THE MOST TRUSTED NAME AND 2 KOOL 2 BE 4-GOTTEN

ISSUE 2247
MARCH 19 1999

GAVIN

2 KOOL 2 BE 4-GOTTEN
The new single from the 1998 Grammy Award Winner

LUCINDA WILLIAMS

the album

CAR WHEELS ON A GRAVEL ROAD

★★★★
— Rolling Stone (★★★★1/2)
— USA Today
— Stereo Review
— New York Post
— Q (UK)
— The Guardian (UK)

Picked as ALBUM OF THE YEAR by The Village Voice

Performed on SATURDAY NIGHT LIVE February 20th.

GAVIN A3 ARTIST OF THE YEAR
GAVIN A3 ALBUM OF THE YEAR

© 1999 Island/Mercury Records
THE CRANBERRIES : PROMISES

Late Night with David Letterman
4/26

Washington D.C. 4/28
Philadelphia 4/30
New York City 5/3
Boston 5/5
Toronto 5/8
Detroit 5/10
Chicago 5/12
Las Vegas 5/15
San Francisco 5/17
Los Angeles 5/19

The Tonight Show with Jay Leno
5/21

www.cranberries.com
©1999 ISLAND RECORDS, INC.
INDEPENDENT AND LOVIN’ IT

JULIAN LENNON IN CONTROL

THE CHANGING LANDSCAPE OF A3 INDIE LABELS

COMPLETE ANALYSIS OF THE TOP 30 BILLING STATIONS

UPCOMING A3 RELEASE GUIDE
MOST ADDED!!!
THANK YOU RADIO:!!

ALREADY ON:
Z100 (NY)
WPLJ
KIIS
KYSR
WTMX
WXKS
WBMX
VKQ1
KRBE
Q102
WSTR
KDWB
KBKS
Y100
B94
AND MANY, MANY MORE!!!
Off the Market
Chancellor President Jimmy de Castro: "I would say that the 'for sale' sign has clearly been put in the attic. The reality is that Tom Hicks has $100 million invested in our company, and about $900 million invested in Capstar. He's a rainmaker. Tom really believes that if he gets any multiple expansion at all, he can make $10-15 billion in the future."

By Radio for Radio
Rich Meyers, President of Mediabase: "Mediabase affiliates can tap into literally thousands of monitors that include promotions, positioning statements, contesting, morning show elements, spot counts, and a host of other essential programming components. I really think that is what sets us apart. At the end of the day, I believe programmers can better relate to our product because it's so obvious that a PD designed it."

Confidence Restored
Now a well-adjusted artist with his own label and a new album, Julian Lennon sits down with Kent Zimmerman and reflects: "They made me and broke me within two albums, didn't nurture me, didn't allow me to have a career, and I've been fighting my way back ever since."

Contents

<table>
<thead>
<tr>
<th>News</th>
<th>Spotlight: Triple A</th>
</tr>
</thead>
<tbody>
<tr>
<td>de Castro Pres/CEO at Chancellor Radio/Outdoor</td>
<td>Triple A's Top 10 Owners</td>
</tr>
<tr>
<td>Smyth VP/Radio at Greater Media</td>
<td>Julian Lennon: Independent</td>
</tr>
<tr>
<td>Atlantic Launches Christian Division</td>
<td>and In Control</td>
</tr>
<tr>
<td>Webcasting as Group Policy</td>
<td>Independent Labels 2000</td>
</tr>
<tr>
<td>Radio@Large</td>
<td>New Releases Checklist</td>
</tr>
<tr>
<td>de Castro on &quot;de Operators&quot;</td>
<td>ALTERNATIVE</td>
</tr>
<tr>
<td>All About Mediabase</td>
<td>Are You Y2K Compliant?</td>
</tr>
<tr>
<td>Features &amp; Charts</td>
<td>COLLEGE</td>
</tr>
<tr>
<td>TOP 40/RHYTHM CROSSOVER</td>
<td>Let's Keep It Fun</td>
</tr>
<tr>
<td>PD Profile: Joey Arbagey</td>
<td>ACTIVE ROCK</td>
</tr>
<tr>
<td>A/C, HOT A/C</td>
<td>JAZZ/SMOOTH JAZZ &amp; VOCALS</td>
</tr>
<tr>
<td>PD Profile: Russ Morley</td>
<td>Big First Quarter Releases</td>
</tr>
<tr>
<td>URBAN</td>
<td>AMERICANANA</td>
</tr>
<tr>
<td>MTV Buys Imagine Radio Soulful Disks</td>
<td>SXSW, Cha-Cha-Cha</td>
</tr>
<tr>
<td>RAP/HIP-HOP</td>
<td>COUNTRY</td>
</tr>
<tr>
<td>'Thump Street Debuts Ant Banks' T.W.D.Y.</td>
<td>Making Country Cool</td>
</tr>
<tr>
<td>PARTING SHOTS: gmail BoxSet</td>
<td>60</td>
</tr>
</tbody>
</table>

Monica Mancini
Composer's Daughter, Sinatra Jr. Team Famous Names In Concerts

From background singer to solo vocalist with her own PBS Records contract and PBS special, Monica Mancini has emerged into the spotlight, the latest offspring of a famous musical legend, the late composer/arranger/conductor Henry Mancini. She's making show business history by teaming with another famous offspring, Frank Sinatra Jr., on the concert stage in April.

The first time I realized I wanted to sing professionally was when my mom Ginny, my twin sister Felice, and I all sang in the Henry Mancini Choir while my dad was working with Johnny Mathis in Lake Tahoe in the '60s. That was my first payday and I thought, "This is a really fun way to earn a living."

Fast forward a few years: I was scheduled to do two concerts and the Milwaukee promoter asked me if I had an opening act. I threw Frank Sinatra Jr.'s name out and he thought I'd invented the wheel. So we're doing two shows together, April 11 to open the new Weidner Center for the Performing Arts in Green Bay, and the next day the Milwaukee Performing Arts Center. The show is called Sinatra Mancini Live and the promoter is thinking about developing a tour for us. It's two offsprings of musical legacies—and that's got great appeal. If people like it and it works, we'll take the show on the road.

I actually got into the concert business in 1994, the year my dad died. He had a few concerts scheduled and when he couldn't handle them, Billy Conti stepped in as his replacement and worked up a Mancini tribute show. He knew I sang background professionally so he asked me to join him in the fall of '94. That's when I started doing Mancini tributes. Doc Severinsen heard I was doing concerts and he asked me to join him. He's the pops conductor for four symphonies, and I've performed with him at all four. We're going back to Milwaukee next year and I'll do some Mancini tunes and some other things.

The first of my five albums for PBS was my tribute to my dad. I knew I had to sing all the biggies like "Moon River," "Wine and Roses," and "Charade." But there were also songs of his that were my favorites that I always wanted to sing, like "Moment to Moment," "Loss of Love," and "Slow Hot Wind" from his "Peter Gunn" days. The second album will be less orchestral and a bit more rhythmic; I do have a part of my voice that's a bit more pop and belty.
What Do You Want From Us?

Seriously, folks. As you know, last week GAVIN finalized a deal with Mediabase, giving us full access to the best—and freshest—radio airplay data in the world. What this means is that the charts and ancillary information you get in weekly GAVIN, our format faxes, and our daily e-mail will be the most up-to-date, introspective, and accurate numbers available to help you program your radio station.

(And no, we aren't about to forget the medium and small markets, like others are.)

But we can't do it alone. In fact, we need your help right now so we know what you want and need...and how you want us to give it to you.

Don't worry: we're not going to turn into a pure numbers rag. There are plenty of those out there, and we're happy to let them play at that game. What we're going to do is add a some GAVIN soul to the raw data to help you give you a clearer picture of what the numbers really mean.

This ain't lip service, folks. If you ever wanted an opportunity to have one of the industry trades really listen to you—to really pay attention to your concerns—this is your chance. Lay it on us. Tell us what you need...and we'll put it in the mix.

You can trust us on that.

Reed Bunzel, Editor-in-Chief
email: reed@mail.gavin.com

---

**FIRST WORDS**

**What Do You Want From Us?**

Seriously, folks. As you know, last week GAVIN finalized a deal with Mediabase, giving us full access to the best—and freshest—radio airplay data in the world. What this means is that the charts and ancillary information you get in weekly GAVIN, our format faxes, and our daily email will be the most up-to-date, introspective, and accurate numbers available to help you program your radio station. (And no, we aren't about to forget the medium and small markets, like others are.) But we can't do it alone. In fact, we need your help right now so we know what you want and need...and how you want us to give it to you.

Don't worry: we're not going to turn into a pure numbers rag. There are plenty of those out there, and we're happy to let them play at that game. What we're going to do is add some GAVIN soul to the raw data to help you give you a clearer picture of what the numbers really mean.

This ain't lip service, folks. If you ever wanted an opportunity to have one of the industry trades really listen to you—to really pay attention to your concerns—this is your chance. Lay it on us. Tell us what you need...and we'll put it in the mix.

You can trust us on that.

Reed Bunzel, Editor-in-Chief
e-mail: reed@mail.gavin.com

---

**GAVIN NEWS**

**de Castro Prez/CEO at Chancellor Radio/Outdoor**

There's a radio guy heading up Chancellor Media's operations, and his name is Jimmy de Castro. A weekend purge of the executive suites by Chancellor's chief investor Tom Hicks and his LBO firm Hicks, Muse, Tate & Furst has lifted de Castro to President/CEO of Chancellor's Radio and Outdoor Group and put Capstar President/CEO Steve Hicks at the head of Chancellor's new Services Group. Tom Hicks assumes the title of Chancellor Media CEO; he, brother Steve, and de Castro will split the duties previously handled by Jeffrey Marcus, who has resigned from the company Steve Hicks and de Castro report directly to Tom Hicks.

Additionally, Ken O'Keefe has been appointed Chief Operating Officer of Chancellor Radio, while D. Geoffrey Armstrong succeeds Thomas McMillin as acting CFO. Announcing the new structure at Chancellor, Tom Hicks said, "We have concluded that given the current business and regulatory environment we can best build shareholder value by pursuing a number of strategic, operational, and financial initiatives that will streamline Chancellor's operations and focus its resources on the fast-growing radio and outdoor advertising business." Part of that streamlining move was to abandon the acquisition of LIN Television, another Hicks, Muse asset that Chancellor was in the process of buying. "Bringing Armstrong in from Capstar and putting him in the CFO role, and making Ken O'Keefe COO, really aligns their talents with the company," de Castro told GAVIN. "They both deserve to have those roles, and it saves us some additional corporate overhead. It's a wonderful opportunity for them to be rewarded and get some recognition for their efforts." Please see page 8 for an exclusive interview with Jimmy de Castro.

**Smyth VP/Radio At Greater Media**

Greater Media, Inc. President Frank Kabella has appointed Peter H. Smyth to the position of Group Vice President of Radio. Smyth will oversee the company's fourteen radio stations in Boston, Philadelphia, Detroit, and central New Jersey, effective immediately.

Frank Kelley, Vice President of Sales and Don Kelley, Operations Manager, will divide Smyth's former responsibilities.

Smyth previously served as Vice President of Sales for all of the Greater Media's stations and in 1997, assumed additional responsibilities as Senior Vice President/Regional General Manager of the five Greater Boston Radio Group Stations.

**N2K Forms N-Coded Music With Warlock**

N2K, the e-commerce company operating Music Boulevard, has entered into a strategic partnership with Warlock Records to create a new record label, N-Coded Music, that will focus on adult Urban and Jazz music. The label will house many artists whose recordings had been released on the N2K Encoded Music label, including Jonathan Butler, Candy Duffler, Marcus Johnson, T.S. Monk, and Antonio Sandoval.

Warlock Records President and Owner Adam Levy will take over as President of N-Coded Music. Iud Kaizel, former Senior Vice President of Sales and Distribution at GRP Records and consultant with N2K, will serve as General Manager of the label. Carl Griffin, former Vice President of A&R for Encoded Music, will serve as Senior Vice President of A&R for N-Coded Music.

Warlock Records releases, as well as N-Coded Music releases, will be distributed through RED distribution.

Key executives from the N2K Encoded Music label will join N-Coded Music.

**Dolan President, ABC Radio “Group I”**

John Mitchell (Mitch) Dolan has been appointed President, ABC Radio Station Group I. Reporting to ABC Radio President John Hare effective immediately, Dolan will assume responsibility for all radio stations in New York, Los Angeles, Dallas, Detroit, and Washington, D.C.

Dolan is a former President and General Manager of WABC/AM and WPLJ/FM and Radio Disney 1560 AM, the ABC Radio stations in New York. He was named President and General Manager of WPLJ/FM in 1990 and, in 1996, assumed responsibility for WABC/AM and for Radio Disney 1560 in 1998.

---

**GAVIN NEWS**

**de Castro Prez/CEO at Chancellor Radio/Outdoor**

There's a radio guy heading up Chancellor Media's operations, and his name is Jimmy de Castro. A weekend purge of the executive suites by Chancellor's chief investor Tom Hicks and his LBO firm Hicks, Muse, Tate & Furst has lifted de Castro to President/CEO of Chancellor's Radio and Outdoor Group and put Capstar President/CEO Steve Hicks at the head of Chancellor's new Services Group. Tom Hicks assumes the title of Chancellor Media CEO; he, brother Steve, and de Castro will split the duties previously handled by Jeffrey Marcus, who has resigned from the company Steve Hicks and de Castro report directly to Tom Hicks.

Additionally, Ken O'Keefe has been appointed Chief Operating Officer of Chancellor Radio, while D. Geoffrey Armstrong succeeds Thomas McMillin as acting CFO. Announcing the new structure at Chancellor, Tom Hicks said, "We have concluded that given the current business and regulatory environment we can best build shareholder value by pursuing a number of strategic, operational, and financial initiatives that will streamline Chancellor's operations and focus its resources on the fast-growing radio and outdoor advertising business." Part of that streamlining move was to abandon the acquisition of LIN Television, another Hicks, Muse asset that Chancellor was in the process of buying. "Bringing Armstrong in from Capstar and putting him in the CFO role, and making Ken O'Keefe COO, really aligns their talents with the company," de Castro told GAVIN. "They both deserve to have those roles, and it saves us some additional corporate overhead. It's a wonderful opportunity for them to be rewarded and get some recognition for their efforts." Please see page 8 for an exclusive interview with Jimmy de Castro.

**Smyth VP/Radio At Greater Media**

Greater Media, Inc. President Frank Kabella has appointed Peter H. Smyth to the position of Group Vice President of Radio. Smyth will oversee the company's fourteen radio stations in Boston, Philadelphia, Detroit, and central New Jersey, effective immediately.

Frank Kelley, Vice President of Sales and Don Kelley, Operations Manager, will divide Smyth's former responsibilities.

Smyth previously served as Vice President of Sales for all of the Greater Media's stations and in 1997, assumed additional responsibilities as Senior Vice President/Regional General Manager of the five Greater Boston Radio Group Stations.

**N2K Forms N-Coded Music With Warlock**

N2K, the e-commerce company operating Music Boulevard, has entered into a strategic partnership with Warlock Records to create a new record label, N-Coded Music, that will focus on adult Urban and Jazz music. The label will house many artists whose recordings had been released on the N2K Encoded Music label, including Jonathan Butler, Candy Duffler, Marcus Johnson, T.S. Monk, and Antonio Sandoval.

Warlock Records President and Owner Adam Levy will take over as President of N-Coded Music. Iud Kaizel, former Senior Vice President of Sales and Distribution at GRP Records and consultant with N2K, will serve as General Manager of the label. Carl Griffin, former Vice President of A&R for Encoded Music, will serve as Senior Vice President of A&R for N-Coded Music.

Warlock Records releases, as well as N-Coded Music releases, will be distributed through RED distribution. Key executives from the N2K Encoded Music label will join N-Coded Music.

**Dolan President, ABC Radio “Group I”**

John Mitchell (Mitch) Dolan has been appointed President, ABC Radio Station Group I. Reporting to ABC Radio President John Hare effective immediately, Dolan will assume responsibility for all radio stations in New York, Los Angeles, Dallas, Detroit, and Washington, D.C.

Dolan is a former President and General Manager of WABC/AM and WPLJ/FM and Radio Disney 1560 AM, the ABC Radio stations in New York. He was named President and General Manager of WPLJ/FM in 1990 and, in 1996, assumed responsibility for WABC/AM and for Radio Disney 1560 in 1998.
Atlantic Launches Christian Division

Atlantic Group Co-Chairman/Co-CEO Val Azzoli announced that the label has established a new division devoted to Christian and gospel music. The division will be overseen by Vice President/General Manager Barry Lands, former VP/GM of Warner Resound. It was also announced that EMI Christian Music Group (EMI CMG) has signed an agreement for its distribution, Chordant Distribution, to become the exclusive distributor in the Christian retail market for releases from the Warner Music Group (including the Atlantic Group, Elektra Entertainment Group, Rhino Records, Sire Records Group, and Warner Bros. Records) and Curb Records (distributed through The Atlantic Group).

Christian and gospel music releases from Warner Music Group, including Atlantic's new Christian music division, will be distributed to the mainstream retail market by WEA Corporation.

Revenues Up 15% in January

Radio Advertising Bureau President/CEO Gary Fries predicts that after 1998's record-setting revenue for radio, 1999 shows even greater potential. So far Fries' projections are on the money. Compared with the previous year, combined local and national spot advertising totals were up 15 percent in January 1999. Local revenues experienced a 14 percent increase, while national sales were 18 percent greater. January marked the 77th straight month of revenue growth for the radio industry.

YOU GREW UP TOGETHER.
YOU COULD SAY YOU WERE FRIENDS.
THINK ABOUT THE IMPLICATIONS!
ON YOUR DESKS NOW.
Liquid Audio Launches Safe Music Net

The latest push to corral more artists and more music tracks for a secure Internet music-playback system comes from Liquid Audio, which this week announced the formation of its new Liquid Music Network. The company said this network links together over 240 music Web sites and will offer online listeners the ability to preview or download music clips or full-length songs from 5,400 tracks from more than 1,000 artists. A Liquid Audio spokesman said individual artists will determine how many of their own full-length songs or music clips will be made available for playback via the Liquid Audio player. The new Web site is located at www.liquidmusiconetwork.com.

RoyaltyConsultants.com To Audit Web Music Sales

Keith Bernstein, former Director of Financial Operations and Royalty Audits for PolyGram/A&M Records, Inc and Steven H. Ambers, former Senior Manager of the royalty compliance division of Moss Adams LLP, have launched RoyaltyConsultants.com. RoyaltyConsultants.com is the first known company to determine the amount of unreported and/or underreported royalties generated from the licensing of and/or illegal use of intellectual property distributed in digital format on the Internet and/or sold by Web sites and shipped in traditional formats.

On-Line Record Sales Increase 500% in '98

Music sold through the Internet increased five-fold in 1998, as consumers found ordering CDs and tapes online easier. By contrast, worldwide sales of recorded music rose 3 percent last year.

According to research company Market Tracking International, retail value of worldwide sales rose to $40 billion from $38.8 billion in 1997, while Internet-related sales soared to $143 million in 1998 from $29 million in 1997. Despite the increase, Internet sales accounted for less than .5 percent of total music sold.

Webcasting Emerging As Group Policy

BY TONY SANDERS

Some of radio's largest groups are starting to form active, corporate-level policies for Webcasting as a line of business. Chancellor Media is giving serious consideration to developing its own in-house streaming system (see page 8), and Disney/ABC has developed a relationship with RealNetworks for the latter to provide streaming audio for many of ABC's radio stations. Bonneville is also said to be working on a corporate-level plan to develop an in-house system for Webcasting. CBS/Infinity is the one major exception, although GAVIN has picked up on rumors that CBS and America Online are working on a Webcasting deal, given the radio group's recent deal with AOL to be that Web portal's news provider.

