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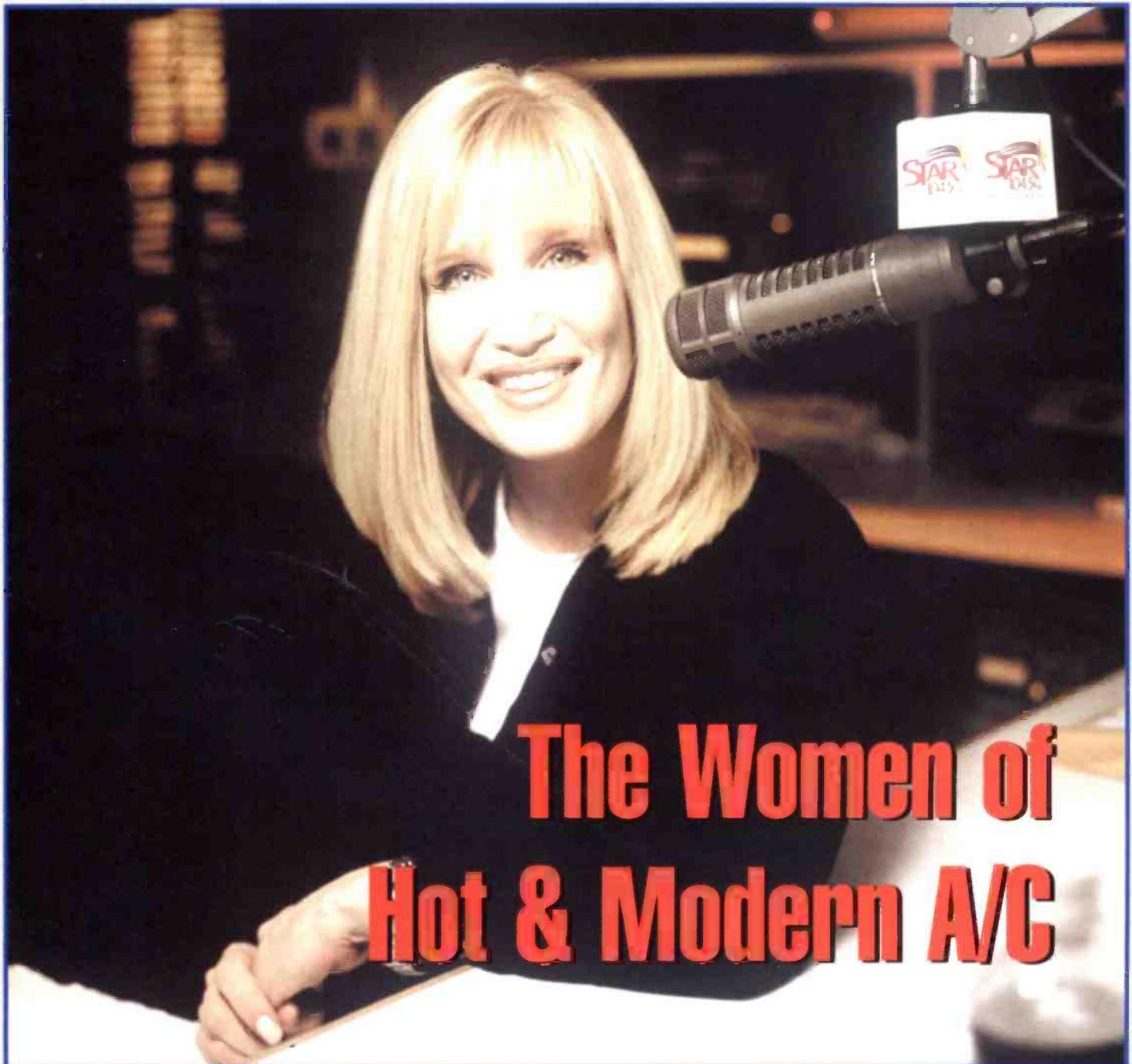
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ISSUE 2251

APRIL 16 1999

# GAVIN

## SPOTLIGHT:



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Hot & Modern A/C**

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## All in the Family

Walk around your office and look at your co-workers' desks. If they have photos in their cubicles, they're probably of kids, pets, or both. Radio has not yet fully realized the potential of targeting children and their families. Paige Nienaber offers some tips for targeting this important audience ingredient.



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## Women Take the Lead

Since women are the primary audience target for many Adult Contemporary stations—Hot/Modern and mainstream alike—many have wondered over the years why there aren't more women involved in the industry. Well, things are changing, as the radio and record executives who participate in this week's special prove.

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## The Waiting Game

Last week, Alt Editor Richard Sands queried radio as to how many spins a record should get before callout testing starts. This week, record companies weigh in: "You have to know how to read a record. You have to know when to give up, and when to persevere." —Steve Leeds, Sr. VP of Promotion at Universal.

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**in** Miller Freeman  
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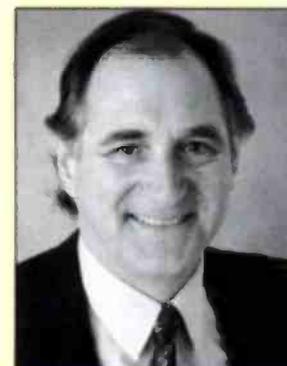
AS TOLD TO TONY SANDERS

## Frank "Bo" Wood

### Feeding the Need

*Frank "Bo" Wood has been in radio for 30 years, working in every facet of the business, from selling t-shirts to owning and operating some of the industry's major radio groups. As CEO of Secret Communications, his current firm, Bo was involved with selling off the company's last major radio properties in Pittsburgh, Cleveland, and Indianapolis to SFX Broadcasting in 1997. Now Bo is looking into how radio can use the 'Net advantageously.*

Say it takes a 3-share in an average radio market for a station to make money. That means there are a lot of 1- and 2-share formats that are completely unserved. That's where the Internet competitors to radio are heading. I'm not talking about Broadcast.com, which lets you listen to a sports broadcast from another market late at night, but Discjockey.com and Spinner.com and ImagineRadio. Those companies are growing because they can provide something that radio stations can't; they can really super-serve a mood.



I don't know that streaming audio just by itself is hugely valuable to radio stations: will it bend the ratings needle one bit? Probably not. It's a nice service, but I don't think it's hugely valuable and I don't think that it's really going to increase your audience. The way to make your station much more interesting is to add a visual element and some excitement.

Let's suppose we make a terrific Active Rock Web site with the right graphic look and viewer involvement and it's very exciting with things to do. That kind of Web site can be made to work in L.A. and Chicago and, for stations in

that format, you can brand it. So, rather than the company that's producing the Web site being the brand, each radio station is the brand. OnRadio is syndicating its Web sites and there are going to be others doing the same thing.

Our "Feed the Monster" is organized to do that: develop very active, in-

volving Web sites for specific formats, but brand them with the client radio stations: it's not "Feed the Monster.com" it's "KXYZ.com." It's going to take a true, creative partnership between the radio stations and the company to make this thing work. Radio stations need to increase their revenue potential, particularly if they're also increasing their costs.

If you could, in fact, make this thing a revenue proposition and it bonds your audience tighter to you, more emotionally, that's a terrific prospect for radio stations.

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## Big Radio Moves Deeper Into Small Markets

BY TONY SANDERS

Radio's big-market consolidators keep on moving down through the Arbitron ranks. The latest research from Duncan's American Radio shows an increase in the number of big-market groups that own leading stations in Arbitron's smallest markets. Clear Channel, Jacor, and Citadel, for example, have increased their presence in the smaller markets, joining groups like Cumulus and Capstar, which have specifically targeted small-market ownership.

Clear Channel owns two

of 30 top-ranked stations in the just-published edition of *Duncan's Small Market Ratings Report*. (The top-30 rankings are based on Arbitron 12+ metro share average, 6 a.m.-Midnight): Country WGSQ/FM-Cookeville, Tenn. (market #258) and A/C WKSJ/FM-Williamsport, Pa. (#244). Jacor owns another of these top-30 stations, WIMT/FM-Lima (#221). Citadel owns top-30-ranked AM/FM Country combo KBUL/KCTR-Billings, Mont. (#242), along with three other FMs in that same market: A/C KBBB/FM, Oldies KKBK/FM and Classic

Rocker KMHK/FM. Clear Channel also owns WGIC/FM in Cookeville. Jacor also owns WMLX/FM and WBUK/FM in Lima.

Capstar owns three top-30 stations: Country KLAJ/FM-Lawton, Okla. (#250), WACO/FM-Waco, Texas (#192) and WUSQ/FM-Winchester, Va. (#219). Capstar owns three other FMs in Waco: Classic Rock KBRQ/FM, Country KCKR/FM and Top 40 KWTX/FM. In Winchester, the group also owns Top 40 WFQX/FM and, in a pending deal, Country WFTR/FM. Cumulus has two top-30 sta-

tions: Country KYKZ/FM-Lake Charles, La. (#203) and KLUR/FM-Wichita Falls, Texas (#236). In the latter market, Cumulus also owns Classic Rock KYI/FM and Hot AC KQXC/FM. In Lake Charles, Cumulus also has Urban A/C KXZZ/AM, Album Rocker KKGB/FM and Hot A/C KBIU/FM.

*"Relating to people and interviewing people—that's easy. It's the mechanics that are difficult."*  
Nancy Glass  
—See page 22

## \$1B Projected Sales Fuels Race to 2003

If the folks at Forrester Research are right, the music industry is going to get a \$1 billion injection of new money by 2003. "Downloadable music will add \$1.1 billion to the U.S. music market by exploiting consumer demand for portable, PC-fueled music devices," For-

rester says in a just-released report. To be clear, that's new revenue we're talking about, not just a shifting of sales from CDs to digital downloads.

On Monday (4/12), RealNetworks and IBM announced a deal to make the Real Player the "front end"

for the digital-music downloading system IBM is testing for the major labels. The next day, RealNetworks announced a \$75 million purchase of Xing Technologies, a leading software developer for MP3 audio. The two moves give RealNetworks a strong position in both the developing world of SDMI-compatible audio and the existing world of MP3 audio.

Not to be outdone, Microsoft on Tuesday debuted its own SDMI-compatible, streaming-audio player, claiming it delivers "MP3-equivalent-quality music with files half the size" and also has an anti-piracy rights management system. Liquid Audio, a leading software developer for downloading and playing music securely, announced plans to make its system compatible with "all leading formats" and "all leading players."

The Forrester report says there are still plenty of hurdles left to jump, including a "two-year period of promotion before music delivery becomes commercially viable and technically feasible."

## NAB to Address New Technology

If you can't make it to Las Vegas next week for the NAB Convention, then point your browser and media player at the NAB's Web site ([www.nab.org](http://www.nab.org)) to tune in to next Wednesday's three-and-a-half hour "super-session" on Webcasting and IP Multicasting.

Part one of this two-part session will cover recent history of the technologies; part two will cover IP Multicasting which, in short, is the closest thing the Net can offer to over-the-air broadcasting. IP Multicasting can allow Webcasters to reach an unlimited number of simultaneous listeners. That's not the case with "traditional" Webcasting, which is limited to reaching an audience of simultaneous listeners numbering in the hundreds.

The session takes place Wednesday, April 21 from 2-5:30 p.m.

## Lambert to Sr. VP, MCA

Craig Lambert has been named Senior Vice President, Promotion, MCA Records, replacing the recently-departed Nancy Levin. Lambert will oversee all MCA Records promotion activities in the Top 40, Rhythm Crossover, Alternative, rock, modern adult, and A3 formats.

Lambert joins MCA from Trauma Records, where he served as Senior Vice President/General Manager. MCA Records Executive Vice President Abbey



Konowitch commented, "Craig's extensive experience in radio promotion, his track record in breaking records and artists, as well as his aggressive hands-on promotion style and guide-by-example leadership is second to none. Jay [Boberg] and I are thrilled to have Craig join the MCA family. We know that with his input and expertise, we will further strengthen all the gains we've made as a label in recent years."

## Best Advice? Read On

I always like to think people will want to read every feature we put in GAVIN, even if doesn't strictly pertain to their sphere of the business—just in case it contains some useful nugget of information. I was born an optimist.

But if you simply cannot find the time to take in the whole of Annette M. Lai's excellent profile of some of the women of the Hot and Modern A/C world, here is a summary of the best advice these movers and shakers have received and were willing to pass on:

- Never be afraid to fail or be first.
  - Treat others as you would be treated.
  - Keep in mind, nobody really cares about you.
  - It doesn't matter what job you do, even shining shoes on the street corner, just do it better than the guy on the next corner.
  - Never let them see you cry.
  - When you can't bear to hear a song played one more time, remember mama's just learning the words.
  - Do whatever makes you happy.
  - Base your confidence on who you are, not on what you've accomplished.
  - Never judge your successes on what happens for others.
  - Take on all kinds of projects not in your job description.
  - Never waiver, and stick with what you believe in.
  - Be willing to do almost anything for little pay.
  - Quit when you stop having fun.
  - Enjoy the music.
  - Go with your intuition.
  - Do one thing, every day, that scares you.
- My best advice? Stop talking (or in this instance, writing), when you've run out of things to say.

*David Dalton*  
David Dalton, CEO

## GRABBAG

BY LAURA SWEZEY

■ **YEE-HAW!** Down at WFYV-Jacksonville, syndicated morning duo Lex & Terry held their annual Bitch Brawl on April 10. The pair thunk up the concept after witnessing two drunken women slugging it out in a trailer park a few years back, and well, the idea just sorta stuck.



What was originally billed as a "front yard cat fight" turned out to be a bona fide amateur wrestling match, thanks to the involvement of the State of Florida Gaming Commission. Tickets to the event, held at the 2,000-seat Morocco Temple in Jacksonville, sold out within 24 hours. According to Peter Welpton, Director of Syndication for the Lex & Terry Show, of the 14 or so women who competed in the event, most are regularly involved in either martial arts or amateur boxing; only a few of the participants' experience was limited to the occasional bar fight. Whatever their background, the contestants had to adhere to gear requirements and boxing rules. Winner of the less than 150 pounds division was an ex-Marine/single mom, and winner of the 150+ was a recreational boxer. Folks were treated to a performance by Dallas band Skwee-G before the fight and at intermission. A video of the event is selling like hotcakes from the lexandterry.com Web site.

■ **MILLENNIUM BABY FEVER CONTINUES.** At KSTZ Star 102.5-Des Moines, Big Ken and Kelly have selected ten couples to partake in creating the first child of the next century. Couples took to donated Embassy Suites rooms stocked with champagne, red roses, and a pacifier. Unlike other millennium baby promos, in Star 102.5's, what counts is having a baby as close to January 1st as possible—but not before. The station even allowed one couple who was already expecting to participate. Winners will receive \$2,000 from the station, a \$2,000 local mall shopping spree, maid service twice a month for a year, and a local photog will snap pics for the first five years of the tyke's life. In the meantime, Big Ken and Kelly, who will monitor the progress of the couples throughout the year, are trying to figure out what to call themselves: honorary godparents? Surrogate parents?

■ **TREE-HUGGING FRIEND OF THE ANIMALS TED NUGENT**, former host of WWBR-Detroit's morning show, announced his year-long retirement back in December. It lasted a whole four months. It seems the Nuge is not the type to just putter around the house or play golf. He can't take it no more, and he's gone and planned the rest of his year. He's resumed hunting, and this summer, Nugent will headline the "Rock Never Stops Tour" with Night Ranger, Quiet Riot, and Slaughter. He will then reunite with his former Damn Yankee confederates to release the group's third album. He's also planning a millennium bash with Metallica at the Pontiac Silverdome.

■ **THAT ANNOYING GUY** from those Pert Plus commercials—you know, the one who pushes a sink on wheels around the streets trying to shampoo people's hair—finally gets his. Instead of getting to wash the locks of the stars of VH1's *Divas* special, April 13 instead finds the pesky Pert man sudsing the scalps of a buncha Tina Turner, Cher, Whitney Houston, and Elton John look-alikes. He can always pretend.

## James to Head Promo for Curb

Carson James has been appointed Vice President, Promotion & Media Strategy for Curb Records. James joins Curb from the Bullseye Marketing Research Group, where he served as Vice President and General Manager.

As James' first official act, he has selected Brooks Quigley as the new Southeast Regional Director. Quigley, who will be based in Atlanta, recently served as Southeast Regional Director for Asylum.

John Brown, former head of Promotion for Curb, has been retained as Senior Consultant for the label, while Gerrie McDowell, Vice President of MCG/Curb, and Yolanda Hamm, Southeast Regional Director, have left the label.

## Rice Takes R&B at Capitol

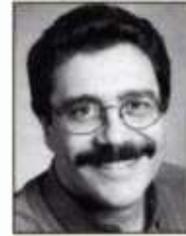
Unice Rice has joined Capitol Records as Vice President, R&B Promotion.

Rice will develop and implement promotional strategies to further the growth and enhance the careers of R&B artists signed to Capitol and its associated labels. In addition to cultivating and maintaining relationship with radio and industry publications, he will also oversee day-to-day operations of the R&B promotion department.

Rice most recently served as Vice President, Promotion at Ruthless Records. He launched his career as Regional Promotion Director at Virgin Records, and was promoted to National Director two years later. He left Virgin to start up the R&B Promotion Department of Giant Records, and later served as Senior Vice President, Promotions and Marketing at Kaper Records, a joint venture with RCA.

## G-FILES

### UNI/MOTOWN TAPS MONACO



Universal/Motown Records Group has named Pat Monaco Senior Vice President. Monaco will develop and implement all sales initiatives on behalf of artists from Universal, Motown, Mojo Records, Cherry Entertainment, Republic Records, Suave House, and Cash Money, among others.

"Pat is a tremendous addition to the Universal team," Universal/Motown Records Group Chairman Mel Lewinter commented. "Throughout his career, he has done a remarkable job of combining keen creative instincts with impressive business acumen and a real love of music. We look forward to his immediate contributions."

### HOLDER-ANDERSON GEARS UP FOR WIND-UP

Lori Holder-Anderson is named VP Promotion at Wind-Up



Records; she most recently served as a consultant to Wind-Up, as well as Restless Records and Squint Entertainment. In her new role, Holder-Anderson will oversee pop promotion and field operations, including managing the regional field staff. She will be based in Seattle.

### LAFFITTE, NEWMAN TO VP A&R POSTS

Ron Laffitte joins Capitol Records as VP A&R, based in the label's famed Hollywood offices. Laffitte comes to the label from Elektra Entertainment, where he served as Sr. VP/GM, West Coast for four years. In his new position, Laffitte will sign and develop new artists, as well as assume A&R duties for several acts already on the label's roster. Said Perry Watts-Russell, Capitol's Senior VP, A&R, "I am extremely pleased that Ron has come to Capitol. His joint experience as a personal manager and senior A&R executive provides him with the tools to become an invaluable member of the Capitol A&R team."

Meanwhile, over at Jive Records, Faith Newman is promoted to VP A&R. Formerly Senior Director of Jive's A&R department, Newman will now head the Rap A&R division. "Faith has worked very hard over the last year on her own projects, as well as dealing with many important Rap artists on our roster," said Senior VP Jeff Fenster. "This promotion comes in recognition of Faith's growth as an executive and for her significant contribution in both creative and managerial areas."

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# BACKSTAGE

BY JAAN UHELSZKI

## A GIRL'S BEST FRIEND

Shania Twain, everybody's favorite Country crossover dresser, has just become the only female artist in music history to reach ten million units sold with back-to-back releases. Twain's third album, *Come On Over*, has been certified ten times platinum, snaring her two of the RIAA's newly-established Diamond Awards.



Shania Twain

So how did she celebrate? By putting her Waverly, New York love nest up for sale. Twain and her producer husband, Robert John "Mutt" Lang, claim they've "outgrown" the 20,000 square-foot house, perched on 3,000 acres of prime real estate 40 miles from Lake Placid. It's got a state-of-the-art recording studio, a tennis court, a boathouse, a 26-mile horse riding trail, and its very own lake. And if you have \$7.5 million, all this can be yours—even if you don't have your own Diamond Record. The couple bought the house six years ago before Shania hit big—so God knows what she'll buy now.

## STRUMMER CLASHES IN

If the *Clash* tribute album only made you long for the

real thing, we've got good news for you. Clash front-man Joe Strummer has made a one-off deal with Epitaph Record/Hellcat imprint (owned by Rancid's Tim Armstrong) and is releasing *The X-Ray Style* later this year. Recorded with his current band, the Mescaleros, in a west London studio, Strummer plans to preview the new songs at a few warm-up gigs in the UK before the band makes its official debut at the Glastonbury Festival and T In the Park. In case you're wondering, they will perform old Clash songs as well as new material like "The Road to Rock and Roll," a song originally penned for Johnny Cash.

## STONES KEEP ROLLING ALONG

Despite what gossip doyenne Liz Smith wrote about Mick Jagger looking "very old and frail," party-goers swore he looked anything but at a party thrown by the Blues Foundation—the folks that bring us the very classy *W. C. Handy Awards*—last week at the infamous Rendezvous Restaurant in Memphis. The front-man, looking fit and carefree (although insiders swear that Jerry Hall hasn't agreed to that oh-so-low \$8 million divorce settlement, no matter *what* the papers say), was accompanied by his two daughters. The soiree was thrown by the Foundation for the Rolling Stones' road crew, so everyone was surprised when Jagger, Keith Richards, Ron Wood, and Charlie Watts showed up.

# 267

## FRIENDS OF RADIO

# Jeremy Lubbock

### Producer/ Songwriter

my criteria.

### Recent Credits:

Barbra Streisand's *A Love Like Ours*, Celine Dion's *These Are Special Times*, and *Christmas With Babyface*.

Last record you went out of you way to listen to and why: *The Miseducation of Lauryn Hill*, out of curiosity.

### Hometown:

London, England

### Most memorable recording session:

Michael Jackson's "Smile," from the *HIStory* album. Great songs, great artist—painless!

### What radio stations do you listen to now:

91.5 and 105.1 in Los Angeles

### Upcoming projects you're excited about:

Barbra's new album, *A Love Like Ours*, including my original song "Just Because." Completing my violin and string quartet.

### If I owned a radio station, I would...

Not employ a PD, and not restrict the playlist. To quote Duke Ellington, "There are only two kinds of music: good and bad." That would be

What song do you wish you'd written?



"Spring Is Here" by Rodgers & Hart. It's my favorite!

### An artist you'd like to work with someday:

I think I've worked with everyone! Seriously, not having the opportunity to work with Frank Sinatra is my only regret.

### Proudest career achievement:

Completing my own album, *Awakening*, with the London Symphony Orchestra.

Future ambition: To keep writing.

by Alexandra Russell

## Infinity Launches Event Market Group

BY TONY SANDERS

Put together the sales and marketing expertise of "1010 WINS" GSM Greg Janoff, the similar talents of WMAQ/AM-Chicago's GSM Julie Kirby Donohue, and those from local sales and marketing managers Tracy Brandys and Jeanine Billon, and you've got the makings of CBS/Infinity's new event marketing and sponsorship unit, the CBS Radio Promotions Group.

The new Infinity unit will offer advertising and promotions opportunities with the group's 160 radio stations. Janoff earns VP stripes as head of the new venture and continues his duties at WINS/AM.

Brandys is based in Baltimore, Billon is in L.A., and Donohue is in Chicago. The three are the unit's first regional managers. The CBS Radio Promotions Group will have offices in 20 markets.

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## A/C vs. Hot A/C At-Work Listening



Adult Contemporary is the perfect format given the current Arbitron diary, dependent on recall. With the potential for diary-keepers to write in long-span blocs of listening at work, A/C has seemed like the closest thing to a sure bet in the Arbitron sweepstakes. Does that still hold true, though? And are there differences in terms of how Soft ("Lite") A/Cs score among workplace listeners versus Hot ("Mix") A/Cs? As you'll see, the format overall is still strong at work—but there are notably varied profiles among the A/C genres.

### OUR STUDY

To properly examine this topic, GAVIN wanted to select a cross-section geographically. 12 markets in all, choosing metros that have both an older-skewing "Soft" A/C and a younger-skewing Hot A/C. The markets we chose that met these criteria are:

- **East:** New York, Philadelphia, Boston;
- **South:** Dallas-Ft. Worth, Baltimore, West Palm Beach;
- **Midwest:** Chicago, Twin Cities, Denver; and
- **West:** Los Angeles, San Francisco, Seattle-Tacoma.

We delved into the Fall '98 Arbitron results from these metros, looking at 12 A/C and 12 Hot A/C

outlets. While at-work listening was our focus, other parameters also were explored. Can a strong showing in workplaces midday (10-3) propel a station to high 25-54 numbers in broader dayparts? How much Time Spent Listening do these stations generate, given the diary system? Most important, how did they rank among workers listening midday? Is A/C top dog, or has another format zoomed by? Plus, within all these, we broke out the softer A/Cs from the Hot A/Cs...and as you'll see, there's quite a difference.

