen, Asylum’s Chalee Tennison, Monument’s renewed focus on Gil Grand, Capitol’s launch of Susan Ashton, and Lyric Street’s female trio Shedaisy and female vocalist Sonja Isaacs.

While artists or songs will we all be buzzing about in the coming months? Who will strike a chord with you and your listeners? It’s time to listen up and find out.

Country Crooners Are Seminar Bound

Since this week’s focus is on exciting new music, there seems no better time to announce our Country talent lineup for the 1999 GAVIN Seminar. Next month in the fabulous city of New Orleans, GAVIN Nashville will proudly present the following Country performances: Epic’s Shana Petrone kicks off our Country Awards luncheon with a high energy full-hand performance. Lyric Street’s Sonja Isaacs, who recently finished touring with Vince Gill (he has also produced her debut album) will perform acoustically prior to the return of the Country Jukebox Jury. And right before we get down to sharing ideas at our Country panel meeting, Asylum’s Chalee Tennison and MCG-Curb’s Shane McAnally will each perform several songs. Virgin Records Nashville wraps up our events with a happy hour meet-and-greet with the label’s debut artist Julie Reeves. See ya there!

The Scene

The Country Virgin has landed! (l-r) Virgin’s Doug Baker and GAVIN’s Jamie Matteson salute Nashville’s newest record label entity Virgin Records Nashville.

A Dream Come True! 11 year-old major stroke victim Susie Reed had the time of her life meeting Capitol’s Garth Brooks backstage at a recent Orlando concert. Susie’s trip was made possible by DreamMakers of Nashville.

NOTABLE QUOTES

From last week’s 26th Annual American Music Awards

“Without Trisha Yearwood, this album would not have been the light of day. I’d like to thank her.”
—Garth Brooks, Country Album of the Year Shares

“...and we’d also like to thank our makeup and hairstylists, because that’s what it’s all about.”
—Dixie Chicks, Best New Country Artist

www.americanradiohistory.com
SHeDAiSY
“Little Good-byes”

“‘If I had the CD, I’d start playing it tomorrow!’”
—Lee Rogers/KUPL

“‘Awesome! I want to play it and book them TODAY!’”
—Tom Jordan/KBUL

“This is really exciting music for starting out 1999.”
—Coyote Calhoun/WAMZ

“This is my pick for the top new group of 1999!”
—Clay Hunnicutt/WUSY

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www.lyric.street.com
**COUNTRY**

**MOST ADDED**
- BROOKS & DUNN (67)
- MARK WILLIS (63)
- FAITH HILL (58)
- GEORGE STRAIT (51)
- PATTY LOVELESS (50)

**MOST REQUESTED**
- MARK CHESNUTT
- DIAMOND RIO
- TIM MCGRAW
- SARA EVANS
- SHANIA TWAIN

**MOST SPINCREASE**
- KENNY CHESNEY +847
- MARK CHESNUTT +683
- THE DIXIE CHICKS +611
- DIAMOND RIO +428
- SARA EVANS +387

**RADIO SAYS**

**SHANE MCAINALLY**

"Say Anything" (MCG/Curb)

"I'm expecting promising things from Shane with this single and the rest of the project."

—Jay Michaels, PD, WTN-D, Poughkeepsie, New York

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**COUP NTRY UP & COMING**

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<th>Tune</th>
<th>Act</th>
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<tr>
<td>43</td>
<td>30</td>
<td>405</td>
<td>1</td>
<td><em>SHANE MCANALLY - Say Anything (MCG/Curb)</em></td>
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<tr>
<td>40</td>
<td>505</td>
<td>1</td>
<td><em>VINCE GILL - Don't Come Crying To Me (MCA)</em></td>
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<td>40</td>
<td>585</td>
<td>1</td>
<td><em>CLAUDIA CHURCH - What's The Matter? (Polar)</em></td>
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<td>40</td>
<td>498</td>
<td>1</td>
<td><em>CHARLIE ROBINSON - Little By Little (Columbia/CBS)</em></td>
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<td>40</td>
<td>400</td>
<td>1</td>
<td><em>MARK CHESNUTT - I Don't Want To Miss A Thing (Decca)</em></td>
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**COUNTRY TO COUNTRY '99 DEBUTS NEXT WEEK**