Cuban Says MP3 "Will Die"

Digital downloading may be the wave of the future, but it won't necessarily come in the form of MP3. Speaking at the SXSW conference this week, Broadcast.com President Mark Cuban predicted that MP3 will lose out in the race for digital-playback format of choice. Wired magazine's online report quoted Cuban as saying "MP3 will die" within the next few years, and went on to quote Cuban as saying, "The rate of change is accelerating to create an Internet dominated by digital media in shapes and sizes we can't even imagine."
Carole Bayer Sager

Academy Award winning songwriter and current nominee (seventh nomination)

Hometown: New York City

Current or most recent credits:
Ms. Bayer Sager has teamed with Linda Thompson Foster to write "Why Should I Care" for Clint Eastwood’s film True Crimes; Diana Krall performs the song. She is also in the midst of co-producing an album for Carole King and working with Michael Jackson on his new album.

What radio stations did you grow up listening to?
I listened to Top 40 in New York City, especially "Murray the K" on WMCA.

What stations do you listen to now?
I listen mostly to KILS, KOST, and KBBQ.

What makes "The Prayer" such a special song?
It was a great thrill to have two of the greatest God-given talents of all time—Celine Dion and Andrea Bocelli—sing a song that David Foster and I wrote. Secondly, it’s a prayer—and how often do you get a chance to put a spiritual message into the world?

Your most memorable recording session to date and why?
It would probably be making the video for "That’s What Friends Are For." Just to have Dionne Warwick, Elton John, Gladys Knight, and Stevie Wonder together in the same room (was incredible).

Any current projects that you can tell us about?
I’m working with some young talent—the M&M Girls, Matt Goss, and a singer-songwriter on Sony named Clark Anderson. They’re artists you don’t know today, but will be huge stars tomorrow.

Proudest career achievement so far:
Being able to give back some of what’s been given to me by this incredible industry and help finance the cause of AIDS research with "That’s What Friends Are For.”

Future ambitions:
To just keep loving what I’m doing and doing it as I love it. The day I stop loving it is the day I’d like to do something else. I’d also like to do another animated movie, but would want to be involved in more aspects of the production than just the songwriting.

by Annette M. Lai
Almost Off The Record

ACTUAL LOOSE TALK, SQUEEZED OUT OF PROMINENT, YET UNSUSPECTING PDS

"I'm ready and willing to dance around in that infamous leather skirt she wore to the Grammy's for anyone willing to add the record."
—WGTZ Dayton PD-turned Island/Def Jam Dallas promo rep Dale Baird on promoting Shania Twain's latest single.

"...And we had this great trend (6.0-6.8 12-plus, #1 18-34), even with a new competitor on the air. Guess that just means that if you're gonna come after us you'd better have deep pockets and strong stomachs."
—Russ Allen, PD, WJHM (102 JAMZ)-Orlando

The key for us now is to stay humble and focused to maintain these numbers. We got 'em into the store; now we have to keep 'em in there buying stuff."
—KXXM-San Antonio PD Krash Kelly on the station's latest trend, (#1 18-34, #2 25-54).

"This won't be a quick decision...I'm going to take time and listen to all the tapes, even the Centrons."
—KOKS-Denver PD Cat Collins, on looking for a new night jock.

Lullaby Live

Following a performance at Liberty Lunch, Shawn Mullins does his best Keith Richards impression, flanked by KHFI-Austin MD Jeff Miles and Columbia Records' Dallas rep Ray Vaughn.
Russ Morley

WMC/FM (FM100)-Memphis
Owner: Raycom Media
First industry gig & career highlights: Like many of my peers, radio began in high school and paid for college. Most of my career has been spent in Florida, with stops in San Francisco at K-101, Charlotte with EZ Communications in Dallas at KDMX, and now in Memphis at FM100. Some of my fondest memories are at WRMF in West Palm Beach, which we put on the air in 1980 with yours truly programming and doing mornings. I had the pleasure of hiring Kevin Kitchens, and the sad task of speaking at his funeral just weeks ago and hosting a tribute show. In my 14 years at WRMF, I think we weren’t #1 for only two books, so it was a lot of fun. We had a good run at Star 101 in Orlando with a great staff and were #1 12+ and 25-54, and it was fun launching WXGL, too. Of course, my other career highlight was being nominated for GANN Awards.

Stations you admired—then and now: As a kid, WCFL and WLS in Chicago and KDKA-Pittsburgh, as well as WTVN in Columbus. FM was still playing classical and beautiful music then. As a radio professional, KVIL was a Fairbanks station and the leader of the company, and one I still admire. I guess the stations I admire most are the ones that weather the storms of constant attacks and competition and still come up smiling. KISS in L.A., Miami’s Y-100, Dallas’ KISS, FM100 still going strong after 50 years in Memphis, to name a few.

Mentors—yesterday and today: As a young broadcaster in my early 20s, George Johns and Jim Hilliard taught me the most. What they had to say and their philosophies rang true to me and still do. I also listened to and admired what Mike O’Shea had to say. I learned a lot about interpreting research from John Coleman, who was my boss with Capital in Orlando, and Alan Burns, who has a wonderful broadcast mind and whom I have known for many years. I also admire Guy Zapoleon’s ability to pick the right playlists.

What is WMC’s current direction? FM100 is by industry terms, a “Hot A/C” in Memphis, it’s more of an adult Top 40. We have strong personalities and are the most promotionally active station in the market. Our target demo is the 25-44 market. We’re doing pretty well there now. Our core artists are matchbox 20, John Mellencamp, Sarah McLachlan, Sheryl Crow, Alanis, and Hootie.

Stopsets & such: We run 13-60s in morning drive and 12 in other dayparts, along with traffic 16s and the occasional billboards. We are about 65 percent current and 35 percent gold. We stop for spots four times an hour in morning drive and two in other dayparts.

Define FM100 musically: We are fairly early on core artists of course, and ones that fit our “sound”. Familiarity is a key factor, so generally we are not real early on anything. But there are the occasional no-brainers. We are usually late on songs that are too soft or too unusual, like an Elton John to the right and a Smashmouth to the left.

Stations you monitor & who you network with: We watch our closest competitors here in Memphis—WRVR and WKSL. Around the country I watch KDMX-Dallas, KZZP-Phoenix, KYKY-St. Louis, Star 94-Atlanta, and WKTI-Milwaukee. I don’t network consistently, but I do speak with Alan Burns regularly and talk to Steve Reynolds in Raleigh, Steve Sreit in Los Angeles and I am old co-workers. (I also speak with Smokey Rivers in St. Louis, Pat McMahon in Dallas, Bill Richards from time to time, and Tracy Johnson occasionally returns my calls.

Bosss: Our new General Manager is Kandyle Smith and our Market Manager is Bill Appleget. We are the only two radio stations in a 20 television market, so we don’t hear much from corporate unless the bidding drops.

Air talent you covet: Kidd Kraddick does one of the best sorority shows in America, Ron Chapman is still going strong in his genre in Dallas, and there is this incredible morning team in this little market I know of that is cheap and ready to move. For the right fee, I’ll give up the calls.

Personality-plus: Favorite local restaurant: Paulette’s. It’s close and it’s very good.

Favorite movie of all time: It’s a tie. Islands in the Stream and The Big Blue.

Current favorite: I have two girls under the age of five. We don’t see a movie until it hits Blockbuster.

Favorite TV shows: Everybody Loves Raymond and Crocodile Hunter ruled.

Next career direction you desire: I am thinking of becoming a concert pianist... I just have to start taking some damn piano lessons.

The Envelope, Please...

Is it really time to hand out the Academy Awards already? By the time you read this you will probably already know who has taken home the prized gold statuettes. But just for fun, GAVIN conducted a non-scientific straw poll to see who the “industry” thought would win “Best Original Song” honors. Several commented that they thought the field was weak and actually of the five nominated songs, two (the songs from Babe: Pig in the City and The Horse Whisperer) didn’t receive any votes. Here’s how the other three shake out:

“I Don’t Want to Miss a Thing” from Armageddon
Suzanne Berg, Verve Music Group
Debbie Cerchione, Island/Mercury
Johnny Chiang, KOST-Los Angeles
Tom Cook, WMLJ-Madison, Wis.
Alex Caronfili, Reprise
Rob Dillman, Hollywood
Scott Emerson, Interscope
Doug Erickson, WMZD-Detroit, Fla.
Jason Gordon, Dalin
Alisa Hashimoto, KPLZ-Seattle
Lon Holder-Anderson, Wind-Up Enterntainment
Reid Holsten, KEDF/FM-Sioux Falls, S.D.
Mary Ellen Kachnske, WBAL-Cleveland
Dana Keil, Elektra
Greg Lawrence, WRJZ-Mauston, Wis.
Benny James, WRJK-Chicago
Casey Keating, KPLZ-Seattle
Cheryl Knauer, RCA
Elaine Locatelli, Columbia
Tom Mazzetta, Mazzetta Promotion
Kevin McDonald, MCD Promotion
Duncan Payton, KMXB-Las Vegas
Angela Perelli, KYSR-Los Angeles
Jill Rasmussen, MCD Promotion
Mark Rico, Columbia
Amanda Smuda, Dalin
Teresa Spring, KMMZ-Las Vegas
Julie Nakahara Stoeckel, Alice@97.3 (KLCI)-San Francisco
Steve Streit, Chancellor Media and KBIG-Los Angeles

Scott Taylor, KOSI-Denver
Darla Thomas, KZPT-Tucson
Lindie Thurman, Elektra
Kerry Wood, Island/Mercury

“When You Believe” from The Prince of Egypt
Alex Duran, KVLV-Wellac, Texas
Kate Grecie, Howard Rosen Promotion
Lisa Greene, WMXQ-Richmond, Va.
Louis Kaplan, Alice@97.3 (KLCI)-San Francisco
Dan Rosen, WEZI-Milwaukee/Racine

“The Prayer” from Quest for Camelot
Joe Ham, WRCF-Hanford
Hanseen Hunter, WTVY-New York City
Jaime Kartak, WWTX-Chicago
Andrea Paulin, Windham Hill
Bobby Rich, KMKZ-Tucson
Donna Rowland, WWEB-Philadelphia

www.americanradiohistory.com
You are admitted to the feature presentation **Baby**

From the forthcoming album **Daydreamin’**

No Talking...No Smoking...Just Play

*IMPACTING 3/22*

Produced by She’kspere of “No Scrubs” fame
MAXWELL FORTUNATE
SOMETIMES YOU NEED TIME TO REALIZE JUST HOW FORTUNATE YOU REALLY ARE

NEW FROM THE FORTHCOMING UNIVERSAL MOTION PICTURE AND SOUNDTRACK "LIFE," STARRING EDDIE MURPHY AND MARTIN LAWRENCE. SOUNDTRACK IN STORES NOW. "LIFE" IN THEATERS APRIL 16.

PRODUCED, WRITTEN AND ARRANGED BY R. KELLY REPRESENTATION: HOFFMAN ENTERTAINMENT

MUSICAL COMPOSITIONS ©1999 UNIVERSAL STUDIOS

COLUMBIA
Thump Street Debuts With Ant Banks’ T.W.D.Y.

BY JANINE COVENEY

The San Francisco Bay Area has spawned a virtual cottage industry of creative hip-hop artists, each of whom reflects the region’s unique mindset. Acts like Too Short, Rappin’ 4-Tay, E-40, Spice 1, and others put the Bay’s various neighborhoods on the map, and Oakland producer/artist Ant Banks has been a major force in these projects, helping to establish the distinctive Oaktown hip-hop sound.

Now Banks has signed a three-project deal with Thump Street, the new urban/underground division of Los Angeles-based Rappin’ 4-Tay. The party-hardy first single, “Player’s Holiday,” featuring a sample of Bill Withers’ “Lovely Day” and also featuring Too Short, goes to radio next week. The single previews the album Derty Werk, set for release in May.

“As a producer, it feels better for me to creatively work with a whole bunch of different rappers,” Banks explains of the album’s all-star quality. “People want variety on a record, and it’s also a matter of using people to get what you need. Like, we have a group, Shug & Otis, who sang background on E-40’s records. I use them for background.”

“I really think he is the inventor of the Oakland sound,” says Rick Aaron III, Thump VP of A&R and the creator of Thump Street, of Banks. “I guess his appeal is on those catchy bass lines. He uses some strings, but it’s also a real rough sound.”

Banks, who produced all five Spice 1 albums, tracks for Dru Down, Mack 10, the Menace To Society soundtrack, and released three solo albums himself (Slapin’ On Something Phat, 1993; Big Badass, 1994; and Big Thangs, 1997), says he had worked with Aaron at a previous label, Mercury-distributed Mennes Records, but the deal broke down before product could hit the pipeline. When Aaron moved to Thump and created the new street division, Banks paired with Thump Street for his Bombay Records production imprint.

“I started Thump Street because I didn’t think people would take Thump seriously as a hip-hop label,” Aaron explains. “This would be a street-edged label, with street presence from New York to L.A. I’m doing street music, a record that breaks on the street.”

For The Whole Damn Yey, Aaron says the label is putting in motion a complete marketing and promotion plan, designed to make both T.W.D.Y. and Thump Street household names for hip-hop heads.

“We’re going all out. The single’s gonna have a nice video, we’re doing bus benches and billboards in select markets, and an advance print teaser campaign.”

Banks adds that T.W.D.Y. will hit the road for a performance and promo tour later this summer. But he’s also thinking ahead to his next projects, an album by aforementioned R&B duo Shug & Otis, and perhaps another Ant Banks solo project. “There’s definitely a lot more I need to do,” says the ’90s funk-influenced producer. “I really want my label to be successful. I also want to get to the point where I don’t have to produce anymore, I can run my business just hiring other producers.

“I’m really into music—I think that’s obvious—but people don’t know the level I’m really into it,” Banks continues. “I’m really into R&B, I’m not trying to do rap all my life. I’ve got some things I want to do with R&B, they’ll really see it on the Shug & Otis project.”

In addition to Banks’ Bombay output, Thump Street has acquired distribution of E-40’s Sik Wid It label from Jive, and Aaron is also working on a Big Pun-helmed project and a multi-artist compilation for later in the year. The division’s promotion executive is Joe Henriquez.

Jive Connects With ‘Corruptor’ Soundtrack

Jive Records has just released its multi-artist soundtrack to The Corruptor, a New Line Cinema release starring Chow Yun Fat and Mark Wahlberg.

The fast-paced tale of a rookie cop being put through his paces by an experienced (and perhaps compromised) police veteran in New York’s Chinatown, the film is accompanied by an all-hip-hop collection that features established artists like Too Short, KRS-One, Mystikal, Mobh Deep, and Keith Murray along with developing newcomers. The album was delivered to retail outlets on March 9, the film opened nationally March 12.

“We’re doing simultaneous singles,” says Jazzy Jordan, Jive VP of Marketing. “We did the Jay-Z track (More Money, More Cash, More Hoes’ remix), along with KRS-1’s ‘5 Boroughs,’ along with the UGK’s ‘Take It Off.’” They’re taking more of the shoegazer approach with those three singles, because even though they are hip-hop, they each have a different audience. Jay-Z is more national because he’s so hot right now. ‘5 Boroughs’ is about New York, which ties in to the movie, while UGK is out of Port Arthur, Texas. This is more a strategy to give the country more of what it wants.”

Radio and clubs have been serviced with 12-inches, and Jordan adds that another single—tentaively Mystikal’s ‘I Ain’t Playin’’—could be released later this summer.

Rap fans will also be interested to hear blazing tracks from the much heralded Jane Blaze with Sauce Money on “Slow Down,” the intense questing flow on Munia Mil on “Have You Heard Of Me?”, and the blacktop exploitation hardness of Truck Turner’s “What You Think All The Guns Is For?” Other standouts include Kasino featuring the Lox’s “Men of Respect” and Keith Murray’s “Slap Somebody.”

“That’s one of the real major values of soundtracks—mixing developing artists with stars,” says Jordan. “You can put a great bunch of music together, so when consumers go out and buy it they don’t have to have heard everybody on it, but they know they’re getting a lot for their money.”

Jordan acknowledges that Jive is undergoing a bit of “retooling” in terms of its hip-hop roster, and hopes the soundtrack will set up some of the label’s newer artists. “We are reinventing ourselves in the hip-hop world,” he says.
GAVIN

MOST ADDED
COMMON (73)
BUSTA RHYMES (61)
RUBBERROOM (56)
CROOKED LETTAZ (41)
JAY-Z (34)

MOST REQUESTED
HI! MY NAME IS
SLIM SHADY

EMINEM
RAHZEL
KRS-ONE
NAS
INSPECTAH DECK

RADIO SAYS
SLUM VILLAGE
"Get Dis Money" (Interscope)
"Detroit's best kept secret, taking Hip-Hop to the next level!"
—Jay-Dub, WBGU, Bowling Green, OH.

PAY:
Columbia, SOUTH
RETAILPROFILE - MAIL:
Stamford Bridge Road
RADIO 803-781-7346
savage210@aol.com
secret,
Paul Davis
SC
Bowling
to the next level!

SLUM VILLAGE - Jay
COMMON
"Get Dis Money" (Interscope)
"Detroit's best kept secret, taking Hip-Hop to the next level!"
—Jay-Dub, WBGU, Bowling Green, OH.

RETAIL PROFILE
SOUTH CAROLINA RECORD POOL
100 Stadium Bridge Road
Columbia, SC 29212
CONTACT: Paul Davis
PHONE: 803-781-4306
FAX: 803-781-7546
E-MAIL: savage210@aol.com
PICK SINGLES: DEMASTAS feat.

REVIEW
CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH
"Stand Up" (Untertainment/Epic)
On a menacing beat spiked with Rasputinoff-like piano cascades and a raspy Lynn Collins sample (taken from two different James Brown-penned recordings), Charli and Ghostface trade breathless rhymes in which Charli savors her got a serious flow herself. The track itself might be a little gothic for commercial radio play, but non-com and college stations will enjoy the unusual Wu flavor of this one.

JB
"Ride" b/w "Gangsta Grip & Move" (Desert Heat Records)
Artist and label co-founder JB gets busy enjoying a cruise in the hood, commenting on car culture, the neighborhood, women, the rap game, drugs, gambling and more of his worldview from behind a steering wheel—all this over a soulful slice of smooth R&B. "Gangsta Grip & Move," JB and friends admire the gangsta lifestyle over a basic old school beat: Call Desert Heat promotion man Demetri at (661) 636-9940.

UP & ADD 'EM
DEAD PREZ - "Hip Hop" (Loud)
3/26

CHARTBOUND
FOREIGN LEGION - "Dennight Success" (ABB)
1st PLAT\ON - "M.A.M.A." (First String)
OUTKAST - "Da Art Of Storytelling" (LaFace/Arista)
COMMON - "1999" (Rawkus)

JAY-Z - "More Money, Cash, Host" (Ruff-A-Tell/DefJam)

WHAT'S IT GONNA BE? (Elektra/ERG)
1. TCL - "Fannmail" (LaFace/Arista)
2. EMINEM - "Slim Shady" (Aftermath/Interscope)
3. THE ROOTS - "Things Fall Apart" (MCA)
4. TRICK DADDY - "WWW.TIUG.COM" (Sip-N-Side)
5. 112 - "Room 112" (Badboy/Arista)

March 19, 1999 GAVIN
ARTIST PROFILE

BILL LLOYD
ALBUM: Standing On the Shoulders of Giants
LABEL: Koch International
CONTACT: Liz Opoka (516) 484-1000

On "Standing On The Shoulders Of Giants": "This one came from thinking so much about what I actually do for a living. There's the music side of me that thinks that everything being done musically these days is just an extension of what's happened before... and there's also a part of me that believes that on a good day, we can take all the lessons our heroes have taught us and make improvements that look sound and feel new to us."