### OVERALL RANKINGS

Before we unveil the differences between shades of A/C, let's look at the big picture. We'll start with the midday at-work results, then work up to adults 25-54 total week:

- **Monday-Friday, 10 a.m.-3 p.m. AQH audience size (18+):** These 24 A/C stations ranked 5th overall, on average. The range was wide, however, with several coming in at #1 in that daypart, while others ranked as low as 14th (in major markets like L.A. and Chicago).
- **Monday-Friday 10-3, percentage of AQH audience (18+) who listen at work:** A/C ranked 2nd here overall, with an average of 64 percent of these stations' midday quarter hours coming from listening at work. The range was 44-74 percent.
- **Monday-Friday, 10-3, adults 25-54 share:** Here A/Cs averaged a 5th place score with the spectrum of "finishes" ranging from 1st to 12th.
- **Monday-Friday, 6 a.m.-7 p.m. adults 25-54 share:** A/Cs did well in this key sales daypart, averaging 6th but, while scoring 1st in some metros, the format scored 13th in others.
- **Total week adults 25-54 shares:** The 12 A/C and 12 Hot A/C stations examined averaged a 6th place finish here, with some at #1 and others slipping as low as 14th.

What formats scored higher at-work and overall than A/C? Depends on the market, but usually a Rock station was #1 at work - typically Classic Rock or Triple A.

Smooth Jazz and Country also showed strong at-work on a consistent basis.

### THE "LITE" A/C STORY

The headline here is this: if you want a format that scores well in the diary among those who listen in the workplace, it's tough to beat a Soft or "Lite" A/C. Our research shows these levels of performance:

- **75 percent of these A/C stations rank first or second in AQH in midday at-work listening in their metros, with none lower than fourth.**
- **A very high proportion of such stations' midday audiences tuned in at work - 69 percent, on average - notably higher than for Hot A/Cs.**
- **83 percent of these stations had a significant female skew to the audience, which was generally 35+ in core demos.**
- **TSL per week to such A/C powers averaged, among adults 25-54, eight hours. The highest was almost 12 hours, while the lowest was 6-1/2. TSL to these A/Cs exceeded that to Hot A/Cs by almost one-third, or two hours per week.**

Given these strengths it's not surprising that softer A/Cs typically ranked third, total week, among adults 25-54. Four markets saw such stations as #1.

Thus, we can sum up the Soft/Lite A/C profile by saying such stations skew female; 35+; and have very strong midday at-work audi-

ences, all of which propel them to high overall 25-54 shares due to solid TSL (or recalled listening).

### THE HOT A/C STORY

The Hot A/C picture is different in many respects, with this genre of the format overall not yet as successful in building sizable midday at-work ratings.

- **Only two of the 12 Hot A/Cs studied ranked first or second in their metros' midday at-work AQH listening tallies, 17 percent vs. 75 percent for the Soft A/Cs.**
- **59 percent of Hot A/C midday adults tuned in at work (69 percent for the other "Lite" A/Cs.**
- **In 25 percent of the cases the Hot A/C had a male skew to its audience, which had 25-34 as the core demo.**
- **Compared to the older-skewing A/Cs' weekly TSL of eight hours per adult 25-54, Hot A/Cs averaged just over six hours weekly.**
- **Hot A/Cs averaged an eighth place finish in the total week, adults 25-54 standings. In one market a Hot A/C was #1 adults 25-54.**
- **At-work AQH performance saw older A/Cs average a #2 ranking, while Hot A/Cs average 8th place.**

With a younger-skewing sound, Hot A/Cs' penetration into workplaces isn't as extensive or successful yet as the "Lite" A/Cs.

Have a question or a challenge? Call me in Carmel @ 831-626-6070 and let's work on it. ■

### Arbitron's At-Work Listening Study: The Bible

If you'd like to really sink your teeth into this topic of workplace listening, be sure to read Arbitron's study on the matter. Released last year, their analysis of listening at the workplace can be an eye-opener. Call your Arbitron rep to get a copy if you haven't yet burned its insights into your brain. Some key findings:

- Most workplaces are small, with fewer than 10 workers.
- The typical vision of "at work," meaning white-collar folks in an office, is actually in the minority. Don't forget workplaces such as factories, construction sites, malls, military bases—not to mention those who work in a vehicle all day.

In addition to this study from Arbitron, don't forget their data on Internet listening at work. Are you streaming...and how spiffy is your Website?

# In the Family Way

BY PAIGE NISABER

For some reason, food analogies are something that just about everyone can relate to. (Whenever someone outside of the industry asks me about the effects of consolidation on radio, I use the "What if McDonalds absorbed Burger King?" hypothesis, which seems to work.) If we look at our audience as some culinary creation, then what are the various ingredients of the recipe?

The at-work audience is one vital ingredient, and radio stations have done a very good job, over the past decade or so, of singling out this segment of the pie and promoting and programming directly to it. Another key component to our dish audience is the "family" segment, and it's an area that radio is slowly beginning to appreciate and work at focusing on.

There are very few "givens" in the field of Promotions and Marketing, but "pets" and "kids" are two that stand out. You'd have to work long and hard—and make a concerted effort—to fail at any promotion targeting either of these. Why? They're *hot buttons*. Doubt me? Walk around your office and look at your co-workers desks. If they have photos in their cubicles, they're probably of kids, pets, or both.

Radio has not yet fully realized the potential of targeting children and their families. In theory, "Family Four Packs" are a terrific concept: award a prize that can be used and enjoyed by the entire family, saving them horrific entertainment expenses in the process.

Over the years, though, Family Four Packs have been so overdone, by just about every station in every

format, that their impact may now be diluted. Now it's become just another tool for a station that has 2000 mini-golf passes to giveaway in a short period of time.

Here's a novel concept: why not "passes for the entire family." How many tickets does the designated caller need to take his/her family out for a day of mini-golfing at the local fun center? Eleven? Fine. You've got 'em and have a great time! That sounds much larger than just a "four-pack." Will you get scammed? Sure. But it will sound huge—and you probably didn't pay for the passes anyway.

Focusing on families is more than just giving stuff away. Those of you with children know that entertainment options for you and your family are few and far between. What a wonderful opportunity for a radio station! Step up and provide family audiences something fun, inexpensive (Better: free), and appropriate for the parents and kids! WALK-Long Island boasts that WALK stands for "We All Love Kids."

"There's always a big post-Christmas lull when there's nothing to do," says WALK Program Director Gene Michaels. "We do something called 'The Kid Fest' at the Nassau Coliseum that has everything for the family: rides, games, food, entertainment, and even a petting zoo." In addition to creating and hosting such mammoth events, Michaels continues, "the station is constantly on the lookout for family-oriented events to get involved with."

This station understands the importance of including kids in its Promotions and Marketing plans, and has even established the "WALK Kids Campaign," which benefits local youth-oriented organizations. A holiday CD for kids that WALK produced this past year was so successful that more had to be pressed to meet the demand. Proceeds were distributed through the station's Kids campaign.

To effectively target families, begin by looking at a purely mon-

etary point, what's an expense that families have that we can exploit and provide? How about family vacations? In Denver at KOSI, Director of Programming Scott Taylor is doing two sets of contests this year that will send families off to Disney World, including a cruise on the new Disney ship.

His station does *everything* with a family theme. Tickets to the circus quickly becomes "KOSI Family Night at the Circus." Like WALK, Taylor's station has also entered the charitable arena and created "KOSI Charities" with all money matched by a Denver foundation, and all efforts geared towards kids. In 1998, the three station cluster that KOSI is a part of gave over \$2 million back to the children of their community.

Promotions is all about standing out. If every station in town is doing some generic sounding event or club night for Halloween, then families offer you the promotional venue to do something that is not only impactful, but that will get people's attention. Summer brings a myriad of festivals and fairs that can have a family spin put on them. Even the venerable New Year's Eve opportunity is under-exploited when it comes to families: you've got a big party and dance for those who can find sitters, but what about the families? At the very least, there should be a secondary promotion for them.

KSEM in Sacramento, a Rhythmic Top 40 station, stood out last Thanksgiving when they put a family vibe on their charitable drive. Instead of just collecting canned food like everyone else, they



solicited donations of formula, diapers, baby food, and similar items for this overlooked niche group. Large? That would be an understatement.

At KMXZ Tucson, PD Bobby Rich and Marketing Director James Barton create events for families that tie-in to community happenings, using the power of their station to provide a family draw. "Zoo-son," an event at the Tucson Zoo, is an example of one family-oriented event that the station has helped to establish, as are a Humane Society "Bark in the Park" and "Family Fun Night" with the local AAA ballclub. "Families are key to our success," says Rich. "They all listen to the radio. In A C—as opposed to youth-oriented or edgier formats—literally the entire family is a welcome participant."

It's heartening to see stations have begun to recognize the importance of targeting the family audience. There's a lot that radio can offer in terms of entertainment and events marketing, and they, in turn, bring something back to us: loyalty. ■

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## Babel Fish Hooks a Hit

BY LAURA SWEZEY

Take soulful harmonies, soaring pop melodies with orchestral arrangements reminiscent of the Beatles, throw in vocalist Jan van Ravens' Paul McCartney-influenced phrasings and you've got Babel Fish, Norway's hottest musical export since A-ha.

The quartet is determined to be heard outside of their native country, and has taken pains to ensure its music is indeed exported. Instead of relinquishing control to a major label's Norway representative which would only market the band in that country, the band took time to explore other options. "We wanted to try to come out of Norway," says lead singer/guitarist van Ravens, "so we had some different small companies that started kind of an independent label, to release the music independently with a small production company, a small distribution company, and a marketing company, and just do the whole thing ourselves."

The band released and promoted its first single, "Light of Day" under its original name, Daily Planet. "But we found out that this Swedish band had already released two albums under



the same name, and we also think they were really bad, so we didn't want people to get confused. We decided, let's change the name very fast," van Ravens says, laughing.

"Light of Day" hit number three in Norway, and soon thereafter, the group rechristened itself Babel Fish. On the same day their infectious second single "Mania" went number one in Norway, the group

signed with Atlantic Records.

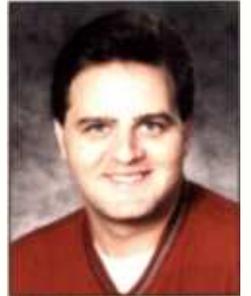
Their self-titled debut contains their two previous hits, plus four more produced by Kai Robole; for the remaining tracks, the band called on Smashing Pumpkins engineer Neil Perry. The songs range from the introspective ("Two Feet Tall") to the exuberant ("Out of the Blue"). A folk influence underlies many of van Ravens' harmonies with keyboardist/vocalist Hal Holter, harkening images of Simon and Garfunkel, one of the band's influences (along with Kate Bush, Crowded House, Led Zeppelin, and the Beatles).

The band has always recorded vocals in English, partly because of their international goals, but also because it feels natural to these fans of English-speaking bands such as KISS, the Beatles, and Elvis Presley, van Ravens explains. "I think it can be both an advantage and a disadvantage, because it allows you to look at the language from the outside. I think it's easier to play around with words when you're not speaking them every day. The disadvantage, of course, is that you haven't got the same vocabulary that you have in your mother tongue. You're not able to crack jokes as you would in your mother tongue, that kind of a thing."

The band has just come off a tour supporting Irish group the Chorus, and will begin a European showcase tour in April. Possible U.S. promotional dates will follow in the next few months. As for the band's moniker, drummer Odd Jensen is a fan of Douglas Adams' *The Hitchhiker's Guide to the Galaxy* series, and suggested the name Babel Fish, a small yellow leech-like being featured in the novels that when placed in one's ear, feeds on brainwave energy from those around it, decoding speech patterns in the mind of its host. "We thought the whole science fiction thing, the whole meaning of the name was really good," says van Ravens. "And it's a good way usually to crack the ice in an interview."

PD PROFILE

## Big Dave Eubanks



**WZJM (Jammin' 92.3)-Cleveland**

**Title:** PD/Morning Dude

**Owner:** Chancellor

**How long with the company:** I've been with the station for nine years, starting as an intern. (No, that's not how I got promoted so fast!) Then I moved up to Porning Producer/Co-Host, Production Director, p.m. drive/MD and finally, the PD chair. Along the way, I cleaned the toilets and took out the trash.

**Ratings:** We are doing the Happy Dance at a 6-share, the highest we've ever been. That put us #4 12-plus, and #3 18-34 with a 9.1 (and climbing). We even enjoyed a bump 25-54.

**Jocks:** I do mornings with LuLu. Our Producer is Mike O'Bryan, and we use (and abuse) our overnight jock Bubba for wacky stunts. Leeanne Sommers does middays, followed by Wild Wes. MD Don "Action" Jackson is getting stellar numbers at night. I would stack up my swing guy, Alfonzo, against anyone. (Mits off, he's staying here!)

**Consultant:** Vallie-Richards (Mike Donovan is the man!)

**Early influences:** Fred Flintstone, Barney Rubble, Fleego from the Banana Splits, Magilla Gorilla, you

know, all the *beavies!*

**a) People you listened to:** My wife says I never listen to anyone...I listen to all the jocks I can, not only to be entertained, but to rip off as many bits as I can. You don't really believe we actually think up this stuff, do you?

**b) Influential radio stations:** I like stations that like to play on the edge—WFLZ-Tampa, KIIS-LA, WHITZ-New York. I love KRBE-Houston's "Wired In" slogan. And you can't forget the classics: WXKS-Boston, KKRZ-Portland, KDWB-Minneapolis.

**Mentor(s):** Keith Clark and Jim Randall. I was JR's producer—he used to beat on me! God, I miss it sometimes. KC saw the potential.

**Your First gig:** Male prostitute. But then starvation set in, so I got into radio.

**Personal PD Network:** Erik Bradley at B96 and Andy Shane at WKTU are two of the most down-to-earth people you will ever want to meet. John Peake at KRBE and Rob Morris at KDWB have helped me along the way. Now that Alex Tear has teamed up again with Jay Towers, all I can say is: Road Trip!

**The Boss:** Lynn Tolliver is the OM. He's been here since I started here. We have a new GM, Errol Dengler, who has the same

take-no-prisoners attitude and passion for the station as I have.

**Family:** My wife Melanie—I do not deserve this woman. We have an eight year-old daughter Alexa, who is my life! (She may be eight, but I would swear that's a 27 year-old in there) You know you're a lucky bastard when you have a family like mine.

**Favorite restaurant:** Finally, a decent question. Like chili dogs? The Hot Dog Inn rocks! If you want a classy joint, then Johnny's on Fulton. What a wine list! My personal favorite.

**Favorite movie:**  
a) All-time: *Animal House* and *The Blues Brothers*  
b) Current: *10 Things I Hate About You*.

**Favorite Quote:** "They took the bar...the whole f\*cking bar!"

**Favorite TV show:** Drew Carey! He is my brother in blubber! You can see our bumper stickers all over the set.

**If I hadn't stumbled into radio...** I would either be a game show host or the guy who replaces the blue bulbs when they burn out after all those "Blue Light Specials" at K-Mart.

by Kevin Carter

# TOP 40

## MOST ADDED



**BACKSTREET BOYS (106)**  
**BRANDY (39)**  
**RICKY MARTIN (32)**  
**ROBBIE WILLIAMS (29)**  
**\*\*CITIZEN KING (20)**  
**\*\*DIVINE (20)**

## TOP TIP



**ROBBIE WILLIAMS**  
 "Millennium"  
 (Capitol)

Everything you've heard about him is true... climb on board.

## RADIO SAYS



**VENGABOYS**  
 "We Like To Party"  
 (Strictly Rhythm)

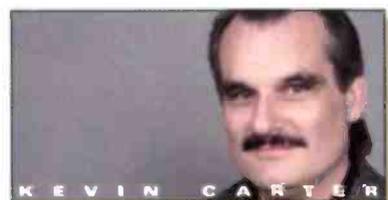
"Testing = 10 overall out of 36 records; #6 with our P1 listeners."  
 —Jeff Kapugi, PD,  
 KSLZ-St. Louis

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	<b>SUGAR RAY</b> - Every Morning (Lava/Atlantic)	16	156	0	7982	-142
2	2	<b>SIXPENCE NONE THE RICHER</b> - Kiss Me (Squint/Columbia)	31	155	0	7441	+112
4	3	<b>TLC</b> - No Scrubs (LaFace/Arista)	10	138	0	6374	+349
6	4	<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	25	139	1	5538	+68
3	5	<b>CHER</b> - Believe (Warner Bros.)	22	131	0	5506	-742
9	6	<b>98°</b> - The Hardest Thing (Universal)	8	141	4	5234	+478
5	7	<b>BRITNEY SPEARS</b> - ...Baby One More Time (Jive)	27	118	0	5075	-643
7	8	<b>GOO GOO DOLLS</b> - Slide (Warner Bros.)	30	118	0	5050	-309
10	9	<b>EVERLAST</b> - What's It Like (Tommy Boy)	15	130	1	5048	+345
8	10	<b>MONICA</b> - Angel Of Mine (Arista)	20	120	0	4734	-586
11	11	<b>MATCHBOX 20</b> - Back 2 Good (Lava/Atlantic)	28	111	0	4246	-424
14	12	<b>WHITNEY HOUSTON</b> - Heartbreak Hotel (Arista)	16	116	3	3990	+370
12	13	<b>SAVAGE GARDEN</b> - The Animal Song (Hollywood/Columbia)	10	110	0	3780	-843
15	14	<b>SHERYL CROW</b> - Anything But Down (A&M/Interscope)	12	121	0	3619	+212
16	15	<b>GARBAGE</b> - Special (Almo/Interscope)	22	125	1	3542	+148
23	16	<b>SHANIA TWAIN</b> - That Don't Impress Me Much (Island/Mercury)	8	130	10	3404	+744
18	17	<b>JEWEL</b> - Down So Long (Atlantic)	6	130	2	3369	+329
21	18	<b>BAZ LUHRMANN</b> - Everybody's Free (To Wear Sunscreen) (Capitol)	7	114	10	3339	+614
40	19	<b>RICKY MARTIN</b> - Livin' La Vida Loca (C2/CRG)	3	129	32	3000	+1753
<i>So incredibly obvious, why are you reading this???</i>							
25	20	<b>'N SYNC</b> - I Drive Myself Crazy (RCA)	5	116	5	2985	+564
17	21	<b>JOEY McINTYRE</b> - Stay The Same (C2/CRG)	14	95	1	2831	-402
22	22	<b>B*WITCHED</b> - C'est La Vie (Epic)	15	93	0	2606	-112
19	23	<b>SARAH McLACHLAN</b> - Angel (Warner Sunset/Reprise)	27	77	0	2402	-624
13	24	<b>BACKSTREET BOYS</b> - All I Have To Give (Jive)	20	76	1	2396	-1327
20	25	<b>BRANDY</b> - Have You Ever? (Atlantic)	26	74	1	2247	-528
28	26	<b>VENGABOYS</b> - We Like To Party (Strictly Rhythm)	14	92	4	2229	+70
27	27	<b>EAGLE EYE CHERRY</b> - Save Tonight (WORK)	38	71	0	2100	-165
34	28	<b>BLESSID UNION</b> - Hey Leonardo (She Likes Me...) (Push/V2)	5	84	9	1907	+363
31	29	<b>BON JOVI</b> - Real Life (Reprise/Island/Mercury)	7	80	0	1838	+41
32	30	<b>FATBOY SLIM</b> - Praise You (Astralwerks)	7	91	10	1823	+102
29	31	<b>WILL SMITH</b> - Miami (Columbia/CRG)	26	53	0	1777	-326
26	32	<b>COLLECTIVE SOUL</b> - Run (Atlantic/Hollywood)	15	60	0	1751	-518
—	33	<b>JORDAN KNIGHT</b> - Give It To You (Interscope)	6	79	8	1707	N
35	34	<b>MULBERRY LANE</b> - Harmless (Refuge/MCA)	8	79	7	1574	+31
24	35	<b>MADONNA</b> - Nothing Really Matters (Maverick/Warner Bros.)	12	58	0	1564	-983
—	36	<b>BACKSTREET BOYS</b> - I Want It That Way (Jive)	1	111	106	1245	N
<i>Lightning does indeed strike again.</i>							
37	37	<b>EMINEM</b> - My Name Is. (Interscope)	10	64	0	1214	-209
33	38	<b>'N SYNC</b> - (God Must Have Spent) A Little More Time... (RCA)	23	40	0	1155	-564
30	39	<b>MARIAH CAREY</b> - I Still Believe (Columbia/CRG)	15	38	0	1132	-802
—	40	<b>MARVELOUS 3</b> - Freak Of the Week (HiFi/EEG)	7	58	3	1065	N

Total Reports This Week 159 Last Week 162

## CHARTBOUND

	Reports	Adds	SPINS	TREND
<b>ROBBIE WILLIAMS</b> - "Millennium" (Capitol)	73	29	89	+548
<b>OFFSPRING</b> - "Why Don't You Get a Job?" (Columbia/CRG)	67	14	964	+311
<b>FASTBALL</b> - "Out Of My Head" (Hollywood)	63	14	956	+366
<b>SHAWN MULLINS</b> - "Shimmer" (Columbia/CRG)	56	9	1033	+233
<b>FUEL</b> - "Shimmer" (550 Music)	53	0	1043	+88



## RAVES

By Annette M. Lai and Laura Swezey

### R.E.M. "At My Most Beautiful" (Warner Bros.)

Michael Stipe and crew serve up a simple but haunting song set to impact mainstream Top 40 and all shades of A/C radio in the coming weeks.



And the P.R. machine is already in motion so that, because before you catch the group on their upcoming world concert tour (which kicks off June 17 in Lisbon, Portugal), you'll be able to see them live on the April 28 episode of Fox/TV's *Party of Five*. We especially love the melodic piano that plays throughout.

### WHITNEY HOUSTON "It's Not Right, but It's Okay" (Arista)

So, did you catch Whitney's slammin' performance of this song on *VH1 Divas Live '99*? In no short order, she gives her two-timing lover walking papers, deciding it's better to be alone than to stay with someone who can't be faithful. From her double-platinum album *My Love Is Your Love*, the diva's latest is



*Continued on page 18*

## ARTISTPROFILE

### EYC Part 2

EYC IS CHERO David Loeffler.  
 Damon Butler, and Trey Parker.  
 LABEL Red Ant  
 SENIOR VP PROMOTION  
 Ray Anderson  
 CURRENT SINGLE  
 "This Thing Called Love"

ORIGIN OF THE GROUP'S NAME  
 "EYC stands for 'Express Yourself Clearly.' We encourage our fans to be individuals."  
 BEST PERSONALITY TRAIT  
 David—"I'm funny"; Damon—"My crazy sense of humor"; Trey—"My humorous outlook on life."  
 WORSE PERSONALITY TRAIT  
 David—"I'm a trash talker";



Damon—"I'm grouchy after a long day of work"; Trey—"My

ODDEST JOB YOU'VE EVER HAD  
 David—"Skating rink guard";

bad memory."  
 FAVORITE SPORTS TEAM  
 David—"The Duke Blue Devils"; Damon—"The L.A. Lakers"; Trey—"College: the Auburn Tigers; Pro: the Atlanta Falcons and L.A. Lakers."

Damon—"Retail sales supervisor"; Trey—"Mascot for Auburn University."  
 FUTURE AMBITIONS  
 David—"To raise a family and help my brothers succeed in life"; Damon—"To establish myself in the music industry here in America and help other young artists succeed"; Trey—"To succeed in business and then start my own business that will help others do the same."