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

---

**MARK CHESNUTT - I Don't Want To Miss A Thing (Decca)**

**MARK WILLIS (63) - Right On The Money (Arista)**

**SHANIA TWAIN - Through It All (RCA)**

**DIAMOND RIO - One Of A Kind (Epic)**

**PATTY LOVELESS (50) - Soft As A Rose (Curb)**

**FAITH HILL - Deep (Mercury)**

**GEORGE STRAIT (51) - The Cowboy Rides Away (BNA)**

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Randy delivers another chart topper from You & You Alone!

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**TREASURY OF COUNTRY**

<table>
<thead>
<tr>
<th>LW</th>
<th>TW</th>
<th>SONG TITLE</th>
<th>COMPOSER/S</th>
<th>WEEKS</th>
<th>REPORTS</th>
<th>ADDS</th>
<th>SPINS</th>
<th>TRENDS</th>
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<tbody>
<tr>
<td>2</td>
<td></td>
<td>RANDY TRAVIS - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)</td>
<td>RANDY TRAVIS</td>
<td>15</td>
<td>199</td>
<td>0</td>
<td>7231</td>
<td>+362</td>
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**SHANIA TWAIN - Anybody II Catch Me (RCA)**

**MARTHA MCBRIDE - Where We Belong (Decca)**

**Allan Griggs - Can't Stop (Capitol)**

**Wendy Robie - I'm ty Try (RCA)**

---

**JON RANDALL - They Ain't Afraid Of Nothin' (Epic)**

**LINDA DAVIS - You'll Always Be My3 (MCA)**

**MIKE CARR - They Ain't Afraid Of Nothin' (Epic)**

**ALAN JACKSON - You'll Always Be My3 (MCA)**

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**SHANIA TWAIN - Anybody II Catch Me (RCA)**

**MARTHA MCBRIDE - Where We Belong (Decca)**

**Allan Griggs - Can't Stop (Capitol)**

**Wendy Robie - I'm ty Try (RCA)**

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**JON RANDALL - They Ain't Afraid Of Nothin' (Epic)**

**LINDA DAVIS - You'll Always Be My3 (MCA)**

**MIKE CARR - They Ain't Afraid Of Nothin' (Epic)**

**ALAN JACKSON - You'll Always Be My3 (MCA)**

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**SHANIA TWAIN - Anybody II Catch Me (RCA)**

**MARTHA MCBRIDE - Where We Belong (Decca)**

**Allan Griggs - Can't Stop (Capitol)**

**Wendy Robie - I'm ty Try (RCA)**

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**JON RANDALL - They Ain't Afraid Of Nothin' (Epic)**

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**MIKE CARR - They Ain't Afraid Of Nothin' (Epic)**

**ALAN JACKSON - You'll Always Be My3 (MCA)**
"Great country song, and you can dance to it in Texas!"
Billy Ray Hargus, MD - KOOV Copperas Cove, TX

LeAnn Rimes
These Arms of Mine

"Country to the core, highly requested, and going to HEAVY rotation. Keep 'em coming LeAnn!"
Norm Jackson, MD - WPAP Panama City, FL

"Hot Song! It's won a couple of our new music shootouts and already getting phones after one week on the air."
Dustin Ebaugh, PD - KXBZ Manhattan, KS

Shane McAnally
Say Anything

"Shane McAnally could possibly be the best new artist in 1999. I was on it out of the box."
Kirt Williams, PD - KFLG Bullhead City, AR

Coming Soon - Trini Triggs
Horse To Mexico

Music For The 21st Century

www.americanradiohistory.com
Chancellor Modern A/C pioneer KALC (Alice@106)-Denver keeps it in the family, reaching across the hall to Hot A/C KIMN APD/MD Jim Lawson for Alice's new PD. Lawson, part of the original concept team that launched Alice in 1994, replaces Gregg Cassidy.