On WORKING WITH MARSHALL CHESNUTT: "Marshall Chesnutt and I sat down one evening and the music and the title (for 'Holding Back the Waterfall') came to us in one quick session. The lyric was put together in pieces and worked on long distance... its about someone who feels that if they're strong enough not to cry, they can hold on to the waterfalls they were supposed to be going along... Marshall added his guitars via his home studio and mailed the tape to me. It's a beautiful world..."

On SONGWRITING: "I think that its important to tip your hat to the people who inspired you, but you still have to keep the faith that you and those lessons get run through your own talents, it will sound new again."
### Most Added

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shania Twain</td>
<td>29</td>
</tr>
<tr>
<td>Jewel</td>
<td>26</td>
</tr>
<tr>
<td>David Cassidy</td>
<td>23</td>
</tr>
<tr>
<td>Mulberry Lane</td>
<td>18</td>
</tr>
<tr>
<td>Rick Monroe</td>
<td>18</td>
</tr>
<tr>
<td>Atlanta Rhythm</td>
<td>12</td>
</tr>
</tbody>
</table>

### Top Tip

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mulberry Lane</td>
<td>&quot;Harmless&quot; (Refuge/MCA)</td>
</tr>
</tbody>
</table>

A/C is finding it hard to refuse these sisters harmonies from Omaha.

### Radio Says

**Monica**

"Angel Of Mine" (Arista)

"While shopping, the woman next to me in line was singing along with Monica on the radio. Right in the target demo. Now that's research!"

—Mark Laurence, MD, WMJX-Boston

### Artist Profile

**Larry King and John Blasucci**

Part 2

Current Single: "Worlds Apart"

Label: MFO

Promotion Contact: Tom Mazetta (303) 545-9990

When you were younger, you wanted to grow up to be:

- LK: "A lawyer (until I found out what they really were)"
- JB: "Astronaut"

Odd job you've ever had:

- LK: "A stick for Eastern Onion Singing Telegrams"
- JB: "Phone operator at the Hyatt."

Your best personality trait:

- LK: According to John: "His loving nature."
- JB: According to Larry: "His loving nature."

Your worst personality trait:

- LK: "We are workaholics."
- JB: "Favorite way to relax:"

### Chart Bound

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mulberry Lane</td>
<td>&quot;Harmless&quot; (Refuge/MCA)</td>
</tr>
<tr>
<td>Elvis Costello</td>
<td>65</td>
</tr>
<tr>
<td>The Corrs</td>
<td>43</td>
</tr>
<tr>
<td>Donna Lewis</td>
<td>49</td>
</tr>
</tbody>
</table>

### Spin Crease

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shania Twain</td>
<td>+417</td>
</tr>
<tr>
<td>Jewel</td>
<td>+320</td>
</tr>
<tr>
<td>Cher</td>
<td>+296</td>
</tr>
<tr>
<td>John Mellencamp</td>
<td>+253</td>
</tr>
<tr>
<td>Savage Garden</td>
<td>+252</td>
</tr>
</tbody>
</table>

### A/C Contemporary

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Elton John &amp; LeAnn Rimes</td>
<td>11 147 1 3386 -232 52 36 40 15</td>
</tr>
<tr>
<td>John Tesh &amp; James Ingram &amp; Friends</td>
<td>10 150 2 3229 -130 51 26 25</td>
</tr>
<tr>
<td>Sarah McLachlan</td>
<td>22 131 0 2147 -88 42 44 36 7</td>
</tr>
<tr>
<td>Cher</td>
<td>11 135 7 3099 +296 45 37 34 16</td>
</tr>
<tr>
<td>Mariah Carey</td>
<td>10 146 2 3088 +108 51 26 33 26</td>
</tr>
<tr>
<td>Jim Brickman &amp; Michael W. Smith</td>
<td>12 138 1 2986 +52 46 30 36 23</td>
</tr>
<tr>
<td>N Sync</td>
<td>14 134 1 2899 +89 39 37 37 16</td>
</tr>
<tr>
<td>Rod Stewart</td>
<td>12 120 2 2740 -207 40 33 30 15</td>
</tr>
<tr>
<td>Jewel</td>
<td>21 117 1 2395 -579 22 32 44 16</td>
</tr>
<tr>
<td>Sixpence None The Richer</td>
<td>11 99 7 2391 +176 48 17 17 11</td>
</tr>
<tr>
<td>Backstreet Boys</td>
<td>9 113 3 2264 +215 27 25 39 17</td>
</tr>
<tr>
<td>Bonnie Raitt</td>
<td>9 115 4 2024 +215 25 18 34 26</td>
</tr>
<tr>
<td>Monica</td>
<td>16 111 6 1908 +127 16 25 39 22</td>
</tr>
<tr>
<td>R Kelly &amp; Celine Dion</td>
<td>21 93 0 1932 -112 17 24 37 14</td>
</tr>
<tr>
<td>Paul Anka &amp; Celine Dion</td>
<td>7 89 1 1671 +128 24 21 17 18</td>
</tr>
<tr>
<td>Shania Twain</td>
<td>28 74 0 1517 -18 15 19 26 12</td>
</tr>
<tr>
<td>John Mellencamp</td>
<td>6 80 11 1471 +253 17 15 23 15</td>
</tr>
<tr>
<td>Phil Collins</td>
<td>25 70 0 1405 -41 13 18 25 11</td>
</tr>
<tr>
<td>Greggs Swain</td>
<td>14 65 7 1376 -2 21 12 17 13</td>
</tr>
<tr>
<td>Savage Garden</td>
<td>5 70 7 1307 +252 7 23 26 14</td>
</tr>
<tr>
<td>NA LED</td>
<td>7 77 2 1291 +137 7 20 26 18</td>
</tr>
<tr>
<td>Brandi</td>
<td>22 72 3 1215 -38 12 9 26 18</td>
</tr>
<tr>
<td>Joey McIntyre</td>
<td>9 74 5 1153 +116 10 11 19 29</td>
</tr>
<tr>
<td>Taylor Dayne</td>
<td>8 61 2 1108 -4 9 17 18 14</td>
</tr>
<tr>
<td>Rockapella</td>
<td>9 56 2 1078 +68 15 11 14 13</td>
</tr>
<tr>
<td>Larry King &amp; John Blasucci</td>
<td>12 54 0 1048 0 11 14 15 13</td>
</tr>
<tr>
<td>Dawson</td>
<td>8 60 6 984 +128 6 15 18 19</td>
</tr>
<tr>
<td>Whitney Houston</td>
<td>18 57 1 944 -206 4 9 26 14</td>
</tr>
</tbody>
</table>

### Chart Crease

From Top Tip to a debut at #37...Shania continues to impress radio with her third single.

### Total Reports

<table>
<thead>
<tr>
<th>Artist</th>
<th>Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shania Twain</td>
<td>2 63 29 776 N</td>
</tr>
<tr>
<td>Larry King &amp; John Blasucci</td>
<td>3 26 2 723 N</td>
</tr>
</tbody>
</table>

Total Reports This Week 173 Last Week 171

Compiled by Melissa Pizzuto
Don't Mail Your CD To Radio!

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

ALL FORMATS
ALL REPORTERS
ALL TRADES

Call Lou Galliani
(805) 542-9999

GAVIN

A/C reports accepted
Mondays 8 a.m.-5 p.m. and
Tuesdays 8 a.m.-2 p.m.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2580

with in your sleep. Early believers include WXKS and WBXK-Boston, Q102-Cincinnati, and KPLZ-Seattle to name a few. Impacting mainstream Top 40.

DEBORAH COX
"It's Over Now"
(Arista)
Fresh from the success of her multi-format smash "Nobody's Supposed to Be Here," Canadian-born Deborah Cox issues her love some musical walking papers. Relationships should be based on trust and respect (among other things), and it's pretty obvious Cox is getting neither—so see ya! And don'tcha love that cold end? Impacting Rhythm-Crossover.

OFFSPRING
"Why Don't You Get a Job?"
(Columbia/CRG)
Raucous and rowdy, you already know this band's got the power to light up your request lines. Their latest, which clocks in under three minutes and has a hauntingly familiar melody to it (something like Simon & Garfunkel's "Cecilia," perhaps), sounds like it could become another slacker anthem. In spite of some questionable and, for some, objectionable words, Offspring's latest is a catchy ditty. Impacting mainstream Top 40.

BRANDY
"Almost Doesn't Count" (Atlantic)
Combine winning a Grammy last month with a hit TV series, a building movie career, and a quadruple-platinum-selling album, and life probably can't get much better for this talented teenager. While Brandy's latest is another soul love song, radio stations like WJMN-Boston are already reporting early positive reaction. Impacting Rhythm-Crossover and Urban.
**NATALIE MERCHANT**

"I'm really into this Mulberry Lane record. It's not as soft as some people may think."
—Shelly Jackson, MD, KZZO (The Zone)-Sacramento

---

**JEWEL (34)**
**FASTBALL (18)**
**SHANIA TWAIN (14)**
**BON JOVI (13)**

"That Don't Impress Me Much" (Island/Mercury)
Radio continues to be impressed with Shania Week two as Most Added.

---

**RAYS continued from page 16**

TAL BACHMAN
"She's So High" (Columbia/CRG)
In short, radio has been chomping at the bit for this one—the debut release from Tal Bachman (yes, he is Randy's son). While Tal's life path had him studying political philosophy for a spell, he has decided that the family calling was too hard to ignore. "She's So High" is a pop gem through and through with a totally accessible hook. We certainly hope this is just the first of many hits from what sounds like a very promising career. Impacting Hot and Mainstream A/C.

-----


---

**GARAGE**
Made of (A&M)
3. **SHARYN CROW - My Favorite Mistake (A&M)**
4. **BRITNEY SPEARS - Baby One More Time (Jive)**
5. **BACKSTREET BOYS - All I Have To Give (Jive)**
6. **N Sync - (God Must Have) A Little More Time On You (RCA)**
7. **JOHN MELLENCAMP - Not Buring Anymore (Columbia/CRS)**
8. **EVERLAST - What It's Like (Tommy Boy)**
9. **GARAGE - Special (A&M)**
10. **GOOD GOD DOLLS - Hit (Warner Sunset/Reprise)**
11. **MARTIN'S RAM - Fear Of Flying (Atlantic)**
12. **MARIAN CAREY - I Still Believe (Columbia/CRS)**
13. **ELTON JOHN & LaNN Rimes - We Belong (Columbia)**
14. **EVERCLEAR - Father Of Mine (Capitol)**
15. **SIMON & GARFUNKEL - Secret Smile (MCA)**
16. **CAKE - Never There (Capricorn)**
17. **MONICA - Angel Of Mine (Arista)**
18. **BRAZZY - Have You Ever? (Atlantic)**

---

**MALBERRY LANE**
"Harmless" (Refuge/MCA)
"I'm really into this Mulberry Lane record. It's not as soft as some people may think."
—Sonia Jackson, MD, KZZO (The Zone)-Sacramento

---

**CHARTBOUND**

Critically-acclaimed DreamWorks singer-songwriter Rufus Wainwright recently performed songs from his self-titled debut CD at a San Francisco show for KLLC (Alice@97.3)-San Francisco. Shown here pre-show are top row (l-r): Alan Burns & Associates' Dave Shakes; Wainwright; the label's Trish Merello; KBBT-Portland's Doug Engel. Front row (l-r): Shelley Shakes; Gavin's Annette M. Lai; KBBT-Portland's Michelle Engel; DreamWorks Paula Teguey; KLLC's Julie Nakahara Stoeckel.

---

**THE WOMEN OF HOT A/C**

For marketing opportunities contact Mel Delalato (310) 573-4244

---

**Hot A/C Reports Accepted**

Mondays 5 A.M.-5 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2560

---

**HOT A/C REPORTS ACCEPTED**

Mondays 5 A.M.-5 P.M.
Gavin Station Reporting
Phone: (415) 495-1990
Fax: (415) 495-2560
MTV Buys Imagine Radio

By Ron Cadet

Recently, MTV announced that they were acquiring Net music pioneers Imagine Radio of Brisbane, Calif., for an undisclosed sum, chalk up another Silicon Valley start-up success story. MTV plans to use Imagine Radio and a few other recent acquisitions as a foundation for "the ultimate online music destination, featuring customizable entertainment, information, community services, and e-commerce." MTV Networks will put the full force of its worldwide marketing and programming strength (over 300 million households and counting) behind the project.

With juice like that, you know that MTV’s online site will be a major force in music. Smart money says that, in developing this new media for music, they intend to have the same kind of impact as they did in the early 1980s when MTV itself launched.

When MTV was sizing up online music players in anticipation of their own future moves, they must have seen a lot of promise in Imagine Radio. Just over one year old, Imagine was named by Business Week as one of the top ten Internet Experiences in 1998. Righteous praise. What did Imagine do to get this kind of attention?

First of all, Imagine gathered up a series of established music industry professionals to program a flagship set of stations, ranging from Smooth Jazz to Hard Rock, Urban, and Classical.* Then, through a special custom player, Imagine added the ability to interact with the stations’ music by moving a lever up or down to indicate how much a listener liked whatever song is playing. The song would be played more or less often according to the position of the lever.

However, due to the overwhelming popularity of Real Audio and Web browsing, Imagine ultimately opted for a Web page-based music player, the lever was gone, but in its place was something better. Anyone surfing over to Imagine could come through and program their own custom station! It’s very easy to do. Simply go to www.imagineradio.com, click on the button for “Build your free Internet Music Station,” and you’ll be taken through the process step-by-step.

The ability to program your own station may or may not move you. But have no fear—you can still listen to stations like the Urban Jazz (shameless plug!), programmed by industry pros. You can also check out other fan-customized stations. MTV undoubtedly has plans to bring more of this kind of customized listening to your computer this year... so stay tuned!

*Note: I was one of the industry professionals selected, so you should take my opinions about the caliber of these pros with a grain of salt. But if you insist, I got some of the most progressive programmers out there! :-)

Ron Cadet operates a new media design firm at www.imstudios.com.

References to the issues raised in this column and more can be found at www.directionsinmusic.com.

New Book Shares Secrets of ‘Soulful Divas’

By Janine Goveney

With humor, insight, and historical accuracy, author David Nathan paints intimate portraits of 14 long-standing R&B songstresses, plus three contemporary female singers, in the delightful new book The Soulful Divas (Watson-Guptill).

Among those profiled are Aretha Franklin, Dionne Warwick, Chaka Khan, Anita Baker, Nina Simone, Patti LaBelle, and others who are considered to be the most important, influential, and imitated female rhythm & blues singers of the past three decades, with a foreword by Luther Vandross.

“I had interviewed so many female entertainers in my career and knew some details that perhaps others didn’t know. I thought that this was something people would be interested in,” says the British-born Nathan, an award-winning R&B music journalist whose work has appeared in Blues & Soul, Billboard’s R&B music section, and USA Today. Esther Phillips, Natalie Cole, Roberta Flack, and Doris Troy are also profiled, along with entries on Whitney Houston, Janet Jackson, and Toni Braxton. “I became something of a diva expert,” notes Nathan.

The author says he first thought of the project five years ago, but publishers wanted “something much more salacious, more dirt-dishing, but I didn’t want to do that.” It was a 1997 conversation with artist and longtime R&B enthusiast Bonnie Raitt, with whom Nathan serves on the Board of Governors for NARAS, that brought Nathan to reconsider the idea.

“Patti’s book [Don’t Block the Blessing] was published, Gladys Knight’s book [Between Each Line of Pain and Glory] came out, and there was a different kind of consciousness about biographies.”

All of the divas represented are artists. Nathan has interviewed repeatedly and spent time with Nathan fills in the gaps between the interviews with details of the divas’ lives—personal and professional—and though he shares his own experiences with them, the tone remains focused firmly on the stars. The book reveals that he collaborated with Warwick for a biography, sat in Aretha’s kitchen while she made him peach cobbler, and went to a local Brooklyn pizza parlor with loud-talking Millie Jackson. Then there’s the story of how Esther Phillips came to her label with a but under her mink coat and threatened to destroy the offices if she didn’t get a check!

So are the young divas as great as the older divas? “I don’t think so,” he says. “What makes a diva a diva, to some degree, is longevity. Whitney, Janet, and Toni qualify as the divas of the next generation, but the jury is out on some of the newer singers like Brandy, Monica, Lauryn Hill, etc. One album a diva cloth not made.”

Review copies of The Soulful Divas and radio interviews with Nathan are available by calling Donna Brodie at 954-349-0294. For more information, log on to www.soulfuldivas.com or www.davidnathan.com.
IMPACTING AT AAA
AND ALTERNATIVE
MARCH 30TH

CREE SUMMER

revelation sunshine

the first track from the electrifying debut album "Street Faerie" in stores April 20th
produced by Lenny Kravitz

touring with Lenny Kravitz, the Black Crowes, and Everlast this spring

www.creesummer.com
Breaking At A3 and AC Now!
Take a Fascinating Journey on the Route of the Blues

Putumayo Presents

MALI TO MEMPHIS
An African ~ American Odyssey

#22 CMJ AAA, #183 CMJ Top 200
and #1 CMJ New World!

"Album Pick of the Week" People Magazine, Feb. 1, 1999

Catch the Mali to Memphis "House of Blues Radio" special, April 24th & 25th!

Featuring Putumayo Artist Habib Koité

Presenting the Putumayo World Music Hour!

13 week series available now. To guarantee your market exclusivity contact Jennifer at Putumayo (510) 526-8221 ext.104, or Megan and Benji at Ben Manilla Productions (415) 421-1220 ext.23.
Say what you want about Julian Lennon, but he's nothing if not consistent.

Back in 1984, as a young man, in his very first cover story for any magazine, we talked about his admiration for Keith Jarrett and Steely Dan. Fifteen years later, sitting in a different set of GAVIN offices under much different circumstances, he cites the exact same roots without being reminded. But over those 15 years, a lot has changed. His new album, Photograph Smile is certainly his best work, a collection of 14 songs where Julian simply lets his genealogy flow. The piano man songsmith is still alive, but today his music can also be unashamedly Beatlesque whenever it has to be, with hints of Lennon's Walls and Bridges and even McCartney's "Long and Winding Road." It can also be lush and orchestral, yet always basic.

Still slim and youthful, his father's almond eyes peering from behind yellow plexi lenses, Julian has grown comfortably into the role of the independent dreamer. Not content to let his four Atlantic albums remain as his musical legacy, he's proud of his newfound status as indie label founder and artist (put out in the U.S. by Fuel 2000, distributed by Universal). The music on Photograph Smile is clearly the work of an artist who has taken the time to sort out life's priorities, with music not necessarily falling at the top of the heap. Yet Julian nonetheless shoulders his rightful share of the Lennon legacy with grace and integrity, and he's certainly not timid about his feelings about Yoko Ono's rigid control over his father's estate. Here is a portion of our conversation, a homecoming of sorts, welcoming Julian back into the pages of GAVIN after a 15-year hiatus.

Trivia question: Who was the very first artist to grace the cover of a GAVIN magazine?