**TOP 40 UP&COMING**

Rpts	Adds	SPINS	TREND	
50	2	1019	-17	C-NOTE - Wait Till I Get Home (Epic)
50	39	417	+220	BRANDY - Almost Doesn't Count (Atlantic)
49	4	1049	+129	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)
49	14	596	+402	JANA - Ooh Baby, Baby (Curb)
47	—	949	+30	EYC - This Thing Called Love (Red Ant)
46	4	798	+164	TYRESE - Sweet Lady (RCA)
39	4	707	-32	MEJA - All 'Bout The Money (C2/CRG)
38	1	726	+39	BILLY CRAWFORD - Urgently In Love (V2)
36	20	302	+204	CITIZEN KING - Better Days (Warner Bros.)
32	5	533	+76	ORGY - Blue Monday (Reprise)
31	—	831	-69	BLONDIE - Maria (Beyond Music)
27	2	465	+115	FIVE - Slam Dunk (Arista)
26	8	347	+159	EAGLE EYE CHERRY - Falling In Love Again (WORK)
24	2	355	-21	TYRIS - Love Her Madly (Hammer & Lace/Polygram)
23	9	337	+76	NATALIE MERCHANT - Life Is Sweet (Elektra/EEG)
23	3	326	+123	TWE CORRS - So Young (143/Lava/Atlantic)
22	5	342	+45	BUSTA RHYMES/JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)
21	20	129	+114	* DIVINE - One More Try (Red Ant)
17	1	340	+22	BLJOU PHILLIPS - When I Hated Him (Don't Tell Me) (Almo/Interscope)
16	3	181	+1	PAXTON - Fatherless Sons (Nemperor)
14	1	205	-19	NIK KERSHAW - Somebody Loves You (Pyramid)
14	6	204	+83	* BILLIE - She Wants You (Innocent/Virgin)
13	1	200	-11	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)
13	—	250	-81	1000 CLOWNS - Not The Greatest Rapper (Elektra/EEG)

Drops: #36 Better Than Ezra #38 Eve 6 #39 Third Eye Blind Elton John & LeAnn Rimes Dru Hill Seal Monifah Cutting Edge The F-ys My Friend Steve

**GAVIN ONLY**

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

**MOST ADDED**



- BACKSTREET BOYS (31)**
- RICKY MARTIN (22)**
- BRANDY (16)**
- DIVINE (14)**
- \*\*CITIZEN KING (13)**
- \*\*ROBBIE WILLIAMS (13)**

TW		SPINS	TREND
1	<b>SUGAR RAY</b> - Every Morning (Lava/Atlantic)	3153	-8
2	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	3058	+46
3	<b>TLC</b> - No Scrubs (LaFace/Arista)	2307	+106
4	<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	2309	+53
5	<b>SAVAGE GARDEN</b> - The Animal Song (Hollywood/Columbia)	2279	+53
6	<b>98*</b> - The Hardest Thing (Universal)	2278	+225
7	CHER - Believe (Warner Bros.)	2278	-71
8	<b>SHERYL CROW</b> - Anything But Down (A&M Interscope)	2101	+197
9	BRITNEY SPEARS - Baby One More Time (Jive)	2019	-40
10	<b>EVERLAST</b> - What's It Like (Tommy Boy)	1964	+168
11	MONICA - Angel Of Mine (Arista)	1938	-36
12	<b>GARBAGE</b> - Special (Arista Interscope)	1909	+159
13	GOO GOO DOLLS - Slide (Warner Bros.)	1838	-65
14	<b>JEWEL</b> - Down So Long (Atlantic)	1690	+196
15	<b>SHANIA TWAIN</b> - That Don't Impress Me Much (Island/Mercury)	1630	+400
16	<b>B*WITCHED</b> - C'est La Vie (Epic)	1562	+95
17	<b>BAZ LUHRMANN</b> - Everybody's Free (To Wear Sunscreen) (Capitol)	1555	+409
18	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1534	+1
19	JOEY MCINTYRE - Stay The Same (C2/CRG)	1497	-38
20	<b>WHITNEY HOUSTON</b> - Heartbreak Hotel (Arista)	1411	+202
21	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	1348	+55
22	<b>'N SYNC</b> - I Drive Myself Crazy (RCA)	1215	+215
23	<b>BON JOVI</b> - Rea Life (Reprise/Island/Mercury)	1212	+67
24	MADONNA - Nothing Really Matters (Maverick/Warner Bros.)	1155	-30
25	<b>VENGABOYS</b> - We Like To Party (Strictly Rhythm)	1154	+131
26	BACKSTREET BOYS - All I Have To Give (Jive)	1083	-106
27	<b>FATBOY SLIM</b> - Praise You (Astralwerks)	1036	+103
28	<b>MULBERRY LANE</b> - Harmless (Refuge/MCA)	993	+52
29	<b>RICKY MARTIN</b> - Livin' La Vida Loca (C2/CRG)	977	N
30	<b>BLESSID UNION</b> - Hey Leonardo (She Likes Me For Me) (Push/V2)	950	+199
31	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	901	-44
32	BETTER THAN EZRA - At The Stars (Elektra/EEG)	799	-11
33	BRANDY - Have You Ever? (Atlantic)	749	-28
34	EAGLE EYE CHERRY - Save Tonight (WORK)	747	+5
35	EYC - This Thing Called Love (Red Ant)	717	+7
36	BLONDIE - Maria (Beyond Music)	685	+42
37	<b>SHAWN MULLINS</b> - Shimmer (Columbia/CRG)	685	+122
38	MARIAH CAREY - I Still Believe (Columbia/CRG)	623	-45
39	<b>FASTBALL</b> - Out Of My Head (Hollywood)	618	N
40	<b>JORDAN KNIGHT</b> - Give It To You (Interscope)	613	N

*Bunny, Honey*



All through Easter weekend, 98PXY (WPXY)-Rochester, N.Y. dressed morning show intern Phil in a bunny suit and sent him out to deliver cash to instant call winners' homes (shown here: one lucky winner and family). Dubbed the "Free Money Bunny," the bit drew the attention of the local NBC affiliate, which sent a news crew along to document the giveaways.

# RHYTHM CROSSOVER

## MOST ADDED



**BACKSTREET BOYS (19)**  
**DRU HILL (14)**  
**JUVENILE (6)**

## TOP TIP



**BACKSTREET BOYS**  
 "I Want It That Way"  
 (Jive)  
 Don't even hesitate—  
 a one-listen smash.

## RADIO SAYS



**DJ QUIK**  
 "You'z A Gangsta"  
 (Arista)

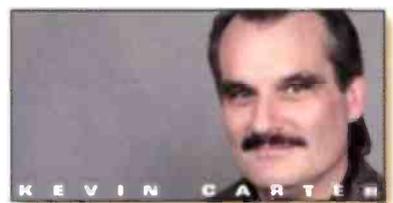
"DJ Quik is just huge; blowing up all over the place."  
 —Damion Young, APD,  
 Power 106-Los Angeles

LW	TW		SPINS	TREND
1	1	TLC - No Scrubs (LaFace/Arista)	3657	0
2	2	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	2476	-25
3	3	TYRESE - Sweet Lady (RCA)	2414	-80
6	4	BUSTA RHYMES feat. JANET - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)	2018	+218
4	5	GINUWINE - What's So Different (550 Music)	1950	+109
8	6	112 - Anywhere (Bad Boy/Arista)	1763	+199
5	7	LAURYN HILL - Ex-Factor (Columbia/CRG)	1661	-173
7	8	BLACKSTREET featuring JANET JACKSON - Girlfriend/Boyfriend (Interscope)	1517	-76
9	9	MONICA - Angel Of Mine (Arista)	1446	-113
10	10	R. KELLY - When A Woman's Fed Up (Jive)	1336	-212
11	11	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	1315	+6
13	12	99 DEGREES - The Hardest Thing (Universal)	1313	+140
12	13	MYA - My First Night With You (Interscope)	1227	-23
14	14	CHER - Believe (Warner Bros.)	1054	-28
22	15	BRANDY - Almost Doesn't Count (Atlantic)	1018	+186
19	16	JESSE POWELL - You (Silas/MCA)	969	+68
17	17	FAITH EVANS - All Night Long (Bad Boy/Arista)	953	-17
16	18	BRITNEY SPEARS - ...Baby One More Time (Jive)	947	-38
23	19	KRAZIE BONE - Thug Mentality (Relativity)	884	+61
15	20	MARIAH CAREY - I Still Believe (Columbia/CRG)	877	-170
21	21	RAPHAEL SAADIQ - Get Involved (Hollywood)	854	+19
18	22	VENGABOYS - We Like To Party (Strictly Rhythm)	828	-123
39	23	RICKY MARTIN - Livin' La Vida Loca (C2/CRG)	749	+283
<i>Ricky Martin—Put it on, crank it up, and go dance naked in the rain...</i>				
24	24	TRINA AND TAMARA - What'd You Come Here For? (Columbia/CRG)	739	-58
33	25	'N SYNC - I Drive Myself Crazy (RCA)	716	+140
26	26	ERIC BENET AND FAITH EVANS - Georgy Porgy (Warner Bros.)	710	-6
28	27	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	666	-16
27	28	BRANDY - Have You Ever? (Atlantic)	655	-51
29	29	2 PAC - Changes (Interscope)	640	-25
34	30	TOTAL - Sitting Home (Bad Boy/Arista)	610	+99
38	31	JT MONEY - Who Dat? (Priority)	588	+119
25	32	WILL SMITH - Miami (Columbia/CRG)	586	-126
30	33	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	553	-87
—	34	KEITH SWEAT - I'm Not Ready (Elektra/EEG)	540	N
20	35	EMINEM - My Name Is... (Interscope)	529	-367
—	36	SILKK THA SHOCKER & MYA - Somebody Like Me (Priority)	524	N
—	37	702 - Where My Girls At (Motown)	523	N
<i>Last week's Top Tip debuts with the biggest Spincrease of the week.</i>				
35	38	DJ CLUE - It's On Feat. DMX (Roc-A-Fella/Def Jam)	446	-54
—	39	DJ QUIK - You'z A Gangsta (Arista)	443	N
40	40	BLAQUE - 808 (Track Masters/Columbia/CRG)	443	-18

Total Reports This Week 59 Last Week 59

## CHARTBOUND

	Reports	Adds	SPINS	TREND
BACKSTREET BOYS - "I Want It That Way" (Jive)	24	19	278	+278
NAS - "Hate Me Now" (Columbia/CRG)	22	5	374	+76
DRU HILL - "You Are Everything" (Island/Mercury)	19	14	105	+14
SILK - "If You" (Elektra/EEG)	18	3	361	+53
MAXWELL - "Fortunate" (Rockland/Interscope/Columbia)	18	2	348	+106



## FOR THE RECORD

"Our #1 phone record is Ricky Martin, the single largest monster Latin act there is." —Cat Thomas, PD, KLUC-Las Vegas



"Huge female phones on 'Together' by Cumbia Kings feat. Nu Flavor and Roger Troutman; it's a remake of Tierra's 'Together' (EMI Latin). And watch out for 'I Don't Wanna See' by Link (Relativity). Top 10 phones after only two weeks." —Fred Rico, MD, KOHT-Tucson

"The new Backstreet Boys is a great pop record and sounds awesome; I also love the new Dru Hill. 'You Are Everything'."



—Rene Roberts, PD, KHTN-Merced/Modesto

"Jay-Z's 'Jigga What' (Def Jam/Island) is exploding the phones."



—Damion Young, APD, Power 106-Los Angeles

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## OUTTATHEMIX

**E-MAN, MD/MIX SHOW COORD.**  
 Power 106-Los Angeles

**TWDY "Players' Holiday" (Thump)** "Hot record; broke right outta the mix into rotation."

**Whoridas "Get Lifted" (Southpaw/Delicious/TVT)** "Burning up in the mix; on its way into rotation. Won an entire week on our *Rap Attack* feature."

**Mase feat. BLACKstreet "Get Ready"** "As far as we know, we're the only station who has it; already making a lot of noise."

**Snoop Dog "Cinderella" (No Limit)** "Another Power 106 exclusive; we're spiking it and getting huge response. Both this and Mase will be huge summer hits."

**CHICO RICO, MIX SHOW COORD.**  
 KOHT-Tucson

**Juvenile "Follow Me Now" (Universal)** "The Latin flavor and the Tito Puente hook is great for our market...Good Crossover appeal, and a great follow-up to 'Ha.'"

**C. Webb feat. Kurupt "Gangsta Gangsta (How U Do It)" (Humility/Lightyear Entertainment)** "Actually Chris Webber, the NBA player...a really hot record that samples Busta Rhymes and 'White Horse' by Laid back, slowed down to 97 BPM. Lots of response."

**Total "Sittin' Home" (Arista)** "I'm bargin' the remix which features Shyne, one of Puffy's new proteges. If you didn't know better, you'd swear it was Biggy."

# A/C + HOT A/C

## SNtR's Leigh Nash on "Kiss Me" and Life

*It seems almost like yesterday, but in actuality it was almost a year ago when Sixpence None the Richer's lilting ballad "Kiss Me" started its run toward multi-format chart prominence. At presstime, the band is riding high at Hot A/C where it all started (thanks to early airplay last June from KLLC (Alice@97.3)-San Francisco), and still climbing at Top 40 (where they're knocking at #1's door), and mainstream A/C. It's been a wild ride for the band from Austin and Nashville; some may be calling them an "overnight success," but in reality, it's taken these dedicated musicians six years to make it to the "big time."*

*As part of this week's focus on "The Women of Hot A/C," lead singer Leigh Nash offers this first-person perspective on how life has changed—for better-or-for-worse—for her and her SNtR compatriots. Between radio visits and pitching in on building a house (!) for Habitat for Humanity, Leigh put pen to paper and here shares some of her feelings and thoughts about how one simple song has captured the imagination of America...and changed her life.*  
—Annette M. Lai

1999 has been a red-letter year for Sixpence None the Richer. We, along with our patient spouses, were warned at the beginning of

the year that it would be a long and arduous one; we needed to tackle radio. This was not something that we had ever had the luxury of pursuing before in our six years as a band. At the time, I was encouraged that our record label was devoting its time and



**Leigh Nash with SNtR's Matt Slocum (above) and with Conan O'Brien (at right).**

resources to radio—and extremely nervous about how our single, "Kiss Me" would be received.

We were soon on the road with a nice little sound system, appropriate for playing for small groups of people. My brow was furrowed before our first conference room performance, but it was not so bad and has since become much less awkward.

We were, if it is not clear, playing in radio stations' conference rooms or wherever they would have us. More often than not, we interrupted their lunches to play for them. It felt so strange and embarrassing—for both parties. I think. But I feel like they sensed that it was difficult and were so sweet to make us feel comfortable. We found everyone to be incredibly kind and welcoming. It made the job not feel like one at all. It was great to leave a station for the next one and hear a few days later that they had added the single.

In our conversations with program directors, we learned much. The most valuable and impressive morsel of information is that they chose this work because they love music. I think it makes them so



happy to play something new that they really love. Politics do enter into the picture at some point, but it is so great to know now that it is not *all* politics. There are a lot of risk takers out there.

Thank you to everyone who has supported, encouraged, or given us courtesy laughs for my nervous humor this year. —LEIGH NASH

### The Quotable Leigh Nash

**What do you consider your first big break?** "Getting our first record deal back in 1993." (With the independent label, R.E.X.)

**Who are your musical influences and role models?** "Some of my musical influences are Patsy Cline, Radiohead, and Tammy Wynette. My biggest role models are my mom and my sister, Molly."

**What do you like most about your job?** "The travelling and constant cycle of new experiences each day—meeting people and seeing new places."

**What do you like least about your job?** "Being away from my husband, Mark."

**What's the best career advice you ever received and from whom?** "My husband, a producer and drummer, told me that when you're doing something creative, you need to be yourself and not put on facades, or else what you make won't be pure."

**Where do you see yourself and Sixpence None the Richer five years from now?** "I hope we're still happily making music together."



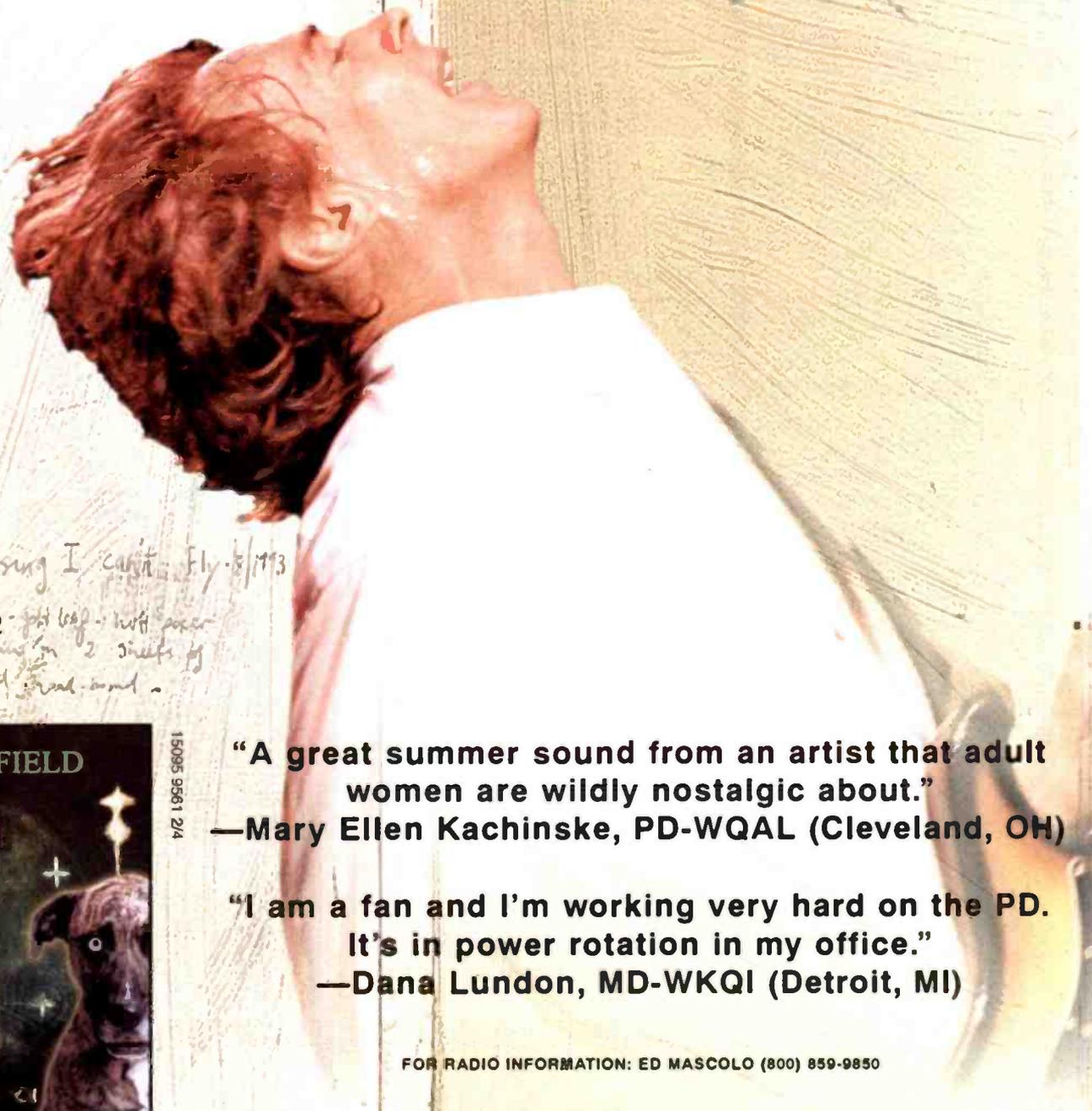
### Some Cozy KOSI Moments

**KOSI-Denver Director of Programming Scott Taylor had visits from some musical friends recently. On left, it's Scott with GTSP/Mercury recording star John Tesh, who came through the Mile High City to promote his recent PBS/TV special and CD of the same name *One World*. To the right, Taylor is surrounded by the ladies of Mulberry Lane. The Refuge/MCA recording group stopped by to thank Scott and KOSI for being one of the first A/C stations to add their debut hit, "Harmless."**



# RICK SPRINGFIELD

## KARMA



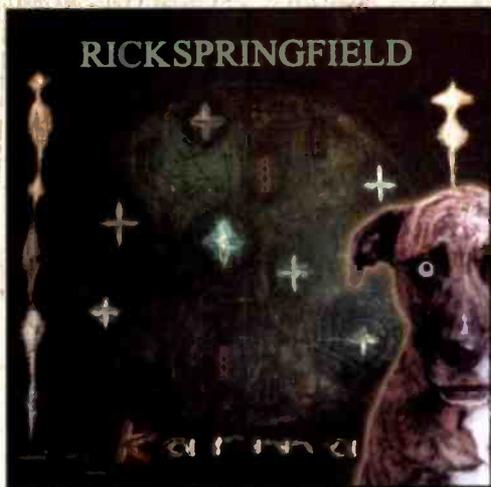
**Produced by**  
RICK SPRINGFIELD  
& BILL DRESCHER

**Management:**

RON WEISNER,  
ENTERTAINMENT

515 OCEAN AVE  
SANTA MONICA, CA 90402  
310.550.8200

*using I can't fly 5/17/93  
- pit leaf - with cover  
- pointing on 2 sheets of  
- signed record -*



15095 9581 2/4

**"A great summer sound from an artist that adult women are wildly nostalgic about."  
—Mary Ellen Kachinske, PD-WQAL (Cleveland, OH)**

**"I am a fan and I'm working very hard on the PD. It's in power rotation in my office."  
—Dana Lundon, MD-WKQI (Detroit, MI)**

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ANNETTE M. LAI

**MOST ADDED**

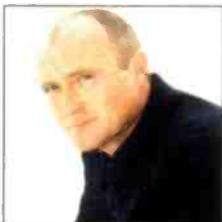


- QUINCY JONES (42)
- PHIL COLLINS (40)
- BIG TOE (21)
- SARAH BRIGHTMAN (19)
- \*\*SHANIA TWAIN (16)
- \*\* LUCY LEE (16)

**TOP TIP**

**QUINCY JONES feat. SIEDAH GARRETT & EL DeBARGE**  
 "I'm Yours"  
 (Qwest/Warner Bros.)  
 Super-producer Jones and friends grab #1 Most Added honors with this sweet love song.

**RADIO SAYS**



**PHIL COLLINS**  
 "You'll Be In My Heart"  
 (Walt Disney/Hollywood)  
 "The kind of song A/C waits for all year...a smash! [Phil proves that] we 48-year olds can still rock!" —Joe Hann, MD, WRCH-Hartford, Conn.

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

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	CHER - Believe (Warner Bros.)	15	140	4	3441	-52	55	40	31	11
2	2	MARIAH CAREY - I Still Believe (Columbia/CRG)	14	147	2	3394	+36	55	35	32	20
4	3	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	15	141	7	3325	+145	57	32	30	11
3	4	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	14	140	0	2878	-413	38	31	42	17
7	5	MONICA - Angel Of Mine (Arista)	20	116	2	2514	+81	33	33	29	16
5	6	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	18	115	0	2493	-356	25	41	33	14
6	7	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	26	101	0	2350	-127	27	34	32	8
14	8	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	6	121	16	2221	+370	25	28	29	22
Great week for Shania—she leaps into A/C's Top Ten and gets a Diamond Award for sales of 10 mil from the RIAA!											
9	9	BACKSTREET BOYS - All I Have To Give (Jive)	13	106	1	2126	-192	27	23	31	19
8	10	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	15	104	0	2118	-250	15	37	33	17
12	11	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	9	83	4	2016	+127	34	25	17	6
32	12	PHIL COLLINS - You'll Be In My Heart (Walt Disney/Hollywood)	2	137	40	1941	+1023	7	15	53	45
Phil takes a gigantic leap to #12! Spincrease of 1000+ proves this one's a grand slam!											
15	13	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	10	96	2	1863	+35	27	22	16	19
16	14	NA LEO - Poetry Man (NLP)	11	94	2	1772	+155	25	20	16	23
11	15	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	16	92	1	1708	-267	15	17	37	19
17	16	PRETENDERS - Loving You Is All I Know (Hollywood)	8	101	1	1702	+154	14	25	26	24
13	17	ROD STEWART - Faith Of The Heart (Universal)	16	84	0	1629	-228	14	17	33	17
18	18	MULBERRY LANE - Harmless (Refuge/MCA)	6	91	5	1622	+180	17	18	27	19
19	19	JEWEL - Down So Long (Atlantic)	5	74	5	1508	+201	17	16	29	11
23	20	DAWSON - To Fly (Thinktank)	12	64	1	1283	+41	15	14	26	8
20	21	R. KELLY & CELINE DION - I'm Your Angel (Jive)	25	58	0	1121	-179	6	15	27	10
24	22	SHANIA TWAIN - From This Moment On (Island/Mercury)	32	56	0	1112	-65	9	16	18	12
28	23	FAITH HILL - Let Me Let Go (Warner Bros.)	7	71	2	1110	+126	7	11	25	19
29	24	SHERYL CROW - Anything But Down (A&M/Interscope)	8	47	2	1087	+134	20	7	17	2
10	25	BONNIE RAITT - Lovers Will (Capitol)	13	63	0	1071	-1083	13	10	14	20
25	26	CHICAGO - Show Me A Sign (Reprise)	8	62	0	1039	-100	7	11	23	16
30	27	SUGAR RAY - Every Morning (Lava/Atlantic)	7	38	2	1027	+81	18	10	7	3
22	28	JEWEL - Hands (Atlantic)	25	56	0	1016	-239	4	15	24	12
21	29	JOEY McINTYRE - Stay The Same (C2/CRG)	13	66	1	996	-272	6	7	22	26
35	30	BLONDIE - Maria (Beyond Music)	6	48	8	976	+149	11	14	11	12
37	31	BOB CARLISLE - Lately (Dreamin' About Babies) (DMG)	4	57	3	923	+185	5	9	26	16
36	32	ATLANTA RHYTHM SECTION - When (Platinum)	6	60	6	921	+106	5	12	18	20
31	33	FREE CLINIC - Searching For Something (Free Clinic)	12	42	0	919	-16	12	11	16	3
26	34	SYRVA - Fade (Trazom)	13	43	0	901	-137	11	10	15	7
33	35	JIM WALSH - Only You (Photon)	13	43	0	896	+17	12	11	10	9
38	36	STROUD PROJECT - If You Believe (DSVS)	9	39	3	789	+59	7	14	13	4
27	37	NANAPEG - Trees (Total Envision)	12	35	0	738	-275	9	8	13	5
39	38	THE BUCKINGHAMS - No Turning Back (Nation)	7	42	2	731	+52	5	14	9	14
40	39	STEVE SCULISI - You Don't Have To (Pacific City)	8	40	1	725	+90	7	7	15	11
—	40	KATE PRUITT - No Party Boys (Wild River)	7	38	2	705	N	7	10	12	8

Total Reports This Week 170 Last Week 171

**CHARTBOUND**

	Reports	Adds	SPINS	TREND
RICK MONROE - "Can I Call You Home?" (Divorce)	51	10	686	+148
SARAH BRIGHTMAN - "Deliver Me" (Angel)	47	19	542	+254
DIANA KRALL - "Why Should I Care?" (Verve Music Group)	44	11	469	+137
*Q. JONES / S. GARRETT & E. DeBARGE - "I'm Yours" (Qwest/Warner Bros.)	43	42	424	+408
DEBORAH FRANCO - Open My Heart (Boulder Entertainment)	42	6	564	+183

**SPINCREASE**

PHIL COLLINS	+1023
QUINCY JONES	+408
SHANIA TWAIN	+370
SARAH BRIGHTMAN	+254
JEWEL	+201

**The Buckingham's "No Turning Back"**

from the album Terra Firma

**GAVIN A/C 38\***

WATD WSWF WBLG WKXD WRZI KFYP KMXL WFDL  
 WEIM WSNN WDMG WMVA KTRM KLKC KOKO WJER  
 WJDF WSNU WEVA WOYS KAYL KLMJ KRTI WRJC  
 WKTI WVLT WKHG WQXQ KEZU KLWN KWAT WVHO

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# mulberry lane

Harmless

Gavin AC 18\* • R&R CHR 40\*-36\* • R&R AC 20\*

KOSI	KIOI	KGBY	WALK	WLEV
WVEZ	WSSR	WMC	WLTQ	KIMN
WHBC	WFMK	WQLR	WVRV	KISN
WQAL	WPNT	<i>and many more!</i>		

*Over  
1400 Total BDS  
Spins!*

## A/C UP&amp;COMING

Rpts.	Adds	SPINS	TREND	
42	8	553	+149	LEE NESTOR - "Still With Me" (Move Around)
38	11	459	+148	COLIN HAY - Don't Believe You Anymore (Farren Music America)
37	8	595	+171	BAZ LUHRMANN - Everybody's Free (To Wear Sunscreen) (Capitol)
36	4	533	+41	ZACK THOMAS - Isn't It True (Clear)
36	3	603	+49	DAVE ROBYN - Uncle Joe (High Time)
36	5	424	+46	ARMSTED CHRISTIAN - Take Our Time (Siam)
35	11	395	+182	* THE CORRS - So Young (143/Lava/Atlantic)
34	1	593	+77	BOBBO STARON - Mary Sightings (Coast)
32	1	511	+37	WRENDITIONS - Tonight Is The Night (KEF)
32	4	309	+55	MIK KERSHAW - Somebody Loves You (Pyramid)
31	1	405	+46	FICTION - Sometimes I Get The Feeling (High Time)
28	2	325	+55	KIRK MICHAEL HOWE - The Best Part Of My Life (La Familiar)
28	5	289	+33	* BRUCE HORNSBY - See The Same Way (RCA)
27	3	364	+44	* DILLUSIONAL SELF - Now I've Figured Out (Corona)
26	1	387	+20	LESLIE RITTER & SCOTT PETITO - Forgiveness (Hudson Valley)
25	2	264	+31	* RITA VAN NEK - What Would Be When (Doctor's Magic)
25	5	307	+67	* VONOA SHEPARO w/ EMILY SALIERS - Baby, Don't You Break... (Jacket)

Drops: #34-Phil Collins ("True"), David Cassidy, Celine Dion & Andrea Bocelli, Tina Arena

DAVES *continued*

produced by the red-hot Rodney Jerkins. Impacting Rhythm Crossover.