Good news for Steve Smith and the Emmis Los Angeles braintrust, as Rhythm-Crossover Power 106 (KPWR) climbs 3.7-4.1 12-plus, #3 in the market and the #1 English-speaking station in Los Angeles. PS: Smith and consulting partner Michael Newman ink the Desert Radio Group of Palm Springs, which includes Rhythmic Top 40 KKUU (92.7), and Modern A/C KYOR (103.9)....FYI: Longtime Emmis employee Michelle Mercer, who exited as PD of Power 106-LA last year, returns to her hometown of Indianapolis as an Account Exec. for WTL.C.

Changes in Philly: WIOQ (Q102) APD Robyn Bentley exits; and, in a last-minute change, WIOQ, originally scheduled to move in with sister Urban WUSL, is instead moving in with Hot A/C sister Star 104 (WXKR) on January 29. Across the street, GM Dennis Begley exits Modern A/C WXXM (Max 95.7), Rock WMMR, Classic Hits WMGK and Nostalgia WPEN/AM, replaced by Rick Feinblat, upped from GSM.

Chancellor Hot A/C WKQI (98.5)-Detroit welcomes morning guy Steve Cochran (ex-KDWB-Minneapolis, WMVP and The Point-Chicago), brought his longtime producer along, the resourceful Steve Gruwald (the guy who landed the first post-trial interview with O.J. Simpson.

WPST-Trenton is again #1 in the market, 6.6 12-plus. PD Dave McKay adds PD duties over Nassau Broadcasting's new sports station, to be located on the expanded AM band at 1680. "I'm not even sure the numbers go up that high on my car radio," jokes McKay.

WPLJ-New York afternoon personality Rocky Allen will cross the hall sister WABC for mornings, effective January 25.

Look for longtime Arista Vice President of A/C Promotion Mark Rizzo to join Columbia in a similar capacity at the end of his contract in April.

On the heels of the recent promotion of KPFR-EI Paso PD John Candelaria to OM of the market's five-station cluster, APD/MD Victor Starr adds PD stripes.

KSLY-San Luis Obispo M/Dp.m. driver Adam Burns adds APD stripes and swaps shifts with midday Tim Brown. As OM Dave Christopher gets busier, could PD stripes be in Burns future?

Rhythmic Top 40 KPSI-Palm Springs needs middays. Packages to OM/MD Mike Keane, 2100 E. Tahquiz Canyon, Palm Springs, CA 92262.

Clear Channel Top 40 Q100 (KQAR-Little Rock, Top five 12-plus and 18-34), needs a morning co-host for Rob Tanner. Packages to PD Gary Robinson, 314 Main St., N. Little Rock, AR 72114.

ROLODEX ALERT: Chancellor Modern A/C WDRV (96.1 The River)-Pittsburgh has moved to 200 Fleet Street, Pittsburgh, PA 15220. Ph: (412) 937-1441; fax: (412) 937-5414

STEAL THIS PROMOTION: KGGI-Riverside unveils its modest Y2K stunt, "Do the Deed, Plant the Seed." After consulting several OIs/GYN's, on or around April 8, several couples will enter rented RVs in the station parking lot. Their (e)mission? To manufacture the market's first Millennium Baby. One stipulation: each couple is issued a cell phone, which they must answer whenever the jock feels like calling or risk disqualification.
Everybody is going to be there.

New Orleans Hyatt Regency
February 17-21, 1999

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John Mellencamp

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"...the best and most blistering artistic statement of his long, complex career."
Billboard

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Boston Globe

Watch John Mellencamp on Sessions At West 54th Street the weekend of January 23.
Check local listings.

U.S. tour begins in May

www.mellencamp.com
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