Answer: Julian Lennon on November 23, 1984, just before the release of his first album, Valotte, and one of this writer's very first interviews.
Kent: The first thing that hit me about Photograph Smile were the orchestrations.

Julian. When I truly got into music, it wasn't when I was learning how to play rock & roll songs on guitar. It was when my mother bought me an old upright Steinway for my sixteenth birthday. I had one piano lesson from a blue-rinsed lady who, when I hit the wrong notes, whacked my hand with a thick wooden ruler. I decided that wasn't the way to learn music, so I taught myself.

Initially, my style was improvisational and by ear. Then I began writing 30-minute orchestral pieces; that's where my head was at. I was into Keith Jarrett and the Eagles and Steely Dan, especially the chord changes and the arrangements. When I realized that classical pieces weren't going to played on the radio, I taught myself how to write songs.

What about lyrics?

Initially someone wrote them for me. But then I read them and saw they had nothing to do with the emotion of the music—not related at all. That's when I started writing lyrics, finding out what the hook was, and verse/chorus, etc. As for the orchestrations, because of the situation I was in with the label, managers, and producers, it wasn't their cup of tea. They didn't think it was me. There were quite a few ballads that were on my first albums, but as far as strings were concerned, I worked with keyboards and samplers. [Producer] Bob Rose worked on the orchestrations and arrangements after we talked about what this album should be, which was as raw, simple, and honest as possible. Even when it's plush with strings, it's all natural, using the sound of the room and miking techniques as opposed to digital effects. It was truly my first experience with full-blown strings. I would sing my ideas to Bob, who would then orchestrate them. Listening back in the studio, I was blown away. Now there's no turning back for me. With Bob—who's teaching me how to orchestrate properly—the future is unlimited. In fact, I would like to see us make at least one album of orchestrations with just piano and vocals. There's so many songs on the shelf...that's one project I'll definitely have to get around to.

We usually equate strings with big budgets. Is that the case here?

Not at all. The main orchestra we used was in Rome, the Vatican orchestra being one of the cheapest in the world with some of the best players and virtuosos. All of the charts were hand written.

Are you still living in Northern Italy?

Yes. Italy is a wonderful place. You've got great scenery. The people are great. More than any other people I know on this planet, they love life. Then, of course, there's the food. I've been cooking for years. Food, to me, is on a par with music. It's the same therapeutic approach—adding the right ingredients to come up with the right finished product.

What's your specialty?

There's too many. It's like asking me my favorite song.

Big celebration—you and your girlfriend—what would you prepare?

A mixture of things. I like the Chinese approach to eating, lots of little things. I also do the regular, full-blown, full course Italian meals or the traditional English roasts. I can swing with Thai recipes and Japanese teriyakis, you name it, a bit of everything, although I'd say that Italian is my forte.

As far as being an independent artist on your own label, did you choose going your own route out of necessity or were you completely disgusted with the whole major label thing?

A bit of both. I left the business because I was so pissed off and frustrated. I truly believed that after the first album, the second album was my demise. I was coming off my first world tour ever, and they asked, "Where is he? Get him back into the studio to get another hit album immediately." The whole tour was overwhelming, so number one, I needed a little break to sit down and look at what had just happened. Next, I wanted to take time getting back into the writing process, which was a natural thing for me, never a pressure thing. I'd never written under pressure before. But because I was contractually obligated, I found myself back in the studio immediately with only a couple of months, on a time clock, with people knocking at the door saying, "It's not commercial enough or not up tempo enough."

I'm thinking, so this is what it's all about. They finally admitted to it and Doug Morris finally apologized, ten years too friggin' late, nonetheless. It's been like playing catch-up ever since. They made me and broke me within two albums, didn't nurture me, didn't allow me to have a career, and I've been fighting my way back ever since. After the previous album, Help Yourself, had a song, "Saltwater," which was number one or top ten worldwide except for America. At that point, I'd had enough. I was not happy anymore, beyond fed up, I was outta there.

It took me five years or more to be released from the contracts, but I needed the break, anyway. I jumped into the business at 20, on the treadmill doing the same old, same old, not getting anywhere as far as I was concerned, still learning my craft in the process, observing the business and how people operate, use, and abuse each other. There were some genuine people, but rarely are they the ones with any power in this business. So I used my time wisely. I had a lot of problems, not only on a professional level, but personal too that I needed to figure out. Number one was who the hell I was outside of the industry. That came from being marketed and promoted as "the son of"—they called me the pioneer of the second generation.

There was you...and Ziggy Marley.

And he popped up later. Still, I took a lot of falls on that one. One of the biggest misconceptions was that I grew up in a musical family, which was never the case. Dad walked out the door when I was six. I saw him a handful of times before he died. I was nowhere near a musical family. Everyone also thought there was money. There was no money. I was working class.

So during those years off, I was living in L.A., not motivated at all, completely stagnated. Then I was invited to see a film about the Beatles called Backbeat in London. I went there with mum, Cynthia, to see the film and bumped into a friend who asked me to come down to the Grand Prix in Monte Carlo. So I saw the Grand Prix for the first time and went to the Cannes Film Festival and traveled around European and thought, "Wow, life!" Culture, history, scenery, traveling, food. I got into a whole way of life down there which included a lot of written word and getting things off my chest, which eventually became lyrics. In addition, there was the cooking, sailing, the great healthy things in life. I was finally enjoying life!

Through that process, I was able to analyze and reflect on everything that had gone on before, to define who I was and what I wanted in life—what I was willing to do, what I was not willing to do, what I wanted to do, what I didn't want to do. I was literally putting it all down in black and white in front of me. That's the only way to do it: line down the middle of a page, list the pros and cons. That truly worked for me in a big way. It was, in fact, a very difficult decision to get back into this music. I could easily have floated off and enjoyed the rest of my life, but the thing that motivated me was that, in retrospect, if I was going to leave the industry, I didn't feel that the last four albums were much of a legacy.

So you went through a whole mental awakening that's reflected on the music on this disc.

This was the first time I found any balance or peace and contentment in life. Before, it was all about the music or the industry, whereas now, while music is extremely important to me, it has its place. There are things in life equally important to, if not more important than, music these days. When I started writing, it wasn't for an album. It was me, sitting at the piano, challenging myself to prove my self-worth as a writer. Then I bumped into Bob Rose and we talked about our likes and dislikes about the industry.

In all fairness, it's very difficult for a company when a new artist comes out of the chute with a hit single. As much as companies want the big hit, it's a huge liability to follow up. Very true. For me, it was all part of the school of life, which was fine. It was a struggle and I don't think I'd...
be who I am today if things had been different.

**Did you have the financial wherewithal to take those years off?**  
Money and material things were never important things in my life. The most important things are people, friends, and family. During my twenties there was a lot of money, and my manager at the time helped me go through a lot of it, but that was my fault as well. But basically I'd always been pretty simple in life, driving a friend's beaten up rust bucket of a 1968 Mustang convertible across Italy and France for a few years, turning up at the Cannes Film Festival in the rust bucket, which is where I met [film director] Mike Figgis who gave me a little part in Leaving Las Vegas. Outside of the big-shot cities, you can survive incredibly well, stay healthy, and remain financially stable throughout most countries in Europe, especially France and Italy.

**Was it always in the back of your mind that you had to return to make a living?**  
No. I was in the process—and still am—of designing computer games for kids which are environmentally oriented. I was doing a lot of photography and art, painting and getting into sculpting, interests of mine from before getting into music. So even if it had been a simple artist's life, I would have done it. At least there wouldn't have been any of the hassle of the first ten years being in the [music] industry. I could have wandered off and lived an extremely wonderful and comfortable life, but it was essential for me to come back and prove myself and my worth as a writer. Now, even if I walk away tomorrow, I know I've proved myself with this album and with the indie label in London.

**You seem surprisingly well adjusted.**  
I certainly could have become a real screwball, but there was always my mum. When the divorce was settled, people would wonder why she didn't battle and get a lot of his money. Speaking on mum's behalf, she didn't marry him for his celebrity, fame, and money. She married him because she loved this man, it's as simple as that. If she couldn't have him, the rest didn't matter anyway. The only thing she asked for was enough to put me through school and [money] for food and clothing. She was a working mum while I did my fair share of bussing and waiting tables. Mine was a very grounded life.

**But clearly, aren't you entitled to a portion of the John Lennon legacy?**  
Oh, yes. We came to a settlement a couple of years ago, but the will was set up in such a way that it was Yoko's discretion whatever happened within the will, and if anybody contested it, they would be thrown out, simple as that.

**Her way or the highway?**  
Absolutely. I had to settle for whatever she gave me. The only thing I did push for, negotiated for, was some percentage of the copyrights of his songs, which meant that I could start a trust and keep those locked away forever within the Lennon family, the real Lennon family, and for my kids.

**What about your mother?**  
Of course I'd take care of her. Her last birthday presents over the past three years, one of them was finding the house of her dreams, which was a little converted barn in Normandy. That's all she wanted, simplicity. Another present was a car for her birthday. Then her last birthday and Christmas present was tickets for her and her best friend Phyllis—they're like two kids—to go anywhere in the world whenever they wanted. She's not used to that; she's never had that in her life.

Now she's reborn and someone is looking after her and treating her well. She still calls me asking to stay in the flat in London or popping down to Paris. I tell her, mum, it's an open book. Whatever you want to do, whenever you want to do it, that's what you do. You don't need to call me. Apart from that, our lives are very simple. As I've said before, I can't actually comment on what the settlement was, but I've had better record deals.

The most ironic thing is, that with the money I did receive, a lot of it has gone toward buying artifacts back that Yoko sold off years ago in auctions for her charity. I'm buying back things, personal effects of his and
JOE HENRY

FUSE

“Skin and Teeth”
the first single
from the critically
acclaimed record
FUSE.

Airplay at:

KMTT  KGSR  WRLT  KQRS
WMMM  WMVY  WRNX  WNCS
KTHX  KBAC  KOTR  KFXJ
WRNR  KCRW  WXPN  KFMU
WFPK  KFLX  KSPN  WMKY
WDET  WCBE  WNCW  KRVM
KPFT  WFHB  KLCC  WYEP
KRCC  WERU  KUWR  WRVG

New Adds at:

WKZE  WRSI  KHUM  WMNF

TV Commitments

MTV News
Rosie O’Donnell
David Letterman - March 31

Press Commitments

Spin, Rolling Stone, Newsweek, USA
Today, Interview, GQ and more!

ON TOUR NOW!

www.americanradiohistory.com
Instruments, and some people's stuff. I have the largest original gold album Beatles collection in the world now, which is nice and will be in a gallery at some point. But (aside from that) nothing. I got two guitars a long time ago, and Yoko's logic was, "Well, I can't give you any more because I can't split them in two, and there's two of you— you and Sean— so they have to stay here." So I said, great, thanks, whatever.

So I've been trying to buy some of it back, not only for me—it's kind of personal, I didn't know him that well—but for my children, to know where they came from, their heritage. He also still has a lot of family left in England, tons of people who just got discarded because "Yoko is the Lennon family." Like hell she fucking is. She may have everything else, the money, his likeness, and his name, but she'll never have the blood or the talent, that's for sure, thank God. It's just ironic that I'm buying this stuff back with his money.

I'm sorry for yapping on, but once you get me started in this area... it's a semi-bitter situation, because I'm very happy with life and the way things are at the moment, but I'm just frustrated and disgusted at the way things have been handled, that's all. Anybody in my position would be.

Getting back to the music, I hear a slight nod to "The Long and Winding Road" on "Cold." Right at the end, a little bit. I was just trying to figure out the refrain for the chorus, and the chords felt right and fell into place. It wasn't a conscious effort. You're the first person to recognize that.

Speaking of which, are you in touch with Paul McCartney at all? Yes. In fact, I will be at his inauguration— he's being inducted into the Rock & Roll Hall of Fame as a solo artist. I'm going to be there, standing up, raising a glass and cheering him. He's a great solo artist in his own right as well.

Was he a friend to you? He obviously had great concern, otherwise "Hey Jude" wouldn't have been written. He did send me Christmas and birthday cards every year, and every once in a while he picked up the phone to say "hi, how are things, are you okay?" He always kept a watchful eye. We're not that close, but he obviously cares a great deal.

With Photograph Smile, was it a matter of finally letting the genealogy flow and not worrying about sounding so much like your father? Again, when I was writing this, it didn't matter how far I went in terms of getting close to him or not. Whatever felt comfortable. I don't care anymore. Had enough. Make the comparisons 'til the cows come home. Don't care.

Some of the people we've talked to for this week's issue operate independently and own their own masters. I guess that includes you.

It's so nice to own your own material. Two years ago this last Christmas, once I'd knocked this album down to the 14 tracks, I sent a tape out to several majors. There was mixed response and a couple of good deals on the table. At first I thought that might be more secure but in another sense I had learned from my mistakes and didn't want to sell my soul to the devil again for another five, ten years and waste my life. So I started to explore the other options.

Look at how well the indie labels are going. Even if it's just a starting place, at least I make the distribution deals, the licensing deals, I control as much as is humanly possible. In both my personal life and my career, I'm now in control as best as I can be. There's no other feeling like that, the freedom of making definitive choices about your life and your career. I truly can't see a better situation. If the public likes the music, we'll do OK. So far, so good. With fingers crossed, we've had a couple of number ones and top tens in different territories around the world.

Best of all, I know I can wake up with a clear conscience every morning, look in the mirror and know that I haven't lied or stabbed myself in the back because, for the first time in my life, I believe in what I'm doing.
Thanks for voting us A³ label of the year!

...And coming April 13th

www.rykodisc.com
Just weeks ago, after gathering a war chest of leveraged funding to hire and sign high profile talent, TVT Records founder Steve Gottlieb launched an aggressive new growth campaign designed to propel his label's standing in the industry. Technically, because he is neither owned nor distributed by a multinational, he's deemed an independent, but it's getting harder and harder to identify the majors and independents based on the way they do business—or the tactics and the amount of money they're willing to lay on the table to chase a hit.

Independent record labels are affectionately known in our business as "indies." For many, they conjure a stereotypical view of small entities laboring in the shadows of the Big Five (formerly Big Six) majors, playing second fiddle in terms of radio airplay and signings. But the recent shake-out purchase of PolyGram and the emergence of new technologies means a different profile is slowly emerging.

Worldwide entities like Richard Branson's V2 are stitching together alliances that may someday rival the biggest entertainment companies, while labels like Rykodisc are being pumped with new revenues from Chris Blackwell's Palm Pictures/Lossiland Life division. A company like Gottlieb's TVT, known for its soundtrack catalogs, television samplers, and alternative bands recently raised $23 million by virtually mortgaging a portion of the catalog's future sales. Today, it's not surprising when a small specialty outfit brings in $10-20 million in gross revenues. And though independent distribution was in a shambles following the Alliance financial debacle just over a year ago, distribution networks like ADA, DNA, KOCH, RED, Navarre, and RDP (to name a few) have risen again, giving labels of all sizes reasonable retail clout.

In many ways, radio and music are caught in the crossfire during this current climate of turbulence. The record industry is undergoing its most severe change in decades, and as the concept of independent labels changes and technology continues to charge full-bore into the future, it's generally those artists who sell in the 50,000 to 150,000 range who may be most affected. Though established folk, blues, and Triple A acts are able to tour on their reputations for primary revenue, it remains important that these acts maintain visibility as recording artists. But how? And will the redefinition of independent labels somehow come to their rescue?

**TVT's Major Plunge**

Steve Gottlieb started TVT Records after selling his first series of records, containing television theme songs, on late night television. After penetrating traditional retail outlets, TVT signed a then-unknown Trent Reznor and Nine Inch Nails and a host of other Alternative acts. Gottlieb then watched his company build a substantial soundtrack division. Most recently, TVT has signed England's elusive XTC for future new recordings as well as distribution and remastering the band's entire back catalog. According to Gottlieb, TVT's growth has been steady but incremental; these days he has his eye on a swifter and more dramatic growth...and he's willing to swim with the big fish in order to obtain that growth.

"For the last 15 years, it's been a discipline of growing a company that's self-funded," says Gottlieb. "That included having a fairly tight roster, being focused, and managing incremental growth. Now it's a whole different world.

By guaranteeing future sales numbers for a portion of his catalog, Gottlieb has borrowed $23 million that will be used to staff up and sign new and even bigger acts. It's a substantial risk, but one he feels is a necessary next step in the growth of his company.

"The business has grown and the stakes have risen," he says. "To get attention from these multinational businesses, forget a million-seller. Instead of platinum, you now have to go Diamond—the new RIAA measure—to contribute to some of these bigger entities' bottom line and to feed the monster. The gulf that's opened between the processes of developing an act over time has made the boutique company all the more important.

"Effectively, we took a mortgage out on our back catalog the same way that people in this low interest rate environment take home equity and refinance. You can put that money to use for other things."

With such financing, TVT will be able to roll out much bigger acquisitions; Gottlieb is already in talks to bring in a major, high-powered promotion executive to expand the department both nationally and in the field. Given the current climate of consolidation and displacement, it's a rare opportunity for a company like TVT to attract people with experience and industry savvy.

"We'll be hiring a bunch of people in promotion, new marketing executives, and building up our A&R quite a bit," says Gottlieb. "It's a great time to be looking for talent—and when I say talent, I think executives are as much what makes a company great as the artists.

"It's also a great time to be looking for artistic talent, not because of the housecleaning that's going on at some labels, but more because of the state of music."

Gottlieb sees TVT as the new rule, rather than the exception. The year 2000, he believes, will usher in changes that have been on the horizon for well over a decade: "Ten
years ago, I saw the old boy network, which had given the established companies control over the market, threatened by information. Once people got their hands on true information, the consumers' and fans' voices became less manipulated by bigger companies, and once again it became about the music as opposed to the money.

"The result has been a fascinating musical environment that changes from one minute to the next. Success is less manipulated and more public-oriented. And the public's tastes are very broad. That's what makes the music environment so exciting. You can have a successful record in any genre of music right now, from the most pop sound to the most street sound, or anywhere in between."

In this era of overnight Internet companies and growing independent music outlets, maybe the term "independent" is in need of an overhaul. If the gulf between indies and the majors continues to shrink through technology and other economic factors; maybe we're in need of another descriptor for Y2K.

"The majors are happy to use the term 'independent,'" Gottlieb clarifies, "when it's to their advantage to create a subsidiary category.

"Ultimately the business structure doesn't matter. As the public speaks louder and louder, and as their tastes are reflected in the media more and more via computers and technology, the music fans' opinions will count more and more while the business structure counts less and less."

By putting himself and his company on the line, Gottlieb is banking on changing times to help get him to the next level. Needless to say the road is long, but certainly he has the energy of incentive going for him. "I'm playing with my own chips," Gottlieb laughs. "While it may be borrowed money, it's my money, which puts my efforts on a whole different level of commitment."

A Confederacy of Dunces

When Jack Emerson and Steve Earle received venture money to start their own label, they weren't aware of the intricate mechanics involved; all they wanted to do was make and distribute good music. One of the first people they contacted was Brad Hunt, who had just left the ill-fated Zoo Entertainment. After a few conversations, Hunt was able to sort out a business plan, which included a distribution deal with Andy Allen at ADA, a respected independent distributor.

Once that deal was done, the threesome decided to share the wealth. "We formed this loosely construed "confederacy of dunces" in the form of a company called COD," explains Hunt. "For a very small fee on top of our deal with ADA, we gave a group of very small labels access to our distribution."