## MYA

"My First Night With You"  
(University Entertainment/Interscope)

From platinum diva to diva-in-training, Mya's latest is already proving itself a hit at Urban and Rhythm Crossover radio. A Diane Warren ballad made more beautiful by Mya's soulful interpretation. If you want to pick up the pace, the pro-CD offers a couple of energized dance mixes for you to choose from, too. Impacting mainstream Top 40.

BABEL FISH  
"Mania" (Atlantic)

Norway's hottest new group lets loose this rousing first U.S. single, with its Beatles-esque orchestrations and oh-so catchy hook.



Vocalist Jan van Ravens harkens both Paul McCartney and Michael Penn in this uptempo ditty that's destined to stick in your head after just a few listens. Impacting mainstream Top 40 and Hot/Modern A/C. —LS

## ALL-4-ONE

"I Will Be Right Here"  
(Atlantic/Blitz)

Like past hits, "I Swear" and "I Can Love You Like That," the guys again put their vocal talents to work on this Diane Warren gem. Produced by David Foster, we know that if you hear the hook once, you'll be singing

along next time! The wedding season is fast approaching, and this one definitely has "first dance" written all over it. Impacting mainstream A/C.

## LUCY LEE

"Don't Stop Asking" (Island/Mercury)

If you've been lucky enough to see this five-foot dynamo perform, then you know that Lucy Lee has one hell of a future in front of her. A self-proclaimed "regular gal" who likes fishing, making cookies, and the demolition derby(!). Lucy's debut effort is a perky little number with springtime written all over it. A Most Added at mainstream A/C this week.

## angrysalad

"The Milkshake Song"  
(Blackbird/Atlantic)

angrysalad got its moniker from the late Freddie Mercury, who yelled out the name as the band played a Caribbean bar some years back. With a shuffling beat and the chorus, "She gave me a milkshake and a kiss/I don't need a whole lot more than this," these guys remind you that sometimes it's the simple things in life that count the most. Impacting Modern A/C. —LS



*Continued on page 20*

A/C REPORTS ACCEPTED  
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TUESDAYS 8 A.M.-2 P.M.  
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PHONE: (415) 495-1990  
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*Ain't life sweet when  
you're playing a HIT Record!*

—Devonne Thornton,  
WPTE-Norfolk

ON TOUR NOW!

*Life is Sweet*  
NATALIE MERCHANT  
*The new single from*  
ONELIA  
*and the follow-up to the hits*  
KIND & GENEROUS and BREAK YOUR HEART  
OVER 1,000,000 ALBUMS SCANNED.

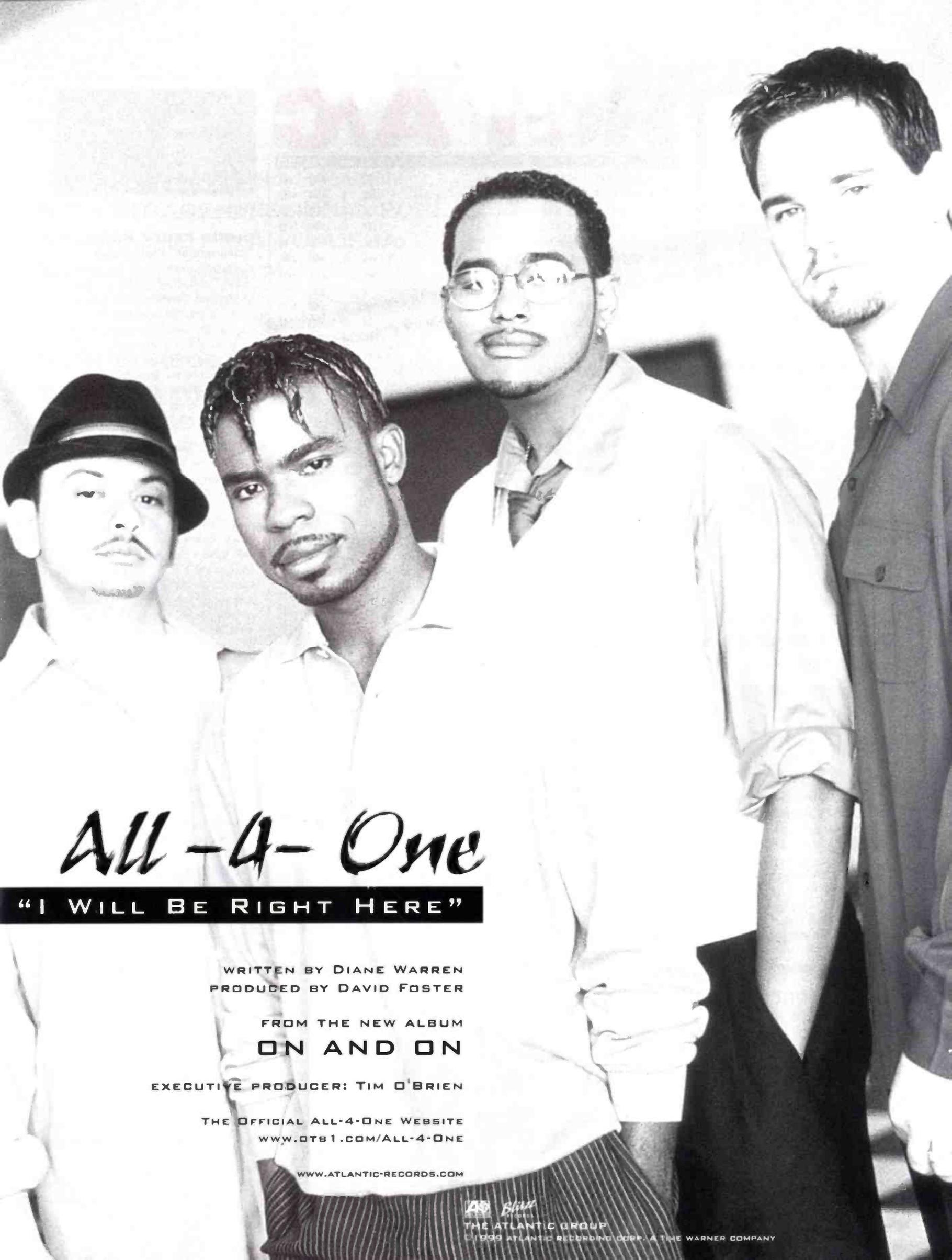
ON TOUR NOW  
ALBUM ENGINEERED BY TODD VOS/MIXED BY JIM SCOTT MANAGEMENT BY GARY SMITH FOR FINE PACHE  
[www.natalie-merchant.com](http://www.natalie-merchant.com)

CALLOUT RESEARCH  
KZZO-Sacramento, After 153 spins, #3 overall  
KLLC-San Francisco, After 55 spins, #6 overall  
(still playing "Break Your Heart," #11 overall)  
WPTE-Norfolk, After 135 spins, #7 overall  
KRVZ-Santa Barbara, After 59 spins, 4.5 out of 5.0

GAVIN HOT AC: 31-23\*  
ADULT TOP 40 MONITOR: 30-27\*  
MODERN AC MONITOR: 34-27\*

VH1 Add into medium rotation!  
#4 Most Added at Top 40!  
Including KISS108-Boston and KMXV-Kansas City  
Top 25 at AAA! • Rosie O'Donnell: May 4

ON ELEKTRA COMPACT DISCS AND CASSETTES  
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# All-4-One

"I WILL BE RIGHT HERE"

WRITTEN BY DIANE WARREN  
PRODUCED BY DAVID FOSTER

FROM THE NEW ALBUM  
**ON AND ON**

EXECUTIVE PRODUCER: TIM O'BRIEN

THE OFFICIAL ALL-4-ONE WEBSITE  
[WWW.OTB1.COM/ALL-4-ONE](http://WWW.OTB1.COM/ALL-4-ONE)

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# HOT A/C



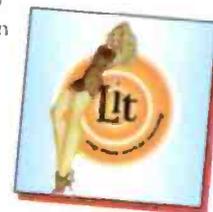
ANNETTE M. LAI

## CHRIS PEREZ BAND "Resurrection" (Hollywood)

The buzz about this one has been making its way around the country and has even infiltrated the halls of GAVIN. If you did your homework, you already read all about Chris and his band in last week's cover story about "Top 40's Next Wave." Liberally influenced by the great Carlos Santana, Perez rocks on this debut effort. Impacting Hot/Modern A/C.

## LIT "My Own Worst Enemy" (RCA)

Currently Number One at Alternative, "Worst Enemy" is now primed to burn up Top 40 and Hot/Modern A/C. With its heavy, multilayered guitars and spirited I-screwed-up-big-time-please-for-give-me theme, Orange County's Lit is on fire with this one—and the lyrics are so funny, you'll be willing to overlook any of lead singer A. Jay Popoff's wrongdoings. —LS



Previously reviewed in GAVIN: Tal Bachman "She's So High" (Columbia/CRG) Reviewed March 19, 1999. Now impacting mainstream Top 40.

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

### MOST ADDED



- PHIL COLLINS (17)
- ROBBIE WILLIAMS (15)
- \*\*BAZ LUHRMANN (14)
- \*\*RICKY MARTIN (14)
- 98° (10)

### TOP TIP



**RICKY MARTIN**  
"Livin' La Vida Loca" (C2/CRG)  
Martin's first all-English endeavor finds new fans this week at KSTP/FM, WSHE, WKDD, KISN, KZPT, and more!

### RADIO SAYS



**Baz Luhrmann**  
"Everybody's Free (To Wear Sunscreen)" (Capitol)  
"#1 phones by far. We're getting 40-100 listener requests a day for the lyrics. Great way to build our database."  
—Mike Yeager, PD, Star 101 (KVSR)-Fresno

LW	TW	Reports	Adds	SPINS	TREND
1	1	125	3	5138	+41
2	2	128	1	4904	+177
3	3	116	0	4575	-124
4	4	107	0	3965	+79
5	5	101	1	3645	-86
6	6	114	2	3420	+106
7	7	102	1	3164	+14
8	8	93	0	2989	-392
9	9	116	8	2966	+429
10	10	99	0	2804	-61
11	11	90	4	2747	+130
12	12	91	1	2636	-220
13	13	106	14	2594	+460
14	14	81	1	2426	-151
15	15	68	0	2028	-75
16	16	68	0	1920	-268
17	17	60	3	1883	+190
18	18	78	5	1819	+399
19	19	71	6	1775	+144
20	20	67	5	1544	+117
21	21	58	0	1542	-157
22	22	50	0	1314	-151
31	23	69	7	1310	+336
Leap o' the week honors go to Ms. Merchant. Added at Q95.5-Detroit.					
25	24	45	2	1286	+32
24	25	41	0	1202	-101
26	26	44	0	1113	-136
20	27	49	0	1105	-452
32	28	54	2	1087	+158
34	29	52	4	1057	+175
Up 175 spins and an add at KHMx-Houston, Mullins leaps into the Top 30.					
27	30	33	1	1045	-146
28	31	41	0	1041	-142
30	32	38	0	912	-107
37	33	43	8	893	+135
36	34	46	2	890	+107
29	35	37	1	834	-324
38	36	30	1	824	+70
35	37	28	0	759	-104
—	38	35	10	741	N
33	39	34	0	711	-173
—	40	40	5	672	N

Total Reports This Week 130 Last Week 130

### CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
37	17	532	+299	21	3	450	+30
34	14	593	+336	21	8	317	+89
32	3	499	+35	19	4	310	+24
28	15	271	+173	15	1	366	-13
23	8	323	+79	Drops: #39-Mariah Carey, #40-Alanis Morissette, Tommy Henriksen.			

### ARTISTPROFILE

## THE CORRS

THE CORRS ARE: Siblings Andrea, Sharon, Caroline, and Jim  
LABEL: 143/Lava/Atlantic  
A/P, NATIONAL A/C: Mary Conroy  
CURRENT SINGLE: "So Young"  
HOMETOWN & BIRTHDAYS: The Corrs come from Dundalk, Ireland. Andrea—"May 17, 1974"; Sharon—"March 24, 1970"; Caroline—"March 17, 1973"; Jim—"July 31, 1964."

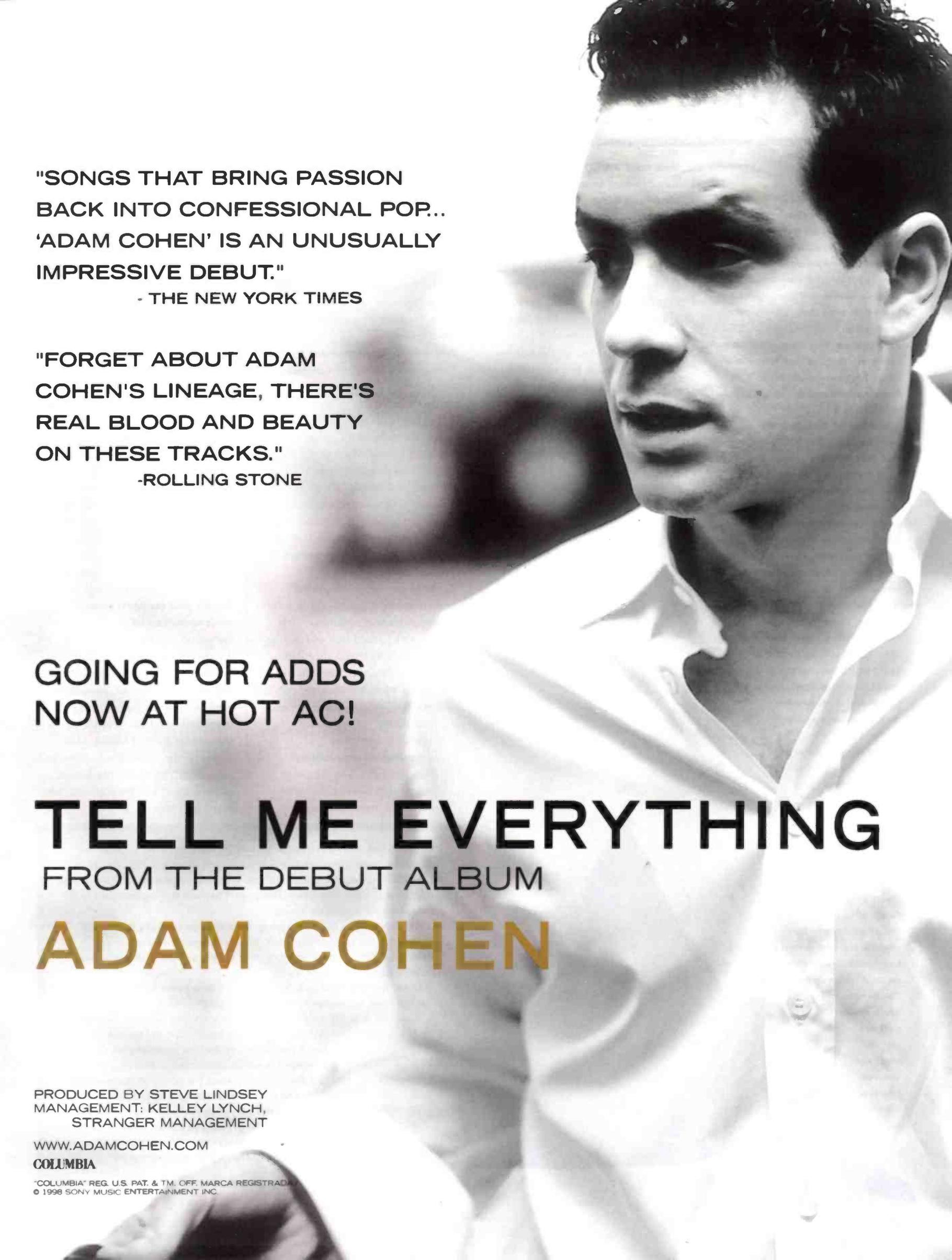
HOW WERE YOU DISCOVERED? The Corrs were discovered when they auditioned for the 1991 film *The Commitments*.

THINGS THAT MAKE YOU HAPPY: Andrea—"Nature and nice smells"; Sharon—"Champagne"; Caroline—



"Eating, drinking, socializing, success"; Jim—"Success."  
THINGS THAT MAKE YOU SAD: Andrea—"Darkness and emotional pain"; Sharon—"Arguments"; Caroline—"Somebody dying"; Jim—"The war in Yugoslavia."  
MOST TREASURED MATERIAL POSSESSION: Andrea—"My wee home and my piano"; Sharon—"My pearl earrings"; Caroline—"My jewelry"; Jim—"My

Lowden acoustic guitar."  
WHAT OR WHO INSPIRES YOUR SONGWRITING: Andrea—"People, melody, and dreams"; Sharon—"Life"; Caroline—"Just playing the piano"; Jim—"Real life experiences."  
FAVORITE JUNK FOOD: Andrea—"Nuts"; Sharon—"Milk chocolate"; Caroline—"Fries"; Jim—"Big Macs."  
WHAT WAS OPENING FOR THE ROLLING STONES LIKE? "Fab, brilliant."



"SONGS THAT BRING PASSION  
BACK INTO CONFSSIONAL POP...  
'ADAM COHEN' IS AN UNUSUALLY  
IMPRESSIVE DEBUT."

- THE NEW YORK TIMES

"FORGET ABOUT ADAM  
COHEN'S LINEAGE, THERE'S  
REAL BLOOD AND BEAUTY  
ON THESE TRACKS."

-ROLLING STONE

GOING FOR ADDS  
NOW AT HOT AC!

# TELL ME EVERYTHING

FROM THE DEBUT ALBUM

## ADAM COHEN

PRODUCED BY STEVE LINDSEY  
MANAGEMENT: KELLEY LYNCH,  
STRANGER MANAGEMENT

[WWW.ADAMCOHEN.COM](http://WWW.ADAMCOHEN.COM)

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# NANCY GLASS

PHILLY'S  
NEWEST  
RADIO STAR

By Annette M. Lai and  
Alexandra Russell

For years, Nancy Glass could be seen reporting hard news and special interest features on popular television news magazines like *American Journal* and *Inside Edition*. She was a successful TV journalist who also ran her own production company, Glass DiFede Productions. But what we didn't know at the time was that Nancy Glass had a secret dream: "I've always loved radio," she recently told GAVIN.

In June of last year, Nancy got her chance: "[WYXR-Philadelphia] GM Jeff Specter originally approached me about contributing entertainment pieces to the morning show, and I've always loved radio, so I readily agreed. Soon after, he asked me to fill in on the morning show. I said to him, 'I don't know radio, I don't know what to do...'. They said, 'Perfect' and offered me the morning show job."

As morning show host for Star 104.5, Glass is admittedly still learning the ropes, but she's quickly becoming a star in her new medium as well. Glass' show embraces her entertainment past by featuring industry gossip and celebrity interviews, but these elements are carefully balanced with music, local call-ins, and lots of talk. Newsman Mike Rossi and "Ed the Phone Guy" help keep the chaos under control. Ultimately, she credits her success to those around her, saying "I like the people I work with and we all embrace the station's philosophy."

## How does working at a radio station compare to television?

My friends tell me I finally sound like myself. On TV, I was this very serious person, because that was my job—and there are serious moments on the radio show, too—but for the most part, radio has given me the opportunity to be myself, because I'm on live. You really have to focus; you have to be able to change moods. You go through so many emotions in just one show—it's funny and gossipy, or a listener calls in with a heartbreaking story. You have to stay really focused to be able to switch gears quickly.

## What was the transition between mediums like?

It was hard. I had to learn all the mechanics of radio. You can't underestimate how hard it is to sound completely relaxed. The key, of course, is

preparation. Relating to people and interviewing people—that's easy. It's the mechanics that are difficult.

## You've been doing this for almost a year now. How do you keep your show fresh and interesting?

By focusing on what's happening today. We're very focused on what's really going on; we're reactive to reality. ...and of course, a lot of coffee doesn't hurt.

## Any memorable moments?

I once asked listeners to share the day they never wanted to relive, and a man called to tell us about driving from Philly to Florida in a mobile home. He stopped for gas in Washington, and when he got to Virginia, his daughter came out from the back and asked, "Where's Mommy?" His wife had apparently gotten out to use the restroom when he stopped for gas, and he'd driven off without her. It took six hours to get her back.

Celebrity interviews are always unpredictable. I was talking to John Stamos, who was hosting an Elvis tribute, and I asked him whether he thought Elvis were still alive. He said if he were, he'd surely have resurfaced when his daughter married Michael Jackson. I said, "at least for the buffet," to which he replied, "You're crazy."

## Is syndication a possibility?

[Star 104.5 PD] Kurt Johnson jumps in to answer this one: Our focus right now is on

building a winning morning franchise in Philadelphia, and judging by the early ratings success, we're on our way. But I think this show is very syndicable. There's always been a need for an A/C syndicated morning show, and with Nancy's national appeal, she's uniquely qualified to host one. Most successful A/C morning shows are local appeal only. Ours certainly has tons of local appeal, as Nancy's been a Philadelphian for 17 years, but with her unmatched connections, she's also Philly's connection to Hollywood; our listeners love her.

## Any desire to go back to TV someday?

I've got a production company, which currently has about 25 shows under its umbrella—mostly celebrity style and design shows for HGTV (Home & Garden Television). But right now, this is what I really love to do; this is my main focus.

## What's your proudest career achievement so far?

I'm proud that I'm still on the air. It's a tough business, and I'm happy to know what I've learned so far, but I still need to go further. Sometimes I think relief is the highest form of happiness—and I'm relieved the ratings are so good. (Editors' Note: Based on the latest ratings, Glass has gone from 13th to 5th place with persons 25-54 and from 10th to 5th place with Women 18+). ■

**MENTORS/INFLUENCES:** My PD Kurt Johnson is great; he gets me through those really painful aircheck sessions. He can deliver the criticism without me melting into a sobbing mass of Jell-O. I've also got a great producer in Carrie Hartman. They are the experienced radio people who keep me on track.

**LIKE MOST:** I like everything. It's a chance to really be myself, which is fun for me—and, I think, fun for listeners, as well.

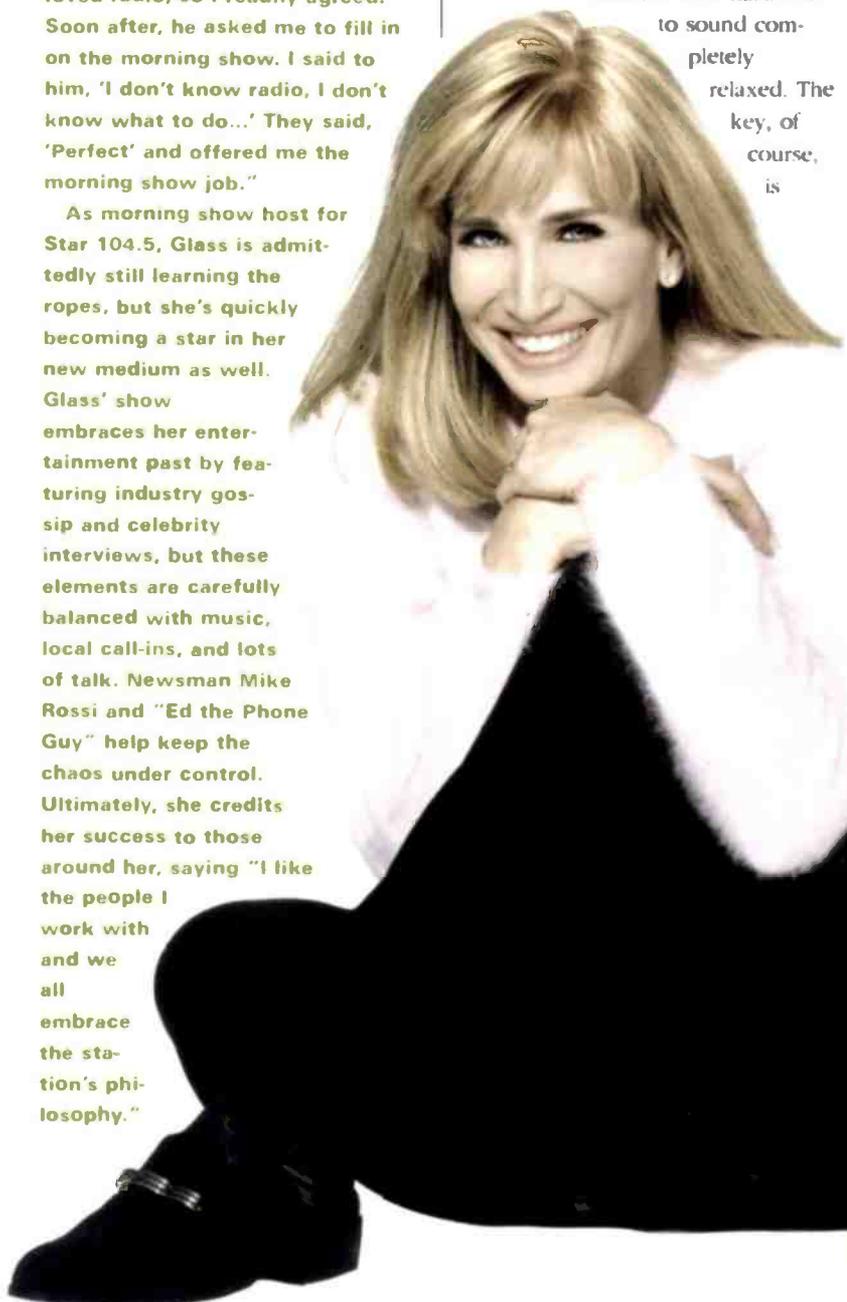
**LIKE LEAST:** That when you start eating at 4:30 in the morning, you're ready for meatloaf by 10...

**TIME MANAGEMENT TIPS:** When I was in TV, I used to be on the road so much that I thought my kids [a son and daughter, now ages six and 11] would put my picture on milk cartons. But now that I'm home, I try to focus on the big things and let the little things go. I also run a television production company, so I'm really busy. Being super-focused is easier when you're enjoying yourself.

**DREAM JOB:** I always enjoy what I'm doing at the moment.

**SELF IMPROVEMENT:** I need to do everything better all the time. That's my best quality—self-loathing. I always think I should do better.

**BEST ADVICE:** "Never take 'no' for an answer." That's just my philosophy.



# Lucy Lee

## *Don't Stop Asking*

*From the forthcoming release  
"Don't Stop Asking"*

*"This is timeless pop, sizzling with personality and as rejuvenating as the new season... Lucy Lee could well be introducing one of the freshest debuts of the year."*

*- Billboard 3/13/99*

*Produced by Roger Clark  
Management: Bill Thompson*



# CELEBRATING THE WOMEN OF HOT & MODERN A/C

Since women are the primary audience target for many Adult Contemporary stations—Hot/Modern and mainstream alike—many have wondered over the years why there aren't more women involved in the industry. Well, things are changing, as the radio and record executives who participated in this special prove. And while most of us (even our male counterparts) would agree that progress is being made in this area, as always, there is still room for improvement. I hope what's in these pages allows us all to learn from and continue to support each other in our quest to keep this industry alive, challenging, and exciting.

Space constraints prohibited us from profiling everyone we wanted to, so keep in mind that this is just the tip of the iceberg. Thanks to everyone who participated and for making your contribution to this industry count. —ANNETTE M. LAI

## THE QUESTIONS

- What was your first "big break"?
  - Who are your mentors and/or role models?
  - What do you like most/least about your job?
  - What do you need to do better as an industry professional?
  - What is the best career advice you've received and from whom?
  - What's your best time management trick?
  - What's your dream job?
  - Where do you see the format in five years?
- I also asked radio programmers "What makes your station unique?"

### CATHY BURKE

Senior VP, Blackbird Records

**How Long:** 2 1/2 years

**First Break:** Working for Oedipus at WBCN-Boston during college. I



learned a tremendous amount about what works and what doesn't work from the people who promoted us. I also got to sit in on many of the

music meetings and participate in the process. I also made a lot of contacts while there, which helped when I came to New York after graduation.

**Mentors/Influences:** Danny Buch at Atlantic taught me a great deal about chasing hits, not being afraid of my creative side, and having fun with promotion. Andrea Ganis and Joe Ianello and the whole Doug Morris school of zeroing in on hits and going full force to bring them home was the way I was trained; I believe strongly in that formula. As far as someone I look

up to, it's Sherry Lansing. Although she is in the movie business and not the record business, she has accomplished so much with class while still retaining her womanhood. If it's one thing that drives me crazy, it's women who feel they have to personify men in order to succeed.

**Time Management Tips:** An organized right-hand assistant, a good travel agent, and taking time out to rejuvenate even when the pressure is high.

**Self Improvement:** I want to get out on the road even more and spend time listening to the stations in the markets. Nothing beats one-on-one meetings with people, and since we don't have a field staff, I feel it is even more important that I get to as many markets per year as possible.

**Best Advice:** From my father: "Never be afraid to fail or to be first. Always follow what you believe in your heart to be true, even if everyone else thinks you are crazy."

**Format in Five Years:** I think that Hot A/C will continue to be strong. The demographic is growing and filled with music lovers from way back. Hot A/C is breaking more acts than Alternative.

### MARY CONROY

VP, National A/C Atlantic Records

**How Long:** I've been with Atlantic Records 18 years and have been doing A/C promotion for 14 years and my present titled position two years.



**First Break:** I was assistant to Gunter Hauer when he decided to take early retirement, and Vince Faraci, who then headed the promotion department, asked if I would be interested in the position.

**Mentors/Influences:** I consider all who work at Atlantic as my role models. Andrea Ganis has fashioned a promotion department that is great in delivering the records while always

remembering to attend to the human aspects of our jobs. We are all truly great friends in this department.

**Like Most:** I love helping an artist achieve his/her dream of sharing their music...and it is always an especially great thrill to hear that hard-fought record on the radio for the first time.

**Like Least:** I hate not being able to do the above.

**Self Improvement:** Everything

**Best Advice:** The best advice ever given was to treat others as you would be treated. There is no better way to live your life...or do your job.

**Time Management Tips:** Get up at 5 a.m.

**Dream Job:** I would never want to work anywhere besides Atlantic, but my next "best thing to do" would be to run some sort of daycare center for pets—caring for animals is my passion.

**Format in Five Years:** I see Hot A/C as viable as ever. I'm not convinced that "Modern A/C" is even a format; this chart is manufactured by culling playlists from other formats. Also, by limiting itself to a "modern" niche some of these stations are not playing adult hits, and, if you are appealing to an adult market—that's going to come back and bite you eventually.

### BARBARA CORBELL

MD/ Midday Personality, WBAQ (98Q)-Danbury, Conn. (Berkshire Broadcasting)

**How long:** Two years

**First Break:** After being away from the business for 12 years to raise a family, I came back part-time to 98Q in 1995. The woman doing mid-days left on maternity leave and I filled in. During that time I also got involved in the music. When she decided to stay home, the MD position opened up and I just slid right into both roles.



# Most Added!

15 New Adds Including:

KYSR/Los Angeles  
WTMX/Chicago  
WKTI/Milwaukee  
WLCE/Buffalo  
WMC/Memphis  
KQMB/Salt Lake City

Already On:

WMBX/Boston  
KDMX/Dallas  
KFMB/San Diego  
KLLC/San Francisco  
KBBT/Portland  
KAMX/Austin  
KMXB/Las Vegas  
WPTE/Norfolk  
WSSR/Tampa  
KSRZ/Omana

*plus many more quality stations!*

*"So few artists nowadays have palpable charisma. So few artists can bring an entire room of people that have never heard of them right into the songs. So few artists come to the U.S. as bonafide stars. Robbie Williams is something we need... and I think he has a crush on me!"*

—MICHELLE ENGEL, KBBT-PORTLAND



BUZZWORTHY ADD

## **robbie williams** "millennium"

The first single from the debut album

***the ego has landed***

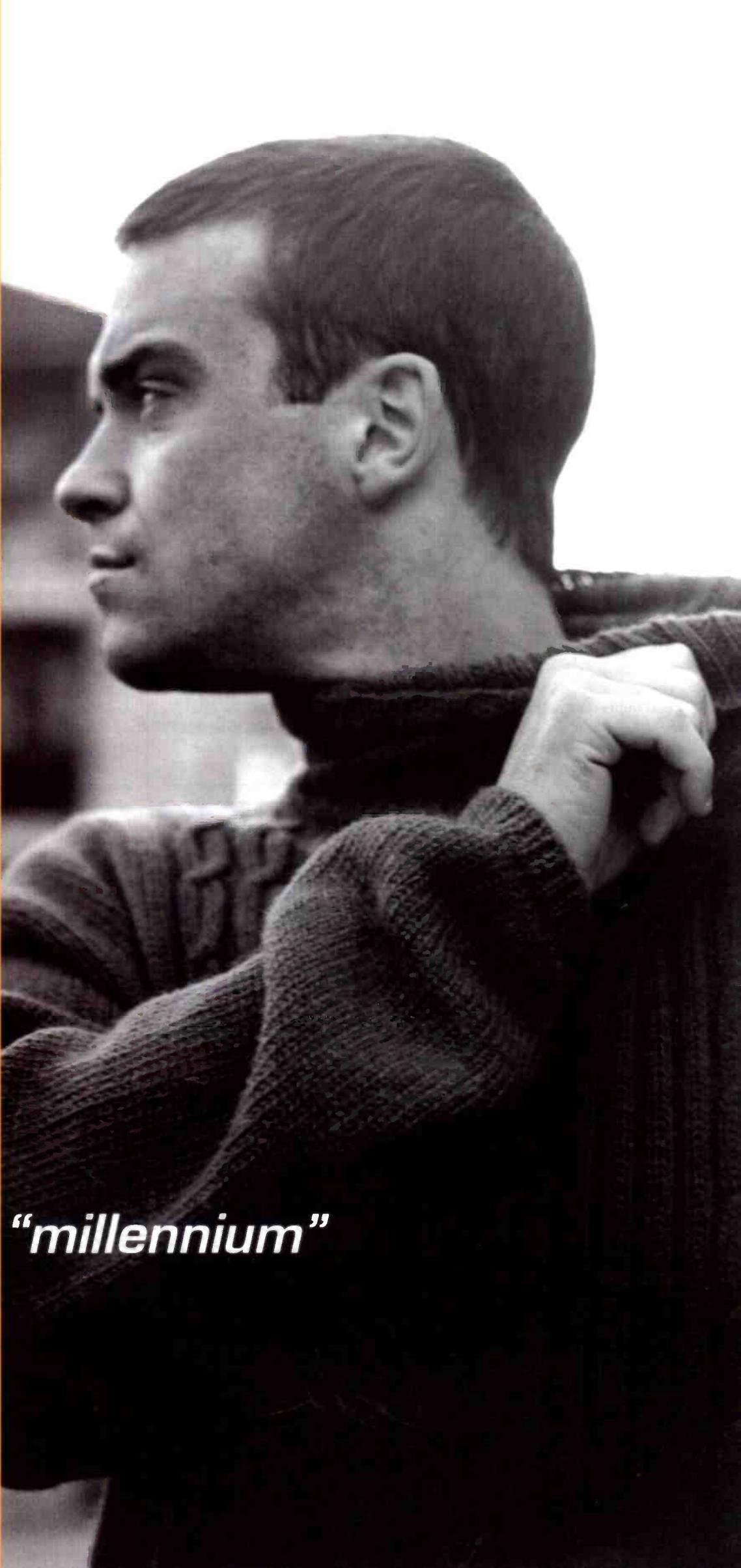
(landing May 4)

Produced by Guy Chambers and Steve Power

Mixes by Steve Power and Jack Joseph-Puig  
Management: ie Music Ltd.

[www.robbiewilliams.co.uk](http://www.robbiewilliams.co.uk) [hollywoodandvine.com](http://hollywoodandvine.com)

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**Mentors/Influences:** On the air there are so many talented people, but I would have to say that Lisa Taylor at Z100 really stands out. She sounds hip yet mature (a rarity) and has a wonderful voice. In the MD arena, Julie Stoeckel [at Alice in San Francisco] is great. Two qualities I really admire in people are honesty and integrity, and she strikes me as someone who possesses both.

**Like Most:** On the air I love connecting to my women listeners. I try to stay focused on getting right in the office with them and getting through the workday together. I have two children of my own, so I really understand the working Mom.

I really have a passion for this industry. I love music and being on top of what's new, as well as working with music people. As demanding as it can be at times, I really enjoy the talking and schmoozing and the art of getting a song on the air. I come from a family of musicians, so I guess it's in my blood.

**Like Least:** The inflexibility. It can make juggling work and family very stressful.

**Self Improvement:** Keep focused on the listeners' needs as well as being open to new trends in music.

**Best Advice:** The PD here once told

me, "Nobody really cares about you!" That may sound tough, but it's a good thing to keep in mind in an industry as competitive as radio is.

**Time Management Tip:** Getting in early. The more work I can get done before 9 a.m., the more efficient I can be during the rest of the day.

**Dream Job:** MD in a major large market, particularly in a town where I could really have fun with new music. When I look at Alice in San Francisco's playlist, I sometimes get envious!

**What Makes 98Q Unique?** In a market with competition from New York City, Hartford, and Fairfield County, Conn., we maintain extraordinary numbers by being just that—unique. As a predominantly listen-at-work station with female demos, we are much hipper than any local A/C stations, but we don't lean too far modern. We'll occasionally play a song that does well in Top 40 or Mainstream A/C, but doesn't quite make the Hot A/C charts. And we have the freedom to be early on songs or help out a new artist.

**Format in Five Years?** Probably splitting entirely from Mainstream A/C. Sitting on the Jukebox Jury [at this year's GWIN] made that quite evident.

## MICHELLE ENGLE

**Program Director, KBBT (The Beat@ 107.5)-Portland (CBS/Infinity)**

**How Long:** I have been here since September of '98. I moved here as a CBS promotion from APD MD at WBIX-Boston.

**First Break:** I have been in radio since I was 17, and there have been some great "breaks" along the way. When Harry Guscott gave me afternoons and MD after two months on the air at WRUF in Gainesville,



Florida, I was pretty proud. When I was 21 and named PD at WJBX-Ft. Myers, I felt like I had pulled something over on the industry—but truly, when Greg Strassell and I hooked up in late '96, that was my real break. Being a part of the success of WBIX as a powerful and unique Modern A/C was huge.

**Mentors/Influences:** I have to say that my mentor and biggest influence in the business is Greg Strassell. As a team, we worked to figure out what this format is really all about. Greg has always surrounded himself with young up-and-comers and allowed the next generation to voice their *new* ideas and opinions; he also sees the importance of women in this female-targeted format. (duh.) Outside of radio, I point to Terry McBride at Network Management as a big role model. I have learned more about marketing and branding artists from his careful attention to detail with such superstars as Barenaked Ladies and Sarah McLachlan. Terry treats his employees and bands as family, and this respect floods into his work with others as well. He has such a vision, and is magnificent at making all things cohesive. I am so blessed to work with both of these guys.

**Like Most:** I love the excitement that music once again holds. I love hearing a new song that gives me goose bumps and investing in the future of that band/artist. I love being a part of the demo and building a station that exudes the beauty that is the Woman of the New Millennium.

**Like Least:** Budgets and paperwork.

**Self Improvement:** I need to learn how to stand up more for my station and my employees. I need to learn how to not take my work home. I need to learn how to do all the nerdy technical stuff better. I need to learn how to never lose my love for the music and my passion for the joy that is radio. I need to sleep.

**Best Advice:** The best career advice

I ever received: "hmmmm 'Michelle, being nice, honest, and a music person will never get you anywhere in this business, except part-time in a 100+ market.' I won't share which *male PD* gave me that advice, because he knows how wrong he was. However, proving him wrong has been a lot of fun!"

**Time Management Tips:** Ask those who know me. The best solution I have found is coming in at 7 a.m. and working weekends. Fill me in if there is a better way.

**Dream Job:** I want to work with the marketing plans of artists and combine it with the branding of radio stations, add on the equivalent of what MIH does with *Behind the Music*, and take it on the road...any takers?

**What Makes KBBT Unique?** KBBT is unlike any other station I know. On paper, our power songs match any other '99 Modern A/C...but we do something kind of fun. We have snagged some powerful artists—Dave Matthews, Sarah McLachlan, Barenaked Ladies, Natalie Merchant, Jude, the list goes on—and branded the station solid. We are not afraid of new music, but we also know it takes more than just playing it to make it work. We aren't afraid to do things that have not been done before.

**Format in Five Years:** Modern Adult Radio will always be around, because it is the music of the Modern Adult. The library will change with times and tastes, but the format will remain. It is hard to say who the core artists will be in 2005, but I would like to think that the outline for style that we are creating will remain. I also hope that we are all smart enough to surround ourselves constantly with people who challenge the norm, and who will bridge the gap for the next generation.

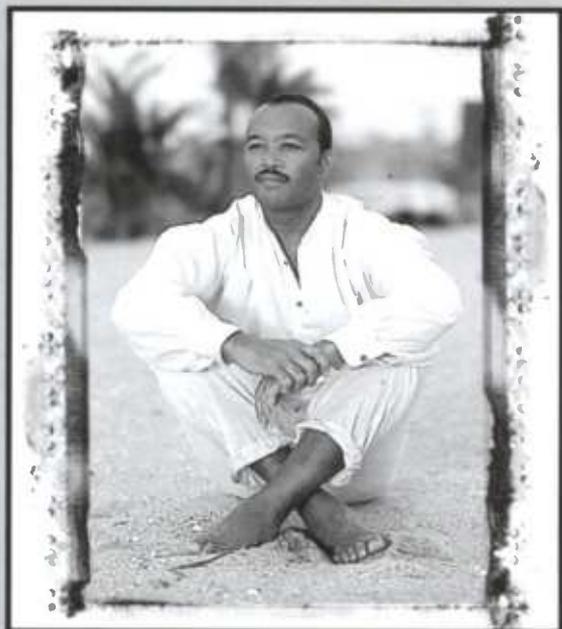
The most exciting thing for me is to work in a format that I adore and listen to when I am not working. The life behind this format is lifestyle of the 25-34 year old female...everything from music, movies, TV, exercise, diet, computers, to relationships and issues are what this is based on. Research and repeating the past alone do not make these stations win; it is reinventing the wheel...and having women at the helm is definitely a sign of change!

## ALISA HASHIMOTO

**Music Director, Star 101.5 (KPLZ)-Seattle (Fisher Broadcasting)**

**How Long:** Officially, it's been six months.

**First Break:** I had been at KPLZ for a number of years as sales assistant, but wanted to cross the hall into pro-



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gramming. In 1993, Fisher Broadcasting bought KPLZ from Golden West creating a three-station group. With that change came a new opportunity

Programming Coordinator and assisting the PDs of all three of our stations. Through that position, I was able to learn a lot about the music and gained hands on experience working with labels, music research, music scheduling, and promotions.

**Mentors/Influences:** I'm really lucky to be working with such a great group of broadcasters here at Fisher. All the way from our GM, Shannon Sweatte, to our Station Manager, Rob Dunlop, and my PD, Casey Keating. I know, it sounds like I'm sucking up, but I do mean it sincerely. They set the example of an excellent company and one that really values its employees. One other mentor I'd like to mention is Kent Phillips. He was PD of KPLZ while I was Programming Coordinator. To me, a great leader is someone who not only provides the tools for the success of each staff member, but also gives them a sense of ownership in the radio station and allows them to excel through trust in their abilities. Kent was very good at that, allowing me to gain the experience I needed to become a Music Director.

**Like Most:** Music director is a job for those of us who are total music freaks. It's the biggest rush when you find a record that's got all the goods and you can't wait to get it on the air. It's like being a kid with a new toy.

**Like Least:** This is the best job on the planet to me, but if I had to choose something, I'd say it's being "Ticketmaster Central." Fortunately, that's only on occasion.

**Self Improvement:** I need to fine-tune my bulls\*\*t detector. No, I'm just kidding. Actually, the thing I need to do better is manage my time better.

**Best Advice:** One thing that has stuck with me is something I heard from a successful business person, "It doesn't matter what job you do, even if it's shining shoes on the street corner, just do it better than the guy on the next corner."

Everyone's heard this next bit of advice a million times, but I have to mention it because it's been important in to me. Love what you do. Passion, along with hard work, persistence, and willingness to take risks are all good things to keep with you.

**Dream Job:** This one's a no-brainer, it's the job I have!

**What makes KPLZ unique?** KPLZ is known as a heritage radio station here in Seattle. It's been a market leader for many years. We have an

exceptionally talented morning show team, Kent & Alan, who have been here for 13 years, who continue to bring in great core demo numbers. We have an '80s request lunch hour, seven days a week and two hours of '80s music every weeknight, so there's a strong '80s music core who listens to the station as well.

**Format in Five Years?** Well, I think the format can continue to do very well for stations that have all of their programming elements in great shape, meaning not just the music, but outstanding promotions, production and on-air presence too. Each station programs differently according to their market composition, but there will never be a shortage of women 18-49 wanting to hear hit records.

## SONIA JACKSON

**Music Director, KZZO-Sacramento (CBS/Infinity)**

**How Long:** Nine months

**First Break:** My parents allowing me to intern at KSFM-Sacramento at the ripe, young age of 15.

**Mentors/Influences:** My parents, Jerry Clifton, Carmy Ferreri, Colleen Cassidy, Rick Gillette, Mark Jackson, Dave Shakes, Chuck Field, Brian



White, Andrea Pentrack, and Dave Ferguson.

**Like Most:** The fact that I get to listen to music, program it, and then see the artists I play perform the music that I had a hand in making successful.

**Like Least:** So many records, so little time!

**Time Management Tips:** I blame everything on PMS.

**Dream Job:** A pilot with United Airlines.

**Self Improvement:** Return phone calls in a more timely manner...and swear less!

**Best Advice:** "Always cross your legs and never let them see you cry." —my mom

**What makes KZZO unique?** The people I work with, the music, the company, and most of all, the listeners, who are the smartest, richest, and best-looking in the country.

**Format in Five Years:** Number one in every market!

## MARY ELLI N KACHINSKI

**Program Director, WOAL (Q-104)-Cleveland (Chancellor Media)**

**How Long:** Four years as PD (11-12 at this station!)



### First Break:

When I was taken off of the Morning Show and made Music Director in '91, I was able to work closely with one of my pas-

sions—music—and best of all, not get up at 4 in the morning!

**Mentors/Influences:** Everyone that I've worked with. I take the best of what they have to offer and try to incorporate it into what I'm doing.

**Like Most:** Brainstorming! Whether it's for an image promo, a Morning Show stunt, or how to take a promotion to the next level, it reminds everyone involved why we got into radio (show biz) in the first place! I also love getting all the staff in the same room and making sure that they're all on the same page!

**Like Least:** I really can't think of anything; there is a positive to every negative.

**Self Improvement:** I need to be more diligent on parttime airchecks. And I need to be able to get out of the office more often to just listen to the station. It's easy to get stuck inside the office "fishbowl" and lose the listener's perspective.