Earle and Emerson's E-Squared (named after the two "E's") ride top gun, but most of the other outfits are one-person operations. And after a couple of years of hard work, the results have been paying off; artists who were previously unable to crack the major label inner circle and artists who have worked with major labels with little to show for it have found an outlet.

"We banded together not just for purposes of distribution," explains Hunt, "but for getting equitable prices from independent promoters. Knock on wood, last year was [COD's] first million-dollar year as a distribution group."

According to Hunt, E-Squared has also been successful for what it is. Their first signing, the V-Roys, comfortably sold in the range of 15,000 as did a Sheri Knight record; a second V-Roys has moved about 10,000, while Bap Kennedy has reached 10,000. Likewise, by riding on the back of E-Squared, labels from Indianapolis like Egg, Tar Hut out of Boston, Checkered Past from Chicago, Cold Spring out of Austin, and Dead Reckoning of Nashville have enjoyed a sort of strength-in-numbers alliance at the retail and radio fronts.

Things really started cooking when Steve Earle left Warner Bros., linking with E-Squared for The Mountain, which he recorded with the Del Mc Coy Band. Because of Steve's new record, the E-Squared group has already hit the million mark in the first two months of 1999 with lots of potential to put more deals together. "While we still have to be cautious, occasionally we can do deals to bring in good quality music and feel pretty good about it," Hunt confirms.

"There's two sides to label conglomeration," he continues. "First, I imagine the business affairs department at Universal is still consolidating A&M, Geffen, and Island/Mercury into the Universal fold. When the drops the dropping of artists is going to make a lot of masters available. Within the next few months, I hope we'll see a lot of finished records reentering back to the artists as part of their exit deals."

For another classic example of a home-grown artists prospering outside a major label environment, Hunt points to Stacy Earle—Steve's sister—who worked her own record by herself, selling about 2700 pieces. She had a top-notch booking agency, but her desire was to get her record out further than the few consignment pieces and what she was selling on the road. She originally planned on sending a minimal amount out through COD, but since February 9, she's quadrupled her total.

"As long as there are reasonable expectations, and if you watch the money and every thing you do, it's a helluva way for an artist to make a lot of money," Hunt says.

"Maybe you're used to spending $150,000 making a record. If you spend $40,000, within 90 days of that record's release you can actually have this thing called money that you can stick in your pocket. Plus, you own the master."

By banding together, Hunt finds that he's able to get his records into stores across the country, from Tower Records on down to the mom-and-pops. All of which brings us to reality of the 40+ Triple A artist and his or her future in the record business. Some veteran acts, after being on the road for 25 years, may need to ask themselves, what do they have to show for their years of efforts?
Artists—notably Triple A artists—need to be smarter on the record side of their careers, keeping track of publishing and catalog payments in addition to relying on touring for the lion's share of revenues.

"All we're trying to do is get our artists paid on their hard sales as quickly as possible," says Hunt. "Right now we've got some good bargaining positions overseas. Most of the music we're carrying is gaining acceptance in most of the European emerging markets. We're selling not only in America, but Great Britain, Ireland, Scandinavia, the Netherlands, Italy, and New Zealand. On a good day, you can equal your U.S. sales overseas."

### Operating Inside The Niche

Just as in radio, there are those who believe that, for a true independent label to survive, it must dominate a niche. And indeed, some of the more successful independents navigate their own areas of expertise; still others combine the running of small in-house labels with the distribution of others. Such combos can react nimbly to choppy market conditions—but to do that, again, many insist you must be niche and focused.

"With the majors consolidating as they have, there's not as many A-priority major label releases going for airplay right now," says Mike Marrone at Rykodisc. "We've been able to slip in. I don't remember us having more radio success than we're having now with multiple projects—maybe it's because the majors aren't flooding the market as they were a year or so ago."

"We have to market to the niche. It's the one and best advantage we have over the majors," says Liz Opoka of KOCH Records, part of KOCH International Distribution. "The majors may be constricting and consolidating, but they still control and shape what gets heard on mainstream media, which is where most people get their information, reculturation, news, and values. It's not necessarily coming from alternative sources yet."

When operating inside a niche, Opoka continues, it's vitally important to react to any changes that may affect your domain—like recent shifts at Triple A radio, for example.

"Because Triple A defined itself and created its own rules for what was acceptable, more indie labels targeted this format initially," Opoka explains. But there has been a constriction within the format. Triple A is becoming singles/song driven and many indie labels have been going about their business with a more major label mentality.

"That means we have to bring the right song to radio. We can't expect radio to come to us. Indie labels have learned how to play by radio's rules and what radio needs."

Alligator Records has been around for over 25 years servicing the blues niche, technically a sub-niche within Triple A, Classic, and Mainstream Rock. "We like to see our records and artists treated the same way a major label's work would be," says Tim Kolleth, who handles promotion for Alligator. "Triple A is one of the few formats left that will still look at independent projects."

Dave Bartlett of Tone Cool Records, another blues outfit, agrees.

"Our first goal is to get our foot in the blues world," he says. "That's where our roots are; we have a strong name within the blues community. We go for print in all the blues magazines as well as servicing all the blues radio stations and shows. Hopefully from there, the next step is Triple A and also Americana."

Alligator's recent success with Shemekia Copeland's record and Tone Cool's long term commitment to Susan Tedeschi are testaments to both the power and persistence that independents must have in presenting radio with quality niche music. Alligator's Kolleth sees both Copeland and Tedeschi opening doors for his next priority, young ethno blues sensation Corey Harris.

"I'd like to think that blues doesn't have to be affiliated with a major label to be great," Kolleth muses. "Over the last year, some of the stronger blues records that have made a difference have been independent, like Shemekia or Susan. Those two artists made an impression that blues can reach a wider audience."

Almost since its first days releasing Hound Dog Taylor records, Alligator's persistence at radio has paralleled the growth of their national retail distribution network. To this day, the company is still individually owned and driven solely by artist touring, retail, and radio.

Over at Tone Cool, founder Richard "Rosie" Rosenblatt inked an association with Rounder in 1993, but still retains full ownership of his label. With Rounder, they're still able to benefit from both independent and major branch distribution. After Rounder's exclusive agreement with Distributors North America (DNA) expired, Rounder and Tone Cool retained DNA but also set up a selective distribution deal with Universal, originally cut with PolyGram Distribution Group. As a result of the recent purchase of PolyGram by Seagram, Universal can now distribute, promote, and market a selected portion of Rounder's catalog. Such arrangements cloud the true definition of who and what an independent label is.

"We're trying to find where we fit in," says Rounder's Brad Paul. "We want to remain true to our roots and continue to make records that are true to our mission. At the same time, we need to be a company that can sustain the growth that we've experienced in recent years. We've had some good breaks and have sold a good number of records. We've been fortunate that those sales have grown out of supposedly 'non-mainstream' or 'non-commer-

"It's always a struggle to get our music out there," adds Tone Cool's Bartlett. "Being the size we are, we certainly have limitations. But with Mercury, they're able to help us market and promote."

"It's exciting when Susan is on Conan O'Brien, the cover of Billboard, or wins the Gavin Award for Best Album. Everything that happens, there's that second of amaze-

"You'll see a lot more cool inde-

"Technology: The Great Equalizer?"

While it's pure utopia to think the playing field will eventually even up between independents and the majors, Internet technology is a potentially great equalizer. And so while the giants cower over such issues as MP3, encrypting, and protecting their musical and intellectual properties, some independent companies like Ryko have responded quietly by putting a small portion—about five percent—of their catalog up on MP3 Web sites for 99 cents a hit.

"The playing field will never be level," admits Ryko's Marrone. "But will baseball ever be a level playing field as long as the Yankees get $200 million a year for their TV contract? No. Nor will the Internet completely level the playing field—but it will..."
make it easier for smaller companies to work on a larger scale."

Smaller companies able to take advantage of Internet e-commerce have already seen fast returns on direct sales, while the larger labels must rely on general sites like CDNow, Music Blvd., and Amazon.com to hawk their wares. Independents like Rounder (which just juiced up its site with a retail shopping cart) and Green Linnet are already running the direct retail race.

“Our Web page sales are increasing since we’ve developed a more user-friendly, secure place for our customers to buy online,” says Lisa Pardini at Green Linnet/Xenophile. “It saves paper, time, and helps us get products out faster. Right now Internet sales represent 13.3 percent of our sales—which is high, considering we just started five months ago.”

KCOH expects similar results with a Lucinda Williams reissue they’ve released in the wake of Williams’ recent Grammy win. On the road, Williams is drawing from all of her releases, including the KOCH reissue, and Opoka feels it’s the right time to launch a cyber promotion by making the music available online, both to hear as a soundbyte and for purchase.

“With Lucinda Williams, we’ve entered into a promotion with [Internet streaming audio company] a2b via Music Boulevard. We’ll be sending out an email with a 30-second soundbyte to 100,000 Lucinda fans, alerting them to our reissue,” Opoka explains. “We’ve yet to see how much we’ll sell since it just went out last week. I bet we’ll make strides with it.”

“The Internet is its very own beast,” Opoka continues. “If you have an artist who has a fan base, the Internet is the best way to attract that base—particularly with Triple A artists. A lot of listeners and fans have access to computers and email.”

Even though TVT’s Steve Gottlieb views a lot of the Internet hub-bub as a bit of an over-reaction, he does see potential in providing listeners with empowering musical information. “The Internet is a bit over-hyped,” he begins, “but it will have profound implications and create big changes in our businesses. Right now people are so in love with the concept of direct communication, they often lose a little perspective on how many people you’re actually interacting with versus other avenues, like television.”

Smaller labels like Alligator and Razor & Tie use their Web sites to archive information on artists and previous and upcoming releases. In the case of Razor & Tie, they’ve organized a state-of-the-art secure ordering system with exclusive downloadable tracks for sale. The site also offers album-specific information on all releases and reissues, including full track listings. By joining forces with Liquid Audio, they’re also offering Internet-only music from Graham Parker and Dar Williams.

Alligator’s Kollett sees his label’s site as an extension of the emphasis on artists’ tour itineraries. “The Internet is a great tool,” he says. “Alligator.com gets plenty of hits. We’ve got every liner note from every record and artist bio and tour schedule archived there. It’s pretty elaborate.”

The Future After Turbulent Times

Almost all of the folk we talked to inside the independent community agreed that the current turbulence of label consolidation and personnel layoffs means opportunity—especially if former major label employees see fit to join the independent circle. Almost all of the companies we spoke with are combing the circuit for executives, promotion and marketing experts, and A&R persons as well as artists discarded in recent label transitions. With thousands displaced, some might well be looking at independent companies in a new light. True, some of these companies are indeed smaller, but some are armed with powerful synergism and new-world potential. Some companies, like Rykodisc, are growing larger by the year, eclipsing some major label imprints and subsidiaries. Already in 1999, there are quite a few Triple A successes stories to save. Plus, more and more artists are willing to leave the major label fold.

“Right now we’re one of the bigger, if not the biggest, independent out there,” says Rykodisc’s Marrone.

“We own RDP—Rykodistribution Partners—and have 75 people in Boston, plus offices in Philly and New York. We’re also part of the Palm Pictures/Island Life outfit, and that’s a big company.”

“Susan Tedeschi’s success is helping our profile,” admits Tone Cool’s Bartlett. “We’ve been approached by a lot of talented people who, in most cases, we’d be crazy to turn down—but at this stage, we’re not interested in just putting out great records that just sit there. Some of these acts are big time national guys.”

“Label consolidation is bad news if you allow it to paralyze you,” Opoka warns. “Artists and good people are let go. But if you have the cash flow as an independent to go after some of these artists, you don’t need to sell 500,000 copies to break even. Plus, we can take advantage of the personnel that’s been let go, by bringing them on board as well. Aggressive independents can definitely benefit from some of the label consolidation fallout.”

“Right now we’re aggressively pursuing artists who have been dropped because of the PolyGram/Universal merger,” she continues. “We’re also trying to find A&R people who can help break some of these artists. We see this as a great opportunity—not only with Uni and Poly, but the other residual fallout from all other labels that will continue if they can’t contribute enough to a corporate bottom line. We’ll benefit only if we’re smart and aggressive.”

Over in the Ryko camp, Marrone, like all of the independents we talked to, is extremely optimistic. “It can only get better,” he says. “As a musically-motivated individual, I look at these days as very exciting times. You’ll be seeing more little labels spring up, and I’m all for that. We’re about to enter a musically healthy period.”

“Independent is always where the new ideas come from, be it film, music, fashion—anything not bogged down by research, lawyers, corporate agendas, and enormous debt service. Our mission statement has always been ‘Big enough to matter, small enough to care.’”

---

**Chris Smithers**

**Drive You Home Again**

Produced by Stephen Bruno

First week out

#1 Debuts non-com AAA!

AAA most added!!

- Grand voice. Stomping foot.
- Blues-drenched guitar, and an abiding interest in the problem of evil...

Robert Chevigny, Village Voice

**Tom Russell**

The Man From God Knows Where

Featuring Ian DeLaba, Bobbie Kanne & Dave Van Ronk

Americana most added

...The Man From God Knows Where Has the Epic Sweep & Breathtaking Grandeur of the Best Fiction...

John Lomax III

**Morrison Records**

220 4TH STREET #118, OAKLAND, CA 94607 • WWW.MORRISON.COM • WRITE FOR FREE CATALOG

PHONE: 510.783.8558 • FAX: 510.783.8558 • DBA@HIGHTONE.COM

March 19, 1999 GAVIN • 39
AAA New Release Guide

An up-to-date release guide for the spring. As with any advance information, this is subject to change.

4AD
Kristin Hersh
Sky Motele
single: "Echo"
release date: June 29
contact: Rich Holtzman
(310) 289-9593

Almo
Bijou Phillips
I'd Rather Eat Glass
release date: On desks now!

Various Artists
Return of the
Groveo Angels (A Gram Parsons tribute)
release date: first week in May

Arista
Sarah McLachlan
Live (title subject to change)
release date: June 15
contact: Tom Galles
(212) 830-2274

Astralwerks
Craig Armstrong
Soundtrack: Plunkett and Macleane
release date: May 18

Air
Premiers Symptomes
release date: May 18

The Chemical Brothers
Surrender
release date: June 15
contact: Crystal Stephens
(212) 886-7570

The Beta Band
S/T
release date: June 15
contact: Crystal Stephens
(212) 886-7570

Atlantic
Babel Fish
as yet untitled
single: "Mania"
release date: March 29
contact: Bonnie Stittkin
(212) 707-2247

Blackbird
Anny Salat
Angry Salat
single: "The Milkshake Song"
release date: April
contact: Adam Kurtz
(212) 226-5379

Bloodshot
Alejandro Escovedo
Boulevard Blues
release date: April 20
contact: Nan Warshaw
(773) 248-6708
email: nan@bloodshotrecords.com

Capitol
Pushstars
single: "After the Party"
release date: May 4

Robbie Williams
The Ego Has Landed
single: "Millenium"
release date: April 5

Block
Timing is Everything
(Capitol/Java)
single: "Catch a Falling Star"
release date: Mid-May

Capricorn
Widespread Panic
as yet untitled
release date: June 21
contact: Jeff Cook or Tracy (800) 289-7625

Columbia
Bruce Springsteen
single: "Sad Eyes"
release date: April 13

Neville Brothers
Valence Street
single: "Mona Lisa"

Curtis Stigers
single: "To Be Loved"
contact: Tona Tombrink
(212) 833-8505

deConstruction
Dot Allison
Afterglow
release date: late June
contact: Ben or Jake
(212) 334-5905

Elektra
Old 97's
Fight Songs
single: "Murder (or a Heart Attack)"
impact date: April 12

Luna
Days of Our Nights
single: "Dear Diary"
impact date: May 17
contact: Lisa Sonkin
(212) 275-4260

E Pluribus Unum
Gigolo Aunts
Minor Chords and Major Themes
single: "The Big Lie"
impact date: March 16
contact: Mike Morrison
(310) 854-6080

Giant/Revolution
Owens
single: "Coming Up Roses"
contact: Jeffrey Bielock
(818) 977-0014

Grand Royal
Ben Lee
Breathing Tornadoes
(Capitol/Grand Royal)
focus track: "Nothing Much Happens"
release date: Out now!

Island
Cranberries
Bury The Hatchet
single: "Promises"
release date: In stores April 27. On your desk now!

Green Linnet
Kila
Tila
Linnet release date: tentatively, May 11

Kim Richey
Glimmer
release date: June 8
contact: Barry Lyons
(303) 288-5320
email: alex@greenlinnet.com

Koch
The Iguanas
Sugar Town
release date: On desks now!

Bill Lloyd
Standing on the Shoulders of Giants
release date: March 16

Big Sandy & His Filtite Boys
Radio Favorites
release date: March 23

Bill Kirchen
Raise A Ruckus
contact: April 20

Carl Sonny Leyland
I'm Wise
release date: April 6

Various Artists
From Mississippi to Chicago
release date: June 6
contact: Darrell Anderson
(510) 763-8500

Hollywood
Fastball
All the Pain That Money Can Buy
Single: "Out of My Head"
add date: On desks now!
contact: Rob Dillman
(818) 560-7501

Luscious Jackson
Electric Honey
(Capitol/Grand Royal)
release date: June 8
contact: Anthony "Tick" Salcido
(323) 663-3000 or Steve Nice
(800) 342-8842

Mammoth
Joe Henry
Fuse
release date: On desks now!

The Backsliders
Southern Lines
release date: April 27

Jimmy Buffett
Beach House on the Moon
release date: tentatively, May 11

Katherine Whalen
Katherine Whalen
and her Jazz Squad
release date: May 25
Contact: Sean Mascon
(919) 392-1882

Putumayo
Mediterranean
Odyssey: Athens to Anacapri
release date: April 6

Cuba
release date: May 25

Brasilera (an invigorating tour of samba, bossa nova, and beyond)
release date: June 8

Africa
release date: June 22
contact: Jennifer Daunr
(510) 526-8221 ext. 104
email: jennifer@putumayo.com

Razor and Tie
Fred Eaglesmith
50 Odd Dollars
release date: June 15
contact: Jessica Scracusa
(212) 473-9273

RCA
Bruce Hornsby
single: "See the Same Way"
release date: April 5

Vertical Horizon
single: "We Are"
release date: May 24
contact: Ail Philps
(315) 358-4574

Sonic 550
Ben Folds Five
single: "Army"
add date: April 6

Glenn Scott
Wishful Thinking
single: "Heaven"
add date: April 13

Gordon
single: "Fortified Grapes"
add date: June 4
contact: Nett Torbin
(310) 449-2818

Sub Pop
Dominio Jurado
Rehearsal for Departure
add date: On desks now!

Loopers
Up a Tree
release date: On desks now!
contact: Kristen Meyer
(206) 441-8441
email: kristenm@subpop.com

Warner Bros.
Wes Cunningham
single: "Not Enough"
add date: April 13
contact: Jennifer Potenza
(310) 953-3395

Work
Cree Summer
Street Fairies
single: "Revelation Sunshine"
add date: March 30

Len
single: "Stole My Sunshine"
add date: April 27

V2
Mercury Rev
Deserters' Songs
single: "Godless on a Highway"
add date: March 22

Blession Union
single: "Hey Leonard (She Likes Me for Me)"
add date: March 22

Alice Temple
Hangover
single: "Chemical Way"

Virgin
Blur
13
single: "Tender"
album out: March 30

UB40
Labour of Love III
focus track: "Midnight Sun"
release date: March 30
contact: Ray Greiner
(310) 288-2730

Compiled by Jon Foitik

www.americanradiohistory.com
Are You Y2K Compliant?  
Bracing for the New Millennium!