**Best Advice:** A very wise man once told me that just when I (or the staff) can't bear to hear a song played one more time, remember "Mama's just learning the words!"

**Time Management Tips:** Making a daily weekly list at the beginning and the end of each work day.

**Dream Job:** Programming a station in my hometown and playing music that I'm passionate about. I think I've got it!

**What Makes Q-104 Unique?** Our consistency, our heritage...our friendly, accessible attitude...the musical nuances that are tailored for the market are just some of the factors that make it hard for a competitor to copy Q-104's vibe.

**Format in Five Years?** Stations that utilize research to find their place, develop a strategy, and consistently execute that plan will remain strong. There will always be a place for mass appeal, upbeat, female-targeted entertainment on the dial.

## JAIMI KARIAK

**Assistant Program Director, WTMX (The Mix)-Chicago (Bonneville Broadcasting)**

**How Long:** Three years

**First Break:** When Rick Stacy hired me to do nights at Top 10 Y-106 in Orlando (now WXXL). I was doing Jazz at the time and *still* don't know



what he heard in that tape that made him hire me! It was my first stint as a Program Director in Denver—what a beautiful city to get that opportunity in.

**Mentors/Influences:** First role model: Rick Stacy, he had amazing energy and motivational skills when he was my PD. He always made radio "fun." My biggest mentor has to be my current PD, Barry James. We first worked together in Orlando nine years ago and have remained friends. He saw something in me that made me believe in myself and he's helped me grow ever since. He's an incredible teacher and pushes you to the limit of your abilities.

**Like Most:** When I was programming, it was the competition and the thrill of knowing that it was *my* "vision" that gave us the good numbers we'd see in Arbitron. What a sense of accomplishment! As an APD, it's the ability to influence the music industry (i.e. what becomes a "hit" and what doesn't). I still remember how amazed I felt when I saw Paula Cole accept a Grammy Award and *knew* it was *my* station that broke her, and that it was *me* who pushed to get her played in the first place.

**Like Least:** That it's become such a "bottom-line" business and isn't really about the music anymore.

**Self Improvement:** The record people would say I need to go to more shows <grin>. But, I probably need to network better. I know a lot of people but don't call them nearly enough.

**Best Advice:** From my parents who told me (when I was 16) that I should do whatever makes me happy. (They told me this while helping me with my very first résumé. It was for doing weekends at a radio station...I got the job!)

**Time Management Tips:** Closing my office door and paying attention to caller ID so I don't get interrupted a million times!

**Dream Job:** One that would allow me to work from home part of the week so I could have a life.

**What Makes WTMX Unique?** We're a trendsetter. We don't wait for things to happen, we *make* them happen.

**Format in Five Years?** Continuing to evolve with our audience and taking more chances than in the past. I believe the younger end of the audience will become stronger—more vocal and more important because of sheer numbers. We've already seen the station influenced by the younger end (18-24)...I expect that trend to continue.

**DANA KLIL**

**Senior Director, Adult Formats Promotion, Elektra Entertainment**

**How Long:** Three years

**First Break:** I was the assistant to Marc Benesch, VP of Pop Promotion for Columbia Records. We were lacking a field rep in Cincinnati so Marc encouraged me to call radio



until the position was filled. That same week, I got a triple at Q102! They added: LL Cool J's "I Need Love," Dan Hill's "Can't We Try," and Michael Bolton's "That's What Love Is All About."

**Mentors/Influences:** Marc Benesch saw my potential before I knew I had any. Burt Baumgartner taught me to be myself and the importance of friendships. Plus, Burt continues to prove that good guys *can* finish first!! Both gave me the freedom to make the most of myself and by challenging me, they gave me the desire to achieve anything and everything.

**Like Most:** I am always overcome with excitement and pride the first time I hear a hit song or see an artist perform, knowing that I will contribute to the success of that song or career!

The other favorite aspect of my job is the friendships that I have made. I spend my day on the phone laughing, sometimes crying, but always sharing thoughts, dreams, passions, everything. Having the privilege to know someone's heart and soul is what I value most. Of course, if there's nothing else to talk about...there's always the music!

**Like Least:** Not being able to make every song a hit.

**Self Improvement:** I'd like to have more of an opportunity to explore new ways of enhancing artist development...more time to delve into new analysis research programs, the intricacies of BDS, examining Mediabase further, even studying SoundScan at a

deeper level. These are the tools that make our jobs easier.

**Best Advice:** Greg Thompson once told me that true confidence *doesn't* come from not having any fear or insecurities. It comes from trusting yourself to act *in spite* of them. He told me to base my confidence on who I am and *not* on what I've accomplished, because ultimately you'll set yourself up for failure since you won't always achieve your goals. But it's your willingness to *act to achieve* those goals that make you who you are. I've found his words to be invaluable in all paths I've taken in life!

**Time Management Tips: Email!** The daily responsibilities of heading a department, make it difficult to make the amount of calls I'd like. Subsequently, the daily responsibilities of programmers make it difficult for them to accept the amount of calls they'd like. Email has become an essential form of communication. I can reach programmers, consultants, managers... anyone. Replies can be made at home, while on conference calls, in meetings or while on the road. Speaking of travelling, if you don't have a Palm Pilot, get one!!

**Dream Job?** Replacing Susan Lucci as Erica on *All My Children* and winning the *Daytime Emmy*!!

Seriously, in these days of consolidation, I just feel so lucky to have a job I love, to work with artists I believe in, and to be surrounded by people I adore and respect!

**Format in Five Years?** I think things need to settle down. The Adult Top 40 format has become a very exciting vehicle to solidify further success for songs and artists. But, the time it takes to develop a single hasn't changed. I think the record community has overlooked that. Programmers are having a difficult time finding the room to spin the records they have already committed to. In an attempt to fit new music in, they are bailing a lot sooner on singles that they would

have normally spent the time to cultivate...obviously hurting any hit potential, especially for the more passive records.

I think it's wonderful that the format has become so viable, but if record companies really want to secure success for their artists here, they need to choose their singles carefully, rather than throwing anything out there to see what will stick.

With that understanding, I think the format can prosper. It's very focused on its core audience...its stations have become very competitive (the leading station in some markets)...and they're selling a lot of records. What else could you ask for?

**CHERYL KHANER**

**National Director Adult Promotion, RCA Records**

**How Long:** 11-12 years

**First Break:** When the senior partner of my law firm offered me a partnership and I said, "I'm quitting to go into the music business."

**Mentors/Influences:** I have been lucky to have mentors and role models at each label where I've worked, and I have learned a great deal from each, they include Ron Geslin, Jack Rovener, Jerry Blair, Jim Burruss, Ron Gregory, and Erik Olesen.

**Like Most:** Getting programmers excited about new music.

**Like Least:** Getting programmers excited about new music.

**Time Management Tips:** Work more than 14 hours per day

**Dream Job:** There is no better place to be than RCA Records.

**Self Improvement:** I still need to figure out how to speak with 170 radio stations a week while attending label meetings.

**Best Advice:** From my mother, who



constantly reminds me, "at least you have your law degree to fall back on (Wishful thinking on her part)"

**Format in Five Years:** I predict that Jeremy Toback, Vertical Horizon, Christina Aguilera, and David Mead will be core artists for the format

**ELAINE LOCATELLI**

**Vice President A/C Promotion, Columbia Records**



**How Long:** 11 years this July, three years as VP this January

**First Break:** The opportunity to do A/C Promotion at Columbia Records

**Mentors/Influences:** Thomas D Mottola, Don Jenner, Jerry Blur, John Betancourt

**Like Most:** The artists and music

**Like Least:** Not getting airplay

**Dream Job:** This is it

**MARGARET LOCICERO**

**VP National Promotion, Push Records**

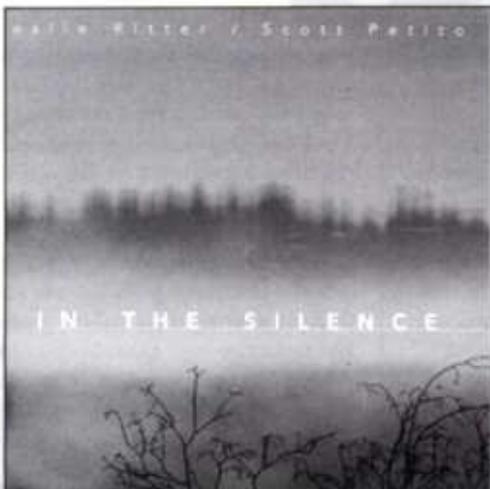
**How Long?** 1 month

**First Break:** When, after recommending me for every job in New York, Tom Silverman hired me as Tommy Boy's National Director of Pop Marketing and Promotion. Thankfully, my first project was a huge hit Information Society's "What's on Your Mind?" went Top 5. Then I started getting offers. I wanted to move to the West Coast because my sister lived here, so I took a job at IRS Records with Barry Lyons as my Sr VP.

**Mentors/Role Models:** Tom Silverman, Billy Brill, Marc Benesch

**Like Most:** I get to talk with my favorite kind of people, radio people, about one of my favorite subjects, music. (I started at WJLR when I was 14, so radio is in my blood.)

**Like Least:** Your success is built in one day and the next day it starts over again. Where this sometimes can be



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good, it's certainly a stressful constant that gets most stressful when you are really driven—and always want more.

**Self Improvement:** I need to get out more.

**Best Advice:** Never judge your successes on what happens for others or you'll always feel cheated. Judge your successes on your own merits—my dad.

**Time Management Tips:** Never sleep.

**Dream Job:** GM of a radio station on a beach.

**Format in Five Years?** I see more and more stations adapting the format in title because of sales, but truly being the Top 40 in their markets.

## MERCEDES MARTINEZ

**Hostess of *Mark and Mercedes in the Morning on Mix 94.1 (KMXB)* - Las Vegas (CBS/Infinity)**

**How Long:** I have been at Mix for two years.

**First Break:** It was working at the former KJMN in Denver. I was the receptionist at the time, so of course I developed some relationships with various industry people. They were nice to me so I would put their calls through. PD Mark Feather let me go on the morning show once a week to do a Celebrity Gossip feature. So when our consultant, Dave Shakes, would call, I would make him listen to my script before I let him talk to Mark. He would always listen the real



ly had no choice) and offer suggestions and ideas. The woman that was doing the morning show at the time moved to Phoenix, so Dave suggested to Mark that he put me on the show. They decided to give me a three-month trial and I guess they must've liked me because after that, they told me the position was mine.

**Mentors/Influences:** Dave Shakes is a great mentor. He really supported me on my quest to be an air talent. When we lost our jobs due to a format flip in Denver, Dave was on the phone with Mike Marino at KMXB, telling him to hire us. I wouldn't be where I am without him. Mike Marino is another mentor. I learned so much from him. Here I was, a total rookie in radio, and he took a chance on me and showed me how to accentuate the positives in myself and deliver them on air. My present PD Duncan Payton has also been very supportive in my quest to improve. As far as role models go, Laine White at KYSR-Los Angeles is a big one for me. I used to listen to her

in Denver and I admired her so much for her complete and total honesty. She was herself and she didn't care if you liked her or hated her. She just tells it like it is and that's what you've got to do in this business. If you're real, people feel like they know you and they listen to find out how their friend is. It turns into a relationship—a friendship.

**Like Most:** Having the ability to be so many things to so many people. Some people look at me as the person that plays their favorite music, others look at me as their friend. Some people look at me as good-hearted and sensitive, others think I'm loud and obnoxious. When I meet listeners, some tell me their problems, others want to talk about mine. It's so interesting to see what you are to different people and the funny thing is, they're all right!

**Like Least:** I don't get to watch Katie Couric on *The Today Show* any more. I guess I could tape it but, for some reason, it's just not the same.

**Self Improvement:** Network. Sometimes you get so caught up in what you're doing, you forget that you're not the only radio station out there. I think it's important to get your name out not only to your listeners, but also to your industry.

**Best Advice:** It came from my former GM, Cindy Schloss. She told me that no matter how hard I try, not everyone will like me and that's OK. The reason I'm on the radio is to keep people listening and to invoke a reaction from them. If they agree with what I say, that's a reaction. If they disagree, that's a reaction. If they love me, that's a reaction. If they hate me, that's a reaction. If they're not reacting to what I say, *then* I have a problem.

**Dream Job:** Working on *Saturday Night Live*. Sometimes, I think of these weird, deranged skit ideas for the show. That job would be so fun.

**Like Least:** I don't get to watch Katie Couric on *The Today Show* any more. I guess I could tape it but, for some reason, it's just not the same.

## ANGIE PERILLI

**Program Director, KYSR (Star 98.7) - Los Angeles (Chancellor Media)**

**How Long:** Four years at Star, three years (in September) as PD.

**First Break:** Becoming Music Director at K-101 in San Francisco. (I was the only one stupid enough to enter all the songs into Selector.)

**Mentors/Influences:** My GM Ken Christensen, Guy Zapoleon, and Randy Lane. As for role models, I feel like I'm in uncharted territory as a female PD at this level. I look to magazines like *Fast Company* to read about successful women managers.

**Like Most:** I really love learning something from my job and my staff



Not a day goes by that I don't learn a better way to handle some situation. It's amazing.

**Like Least:** The 24/7 nature of it. It never stops!

**Self Improvement:** I wish I had more time to spend with young talent and music directors.

**Best Advice:** My first PD, Ric Lippincott, told me when I was an intern to take on all kinds of projects not in my job description. Most people are not reluctant to hand over work to someone else who offers to help.

**Time Management Tips:** It's all about multi-tasking. Also, identify the two or three things you can do today to take you closer to your long-term goals, both professionally and personally. Make sure you get those things done, then work on everything else.

**Dream Job:** Isn't that an oxymoron? Seriously, I always wanted to be a Rockette.

**What Makes Star 98.7 Unique?** The energy in the building and calibre of the station staff in all departments is amazing. Plus, we have purple walls!

**Format in Five Years?** I see us playing the hits for 25-34 women, whatever they might be.

## NANCY SHIN

**Vice President of Promotion/Special Projects-Head of Adult Formats, Warner Bros. Records**

**How Long:** VP of Promotion, four years; Head of Adult Formats, four months; 20 years with Warner Bros. Records.

**First Break:** Working for Warner Bros. Records.

**Mentors/Influences:** Russ Thyret, CEO Warner Bros. Records, Carol Hart, VP of Promotion Warner Bros.

Records, and Jeff Gold, former GM of Warner Bros. Records.

**Like Most:** The music.

**Self Improvement:** Travel, travel, travel.

**Best Advice:** I was taught by Russ Thyret to never waiver and stick with what you believe in.

**Time Management Tips:** Work day and night.

**Dream Job:** To be head of my own small label.

**Format in Five Years:** Now that I am getting to know the people involved in these formats—I know that they are smart and will roll with the

changes and trends no matter what we call the formats.

## JULIE NAKAMURA STOCKILL

**APD/MD Alice@97.3 (KLLC) - San Francisco (CBS/Infinity)**

**How Long:** Two and a half years—almost since its inception.

**First Break:** This job, hands down. For a year before starting here, I was a stay-at-home mom.

**Mentors/Influences:** When I worked with Steve Feinstein at KKSL, he took me under his wing and taught me so much about the business and its politics. He had the most amazing insight when it came to music and was immensely respected by his peers. Steve encouraged me to pursue a job here at Alice three years ago.



Unfortunately, he passed away before I was officially named MD, so I never got to thank him for his guidance.

Today, I'm grateful to be working with people like GM Steve DiNardo and PD Louis Kaplan, who've allowed me to grow creatively and professionally. I respect them a ton, because they let me be Megan and Phoebe's mom first, and MD APD second. Thanks, guys.

**Like Most:** Alice's vibe is very positive, upbeat, fun and accessible. I love the fact that we're evoking those feelings in our listeners. I used to make music tapes with all the music I loved for friends in high school and college, now I put together hours of all the music I love for our listening audience—and I get paid! Our Alice team consists of high energy, creative, humorous, professional individuals, and I love being surrounded by people like that.

**Like Least:** Scraping the gum off of Louis' shoes and picking up his dry cleaning.

**Self Improvement:** Tell you my weaknesses and then have them published? No way (kidding). I tend to be a bit too maniacal about things I truly believe in, which I guess is good, in a way. I also need to work on getting "out there" and meeting more people. I'm trying to overcome my lobby scene anxiety. Believe it or not, I'm actually quite shy.

**Best Advice:** "Do one thing, every day, that scares you."—from some dude who spoke at my college graduation ceremony.

**Time Management Tips:** You're talking to a mother of two young girls. What's time management?

**Dream Job** Choosing the music for movie soundtracks, television shows (i.e. my favorite shows: *Real World*, MTV *Fanatic*) and commercials.

**What Makes Alice Unique?** Alice is unique because San Francisco is a unique market. Our listeners yearn for challenging records. We carry over the uniqueness in every aspect of the station, including promotions we do with the "Alice" angle to enhance San Francisco's unique lifestyle.

**Format in Five Years?** It would bring me great joy to see our format become more adventurous when it comes to music. There are so many talented artists that are slam dunks, but a lot of Modern Adult programmers are too conservative to go out on them early. The Modern Adult Well of Records is not going to run dry. I'm positive of that. But if programmers aren't going to take advantage of the wealth of music out there, that may lead to a lack of interest in the format from record companies and musicians; and more importantly listeners. Let's keep this format exciting and *alive!* I'll get off my soap box now.

## DARLA THOMAS

**Program Director, KZPT/FM (104.1 The Point)-Tucson, Ariz. (Journal Broadcast Group)**

**How Long:** Since February, 1998

**First Break:** I was out of work and looking for a gig in early 1996. I was doing part-time and fill-in work at KMJJ-Austin, where I started to pick up Selector skills. I landed an interview at Kiss KMSG Radio, and although I was interested in a job at KISS (the AOR), I didn't realize they were also looking for a Music Director on Hot A/C.



KMSG. I ended up landing that job, and worked there for two years as MD/afternoon jock. Up until that point, I had no experience on the programming side, although that's what I wanted to do.

**Mentors/Influences:** Mike Tierney (recently named PD at KPWR-Los Angeles). I first got into the industry at the student run non-commercial Top 40 in Syracuse, Z-89. Mike was the PD there, and later the Broadcast Consultant (back then, we called him "T-Bone"). Already a great jock, Mike was a leader even then, and he had such a passion for radio. He's since held several major market PD gigs, not to mention his recent stint at VH1. When I see how much he has accomplished in such a short time, it inspires

me, because we both got our start in the same place.

**Like Most:** I really enjoy working with air talent and making them the best they can be. I have several people on my airstaff who came to me with little more than basic skills. Now they're terrific jocks. I took a chance because I could hear a great announcer screaming to come out. It's not easy work, but it's very rewarding when I hear them sounding terrific on the air.

**Like Least:** *The stress!* It's very difficult to fit so much responsibility into one 24-hour day—meetings, airchecks, promotions, and on top of all that, I have to fit in an airshift. Something's always happening; learning how to manage it all is a daily challenge.

**Time Management Tips:** I use a seven-day planner that shows an entire week at once. That way, I can see what's happening, hour-by-hour, for the next seven days. I also make a weekly list of what needs to be done, no matter how minor the task may be. As a program director, there's so much you need to be responsible for that if you don't write things down, you will forget *something*. There's also a feeling of accomplishment when you get to cross tasks off after you finish them.

**Dream Job:** Selling shoes at Nordstrom (for the discount). Seriously, I would love to move up in the ranks of a major company like Journal Broadcast Group and become the Group PD or head of radio. I love travelling and I hope that in the future I can add a female perspective to more than one station at a time and help PDs tackle the big issues.

**Self Improvement:** I would love to find a way to help those who work at the labels understand how we make music decisions. I hate it when I tell one of my locals that I don't have any room for a song and they ask, "Can't you make room?" Music categories aren't flexible. It takes hours to design systems and oftentimes that becomes trivialized because someone "needs that add." It's just not that simple.

**Best Advice:** Back in my Z-89-Syracuse days, a wise radio professional told us that the way to get anywhere in this business is to be willing to do almost anything for little pay. We were told that those who "made it" started out doing weekend overnights and driving the station van. They got the jobs because you could always depend on them. It's hard to find young radio pros like that anymore.

**What Makes KZPT Unique?** We are actually one of the few stations in the country where female full-time jocks outnumber the males. We have women

hosting morning and afternoon drive, and we also just hired a woman for nights. I never planned it that way—as a matter of fact, there were many male candidates up for those jobs—I just hired the most qualified people for the positions, regardless of their sex.

**Format in Five Years:** There will always be an audience for Hot A/C. But, as with any generation, it's constantly evolving. Whereas Top 40 and Alternative's target demos never change, A/C's reaches a point where they need to decide if they are going to age with their audience. I predict that the Hot A/Cs of today will become the soft A/Cs of tomorrow, leaving a place for the Moderns to land. Then again, we could all be working in satellite radio by that time, anyway.

## LISA THOMAS

**MD/midday personality, KDMX-Dallas (Jacor)**

**How Long:** 5 years

**First Break:** Virgil Thompson at KISS FM in San Antonio hired me for overnights with virtually no experience. He's a great guy and I'll always be thankful to him for giving me a shot. And Kim Ashley at WPLJ is the reason I landed at Mix 102.9. She was working middays here at the time and got hold of my tape. She was a big supporter of mine.

**Mentors/Influences:** Jimmy Steal



(the best there is), J.D. Freeman (integrity and a real pillar of the stations), Tom Owens of Jacor (he gets it and he's one of the great movers and shakers in the business), Randall Mays at Clear Channel (because when I was 11, I carried around his picture and told everybody he was my boyfriend—long story), Virgil Thompson (still one of my sounding boards), Guy Zapoleon (so sharp—and on top of things), Mark St. John (again, an incredible mind for the business), my mom (so strong—"No" is not in her vocabulary. She really is one of the best teachers in the world), my dad (one of my biggest fans), my Aunt Sue and Uncle Bill (they helped me not to starve during my first year in radio. They are my best friends).

**Like Most:** Hearing and seeing the Mix rock. With Alan and U-Turn in the morning, Race Taylor in the afternoon, Loren Condon doing an awesome job of marketing, Eddie Bower kicking ass in imaging—and, of course, with the most excellent Jimmy Steal right there—it's something you can actually

*feel!* I mean, we're all working hard together. We all want it, and that is the reward. The best sounding station in Dallas Ft. Worth.

**Like Least:** That the laptop gets between me and my husband every night.

**Self Improvement:** Be more open minded, because change is always a conundrum. That's a given. I'd like to be more computer literate—I'm working on that right now.

**Best Advice:** Quit when you stop having fun. —Anonymous

## LINDI THURMAN

**Senior Director, A/C Promotion, Elektra Entertainment**

**How Long:** Four years as Senior Director, 11 years with Elektra

**First Break:** Being a promotions assistant for Elektra

**Mentors/Influences:** Brad Hunt, Suzanne Berg, and Greg Thompson

**Self Improvement:** Be aware of radio's needs

**Best Advice:** "Enjoy the music." —Suzanne Berg (now head of promotion for the Verve Music Group)

**Time Management Tips:** Don't ask anyone to do something you would not do yourself.

**Format in Five Years?** More like the Top 40s with the listeners who have the cash to spend so advertisers will stay very interested in this format.

## LUCILLE ZISLUMAN

**Senior Director of Adult Promotion, Arista Records**

**How Long:** 1 1/2 years at Arista Records

**First Break:** When the VP of A/C at FMI Records left on maternity leave, I was then given the opportunity to head the A/C department on my own.

**Like Most:** Arista continually releases hit records. I also enjoy watching the development and promotion of new artists at the Adult format.



**Like Least:** The battles we have with radio when they do not recognize talent.

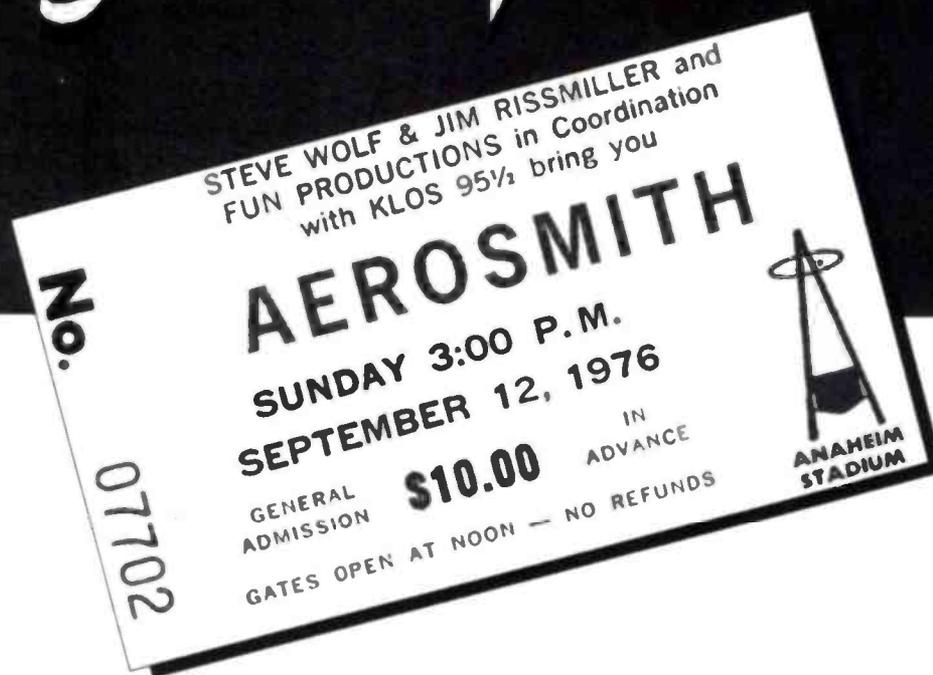
**Self Improvement:** To build upon my success, while working with the great family here at Arista Records.