BY RICHARD SANDS

In my spare time, I worry about stuff. Silly things like “what will we call the next decade?” If these are the “nineties,” then what’s next? The “Oiks”? As in “hey, welcome to oh-one!” The last time we had zeros in the number they were called “the noughts,” as in “nought one,” “nought two,” etc. It’s been so long, we don’t even use that “nought” word anymore.

And the newest wrinkle is we are moving from the nineteen-tens into the two thousands. So I proclaim that the next decade will be known simply as “the twos.” As in “good morning January, welcome to year two-of-oh-one.” “These twos sure are great.” Then, in about 20 years or so, people will reminisce, “remember how wonderful the twos were?” See by then, it’ll be the “teens” again. Hey, this is heady stuff. I’m doing the heavy thinking so you won’t have to.

Meanwhile, as we all prepare for Y2K, you have to wonder about whether your music scheduling system will crash. Have no fear; I saved you the call. I checked with both Selector and MusicMaster and both are ready to rock into the new millennium.

At RSC, Marketing Director Tom Zarecki sent me to the World Wide Web to check out a site specially prepared for just such questions as, “hey, is Selector Y2K ready?” In some what a technical jargon, the answer was basically “yes.” To quote their site, “For Year 2000 readiness, no data structure changes were needed. Internally, Selector already handled from 1/1/1900 to 12/31/2050. However, we expanded the year field in both CHART: Chart Date and NOTES: Anniversary Date from 2 to 4 digits to resolve ambiguity between 1900 and 2000.” Whew, that’s a mouthful!

Later, President of A-Ware software Joe Knapp told me, “MusicMaster and all of its utilities are Y2K compliant.” As you have been hearing, the problem for most computers is that they only use two digits, and will therefore recognize 2000 as 1900. But, as Knapp explains, “MusicMaster stores the year portion of dates in a way that includes all four digits.” Older versions display only the last two digits. He admits, but this is just a cosmetic problem that has been addressed in all future versions of the program.

So now you can rest assured that your music scheduling won’t be a problem into the next century. All you have to worry about is the small stuff—like if you will have heat and electricity in your home, if your plane will crash, if your ATM work, and whether the shelves be stocked at the local supermarket.

Ah, who cares anyway? Now bring on the twos.

Answer: Yes, The “Modern Gold” Format Can Work!

Back on February 5, I asked that very question, and the answer seems to be in...for the first trend of the Winter ’99 Book, anyway. Modern Gold-formatted “Channel 104.9” (KCNL) has rocketed up the San Jose charts all the way to number two 18-34, and number three 25-54! Time to revisit with PD Gary Schoenwetter: “We moved from a 2.1 to a 3.4, 12-plus. So there definitely seems to be an appetite for this kind of music,” Schoenwetter reveals. “Each month there has been steady growth, although the last month alone really went through the roof.”

The station still remains jockless, and has done no traditional marketing. “It’s very gratifying to see the groundswell of support that the station has, and that we have already passed many local stations,” says Schoenwetter. Yeah, including sister rock outlet KSJO, which is now third 18-34. This is definitely a format to keep your eye on!

Q-101 Sells Out

Just four days after Q-101-Chicago put its new Live 101: Volume 1 in stores, the station had sold-out the initial pressing. “We only had a partial SoundScan week,” confides station Promotion Manager Keith Sgarglia, “but we hit number 6. And now that they’re gone, we’re not making any more!” The CD features 17 tracks recorded live in the Q-101 studios, including selections from Live, Bush, INXS, and Third Eye Blind.
MOST ADDED

Fountains of Wayne (20)
Denise (Atlantic)

Marilyn Manson (14)
Rock Is Dead
(Nothing/Ghostface)

Everlast (12)
Ends (Tommy Boy)

Goo Goo Dolls (7)
Dizzy (Warner Bros.)

PICTURE PARADE

The Alternative world is quickly becoming “passion music” central, and no one is capitalizing on the passionate core better than WXKR-New York. Korn is ground zero, and here we see the band’s Fieldy (far left) and Jonathan Davis (second from right) stopping by to chat with K-Rock’s Cane and Altar Boy.

ALTERNATIVE

FOR THE RECORD

One of the stations that has re-focused and consequently has seen since seen a nice rating bump is KTEG-Albuquerque. Their latest trend is from 3:4 to 4:1. PD Skip Ilesy doesn’t like to refer to the station as “extreme,” but he does see “What we are doing is real. Active Alternative.” As Skip says, “If it drives listener passion, we’re there.” Here’s what’s working for him:

KORN
Freak On A Leash
Epic
“This is the biggest song on the station— we are playing the remake,” according to Ilesy.

DANGERMAN
Let’s Make A Deal
(550 Music)
Skip tells me “This is my favorite song right now.

SILVERCHAIR
Anthem For The Year 2000
(Epic)
Kinda timely considering my Y2K article in this issue. Skip tells me that this is “The biggest surprise on The Edge.”

ALTERNATIVE REPORTS
ACCEPTED THROUGH TUESDAYS
8 A.M.-3 P.M.
Gavin Station Reporting
PHONE: (415) 495-1990
FAX: (415) 495-2580

Number one since I started at Gavin, and still going strong is “Every Morning” by Sugar Ray. Let’s give the boys their props. K-Rock’s Cane and Altar Boy make a back-stage appearance from their live broadcast with Sugar Ray at New York’s Roseland Ballroom.

GAVIN
Let's Keep It Fun: What I Think Every College Radio Music Director Should Know

BY DAN MACKTA, AUTOTONIC

At this year's Seminar, an informative handbook was handed out featuring great essays on how to be a top-notch MD. We will run excerpts from these essays in our magazine over the next few months—Vinie Espirza

RESPONSIBILITIES OF THE COLLEGE MUSIC DIRECTOR

The responsibilities of the College Radio Music Director vary from station to station. Here’s what I hope an MD can do (for me, a promo person), leaving a little bit toward wishful thinking:

1. Distinguish own ass from a hole in the ground. (Thank Jeanne when you see her for coming up with this one)
2. Process and log all releases received by the station.
4. Expedite getting new releases available for airplay.
5. Be available by phone or email at a regular time for tracking new releases.
6. Coordinate ongoing music/DJ staff education (new and old releases)—this is also Jeanne’s dream world thinking entering in here.
7. Demonstrate some degree of open-mindedness and appreciation for all types of music.
8. Looks simple, doesn’t it? Some MDs can—and do—take on many more responsibilities. Some of these people would simply blow you away. On the other hand, some don’t even handle the above with much consistency. Drag!

COLLEGE RADIO KOANS

Q: Can you run a college station without dealing with label reps at all?
A: Yes.

Interpretation: The Zen master questions the ability of any entity to exist successfully outside of its "community." Also, the Zen master assumes college radio stations want free records and tickets.

Q: How do I get all these annoying reps to stop harassing me?
A: Quit reporting to Gavin and CMJ.

I: The Zen master realizes that by existing outside of time and space, outside the screwy college radio cartoon dimension, college radio stations will not be able to get posters, t-shirts, or other promo items. College radio chart numbers—relatively low $$$ investment. Reporting status is your capital.

Q: I can’t keep up with the never-ending onslaught of new releases....
A: Please phrase your loan in the form of a question or a miracle.

I: The Zen master says sometimes you can judge a book by its cover. Make piles of stuff as it comes in. Get a good computer. My friend the Tao mystic just got a Power Mac 7100 for about $500.00 used. Not a bad deal.

Q: How can I make my station better?
A: The Zen master quotes Japanese novelist Jun’chiro Tanizaki. "In a big city it takes a concerted search to turn up a dish that will be palatable to an old person."

I: More punk, less junk!

Q: Can we change the world with our revolutionary new indie pop broadcast?
A: Belle and Sebastian do not play loud enough to do the kind of damage necessary to effect permanent societal changes.

I: Have a good time, do a good job, but remember: you are not saving the world. Have a good time, do a good job. It isn’t brain surgery.

ORDER OF THINGS AN MD

SHOULD WORRY ABOUT, AS FAR AS I AM CONCERNED

1. Your health
2. Your family/friends/significant other(s)!
3. Job/school
4. Logging and reviewing new releases, a.k.a. "getting the music available for airplay"
5. Educating self about music
6. Educating DJs/staff/listeners about music
7. Seeking promo service for station
8. Tracking
9. Drinking or leisure activity of your choice

Sorry everyone! If your favorite didn’t make the top 9, make sure to get all your friends to vote your way next year! Good luck! (If one can’t believe that "maintaining record/college library" wasn’t even nominated.)

PROMO PEOPLE ARE HUMANS, TOO

a) A lot of label and indie promo folks are former music directors or at least college radio DJs. I think you can really tell if you are talking to someone who has never worked at a college station, right?

b) A big part of how promotion traditionally works is the building of relationships and sometimes friendships. You might be surprised to learn that all businesses work like this. It is called networking. College radio in 1999 is a business.

c) If you don’t want to network, at least figure out some way to interface with the folks that send the free records. I mean CDs. Albums.

When people leave those "pissed-off" sounding phone messages, they usually are pissed off! Wouldn’t you be a little frustrated if you sent package after package, left a dozen or more friendly and perhaps concerned phone messages, sent emails, perhaps a fax or two, a restraining order...No, seriously, it is a big bummer.

"But oh, we’re a GAVIN station, you’re not gonna drop us just ’cuz we don’t call ya back." Watch us. I encourage all promotions folks to be harsh.

d) Keep in mind as you become friendly with the promo folks that we are in fact doing our jobs when we speak to you. You can be cool, but don’t be naive. Some promo people say anything to get you to chart their record where they want it. Some will do anything. Some are nice and some are downright mean. Keep calm.

e) The college radio scene is pretty self-contained. Most of the promo people know each other. We talk about you. See c) above.

f) Like I said, for a lot of the parties involved, it is serious business. And thus, is very much the real world. "It would be a tragedy to spend your entire life recycling the same thing that you already were, all along."—David Berman, 1995

THIS TIME THE ADVICE IS FREE

Music Directors! Try to enjoy what you are doing. Remain a music fan. Write this phrase on the wall in big letters where you’ll see it when you’re talking on the phone. If you aren’t really a fan, maybe you should look into becoming Station Manager. Can you handle ordering the office supplies?

Please don’t lose sight of what originally got you interested in college radio (unless it was to take my job). If you are super-biz oriented, remember that the people who go the farthest are not only good networkers but also respected and admired by their peers. Look people directly in the eye when you address them, shake hands firmly, and always remember everyone’s name. Be consistent, do your best...and drink plenty of water.

March 19, 1999 GAVIN • 43
GAVIN

MOST ADDED

MARILYN MANSON (18)
Rock Is Dead
(Nothing/Interscope)
Including: WWBN, WIHN, KEYJ, KOBR, WCCC, WVMP, WIPR, KZQZ, WKKL, WBBZ, WJJO, WHMH, KFTS, KUPD, WPTQ, WRIF, KILO, KFMW
MONSTER MAGNET (11)
Temple Of Your Dreams
(A&M)
Including: XHOT, KUOD, WBEI, KGTE, WHCB, WESC, WMPR, WZST
EVERLAST (9)
Ends (Tommy Boy)
Including: KBLQ, WHXM, EVRF, WHBY, WESC, KXZT, WMPR, WZST
SPONGE (6)
Live Here Without You
(Beyond Music)
Including: KTUX, WHMH, WCPR, KZQZ, KSBN, WZST
KID ROCK (5)
Bawitdaba (Lava/Atlantic)
Including: YPSI, KQUP, KDRK, WHMH, WMPR

RADIO SAYS

STAINd
"Just Go" (Elektra/EGG)
"Got a great sound, textural, has a lot of credibility."
—KUFO Portland, Oregon PD Dave Numme.

REVIEWS

SPONGE
"Live Here Without You"
(Beyond Music)
The Motor City modern rockers are back in action after chilin' in hiatus-land for a few years with a new label, new management, and a new album.
After scoring such early '90s radio hits like "Plowed" and "Wax Ecstatic," the band took its time in making New Pop Sunday Recorded at The Loft outside Detroit with producer Tim Patalin, the record focuses more on the currently evolving Sponge sound, with "Live Here..." laced in melodic hooks and a catchy chorus. Already soakin' up the sounds are WRKF, WRUF, KTUX, KZQZ, and WCPR. Look for the full album to be in stores April 13. Call Beyond Music's Gina Iorillo at (310) 385-4885 for the up-to-the-minute juice on Sponge.

ADDs FOR MARCH 22 & 23
Seal motor "Guardian Angel" (CMC International), Spring Monkey "Take Me" (Geffen), Hollywood "Every You Every Me" (Virgin), James Stank "Tide (What Are You Doin'"
(Eagle/Erasure)

ADDs FOR MARCH 29 & 30
Zebrahead "The Real Me" (Columbia)

ATTENTION METAL SPECIALTY SHOWS!
Fax playlist to Mike at (415) 495-2580

GAVIN

ACTIVE

CHARTBOUND

STAINd - "Just Go" (Lava/Atlantic) 559 +77
MOON DOG MAN - "I Believe" (DreamWorks) 527 +16
FUEL - "Jesse Dr A Gun" (509 Music) 425 +45
BAD COMPANY - "Hey Hey, I'm Your (EGG) LOCAL H "All Right (Oh Yeah)" (Roadrunner)
JONNY LANG - "Wander This World" (A&M) GRINSPON "Fucked & Rebooted Away" (Epic/Universal)
THE FLYS - "She's So Huge" (Trauma) KID ROCK - Bawitdaba (Lava/Atlantic)

FINGER ELEVEN - "Above" (Wind-Up) VINGOS MERLOT - "Gin" (Atlantic)
PUHSMONKEY - "Caught My Mind" (Arista)
LOCAL H - "All Right (Oh Yeah)" (Roadrunner)
GRINSPON "Fucked & Rebooted Away" (Epic/Universal)

Don't Mail Your CD To Radio!
Let Gavin do it for less than it would cost you to do it yourself.
ALL FORMATS • ALL REPORTERS • ALL TRADES
Call Lou Galliani (805) 542-9999

March 19, 1999 GAVIN • 45
Big First Quarter Jazz Releases Loosen Post-Bop Grip

BY KEITH ZIMMERMAN

After an especially qualitative first quarter of new releases, programmers and industry insiders are sensing a renewed energy in Jazz Radio. The buzz revolves around three key releases—Cassandra Wilson's *Traveling Miles* on Blue Note, Russell Gunn's Atlantic debut *Ethnomusicology Volume 1*, and *Jazz in Film*, Terence Blanchard's Sony Classical orchestral project—which sound more individualistic, and not so heavily ingrained in the Post-Bop mainstream. Such titles give listeners a welcome break from the usual jazz standards and safe, in-the-pocket bop arrangements. Also, on the fringe of those recordings are two fine classical releases on the ECM label—Rias by saxophonist Jan Garbarek and Charles Lloyd's *Voice in the Night*.

What's also intriguing is the flip-flop that's occurring between Jazz and Smooth Jazz. Ordinarily, it's Jazz Radio that relies on a conservative blend of new music, while Smooth Jazz sustains more instrumental variety. But nowadays, in the wake of successful ratings and increased audience shares, Smooth Jazz programmers are more encouraged that Gunn's release is gaining acceptance from mainstream programmers.

"After the GAvin convention, the response from Jazz Radio for the Russell Gunn release has been extremely positive," she says. "It's encouraging that people are interested in something that's not the usual bop. Jazz radio has this opportunity to be creative and adventurous."
record after another, but when you pop in 'A Streetcar Named Desire' from Jazz in Film, the listener is hearing something that grabs them. Cassandra’s record will cross over outside of jazz boundaries, and the Russell Gunn has gotten some good play with us so far.”

“For those stations not subscribing to the whole modal research thing and presenting a broad spectrum of music, these releases are the best thing that can happen,” enthuses Groov Marketing's Neil Gorov. “Jazz radio can’t rely on music for 55+ males to attract new audiences. If it screws up one ratings book or doesn’t sound quite right while they tweak and weave this music into their playlist, they still need to stick with it and make the commitment. Some stations are willing and able, others are scared to death. But I’ll tell you, a lot of the big stations are not afraid of it all.”

To Encoded Music A&R executive Carl Griffin, jazz replenishing itself is healthy—and long overdue. “Change creates excitement,” Griffin explains. “After coming out of your convention and listening to these musicians, people are saying, ‘We need to keep growing and changing.’ I give a lot of credit to Christian McBride and his A Family Affair release. It might not have sold well, but I know musicians like T.S. Monk listened to that record and understood what he was trying to do.”

“Cassandra Wilson is basically a pop jazz artist,” continues Carl. “She’s established a marketplace for herself. Everybody benefits if we open up jazz. We cannot let this music suffer, but it will if we keep closing the door.”

Griffin is not alone in his sentiments. In fact, many Jazz PDs feel a shift from Post-Bop is opportune.

“I hope it’s a trend,” says Gambini. “We’ve been stuck in the post-hop mold for a long time. I thought it was going to change a couple of years ago when Herbie Hancock released The New Standard, but there wasn’t enough momentum. Now we’re starting to hear from Medeski Martin & Wood, Cassandra Wilson, and Russell Gunn. I’m excited.”

“I hope it’s a trend,” agrees Gorov. “The whole post-bop era of the late 1980s and 1990s was cool, but how much can you redo that music? If I want to listen to hop, I find myself listening to the guys who did it the first time around. I think we are moving out of the post-hop thing. Some stations are moving out of it faster and more enthusiastically than others, while some stations may be stuck there for a while more.”

KLON and WBGO Raise Big Bucks For Jazz Radio

For the second year in a row, KLON-Long Beach has edged out WBGO-Newark in the bonanza battle between the full-time Jazz radio powerhouses. A bi-coastal pledge contest that took place in February challenged each station to the first to raise one million dollars in a two-week on-air campaign. Neither station made the seven-figure total, but KLON raised $885,241 and WBGO gathered $825,000—both all-time high figures for the respective stations.

Though both fell short of the million dollar mark, both stations were pleased with the final tallies. "WBGO and KLON have made non-commercial jazz radio history," said WBGO General Manager Cephas Bowles. "To my knowledge, no other Jazz-oriented public radio station has ever reached this level of giving or listener support in a single campaign." Bowles also noted that no other New Jersey public media outlet—television or radio—has ever raised $825,000 in one drive. Both KLON and WBGO are supported by over 12,000 members and enjoy cumes of over 350,000 listeners each week.
**MOST ADDED**

**MARK ELF (63)**
New York (Jen Bay)
Including: WWUH, WSHA, WROM, WFSS, WDNA, WUAL, WWOZ, WCPN, WXTS, KUNR, KUNV, KKUP

**VALERIE CAPERS (24)**
Wagner Takes The A Train

**CROWN PROJECT (25)**
Ultimate Ellington (Monarch)
Including: KUNR, KUNV, WSHA, WROM, WSHA, WSPA, WDNA, WUAL, WWOZ

**AL MCKIBBON (22)**
Tubo Para Para (Chartmaker/BlueLady)
Including: WSHA, WSHA, WSHA, WSPA, WDNA, WUAL, WWOZ, WCPN, WXTS

**RECORD TO WATCH**

**JOEL FRAHM**
Sorry, No Decaf (Palmetto)
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 1)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**DRUMMAND**
- 39 -
- 37-80
- 25 -
- 23 -
- 22 -
- 21 -
- 20 -
- 19 -
- 18 -
- 17 -
- 16 -
- 15 -
- 14 -
- 13 -
- 12 -
- 11 -
- 10 -
- 9 -
- 8 -
- 7 -
- 6 -
- 5 -
- 4 -
- 3 -
- 2 -
- 1 -

**JOEL FRAHM**
Sorry, No Decaf (Palmetto)
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 2)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**REVIEW**

**RUSSELL GUNN**
Ethnomusicology Volume 1 (Atlantic)

When Russell Gunn first came to New York from St. Louis to jam and show his stuff, people criticized his hip-hop appearance and his uncompromising sense of individualism. Well, Gunn had the last laugh because not only has he recorded his fourth album (and debut major label date), but he also worked with both Wynton Marsalis and Branford Marsalis on Buckshot LeFonque and Blood on the Fields. Ethnomusicology is strictly Gunn adding his jazz stamp to the personal influences floating around his youthful world, which includes hip-hop, Go-Go, funk, Coltrane, Wynton, Branford, and more.

**SPINCREASE**

**1. T. BLANCHARD**
+252
2. JACKSON/HAMILTON
+186
3. OSCAR PETERSON
+178
4. RAY DRUMMOND
+170
5. B. HUTCHERSON
+111

**CHARTBOUND**

**MARK ELF**
Le Jazz (Cap) (Paris)
**VALENTINE CAPERS**
Spike (Jazz) (Paris)
**ERIK FRIEDLANDER**
Spike (Jazz) (Paris)
**ANTHONY SILVERMAN**
Greenhill
**DAVID LINDSMAN**
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 2)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**REVIEW**

**RUSSELL GUNN**
Ethnomusicology Volume 1 (Atlantic)

When Russell Gunn first came to New York from St. Louis to jam and show his stuff, people criticized his hip-hop appearance and his uncompromising sense of individualism. Well, Gunn had the last laugh because not only has he recorded his fourth album (and debut major label date), but he also worked with both Wynton Marsalis and Branford Marsalis on Buckshot LeFonque and Blood on the Fields. Ethnomusicology is strictly Gunn adding his jazz stamp to the personal influences floating around his youthful world, which includes hip-hop, Go-Go, funk, Coltrane, Wynton, Branford, and more.

**SPINCREASE**

**1. T. BLANCHARD**
+252
2. JACKSON/HAMILTON
+186
3. OSCAR PETERSON
+178
4. RAY DRUMMOND
+170
5. B. HUTCHERSON
+111

**CHARTBOUND**

**MARK ELF**
Le Jazz (Cap) (Paris)
**VALENTINE CAPERS**
Spike (Jazz) (Paris)
**ERIK FRIEDLANDER**
Spike (Jazz) (Paris)
**ANTHONY SILVERMAN**
Greenhill
**DAVID LINDSMAN**
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 2)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**REVIEW**

**RUSSELL GUNN**
Ethnomusicology Volume 1 (Atlantic)

When Russell Gunn first came to New York from St. Louis to jam and show his stuff, people criticized his hip-hop appearance and his uncompromising sense of individualism. Well, Gunn had the last laugh because not only has he recorded his fourth album (and debut major label date), but he also worked with both Wynton Marsalis and Branford Marsalis on Buckshot LeFonque and Blood on the Fields. Ethnomusicology is strictly Gunn adding his jazz stamp to the personal influences floating around his youthful world, which includes hip-hop, Go-Go, funk, Coltrane, Wynton, Branford, and more.

**SPINCREASE**

**1. T. BLANCHARD**
+252
2. JACKSON/HAMILTON
+186
3. OSCAR PETERSON
+178
4. RAY DRUMMOND
+170
5. B. HUTCHERSON
+111

**CHARTBOUND**

**MARK ELF**
Le Jazz (Cap) (Paris)
**VALENTINE CAPERS**
Spike (Jazz) (Paris)
**ERIK FRIEDLANDER**
Spike (Jazz) (Paris)
**ANTHONY SILVERMAN**
Greenhill
**DAVID LINDSMAN**
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 2)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**REVIEW**

**RUSSELL GUNN**
Ethnomusicology Volume 1 (Atlantic)

When Russell Gunn first came to New York from St. Louis to jam and show his stuff, people criticized his hip-hop appearance and his uncompromising sense of individualism. Well, Gunn had the last laugh because not only has he recorded his fourth album (and debut major label date), but he also worked with both Wynton Marsalis and Branford Marsalis on Buckshot LeFonque and Blood on the Fields. Ethnomusicology is strictly Gunn adding his jazz stamp to the personal influences floating around his youthful world, which includes hip-hop, Go-Go, funk, Coltrane, Wynton, Branford, and more.

**SPINCREASE**

**1. T. BLANCHARD**
+252
2. JACKSON/HAMILTON
+186
3. OSCAR PETERSON
+178
4. RAY DRUMMOND
+170
5. B. HUTCHERSON
+111

**CHARTBOUND**

**MARK ELF**
Le Jazz (Cap) (Paris)
**VALENTINE CAPERS**
Spike (Jazz) (Paris)
**ERIK FRIEDLANDER**
Spike (Jazz) (Paris)
**ANTHONY SILVERMAN**
Greenhill
**DAVID LINDSMAN**
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.

**ARTIST PROFILE**

**TERENCE BLANCHARD**
**Jazz on Screen (Part 2)**
"I knew that I wanted to work with Joe Henderson and on the record. It wasn't about trying to find a particular kind of soloist. I was just working with a real musician who had the right style and a great touch."

**GAVIN**

**JAZZ**

**REVIEW**

**RUSSELL GUNN**
Ethnomusicology Volume 1 (Atlantic)

When Russell Gunn first came to New York from St. Louis to jam and show his stuff, people criticized his hip-hop appearance and his uncompromising sense of individualism. Well, Gunn had the last laugh because not only has he recorded his fourth album (and debut major label date), but he also worked with both Wynton Marsalis and Branford Marsalis on Buckshot LeFonque and Blood on the Fields. Ethnomusicology is strictly Gunn adding his jazz stamp to the personal influences floating around his youthful world, which includes hip-hop, Go-Go, funk, Coltrane, Wynton, Branford, and more.

**SPINCREASE**

**1. T. BLANCHARD**
+252
2. JACKSON/HAMILTON
+186
3. OSCAR PETERSON
+178
4. RAY DRUMMOND
+170
5. B. HUTCHERSON
+111

**CHARTBOUND**

**MARK ELF**
Le Jazz (Cap) (Paris)
**VALENTINE CAPERS**
Spike (Jazz) (Paris)
**ERIK FRIEDLANDER**
Spike (Jazz) (Paris)
**ANTHONY SILVERMAN**
Greenhill
**DAVID LINDSMAN**
From the label that brought you the great Kenny Strayer project comes this wildfowl saxophonist fueled by cafeine-induced bop energy.
### MOST ADDED

**DAVID SANBORN** (11)  
"Lisa" (Elektra/EG)  
Including: WLIB, WPLJ, WFAN, WLSI, WDIA, WNYC, WJZ, KSYM, KPRS, KDEQ, KDIZ, and KINK

**ROGER SMITH** (9)  
"Off the Hook" (Miramar)  

**NITE FLYTE** (9)  
"Open Your Heart" (Instinct)  
Including: WHDQ, WJZ, W24, W26, W52, W56, W72, W56, W72, and W26

**NELSON RANPELL** (8)  
"The Way to You" (Shanachie)  
Including: WPCJ, W122, W124, W26, W52, W56, W72, and W72

**JANGO** (6)  
"With Your Love" (Samson Music)  
Including: KDSM, K32Z, K360, K39, K40, K41, and K42

### REVIEW

**NITE FLYTE**  
Ascension (Instinct)

Nite Flyte is another slamming Brit-Pop instrumental studio combo that will help energize Smooth Jazz airwaves. Ascension is basically the work of bassist/producer Tony Campbell and guitarist/keyboards Mark Jaimes with reed player Phil Brown. Songs like "Lift Off" and "Open Your Heart" literally fly off the CD. There are a few modern, Sun Getz-type saxophone solos peppered throughout Ascension, but Campbell's rolling funk bass and Jaimes's clean single-note guitar leads sound digitally minty fresh. It's fascinating how many fine Euro instrumentalists signed to Instinct. Duncan Millar, Soundscape UK, Gota, Chris Standring and Count Base—record music that flies snugly within American Smooth parameters.

### SPIN CREATRE

**1. BONEY JAMES** +157  
**2. KENNYY LATTIMORE** +107  
**3. TOM SCOTT** +96  
**4. 3RD FORCE** +92  
**5. ROGER SMITH** +71

### CHARTBOUND

**SMOKE 'N FUNCTION** (Mega/Atlantic)  
**KENNY LATTIMORE** (Atlantic/CBS)  
**LUTHER VANDROSS** (Virgil)  
**NITE FLYTE** (Instinct)  
**DAVID SANBORN** (Erika/EG)  
**GLENN McNULTY** (Thunder)  
Dropped: #44 Rahzel Z

### JAZZ & SMOOTH JAZZ REPORTS ACCEPTED

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

---

**SMOKE 'N FUNCTION**  
Cliff Reid  
Goes Nonlinear  
"This is my first record in nine years. I moved to Arizona 23 years ago from New York. I work a lot in LA and base myself out of Phoenix. I have a production company and do music for documentaries, independent films and television commercials. I just finished a film called Quality Time which stars Nancy Allen and Bruce Weitz.

**Smoke 'N Function** Ion Meta/Atlantic was a side project. In 1995, Nick Francis moved to Phoenix and I got in touch with him. The project I was starting was to be totally experimental. I called Nick at KYOT and he listened to the stuff at my house. I played all the instruments and engineered. Nick listened and made a few suggestions. Since I needed a third perspective, I became producer. I wrote all the tunes, engineered it and played all the parts. We became a team. We're both Miles Davis fanatics, and always loved In A Silent Way, Bitches Brew, and early Weather Report. These records were groundbreaking because they were non-linear in form. They didn't go verse-chorus-verse-chorus.

I'm primarily a saxophonist. For instance, on the bass parts on 'Smokee,' I'm playing a Midi-saxophone. I play saxophone thinking bass and it triggers the bass sound. The rhythm comes from the intensity of blowing. On 'Glide,' that piano sound is again me playing Midi-sax.
SXSW Cha Cha Cha

BY JESSIE SCOTT

Yeah, but can you dance to it? I'll bet you can on the first day you arrive in Austin, but I'm not so sure you'll have the energy by the end! There are lots of delectable events scheduled—like Leon Russell with special guest Willie Nelson on the same show as Rodney Foster, BRS-49, and Damnations TX. Lucinda Williams will present the Keynote address. As in years past, the SXSW line-up is a veritable who's who of the Americana chart!

Wednesday performers include Fred Eaglesmith, Linda Hargrove, and Mount Pilot. Thursday welcomes Charlie Robison, Jack Ingram, James Intveld, Ronnie Dawson, Little Sue, and Shaver. Where! On Friday, it's Jim Lauderdale, Robert Earl Keen, Lucinda Williams, the Old Joe Clark's, Guy Clark, Terry Allen, and Bad Livers. Doing the Saturday thing are Kelly Willis, Beaver Nelson, Rockin' Kelly, Asylum Street Spankers, and the Bottle Rockets. Ok, Ok, I'll stop! I know I'm making you crazy—kid in a candy store and all that—but really, one of these years you've got to put this on your calendar. Take your vacation and go. It is an incredible hang!

Station Stuff

Orin Friesen of KFDI-Wichita/Kan. expects that their ownership change will occur by the end of the month, as they become part of Journal Communications. Interesting note, the station has been going strong for 35 years.

Reporters only! Michael Zamora from Muzak has started a chat room for GAVIN Americana stations called Format Chat and Post. Contact information: Michaelz@muzak.com. After he gets your email, he'll send you an invite. It's a radio-only site—no promoters or labels allowed—driven by the people playing music. Use it as a forum for your ideas.

Chuck Johnson has left the building at WKZE/AM-Sharon/Conn. Chuck is a ten-year veteran, very dedicated and willing to relocate. Americana is where his heart is. Reach him at (413) 528-8013.

KULP-EI Campo was tapped as one of the ten best radio stations in a feature called "The Best of Small Town Texas" in the March issue of Texas Monthly. Music Director Clint Robinson has been doing the alternative country thing for years! GM Jerry Aulds says, "Being local is our franchise." Other stations to make the list, KFAN-Fredricksburg and KYKM-Halletsville. Good work, guys!


CRS Wrap Up

Good to see so many people in Nashville for the Thirtieth Annual Country Radio Seminar! When Nashville throws a party, there just has to be entertainment—and so it was, as Charlie Robison joined the Columbia Records show, sitting in for an ailing Deryl Dodd and rocking out in front of hot new Country act Montgomery Gentry. Other fabulous moments were provided by Mary Chapin Carpenter, (again, thank you Columbia) with an assist from Vince Gill for the last two songs of her set. Wow! And Waylon Jennings made a surprise appearance on the RCA Label Group boat show. That man has presence! I also enjoyed the Wades, new on Charlie Daniel's Blue Hat label. Dick Clark was the Keynote speaker...amazing man, cool stories. Of course, there were lots of informative panels and wheelhuskros-full of information. One interesting session, conducted by Larry Rosin from Edison Research, addressed Country's declining radio audience. Could Americana be the answer? I think so!

Legends Alert

Expect a new June Carter Cash album Press On April 20 from Risk/Small Hairy Dog Records. There will be a grand bash in celebration at the Cash compound with lots of familiar faces on hand. That Cash/Carter clan is so incredible...Also coming soon, look for a new David Allen Coe, entitled Recommended For Airplay from Lucky Dog, and a new Kinky Friedman package on the way from Kinkajou Records called Pearls In The Snow. It has new tracks from Kinky as well as Kinky music from such luminaries as Willie Nelson, Marty Stuart, Dwight Yoakam, Lee Roy Parnell, Delbert McClinton, A Sleep at the Wheel, Tom Waits, Guy Clark and Lyle Lovett.

Chris Webster Drive

Now Playing:

<table>
<thead>
<tr>
<th>WRUW</th>
<th>WHWE</th>
<th>WYLS</th>
<th>WDHJ</th>
<th>WNCW</th>
<th>WLAR</th>
<th>WJJC</th>
</tr>
</thead>
<tbody>
<tr>
<td>WWVA</td>
<td>WFEI</td>
<td>WDFX</td>
<td>WRKH</td>
<td>WYLY</td>
<td>WHBF</td>
<td>WHJH</td>
</tr>
<tr>
<td>WDNK</td>
<td>WDMN</td>
<td>WTIT</td>
<td>WFOG</td>
<td>WMNU</td>
<td>WKBZ</td>
<td>KUND</td>
</tr>
<tr>
<td>KDHX</td>
<td>KTKJ</td>
<td>KDMO</td>
<td>KOPM</td>
<td>KQXH</td>
<td>KFQI</td>
<td>KQVO</td>
</tr>
<tr>
<td>KULP</td>
<td>KNBT</td>
<td>KDEA</td>
<td>KBCR</td>
<td>KSDY</td>
<td>KRLC</td>
<td>KXCI</td>
</tr>
<tr>
<td>KGLP</td>
<td>KLOR</td>
<td>KRZU</td>
<td>KRPB</td>
<td>KRCB</td>
<td>KPEG</td>
<td>KFJC</td>
</tr>
<tr>
<td>KDOP</td>
<td>KCSS</td>
<td>KMTA</td>
<td>KBCS</td>
<td>KYLA</td>
<td>KRUC</td>
<td>KNOT</td>
</tr>
</tbody>
</table>

"If the limes and lemons were brought back from the dead and needed a soundtrack for the sequel, they'd use Drive."

-Sean Narra, KJUC

"Chris Webster's Drive is a musical gumbo with all the right ingredients and plenty of spice. Indulge!"

-Armando Bellina, WICW

"Bennie Raitt would be proud."

-Robert K. Derman, Disclaimer
Tin Pan South

Tin Pan South, the nation's largest festival saluting singers and songwriters, is scheduled for April 12-17 in Nashville, with more than 250 performances in clubs around Music City. Paul Williams will host the Seventh Annual Legendary Songwriters Acoustic Concert at the Ryman Auditorium on Tuesday, April 13. He will be joined by Graham Nash, Charles Fox, and Peter Yarrow, with more to be announced. One of Nashville's best kept secrets, Tin Pan South attracts an incredible caliber of writers and provides a relaxed atmosphere fostering spontaneity and audience participation. For more information on the event, get in touch with the Nashville Songwriters Association International at (800) 321-6008.

Impact Dates
(As always, subject to change)
March 23
Terry Allen Salivation (Sugar Hill)
Jimmy Murphy Electricity (Sugar Hill)
Clarence Gatemouth Brown
Black Jack (Sugar Hill)
Ronnie Dawson More Bad Habits (Yep Roc)
Dirk Powell, Tim O'Brien, John Herrmann
Songs From the Mountain (Howdy Skies)
Little Sue Crow (Crave Dog)
Ian Tyson Lost Herd (Vanguard)
Bocephus King A small good thing (New West)

the underdogs
Blues and Roots Music
From the South Coast

DEBUT CD, Unleashed, on HOWLIN' MUSE RECORDS
Thanks for the spins!

KCSS KDHX KTJJ KULP KUOP KVLR KXCI
KZXY WDHC WHAY WHEE WJJC WJTH WMKY
WMNT WMNF WUWF WYDH KFFA KASU KCSB
KZSC KUVO W Woo WMUW WETS WSCI WFWM KCOZ
KVOO KFAN KPFT KDY KNON KRCL and more daily...

This litter of puppies will hunt!
Sonny Payne, Host of King Biscuit Time, KFFA
...very cool CD. Lots of great cuts...Mike Landwehr, PD, KXCI
I love the CD. You guys have got the blues/roots thing absolutely nailed...John Macdonell, MD, WUWF

Americana and Blues Program Directors! If you haven't checked out Unleashed yet, dig it up and find out what the buzz is about. If you don't have one, contact us and we will hook you up.
Rt66@mail.usa.com www.underdogblues.com
Asylum Street Spankers

**Album:** Hot Lunch
**Label:** (Cold Spring)

In this day of audio overload, the Asylum Street Spankers don't have to plug in to get your attention. The band, which ranges in age from 21 to 55, was born in '98, when Pops Staples, Christina Marr, and Colonel Josi Arnon called just after leaving court, where they found themselves as a result of Watermelon Records' ongoing bankruptcy troubles. Needless to say, the members were ready to talk about the future—in a retrospective kind of way. The group's new album, Hot Lunch, is a journey back to the time between WWI and WWII, when life was simpler: "We love the new record! It's a different sound than the other albums, tighter and better because we have a new rhythm section and a different lineup."

**Gavin Station Reporting**

**Phone:** (615) 255-5010
**Fax:** (615) 255-5020

---

**Americanica Reviews**

**The Real Tom T. Hall Project**

(Sire)

This one deserves a second look. There are people for whom songwriting is a lifelong dialogue, and Tom T. Hall's music touches us in that everyday place. It is special for its innate ease and simplicity. Further, there is an incredible array of people on this album, and so many of them are the songwriting voices of these times. Thanks to Johnny, Kelly, Iris, and all of the others who have lent their grace to The Storyteller's magical music.

---

**Ronnie Dawson**

More Bad Habits

(Yep Roc)

It's a wild Rockabilly ride, as Ronnie Dawson takes it back to the most basic of rock & roll elements. The Blonde Bomber is in fine voice on this album—his first recorded in the studio since the 1960s—and his guitar work is equally expressive: "Toe Up From The Flo Up" and "Waxahachie Drag Race" are fun. Also cool is "Rippin' and a Tootin,'" which also describes how Ronnie feels about his upcoming tour.