**Best Advice:** Never sacrifice your beliefs and goals. Go with your intuition.

**Dream Job:** To become a Senior VP, Promotion.

**Format in Five Years?** I see more new up and coming artists breaking at the Adult format. ■

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DIRECTIONS IN MUSIC



## @Home's Broadband Portal

BY RON CADET

"You are the best thing to happen to my computer since electricity. All of the Internet hype is finally being realized. I no longer debate downloading huge files or viewing video clips. You have succeeded in making the Internet a very pleasurable experience for me and my wife." Those words are from a very excited customer of one of the hottest Internet companies, @Home.

@Home is a broadband portal and, in short, a broadband portal is a place to access the Internet and its goods at very high speeds—sometimes hundreds of times faster than today's best modems.

Speeds fast enough to view high-quality video (no 2-inch wide jerky clips) and stream full-fidelity audio (no waiting for files to download). In addition to the ultra fast Internet speed, portals like @Home are always "on," which means no more waiting for your modem to dial up Internet access. As long as your computer is on, you can surf the Web.

@Home delivers Internet access to consumers via television cable. In the home, a cable modem connects to your cable TV wire, which connects to your computer via a standard "Ethernet" connection. (If you use a networked computer at work, you are likely using Ethernet. Ethernet jacks look like bigger versions of standard telephone jacks.) @Home supports this cable modem service with a high performance "parallel Internet," its own system of high speed telecommunications lines that provide service to half of

*A broadband portal is a place to access the Internet and its goods at very high speeds—sometimes hundreds of times faster than today's best modems.*

all the nation's cable systems. If you want to see if @Home reaches your neighborhood, go to their Web site at [www.home.com](http://www.home.com). Enter in your zip code to see if you can get it.

@Home is closely tied with TCI Cable, which was recently purchased by AT&T. What @Home and AT&T are trying to do is become the broadband portal that everyone uses to listen to audio and view video on the Internet. Toward this end, they have created a service called "Tune-In," which broadcasts commercial-free music, news, and sports to your computer 24 hours a day. According to @Home's own literature, you can hear your favorite songs from Vintage Rock, Modern, Country, and

Jazz—all in high fidelity digital audio that is four times clearer than typical Internet audio. Tune-In also offers the latest sports news from CBS Sportsline, and tech news from C-Net Radio.

Stay tuned to this space in GAVIN to keep abreast of @Home's march. Keep in mind that, as more and more folks connect via television cable, it's just a short cable length to your listener and your music purchaser.

In @Home's own words, "On the Internet, speed is freedom."

NEXT WEEK: AMERICA ONLINE SCOOPS UP BROADCAST.COM

RON CADET OPERATES A NEW MEDIA DESIGN FIRM AT [www.imstudios.com](http://www.imstudios.com), AND PROGRAMS AN INTERNET MUSIC STATION CALLED "JAMZ" AT [www.imagineradio.com](http://www.imagineradio.com). REFERENCES TO THIS ARTICLE AND MORE CAN BE FOUND AT [www.directionsinmusic.com](http://www.directionsinmusic.com).

CREATIVERADIO.NET



## Soon Above and Below 92

BY QUINCY MCCOY

The FCC announced last winter that it might allow low-power radio stations—up to 1,000 watts, reaching an area up to 18 miles in diameter—to share the FM band. If—and it is still a big if—the proposed rules are approved, hundreds or even thousands of small, local, microradio stations would use parts of the dial that aren't occupied by existing commercial stations. FCC Chairman William Kennard says the purpose of these stations is to "facilitate a new class of voices" and serve the needs of local communities.

But low-powered radio faces a big political challenge from the National Association of Broadcasters, which feels these neighborhood stations could cause interference to existing signals and wreak havoc on the airwaves. The NAB also worries that low-powered stations would take up space on the frequency spectrum that they might eventually want to use for digital services. The NAB has mobilized its members to lobby local and national legislators, and has asked the FCC for a 3-month delay so broadcasters can conduct technical studies.

The FCC proposal has also sparked a grassroots campaign made up of a diverse contingent of people from across the country, each with different agendas, all of whom want to start their own radio stations. Groups like the Low-Power Radio Coalition in Washington, D.C., and the Microradio Empowerment Coalition in San Francisco are swapping strategies to keep the pressure

on the FCC to make these frequencies available.

### Why Now?

Since the 1996 Telecommunications Act eased ownership restrictions, many contend that consolidation in the radio industry has led to a marked decrease of local flavor and less diversity of voices. This, along with the loss of the minority tax certificate incentives and the tremendous costs of full-power radio stations, makes it nearly impossible for the little guy to get back on the air. Big broadcasters, who are already beginning to face competition from Internet radio, and must soon battle digital satellite radio, see low-powered stations as an intrusion on their exclusive territory. Especially if the stations will now be sprinkled all across the dial, no longer regulated to below frequency 92. A spokesman for the NAB said that this proposal, "is the most serious issue to face the radio industry in 30 years."

*Maybe big broadcasters should treat these small outlets as laboratory stations to experiment with new formats.*

Instead of seeing low-powered stations as a threat, however, maybe big broadcasters should treat these small outlets as laboratory stations to experiment with new formats. Radio has had its head buried so deep into research in recent years, it's stopped developing our business and allowing

new ideas to evolve. Since consolidation, small- and medium-market laboratory stations are a thing of the past, but these new microradio stations, with their intent to produce new and diverse programming, surely will hit on some hot new formats, and interesting personalities are sure to be discovered.

# URBAN



## MOST ADDED



**SHANICE (53)**  
"Yesterday"  
(LaFace/Arista)

WKVY, WRYS, WKPO, WDLT, WNAA, WKGN, WFLM, WVAZ, WDCI, WOZZ, KVJM, WJMG, WZAK, WJKS, WPHI, WEUP, KXZZ, WTLZ, KVSP, KJMM, WDTJ, WJUN, WKND, KKDA, KYEA, WZHT, WUSL, WJTT, WVEE, WPEG, KCEP, WTMP, WOOK, KBCE, WQHH, WIZF, WAAA, WAMO, WRNB, WWWZ, KRRQ, KOXL, KJMS, WOWI, WPAL, WMANX, WFXE, KPRS, WFXA, KMJM, WKYS, WBLX, WJZD

**MARC DORSEY (47)**  
"If You Really Wanna Know"  
(Jive)

WKVY, WUVA, KBMS, WKPO, WKGN, WOZZ, KVJM, WJMG, WZAK, WJKS, WEUP, WTLZ, KVSP, KJMM, WDTJ, WKND, KKDA, WILD, KYEA, WZHT, WJTT, WVEE, WJMI, WPEG, KCEP, WTMP, WOOK, WQHH, WIZF, WAMO, WRNB, WWWZ, KRRQ, KJMS, WOWI, WPAL, WCKX, WMANX, WFXE, KPRS, WFXA, KMJM, WKYS, WQZB, WBLX, WJZD

**JUVENILE (31)**  
"Follow Me Now"  
(Cash Money/Universal)

WKVY, WKVY, WKGN, WOZZ, KVJM, WJMG, WJKS, WPHI, WEUP, WTLZ, KVSP, KJMM, WJUN, KKDA, KYEA, WZHT, WJTT, WJMI, WPEG, WTMP, KBCE, WIZF, WWWZ, KRRQ, WPAL, WMANX, WFXE, KPRS, WFXA, WBLX, WJZD

**BRAND NUBIAN (14)**  
"Let's Dance"  
(Arista)

WKPO, WKGN, KVJM, WJMG, WTLZ, WJUN, WJTT, WTMP, KBCE, WQHH, WOWI, WMANX, KPRS, WJZD

**NAS (10)**  
"Hate Me Now" feat. Puffy  
(Columbia/CRG)

WOZZ, WNAA, KBMS, WTLZ, WDTJ, WTMP, WAMO, WCKX, KATZ, WTCO

## BLACK A/C



**ERIC BENET & FAITH EVANS**  
"Georgy Porgy"  
(Warner Bros.)

**K-CI AND JOJO**  
"Life" (Rockland/Interscope)

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

**JESSE POWELL**  
"You" (Silas/MCA)

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

### WEST COAST

**FAITH EVANS +26** "All Night Long"  
(Bad Boy/Arista)

**DRU HILL +22** "You Are Everything" (Island)

**MEN OF VIZION +22** "Break Me Off" (MJJ/Epic)

**ERIC BENET & FAITH EVANS +16**  
"Georgy Porgy" (Warner Bros.)

**MYA +16** "My First Night With You"  
(Interscope)

### MIDWEST

**MAXWELL +111** "Fortunate"  
(Rockland/Interscope/Columbia)

**KRAZIE BONE +94** "Thug Mentality" (Relativity)

**BUSTA RHYMES feat. JANET JACKSON +78**  
"What's It Gonna Be" (Flipmode/Violator/Elektra)

**JT MONEY +75** "Who Dat?" (Priority)

**MARC DORSEY +75** "If You Really Wanna Know"  
(Jive)

### EAST COAST

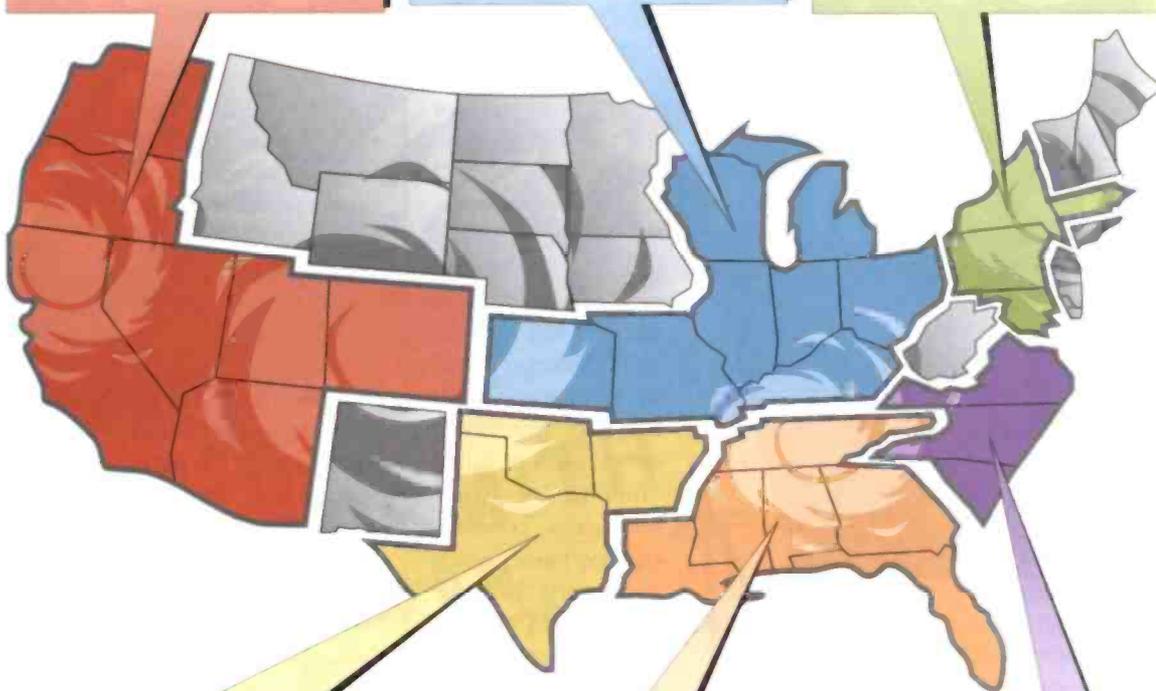
**DAVE HOLLISTER +154** "My Favorite Girl"  
(DreamWorks)

**JAY Z +69** "Jigga What Jigga Who"  
(Roc-A-Fella/Def Jam)

**BRANDY +63** "Almost Doesn't Count" (Atlantic)

**RAPHAEL SAADIQ feat. Q-TIP +60**  
"Get Involved" (Hollywood)

**DEBORAH COX +57** "It's Over Now" (Arista)



### SOUTHWEST

**BRANDY +61** "Almost Doesn't Count" (Atlantic)

**TOTAL +56** "Sitting Home" (Bad Boy/Arista)

**LINK +55** "I Don't Wanna See" (Relativity)

**SILK THE SHOCKER featuring MYA +54**  
"Somebody Like Me" (Priority)

**RAPHAEL SAADIQ feat. Q-TIP +49**  
"Get Involved" (Hollywood)

### SOUTHEAST

**MAXWELL +147** "Fortunate"  
(Rockland/Interscope/Columbia)

**BLAQUE +112** "808"  
(Trackmasters/Columbia/CRG)

**BRANDY +106** "Almost Doesn't Count" (Atlantic)

**JT MONEY +105** "Who Dat?" (Priority)

**CHANTE MOORE +96** "Chante's Got A Man"  
(Silas/MCA)

### CAROLINAS/VIRGINIA

**CHANTE MOORE +164** "Chante's Got A Man"  
(Silas/MCA)

**BRANDY +133** "Almost Doesn't Count" (Atlantic)

**DRU HILL +81** "You Are Everything" (Island)

**MYA +81** "My First Night With You"  
(Interscope)

**K-CI AND JOJO +79** "Life"  
(Rockland/Interscope)

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## TOPTENSPINZ

1	ERIC BENET & FAITH EVANS "Georgy Porgy"	2842	3008
2	BUSTA RHYMES feat. JANET JACKSON "What's It Gonna Be"	2583	2829
3	K-CI AND JOJO "Life"	2545	2751
4	TLC "No Scrubs"	2696	2780
5	112 "Anywhere"	2398	2684
6	BLACKSTREET feat. JANET JACKSON "Girlfriend/Boyfriend"	2333	2489
7	SILK "If You [Lovin' Me]"	2232	2425
8	THE ROOTS featuring ERYKAH BADU "You Got Me"	2283	2795
9	MAXWELL "Fortunate"	1665	2099
10	TOTAL "Sitting Home"	1762	1923

Red=Spinz last week  
Black=Spinz this week

**NUMBERONE**  
**ERIC BENET & FAITH EVANS**  
"Georgy Porgy"

NOT LIKE EVERY OTHER DAY...

New This Week:  
WJKS WCKX W6ZB  
WJTT WTMP WESE  
KVSP KJMM WNOV



# "BETTER DAYS"

42000

NEXT FROM "THEY NEVER SAW ME COMING."

AT RADIO NOW

The Early Believers:  
WNEZ WSOJ WLJM WJUN WEUP WKGN WBLX  
WZHT WHRK WTMG WPAL KBCE WJZD KRRQ  
KZWA WJMG WJKX KRUV KYEA WACR KIPR  
WQUE KIIZ KDKS KPRS WKPO WKKV WQHH  
WJUC KKBV KDKO and many more!



Produced by Brycen Evans and Thomas Anderson for Nature's Finest and Steady Mobbin Productions

Management: Theresa Price for Xtreme Management

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# RAP • HIP-HOP

## Random Notes From a Week in Hip-Hop

•We were happy to hear that three suspects have been arrested in New York in connection to the recent shooting death of **Lost Boyz** member **Freaky Tah**. Police in Queens, N.Y., have corraled Kelvin Jones, Raheem Fletcher, and Ryan Birth, all charged with second-degree murder. There is also speculation in New York that Tah's death may be somehow linked to the violent shooting death of rapper **Big L**, who was killed in February. It is so ironic when those rappers who are most vocal about the ill effects of street violence are the ones who fall victim to it. Can anyone forget the impact the **Lost Boyz** made with their record "Renee," in which **Mr. Cheeks** lamented the senseless killing of his young girlfriend?

•Fans of the Internet, take note: popular East Coast radio veteran **1/2 Pint** of **WPAT**-Paterson, N.J., will begin airing **1/2 Pint's Hot Spot** on underground internet radio as part of **Chuck D's** **bringthenoise.com** Web site, starting April 20. The show will feature a mix of major-label and underground hip-hop and R&B tracks with several classic hip-hop tracks included. Listeners can also expect interviews with top artists as well as the segment "Star for a Night," in which **1/2 Pint** will talk to aspiring artists. As you may recall, **1/2 Pint** began in 1985 on Newark's **WNWK** on the weekend **Hank Love and 1/2 Pint** show.



**Chuck D** of **Public Enemy** having been among the first to take a stand, defying his record company by making PE's next album available for downloading via MP3 to fans on the Web, many other artists are following suit. According to Web sources,

O.G. rapper **Ice-T** has signed a deal with **MP3.com** to make his next album, **7th Deadly Sin**, downloadable at the Web site. While many are hailing this new technology, others in the record business see it as a threat to their coffers. For example, tracks from **Nas'** new album have already been circulated onto pirate MP3 Web sites, cutting into official album sales.

•Remember **Father MC**, the slick-looking Uptown rapper whose last track was "Hit 'Em With a '69"? **Father** never really got a full shake at a career, but he's set to come back atcha. He has just been signed to **Street Solid Records**, a new division of Reno, Nevada-based **Payforview**, and is completing the album **No Secrets**. Among the producers working on the project are **Deric "D-Dot" Angelettie**, **Sean Low**, and **Mark Sparks**. **Father's** album can be previewed at the **Payforview.com** Web site.

•Now that **Eminem** has stood the hip-hop world on his ear by combining the streetcore credibility of **Dr. Dre's** production with surfer boy looks and crazy, alternative-edged rhymes—effectively bridging the gap between Alternative and Rap—does that mean a new wave of imitators are close behind? Sometimes it's not the imitators who come out of the woodwork, but those artists who laid down the groundwork for the current trend who never got their props in the first place. That said, be on the lookout for a new project by **Kool Keith**, key member of early freestyle hip-hop-pers the **Ultramagnetic MC's** and one of the most inventive, free-



**Eminem**



**Kool Keith**

wheeling, multiple-personality rhyme stylers in hip-hop. He has recorded under the names **Dr. Octagon**, **Rhythm X**, **Big Willie Smith**, the **Cenubites**, and **Sinister 6000**. **Kool Keith's** upcoming project is sure to cause tongues to wag at his higher-level-madness lyrical style.



**Wyclef Jean**

has brought his all-day **Carnival** 1999 to Miami for the third annual Haitian Benefit Concert, being held April 17 at the Bayfront Park Amphitheater. Starting at noon, the concert will showcase **Nas**, **Mya**, **Next**, **Pras**, the **Black Eyed Peas**, **Destiny's Child**, **Eagle Eye**



**Nas**

**Cherry**, **Stone Love**, **Eightball & MJG**, **Pace Won**, **Xzibit**, **Kymani Marley**, the **Rufugee Camp All**



**Black Eyed Peas**

**Stars' Khadejia**, **Usher**, **Aaliyah**, and **Timbaland**, along with a performance by **Jean & the Refugee Camp**. As the lineup shows, the concert brings together R&B, hip-hop, and reggae artists to raise money for several charitable organizations, including **VH1's Save the Music** campaign and programs of the **Foudation Artistes Creation**, a Haitian non-profit agency. **Jean's** 1997 concert in Port-au-Prince, Haiti drew more than 75,000 people; the Miami concert is expected to draw even more.

**SOUL 97**  
The hardest working man in show biz, **James Brown**, made the rounds of New York radio recently to promote his latest **Private I Records** release **I'm Back**, featuring the single "Funk on Ah Roll." Here, **Brown** hobnobs with **WQHT (Hot 97)**-New York jocks **Ed Lover**, left, and **Big Steph**.

**BIGGER AND DEFFER**  
Hampton University was the place to be when the **Def Squad** stopped by **WHOV-Hampton** on a recent tour stop. Shown from left, **Def Squad** members **Redman**, **Erick Sermon**, and **Keith Murray** visit with **WHOV PD Jay Wright**.

# WHAT CHA WANNA DO?

# CHACHA

## New Millennium

[WhatChaWannaDo]

First to blow from her debut album,  
"Dear Diary."

Already bangin' it:

### Mixshow

WJLB, WZHT, WJHM, WHUR,  
WPGC, WDTJ, WTLZ, KIPR,  
WBLY, WQQK, WOUE, WVEE,  
WWWZ, WPEG, WFXE, WOWI,  
WCDX, WBLK, KBMB

### College

WBNY, WRUV, WXCI, WQFS,  
WAMF, KDVS, KNBA, KDVS,  
KWOL, KCEP, KDHX, WHOV,  
WREK, KTSU, KWUR, WCRX,  
KCMU, KVCN, KBBF, KSPI,  
KUNV, KBEV

Produced by Kevin "Shakespeare" Briggs  
for Shakespeare Productions

Management: Wendell White for  
Wendell White Management



Album in stores Summer '99

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

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## HERE COMES THE DRAMA...



INTRODUCING

# JIM CROW



CARTEL

POLOW

MR. MO

## THAT DRAMA

(BABY'S MAMA) featuring TOO \$HORT

From "CROW'S NEST," their forthcoming Noontime/Epic debut.

Already Spinning at:

### Mixshow

WDZZ, WBHJ, KIPR, WZHT, WEMX, WZHT,  
WHTA, WVEE, WFXA, WCDX, KKBT, KMEL

### College

WESU, 88 HIP HOP, WPAT, WHCR, KVRX, KCSU,  
KSMU, KUCI, WIDR, WMSC, WXPL, KJHK, KSCR

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# RAP

## MOST ADDED



**WHORIDAS (74)**  
**SAUCE MONEY (73)**  
**NETWORK REPS (52)**  
**RUFF RYDERS (50)**  
**JA RULE (30)**

## MOST REQUESTED



**COMMON**  
**JT MONEY**  
**TRICK DADDY**  
**NAS**  
**RAHZEL**

## RADIO SAYS



**DILATED PEOPLE**  
 "Rework The Angles"  
 (ABB)

"The way a remix  
 should be done!"

—Jeff Herrera,

CJUM-Winnipeg, Manitoba,  
 Canada.

LW	TW		Spins	Diff.
3	1	<b>RAHZEL</b> - All I Know (MCA)	1981	+233
4	2	<b>BUSTA RHYMES</b> - Party Over Here/Everybody Rise (Elektra/EEG)	1969	+384
1	3	<b>COMMON</b> - 1999 (Rawkus Entertainment)	1762	-82
6	4	<b>BLACK STAR</b> - Respiration Remix (Rawkus)	1619	+279
5	5	<b>JT MONEY</b> - Who Dat? (Priority)	1547	+206
10	6	<b>ALL NATURAL</b> - It's O.K. (All Natural Recordings)	1450	+317
14	7	<b>LOOT PACK</b> - WhenmOnDaMic (Stones Throw Records) <i>This indie is making noise and reaching for the top!</i>	1287	+350
11	8	<b>DEADLY SNAKES</b> - Culebras De Muerte (Tommy Boy)	1270	+156
2	9	<b>MASTERMINDS</b> - Bring It Back (Exodus)	1257	-515
17	10	<b>MOBB DEEP</b> - Quiet Storm (Loud)	1165	+313
15	11	<b>PRINCE PAUL</b> - Handle Your Time (Tommy Boy)	1079	+172
16	12	<b>RUFF RYDERS</b> - Ride Or Die (Interscope)	946	+45
8	13	<b>NAS</b> - Nas Is Like (Columbia/CRG)	879	-380
18	14	<b>RUBBERROOM</b> - Reconstruction/Sector Rush (3-2-1 Records) <i>These Chi-Town natives are knocking on the door of the Top 10.</i>	862	+201
9	15	<b>THE ROOTS</b> - You Got Me (MCA)	850	-360
7	16	<b>CHOCLAIR</b> - Flagrant (Figure IV)	823	-517
23	17	<b>DEMASTAS</b> - Feel No Guilt (frr/London)	821	+245
21	18	<b>BAMBOO</b> - From The Get Up (Roadrunner)	777	+129
—	19	<b>QNC</b> - Repertoire/Come Correct (D&D Rec./Gee Street/V2)	704	<b>N</b>
13	20	<b>JANE BLAZE</b> - Slow Down (Jive)	672	-270
38	21	<b>COUNT BASS D</b> - Violatin' (Spongebath)	666	+306
—	22	<b>NAUGHTY BY NATURE</b> - Live Or Die (Arista)	616	<b>N</b>
26	23	<b>CROOKED LETTAZ</b> - Fire Water (Penalty Recordings)	579	+84
24	24	<b>BUCKWILD</b> - E.P. (Fat Beats)	570	+10
12	25	<b>KARDINAL OFFISHALL</b> - And What (Figure IV)	556	-466
—	26	<b>DEFARI</b> - Lowlands Anthem (Black Label/Tommy Boy)	551	<b>N</b>
35	27	<b>CAM'RON</b> - Let Me Know (Unentertainment/Epic)	531	+143
—	28	<b>POLYRHYTHM-ADDICTS</b> - Motion 2000 (Nervous)	512	<b>N</b>
19	29	<b>DILATED PEOPLES</b> - Rework The Angels (ABB)	505	-148
29	30	<b>BLACK MOON</b> - Two Turntables & A Mic (Duck Down/Priority)	495	+18
—	31	<b>DEAD PREZ</b> - Hip-Hop (Loud)	476	<b>N</b>
39	32	<b>APHILLYATION</b> - Dry Tears (Tommy Boy)	468	+114
33	33	<b>HIMALAYAZ</b> - Playa Wayz (Red Ant)	462	+45
37	34	<b>CHILDREN OF DA GHETTO</b> - Wild Side (Priority)	451	+80
—	35	<b>25 TO LIFE</b> - 25 To Life feat. Xzibit, Juvenile (Interscope)	401	<b>N</b>
27	36	<b>JAY-Z</b> - More Money, Cash, Hoes (Roc-A-Fella/Def Jam)	384	-103
36	37	<b>FOREIGN LEGION</b> - Overnight Success (ABB)	379	-4
20	38	<b>INSPECTAH DECK</b> - Rec Room (Loud)	369	-283
—	39	<b>RAIDERMEN</b> - Carnivore (Raidermen Ent.)	335	<b>N</b>
28	40	<b>TASH</b> - Bermuda Triangle (Loud)	332	-148

## CHARTBOUND

**TRICK DADDY** - "Nann" (Warlock/Slip-N-Slide/Atl.)

**SAUCE MONEY** - "Foundation '99/What's My Name" (Independent)

**RAM SQUAD** - "Mission Impossible" (Universal/MCA)

**CLIPSE** - "The Funeral" (Elektra/EEG)

**JA RULE** - "Holla Holla" (Def Jam/Mercury)



## REVIEWS

By Janine Cooney

### ROAD DAWGZ

#### Don't Be Saprize

(Noo Trybe Records)

So, you think the West Coast style has become a little too diluted and polluted with East Coast and Dirty South sensibilities? Go ahead and pick up the Road Dawgz's CD, filled with phat West Coast gangsta funk beats and drawlin' Wessyde Cali lyrics.