---

**Americanica Reports Accepted**

Mondays and Tuesdays
8 a.m.-3 p.m. (CT)

Phone: (615) 255-5010
Fax: (615) 255-5020

---

**Artist Profile**

**Asylum Street Spankers**

**Album:** Hot Lunch
**Label:** (Cold Spring)

In this day of audio overload, the Asylum Street Spankers don't have to plug in to get

---

**Radio Says**

**Kelly Willis**

"What I Deserve" (Ryk) "Kelly 'Wills is singing those songs for me. It seems we went to the same high school at different times."

—Keith Scott, WALS, Monterey Virginia

---

**Most Added**

**Old Joe Clarks** (21)
**Monte Warden** (13)

**Stacey Earle** (11)
**Stephen Bruton** (11)
**Lacy Kaplansky** (10)

**Hot Picks**

**Kelly Willis**

Rosie Flores
**Trio**

THE DEL McCOURY BAND

**DAMNATIONS TX**

---

**Cigar Store Indians (Deep South)**
**Eric Taylor (Koch)**

**Chris Smithers (Hightone)**
**Tommy Alverson (TOK)**

**Waco Brothers (Bloodshot)**
**Riptones (Bloodshot)**

**Hi-Lo Country Soundtrack (TVT)**
**Tom Perelman (Capitol)**

**River Bluff Clan (Fat Chance)**
**Tom Russell (Hightone)**
We are proud to announce the debut release on Asylum Records from

monte warden

a stranger to me now

In stores now

"Monte Warden has been winning people over for a decade with his unique brand of country music."
- Country Weekly

Catch Monte during SxSW at the Broken Spoke
Thursday, March 18 at 9:00 pm.
Spotlight On The Northeast: Making Country Cool

BY JIM ASKER, PD, WMJC-LONG ISLAND, NY

I've always believed that the Northeast is a different animal when it comes to marketing, promoting, programming, and the spreading of overall goodwill of Country music. One prime example of this was last year when Garth Brooks played his free concert on the great lawn of Central Park, which was received as a great celebration of Country music all over the nation—except probably in New York itself. For instance, the size of the crowd varied greatly depending on who you listened to. Garth's PR people guess-timated the crowd at "about a million," while Central Park officials placed the number closer to 250,000. The local press chose the second number when reporting on the event. In addition, citywide news coverage spared no chuckles or smirks as they wrote about the concert and its attendees—in fact, it seems they sought out the most unattactive of the concert-goers and pasted them on the front page of every major New York City newspaper.

The calendar may say 1999, but to those of us who fight the fight for our beloved Country music in parts of the Northeast, it may as well be 1979.

"Elvira" and "Lucille." And their idea of who listens to the music—shit-kickin', tobacco chewing 500-pounders who line up at buffets.

OK, so what about a regional campaign to make Country listeners from Boston to Buffalo feel good about their music of choice? A campaign that would be so vibrant and creative that it would get even the most disco-fied city-dwellers to understand that Country music is hip.

"The campaign you're talking about would have to be as effective as, say, the 'Got Milk?' campaign. A campaign to re-invigorate the format is something that we are discussing," says Ed Benson, Executive Director of the Country Music Association. "If we actually pulled a campaign like this off, the Northeast is definitely a region we would target, because research shows there's plenty of growth potential.

Plenty of experts feel that, if the Northeast is different from the rest of the country when it comes to marketing Country music, then New York City is off the map. "In New York, you're almost talking about a foreign land," says Benson. "As far as the rest of the Northeast, there's lots of potential for growth, but New York City and the surrounding area is very tough."

Keith Gale, National Promotion Director of RCA Records, agrees that the Northeast—especially New York—is sometimes a tough sell. "First of all, you have to fight the old stereotype that still exists in New York," says Gale, himself a New York native. "I know so many people here who think they hate Country music, who would be fans if they gave it a chance. They'd find that the music's a lot different from their perception of sawdust and hay bales." Gale also believes that many Northeast Country fans are a bit behind the curve. "It's not uncommon for listeners in New York to perceive Trisha Yearwood or Martina McBride as brand new acts," he says. "You just have a lot more battles to face here. The competition is greater with more signals, and the life group is smaller. That's just a fact of life."

On the other hand, Fred Horton, Operations Director at Country WHEE in Rochester, New York (formerly of WYNY-New York and WGGX-Memphis), sees the Northeast as basically the same as anywhere else: Something he may have just proved by taking WHEE to number one in the latest Arbitron. "If you're doing your research and following it like you should, there's never a problem," says Horton. "In fact, I'd say there's more passion here for Country music than there is in a place like Memphis."

Once again though, there's the Northeast in general, and then there's the major cities. "I'd compare places like Rochester and Syracuse to the Midwest," says programming consultant Joel Raab. "Let's face it, places in upstate New York, Maine, and Massachusetts are very rural. It's the Northeast, but the feel is more like the Midwest."

That said, Raab, who programmed WHN in New York City in the 1980's, also sees a difference in music tastes, especially in places like Boston and New York: "Some of the more traditional artists don't play as well in the Northeast, while some of the folkier artists, like Mary Chapin Carpenter, are doing better in this region than they are in the rest of the country."

Columbia Records' Northeast Director of Promotion Jack Christopher agrees. "Actually the people who program in the Northeast are a bit more open to hip artists, because their audience is often hipper," he says. "They'll add a Mary Chapin record a lot quicker than in the other, more conservative regions. I actually believe the Northeast is more of a musical melting pot than other regions, because the listeners and stations are a bit more open."

It's true; artists like Mary Chapin, Suzy Bogguss, Kathy Mattea, and Billy Dean play better here than they do in other regions, because listeners don't see a problem with stretching "traditional" boundaries. It's all just Country music, and
Linda Davis

FROM THE INSIDE OUT

from the album
"I'm Yours"

Airplay 3/22
they're appreciative and respectful of all types of Country music. For example, the rest of America may feel that The Mavericks don't quite fit the format, but here in New York, they are a mainstream Country act.

The Northeast is a place where Country can rebound, grow, and actually help synergize the rest of the country—but we need help. The CMA should really move forward with a national ad campaign for the goodwill of Country music. It also wouldn't hurt if major stars played the region. Last year's George Strait tour—the major tour for the entire format—did not play in the New York area. It sure would help if more Country industry leaders would take a long hard look at what's out here in the Northeast. When industry leaders talk about New York, they're thinking Manhattan. Wrong! Places like New Jersey and Long Island are where the life group is, and where the growth potential is.

I firmly believe that a major concerted effort to spread nationwide goodwill for the Country format is what we need to reverse our current downward trend in sales and growth. If this happens and we actually get some unity from our major artists to work as "Country," artists and stop worrying about crossing over, then the erosion will be eliminated, and the growth cycle will begin again.
Asylum Records Introduces

Chalee Tennison

"Someone Else's Turn To Cry"
(The Mirror, Mirror Song)

Airplay: April 2

"A voice you'll remember."
- Bill Young, WKKT

www.americanradiohistory.com
Gavin

COUNTRY

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

Gavin's 2nd week at Number One: on-air sales for Everywhere We Go!

1. GEORGE STRAIT - Thunderbird (MCA)
2. GEORGE GAVIN - When You've Got A Good Thing Going (Capitol)
3. SHANIA TWAIN - Any Man Of Mine (Mercury)
4. CHELSEA WHITE - Think Of Me (RCA)
5. GEORGE STRAIT - I Think Of You (MCA)

WXXQ-Rockford, Ill.

Most Added:

John Michael Montgomery (75) - Shania Twain (46)
Tim McGraw (45) - Chely Wright (44) - Shane Minor (42)

Most Spincres:

Steve Warner +504 - Montgomery Gentry - 84 - Lorrie Morgan & Sammy Kershaw +468 - Collin Raye +343 - Terri Clark +341

Hot Phones:

WXXQ - Rockford, Ill.

Stetatel Dirty Dozen

Bill Michaels, 7-Midnight

1. Dixie Chicks - You Were Mine (-pagination)
2. Kenny Chesney - I'm On Your Side ( Почем)
3. Lee Ann Womack - I'll Think Of You (I'm So Sorry)
4. Diamond Rio - Unbelievable (Arista)
5. Sawyier Brown - Drive Me Wild (Curb)
6. Chad Brock - Ordinary Life (Warner Bros.)
7. Brook's & Dunn - I Can't Get Over You (Arista)
8. Patti Loveless - Can't Get Enough (Arista)
10. Ty Herndon - Hands Of A Working Man (Epic)
11. George Strait - Marlboro Man (MCA)
12. Vince Gill - Don't Come Crying To Me (MCA)

Region X Region

West Coast (40)

Most Added:

1. John M. Montgomery (10)
2. Tim McGraw (10)
3. Shane Minor (9)

Spincrease:

1. Montgomery Gentry +112
2. Alan Jackson +98
3. Steve Warner +95

Southwest (34)

Most Added:

1. John M. Montgomery (17)
2. Shania Twain (10)
3. Diamond Rio (9)

Spincrease:

1. Morgan & Kershaw +130
2. Collin Raye +124
3. Alan Jackson +99

Midwest (59)

Most Added:

1. John M. Montgomery (24)
2. Chely Wright (17)
3. Tim McGraw (14)

Spincrease:

1. Steve Warner +201
2. Montgomery Gentry +193
3. Terri Clark +153

Northeast (31)

Most Added:

1. Shania Twain (9)
2. John M. Montgomery (9)
3. Tim McGraw (6)

Spincrease:

1. Andy Griggs +142
2. Steve Warner +108
3. Morgan & Kershaw +89

Southeast (35)

Most Added:

1. John M. Montgomery (15)
2. Tim McGraw (9)
3. Shania Twain (8)

Spincrease:

1. Steve Warner +99
2. Terri Clark +74
3. Andy Griggs +72

Questions? Comments?

e-mail Jamie Matteson gavin@earthlink.net

or Jeff House jeff@mail.gavin.com
COUNTRY BREAKOUT

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

<table>
<thead>
<tr>
<th>UK</th>
<th>Title</th>
<th>Artist/Title/Label</th>
<th>Weeks</th>
<th>Bp</th>
<th>Ads</th>
<th>Spin</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1</td>
<td>CHAD BROOK - Ordinary Life (Warner Bros.)</td>
<td>19</td>
<td>197</td>
<td>1</td>
<td>6466</td>
</tr>
<tr>
<td>2</td>
<td>2</td>
<td>ANDY GRIGGS - You Won't Ever Be Lonely (RCA)</td>
<td>12</td>
<td>180</td>
<td>4</td>
<td>3936</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>LILA MCCANN - With You (Asylum)</td>
<td>9</td>
<td>170</td>
<td>4</td>
<td>3760</td>
</tr>
<tr>
<td>4</td>
<td>4</td>
<td>MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)</td>
<td>5</td>
<td>177</td>
<td>13</td>
<td>2312</td>
</tr>
</tbody>
</table>


5  | 5     | THE WARREN BROTHERS - Better Man (BNA) | 9 | 137 | 5 | 2227 |
| 7  | 6     | SHANE MCANDREW - Say Anything (MCG/Car) | 10 | 119 | 1 | 2829 |
| 9  | 7     | SHERDAISY - Little Goodbye (Clyde Street) | 5 | 130 | 12 | 1804 |
| 8  | 8     | JESSICA ANDREWS - I Will Be There For You (DreamWorks) | 6 | 132 | 9 | 1800 |
| 2  | 9     | THE KINLEY S - Somebody's Out There Watching (Epic) | 20 | 74 | 0 | 1730 |
| 10 | 9     | SONS OF THE DESERT - What About You (Sig) | 6 | 112 | 2 | 1626 |
| 12 | 11    | BRAD PAISLEY - Who Needs Pictures (Arista) | 4 | 98 | 7 | 1192 |
| 12 | 11    | JAMES PROSSER - Life Goes On (Warner Bros.) | 6 | 76 | 3 | 1010 |

TOP TIP

MONTGOMERY GENTRY

"Hillbilly Shoes" (Columbia)

This really is "pure whipping music!" After only five weeks, this debut act is already at #26 on this week's GAVIN Country chart with a Spinscrease of +484 and 90 percent of the panel on board.

PROFILE

Kerry Owen

Station/Market: WSSL-Greenville, S.C.
Position: Music Director/ADP
How long? 7 years

What do you like most about your job? I really enjoy the weekly chats with the record reps. They really are the ones who put fun into the day-to-day routine. I am also lucky to be working with some really great people.

What do you like least about your job? I get most of my energy and creativity from spending time by myself or with my family. Sometimes my work schedule crosses over into "my time" and I try to avoid that when I can.

The early years: Born in: Brevard, N.C.
Grew up in: Brevard, N.C.

If I worked for a record label, I would: Realize that every PD or MD has an idea of what songs fit their station. If the song doesn't fit, forget it. You would do more harm to the station than good. That's not your goal; your goal is to help the station make the industry successful so more fans buy more albums.

What station in your collection are you most ashamed of? An album I cut when I was 11 years old.

First radio job: STATION/MARKET: WSSL-Greenville, S.C. TITLE: I did whatever they would let me do, and I kept John Callen's car really clean.

What radio stations did you listen to growing up? There really wasn't one. I played 8 tracks.

What is your favorite song of all-time? Bob Seger "Turn the Page"

What is your favorite song out right now? Montgomery Gentry "Hillbilly Shoes"

What album in your collection are you most ashamed of? An album I cut when I was 11 years old.

Tips on Getting the Most From MusicMaster

To guarantee perfect Hour Rotation of a Priority Category (first in the schedule pass with a search depth of one), you have to do is make Hour Rotation the only Unbreakable test. This creates an "automatic kick" where MusicMaster will dig into the "stack" only when the upcoming song will fail your Hour Rotation test. This eliminates the need to spend your time manually adjusting the kick of the category.

To institute special program features like "Two-Fer Tuesdays": From the Global Menu, there is a utility called "Kickoff" which will automatically build a list of Artist Cards that mirrors your Artist Density. All you have to do is add the Kickoff Category to your clock and call for Two-Fers. Occasionally, a MusicMaster user will need a way to make sure a minimum number of a certain Sound Code plays in a given hour. Maybe they want at least three songs with a "C" (Core Artist) Sound Code every hour. Just set our exclusive "Minimum Per Hour" test for that code to 3.

For more information, contact Alan Lawson, A-Ware Software, Toll Free Direct: (877) 657-9210 or E-mail: alan@a-ware.com
I IGNORED THE LAW AND THE LAW WON
Menaces to society Steve Zap and Nancy Levin of MCA couldn’t even cross the street without getting busted. The pair were nabbed for jaywalking en route to the Roots’ House of Blues show. Lucky for them, a cameraman captured the magical moment for us all to share.

SPORTIN’ A LITTLE STYLE
Mark Vogel was the big winner of 77 WABC-New York’s “Dads for Dwarfs” contest. Well, maybe not a big winner, but a winner nonetheless, seen here being measured for a spiffy new suit.

gmailBOXSET

Expect the official announcement that VH1 VP/Music Programming Mike Tierney will be named Program Director of Emmis Rhythm Crossover Power 106 (KPWR)-Los Angeles, replacing Steve Smith in the day-to-day arena. Prior to his year long stint at VH1, Tierney’s previous radio experience includes four years as PD of KUBE-Seattle, MD of KPLZ-Seattle, as well as PD/Station Manager/Janitor of his college radio station, WJJP-Clinton, where he earned a Master’s Degree in Communications.

Carmy Ferreri, PD of CBS/Infinity Modern A/C KZZO (The Zone)-Sacramento transfers to new sister Rhythm Crossover KRGB (Hot 100)-Dallas. Ferreri, no stranger to that format, re-teams with his former KGGI-Riverside GM Dave Presher. Zone GM Jeff Salgo is interim PD while the search for Ferreri’s replacement gets underway. The Zone also needs a morning show.

Packages to Salgo or consultant Dave Shakes.

WLIT-Chicago PD Mark Edwards exits after nine years. Jim Ryan, OM/PD of sister WLTW-New York is overseeing programming for now. Edwards can be reached @ (847) 692-6683 or email: MarkE@att.net.

GAVIN Award-winning PD Chuck Morgan resigns from Clear Channel Hot A/C WSSR to return to Chicago as a Senior Associate for Momentum Research (a division of Hefel). Chuck’s last stop in the Windy City was back in the early ‘80s as PD of then NBC A/C outlet WKQX (Q101). While Morgan’s last day hasn’t been fully decided, he thinks he'll be at Star "until early April." In the meantime, Morgan is helping find his own replacement, so rush your package to him at 5510 Gray Street, #130, Tampa, FL 33609.

B104 (KBFM)-McAllen/Brownsville PD/(MD)p.m. driver Jeff “Hitman” DeWitt exits after eight years, and will not be replaced. Morning jock Sonny Ro is interim MD, while Promotions Director Tony Farina will do afternoons. Mixshow coordinator Grizzly also exits, replaced by mixshow DJ Kid Mike.

Soon-to-be Blue Chip Top 40 WGIG-Dayton PD Dale Baird segues to the record side as Island/Def Jam Dallas local, effective April 5. Replacement packages to GM Michael Luczak or GM Dave Macejko.

International diva RuPaul is back doing mornings, at least for now, at WKUT-New York, replacing Sean “Hollywood” Hamilton.

New KDON-Salinas/Montrey PD Dan Watson ups seven-year station vet Mark Garcia to MD, and re-inks former KDON staffer Dennis Martinez for afternoons, replacing Maverick, now doing the same shift at crosstown Modern A/C KCDU. Martinez was doing swing at Chancellor's Mega100-LA.

Jet 102 (WJET)-Erie PD Dino Robataille moves from mornings to afternoons, re-locating APD/MD Joe Arnold back to nights. ‘Joe’s girlfriend is not too happy with me right now,” Robataille says. Arnold replaces Joe Valentine, who exits. Jet now has a gapping morning opening.

Promo vet Tami Shawn, best known for her nine-year stint at A&M, joins Joel Denver's All Access Music Group as Top 40 promotion specialist.

WMEZ-Pensacola PD Kevin Peterson’s syndicated Top 40 Christian specialty show Sonrise now has an A/C version available through United Stations. For a demo, E-mail paul@sonrise.com or call Rob Pierce @ United Stations: 212-869-1111.

KKRZ (Z100)-Portland’s 15th Birthday Bash is scheduled for April 15. That same weekend, PD Tommy Austin is organizing a reunion of former KKRZ alumni. Email Austin for details: tommyaustin@z100portland.com.

www.americanradiohistory.com
Don’t Mail Your CD To Radio!

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

ALL FORMATS
ALL REPORTERS
ALL TRADES

Call Lou Galliani
(805) 542-9999

GAVIN
“I’m Not Running Anymore”
John Mellencamp

from the critically-acclaimed new album

★★★★★
Rolling Stone

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

“...not only rocks, but reflects the honesty that is at the root of Mellencamp’s best music.”
Boston Globe

#1 BDS A3 Audience Chart!
6*3* BDS Airplay! (over 2,000 A3 spins to date!)
5*3* R&R A3
4* Gavin A3
U.S. Tour Starts Early May
Huge Rotations at: KACD, WXRT, WBOS, KFOG, KBCO, CIDR, KINK, KKZN, WTMX, KPEK, KYIS, WVRV, KTCZ, WDOD, WTTS, WNCX, WRNR, WCLZ, WRNX, KBXR, KFXJ, KXST

On tour this spring

www.mellencamp.com
www.columbiarecords.com