This crew rolls easy on the classic sounding "Bonifide"; goes old-school Parliamentary on the rhythm track while talking about getting buckwild on "Gangbang S\*\*t" with Mack 10 and the Hoobang Affiliates; and gets mid-night-hour rough with a group approach to street theory on "MurderFest" featuring Mack 10, Ice Cube, Boo Kapone, MC Eiht, and Boobie.

The disc-ending title track is a slow slide threat: "Don't be saprize/you can't run and hide/Fool, it's the Road Dawgz/We run the West side" they boast, telling the invisible adversary that "you ain't a gangster!...well, who really is anymore?"

Truth be told, this concept of multi-artist, gangbanging, West Coast hardness is rapidly getting old. But if you're jonesing for a taste of something hardcore pure—free of Southern bounce, East Coast slickness, or midwest twang—the Road Dawgz are for you.

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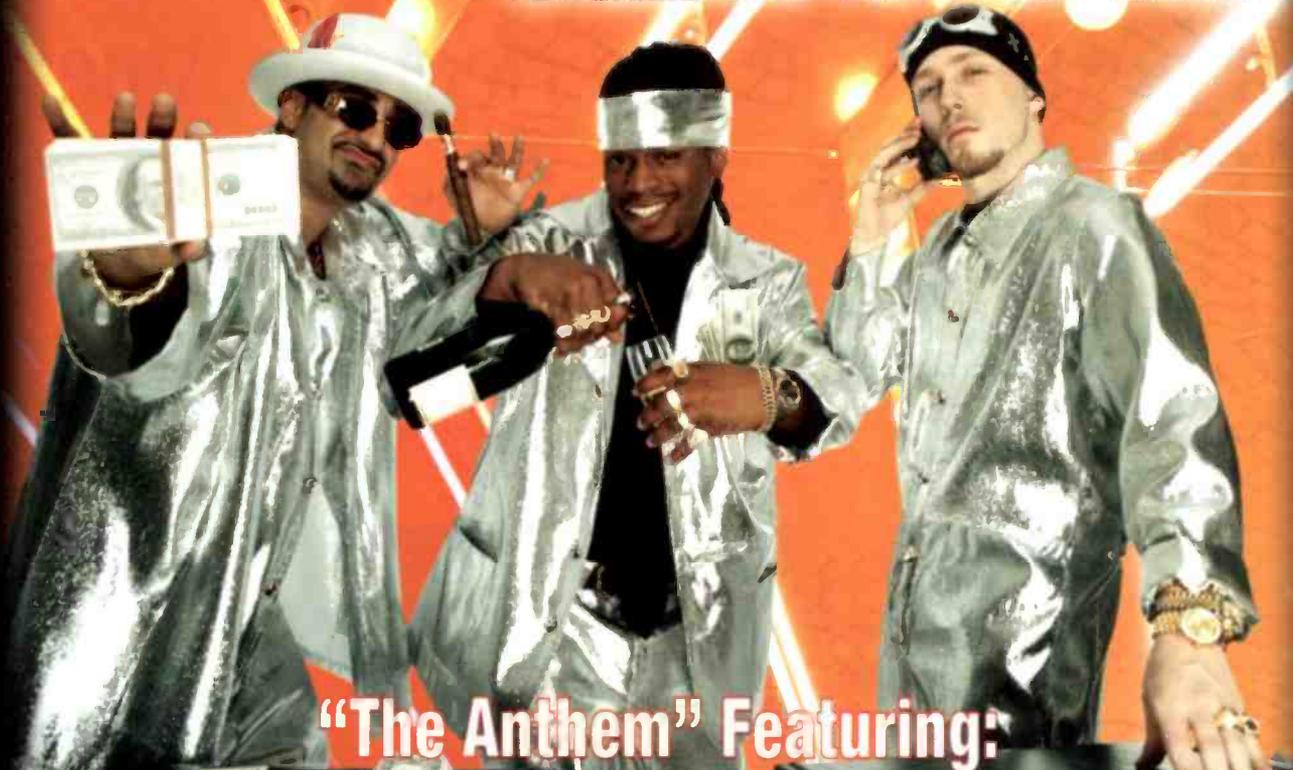
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FROM THE MIX ALBUM

# THIS OR THAT

Contact Trigg Williams @ Interscope Records (212) 328-5980





# TRIPLE A

## Martin Sexton: The American on America

BY KENT ZIMMERMAN

"I feel very American. I'm proud to be American. I've felt this patriotism grow over the past couple of years. I enjoy traveling across America, seeing the Rocky Mountains, the plains, the high desert, the rolling hills of New York state. I really dig it."

When Martin Sexton released *The American* late last year, he was serving his masters to two masters: his new label, Atlantic Records, and a dedicated flock of followers who have supported his unique brand of, well, American music since 1990.

"I wanted to get *The American* out by the fall [of '98], but knew that the label wouldn't get to it until the winter of '99," Sexton recently told GAVIN from his home in New York state. "I needed to service my existing fan base because it had been a while since my last record. I really didn't want to see an extra six months go by without having a record out."

One of 1998's best underground records has now become one of 1999's surprise hits. Martin Sexton is the American, a Northeastern folkie ("Syracuse, great town to be from.") with a take on America that hits close to many homes.

Following "one record on my own label," Sexton first gained national attention on the Eastern Front imprint, playing mostly acoustic music. He soon signed with Atlantic, where he was paired with famed producer and former James Taylor guitarist Danny "Kootch" Kortchmar; the result was a multi-tiered, vocally layered masterwork.

"We cut a lot of *The American* live," Sexton admits. "Just me and the drummer [Joe Bonadio], recorded off the floor. The other stuff, I put on afterward—the backing vocals, bass, and additional guitars."

Kortchmar, a hardliner whose work with Billy Joel yielded several hits including "River of Dreams," was quite open to Sexton stacking his own background vocals and playing instruments outside of his

forte. "Danny let me play piano on a couple of tunes, which I was really psyched about, because I don't really play piano," Sexton remembers.

Accustomed to a stripped-down presentation (for stage shows, it's usually just Martin and a drummer), Sexton found that working with Kortchmar in the studio allowed him to vocally incorporate his stage

going to happen. What I do—alone, solo on the stage—is a surprise to them. If they've never seen me before, they're taken aback; they don't really see me comin'."

So what's the main ingredient, clever stage chatter, the songs, the yodeling, or what?

"Talking between the songs is part of it," Sexton says. "But the



"characters" onto the record.

"On 'The American,' for instance, I wanted to get a Sons of the Pioneer trio back there, something like those guys who were behind Elvis [the Jordanaires], that kind of vibe. I was the bass, middle, and tenor guy. I wanted to be those cowboy guys or that gay men's chorus on 'My Maria' or the soul sistas on 'The Beast in Me.'"

Or the grouchy fisherman on "Way I Am"?

"Any other producer would have twisted my arm to go with professionals, but that's why I wanted to work with Danny. He didn't have a problem with me running all over the record."

As good as Sexton is on record, it's his live performances that have turned him into a budding legend in the folk world. "What works for me is the element of surprise," explains Sexton. "Most people see a guy and a guitar, and have a pre-conceived notion about what's

main energy is between the audience and myself. I can't seem to capture on the digital format that one person laughing, crying, screaming, or the sweat running down your face as you're singing 'hallelujah.'"

But, *yodeling*? It's right up there with accordians as far as heinous rock & roll crimes. "I do yodel—I guess it's a yodel—though it's more an example of function fitting into form. All my life, I've been blessed with necessity. I started singing in

the subways after I was fired from a job at a bakery cafe. That's also when I started writing songs. I needed a repertoire as opposed to covering Beatles tunes all my life.

"I don't juggle or tell jokes, but there's an element of showmanship that was born—or at least honed—on the streets of Harvard Square."

Sexton spends a great deal of his time on the road, driving his van with drummer Bonadio and a sound guy, learning the road that America travels as well as following his passion for excellent road grub—not always an easy find on the highways these days. "America is becoming less and less regional," Sexton laments. "The Wal-marts, Burger Kings...it's getting harder and harder to find those locally owned places, so I go out looking for barbecue and home cookin'. While it's hard to get past the Ponderosa Steak Houses, the Sizzlers, and the Burger Kings, I still manage to find them."

Good barbecue, singing, traveling, and America—that seems to be what makes Martin Sexton tick. "I set out to make an American record," Sexton says. "Something that takes from every genre of American music that I perform. I also set out to make a record that's American, from boogie woogie to soul to cowboy music to rock to roll to folk."

"I'm a meat and potatoes kind of guy, yet I want to take you—the listener—to a different place...Only I'm trying to use ordinary means to take you to an extraordinary place."

### Mean Highway Cuisine: Martin's Picks

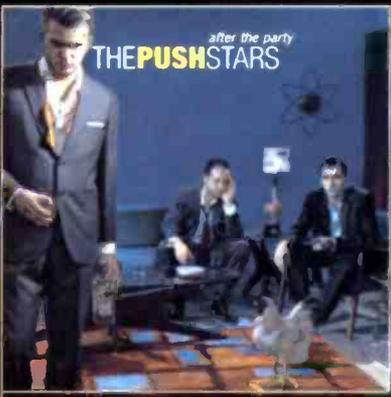
1. "In Evergreen, Alabama, at the last exit before you hit the Georgia line, is a place called Ernie's. The mailman, the local folks, as well as the cops all eat there."
2. "The Underwood Cafeteria in Texas, someplace south of Abilene, there's several of them. Excellent barbecue if you don't mind waiting in line at lunch because it's so good."
3. "In the Northeast, the Whatley Diner right on I91. In Dearfield, Mass., there's a big truck spot built during the early '60s. Of course, I often go over to the Blue Bonnet Diner in North Hampton, Mass."



ANY LITTLE TOWN

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FOR  
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Management: Ralph Jaccodine Management  
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**AFTER THE PARTY**  
COMING SOON TO EVERY LITTLE TOWN





# TRIPLE A

Red entries highlight a stronger performance than on the combined A3

## MOST ADDED

### ROBERT CRAY BAND (35)

"24-7 Man" (Rykodisc)  
Including: WRNX, WMVY, WMWV, WERU, WNCS, WEBX, WLPW, WRNR, WFHB, KPFT, WVOD, WFPK, KRDK, KFAN, KGSR, WOET, WMMM, WEBX, KLRQ, KMMS, KSUT, KVNF, KSPN, KUWR, KRCL, KRXS, KTAO, KBAC, KTHX, KPCC, KFDG, KRSH, KBSU, KRVM, and KMTT

### OLD 97's (20)

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

Including: WRNX, WMVY, WMWV, WEBX, WFUV, WYEP, WXPW, WRNR, KPFT, WVOD, KKZN, KFAN, KACV, WAPS, KTCZ, KBXR, KSPN, KTAO, KBAC, and KTHX

### TOM PETTY & THE HEARTBREAKERS (11)

Echo (Warner Bros.)

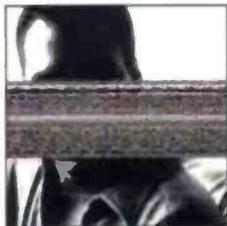
Including: WBOS, KFAN, WAPS, KIWR, WXRT, WEBX, KLRQ, KBXR, KSUT, KRXS, and KNWB

### TOM WAITS (11)

"Hold On" (Epitaph)

Including: WNCS, WBZC, WLPW, WYSO, KPFT, WRNR, WFPK, WAPS, KVNF, KLCC, and KSMF

## RECORD TO WATCH



**ROBERT CRAY BAND**  
"24-7 Man"  
(Rykodisc)

Gavin isn't the only thing going 24-7. Robert Cray's band is Most Added by a mile amid tough competition like the complete Tom Petty album.

LW		TW		COMBINED	LW		TW		COMMERCIAL	LW		TW		NON-COM
1	1	1	1	VAN MORRISON (Virgin)	2	1	1	1	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1	1	1	1	BETH ORTON (Arista)
2	2	2	2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1	2	2	2	VAN MORRISON (Virgin)	2	2	2	2	VAN MORRISON (Virgin)
4	3	3	3	WILCO (Reprise)	3	3	3	3	SHERYL CROW (A&M)	3	3	3	3	WILCO (Reprise)
3	4	4	4	COLLECTIVE SOUL (Atlantic/Hollywood)	4	4	4	4	JOHN MELLENCAMP (Columbia/CRG)	5	4	4	4	JOE HENRY (Mammoth)
7	5	5	5	BETH ORTON (Arista)	5	5	5	5	COLLECTIVE SOUL (Atlantic/Hollywood)	6	5	5	5	PAUL WESTERBERG (Capitol)
6	6	6	6	JOHN MELLENCAMP (Columbia/CRG)	6	6	6	6	WILCO (Reprise)	6	6	6	6	CHRIS SMITHER (Hightone)
5	7	7	7	SHERYL CROW (A&M)	10	7	7	10	JEWEL (Atlantic)	9	7	7	9	CRASH TEST DUMMIES (Arista)
8	8	8	8	CRASH TEST DUMMIES (Arista)	8	8	8	8	XTC (TVT)	20	8	8	20	CASSANDRA WILSON (Blue Note)
10	9	9	9	XTC (TVT)	7	9	9	7	SHAWN MULLINS (SMG/Columbia)	N	9	9	N	TOM WAITS (Epitaph)
13	10	10	10	JEWEL (Atlantic)	12	10	10	12	JOHNNY LANG (A&M)	8	10	10	8	ANI DI FRANCO (Righteous Babe)
14	11	11	11	JOE HENRY (Mammoth)	13	11	11	13	BETH ORTON (Arista)	10	11	11	10	CESAR ROSAS (Rykodisc)
12	12	12	12	PAUL WESTERBERG (Capitol)	11	12	12	11	CRASH TEST DUMMIES (Arista)	11	12	12	11	XTC (TVT)
11	13	13	13	SHAWN MULLINS (SMG/Columbia)	9	13	13	9	CESAR ROSAS (Rykodisc)	7	13	13	7	KELLY WILLIS (Rykodisc)
9	14	14	14	CESAR ROSAS (Rykodisc)	15	14	14	15	SINEAD LOHAN (Interscope)	12	14	14	12	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
16	15	15	15	ANI DI FRANCO (Righteous Babe)	14	15	15	14	SUGAR RAY (Lava/Atlantic)	N	15	15	N	BEN FOLDS FIVE (550 Music)
19	16	16	16	JONNY LANG (A&M)	20	16	16	20	R.E.M. (Warner Bros.)	13	16	16	13	JONATHA BROOKE (Bad Dog)
17	17	17	17	BLACK CROWES (American)	16	17	17	16	BLACK CROWES (American)	25	17	17	25	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
18	18	18	18	LUCINDA WILLIAMS (Island/Mercury)	19	18	18	19	JOE HENRY (Mammoth)	21	18	18	21	LUCY KAPLANSKY (Red House)
15	19	19	19	SUGAR RAY (Lava/Atlantic)	18	19	19	18	LUCINDA WILLIAMS (Island/Mercury)	19	19	19	19	THE CHIEFTANS (RCA)
21	20	20	20	MOD SQUAD (Elektra/EEG)	17	20	20	17	PAUL WESTERBERG (Capitol)	29	20	20	29	COREY HARRIS (Alligator)
20	21	21	21	SINEAD LOHAN (Interscope)	23	21	21	23	MARTIN SEXTON (Atlantic)	23	21	21	23	COLLECTIVE SOUL (Atlantic/Hollywood)
23	22	22	22	BRUCE HORNSBY (RCA)	N	22	22	N	OWSLEY (Giant)	46	22	22	46	THE CRANBERRIES (Island/Mercury)
22	23	23	23	R.E.M. (Warner Bros.)	21	23	23	21	NATALIE MERCHANT (Elektra/EEG)	18	23	23	18	PETER HIMMELMAN (6 Degrees/KOCH)
31	24	24	24	THE CRANBERRIES (Island/Mercury)	22	24	24	22	ANI DI FRANCO (Righteous Babe)	36	24	24	36	BLUR (Virgin)
32	25	25	25	B.B.KING (MCA)	24	25	25	24	MOD SQUAD (Elektra/EEG)	26	25	25	26	JASON FALKNER (Elektra/EEG)
28	26	26	26	MARTIN SEXTON (Atlantic)	25	26	26	25	BRUCE HORNSBY (RCA)	27	26	26	27	THE IGUANAS (Koch)
25	27	27	27	NATALIE MERCHANT (Elektra/EEG)	28	27	27	28	B.B.KING (MCA)	—	27	27	—	THE BONESHAKERS (Point Blank/Virgin)
34	28	28	28	EVERLAST (Tommy Boy)	34	28	28	34	FASTBALL (Hollywood)	28	28	28	28	SNAKEFARM (RCA)
39	29	29	29	FASTBALL (Hollywood)	38	29	29	38	EVERLAST (Tommy Boy)	22	29	29	22	MOD SQUAD (Elektra/EEG)
48	30	30	30	CHRIS SMITHER (Hightone)	26	30	30	26	EAGLE EYE CHERRY (WORK)	14	30	30	14	HANK DOGS (Hannibal)
27	31	31	31	EAGLE EYE CHERRY (WORK)	N	31	31	N	BEN FOLDS FIVE (550 Music)	15	31	31	15	CHERYL WHEELER (Philo/Rounder)
26	32	32	32	PETER HIMMELMAN (6 Degrees/KOCH)	N	32	32	N	TOM WAITS (Epitaph)	N	32	32	N	BECK (OGC)
49	33	33	33	BLUR (Virgin)	36	33	33	36	DAVE MATTHEWS BAND (RCA)	30	33	33	30	CITIZEN KING (Warner Bros.)
35	34	34	34	JONATHA BROOKE (Bad Dog)	31	34	34	31	NEW RADICALS (MCA)	34	34	34	34	ROSIE FLORES (Rounder)
N	35	35	35	OWSLEY (Giant)	30	35	35	30	GUS (Almo Sounds)	31	35	35	31	TOMMY CASTRO (Blind Pig)
33	36	36	36	CITIZEN KING (Warner Bros.)	29	36	36	29	SEMISONIC (MCA)	N	36	36	N	OWSLEY (Giant)
43	37	37	37	FATBOY SLIM (Astralwerks/Virgin)	41	37	37	41	INDIGENOUS (Pachyderm)	35	37	37	35	FATBOY SLIM (Astralwerks/Virgin)
40	38	38	38	INDIGENOUS (Pachyderm)	43	38	38	43	TAL BACHMAN (Columbia/CRG)	N	38	38	N	ROBERT CRAY (Rykodisc)
N	39	39	39	JASON FALKNER (Elektra/EEG)	39	39	39	39	SEAL (Warner Bros.)	17	39	39	17	THE DAMNATIONS (Sire)
N	40	40	40	CASSANDRA WILSON (Blue Note)	50	40	40	50	BAZ LUHRMANN (Capitol)	43	40	40	43	BROOKS WILLIAMS (Signature Sounds)
24	41	41	41	GOD GOOD DOLLS (Warner Bros.)	49	41	41	49	TOMMY CASTRO (Blind Pig)	N	41	41	N	THE OTHER ONES (Grateful Dead)
N	42	42	42	BEN FOLDS FIVE (550 Music)	33	42	42	33	GOMEZ (Virgin)	16	42	42	16	JULIAN LENNON (Fuel 2000)
N	43	43	43	SNAKEFARM (RCA)	44	43	43	44	DUKE DANIELS (E Pluribus Unum)	48	43	43	48	GUS (Almo Sounds)
30	44	44	44	SEMISONIC (MCA)	N	44	44	N	JASON FALKNER (Elektra/EEG)	24	44	44	24	GOD GOOD DOLLS (Warner Bros.)
45	45	45	45	TOMMY CASTRO (Blind Pig)	N	45	45	N	BARENAKED LADIES (Reprise)	33	45	45	33	MARTIN SEXTON (Atlantic)
N	46	46	46	TOM WAITS (Epitaph)	—	46	46	—	JONATHA BROOKE (Bad Dog)	47	46	46	47	WILD MAGNOLIAS (Metro Blue/Capitol)
50	47	47	50	TAL BACHMAN (Columbia/CRG)	N	47	47	N	SNAKEFARM (RCA)	40	47	47	40	INDIGENOUS (Pachyderm)
38	48	48	38	GUS (Almo Sounds)	27	48	48	27	ROLLING STONES (Virgin)	N	48	48	N	DAVID SYLVIAN (Virgin)
44	49	49	44	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	35	49	49	35	PETER HIMMELMAN (6 Degrees/KOCH)	37	49	49	37	BLACK CROWES (American)
36	50	50	36	NEW RADICALS (MCA)	N	50	50	N	BLUR (Virgin)	38	50	50	38	LUCINDA WILLIAMS (Island/Mercury)

## ARTIST PROFILE

### RHETT MILLER

from Old 97's  
ALBUM: *Fight Songs*  
SINGLE: "Murder (Or a Heart Attack)"  
LABEL: Elektra  
CONTACT: Lisa Michelson (212) 275-4260

ON THE NEW ALBUM "This is our fourth album. We went to New Orleans to make the record, holing up at Dan Lanois' Kingsway Studio for the month of October. Trying out new sounds. Experimenting with (god forbid) restraint. This record is about precariousness. Placing a mason jar on the edge of a high shelf. Trying to keep your voice low

enough not to disturb the neighbors. Thinking that a face glimpsed in a passing car's windshield is someone you know (or knew). An ex-girlfriend. Sitting in a phone booth in Frankfurt with the door closed. Without using the phone."  
ON LOCATION "We all come from Texas. I live in L.A. now. I moved here for a girl. Something about the sun and the beach and the folks milling

around like extras starts to get to you. Los Angeles to me is frightened eyes behind sunglasses on a pretty girl. People are lonely and weird, but that's true everywhere."  
ON INSPIRATION "I steal from Raymond Carver. Ken steals from the Buzzcocks. Philip both plays and dispenses good vibes. Murry sleeps with the ghost in the only unnamed bedroom at Kingsway."



# Old Pike

**"The Rest Of You"**

From The Debut Album

*Ten Thousand Nights*

**Impacting A3 Radio 4/20  
Couldn't Wait: WRLT**



**See Old Pike On Tour Now With Bare Jr.**

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**Produced, recorded & mixed by Jim Scott Management: Alan Wolmark at **

**Single mix by Tom Lord-Alge**

contact Old Pike now @ [www.oldpike.com](http://www.oldpike.com)



40085

# A3 BOOMER GRID

EDITORS:  
KENT/KEITH  
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDR	KACD	KACY	KBAC	KBCO	KBVR	KCRW	KEPC	KFAN	KFLY	KFOG	KFLU	KGSR	KINK	KKZN	KLRO	KMMS	KMITT	KMBA	KOTR	KPCQ	KPIG	KRCI	KROK	KRSY	KRAM	KRBS	KSPN	KSUT	KTAO	KTCZ
1	VAN MORRISON (Virgin)	1126	-9	29	38	19	19	25	23		13	10	31	28	23	20		25	14	13	17	9	14	7	14	5	25	16	20	30	9	12	25	30
2	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	958	+63	48	15	36	15	9	24		8	15	8	28	24	24	10	36	3	13	7	6	9	5	12	32	17	7	20	16	5	13	18	
3	WILCO (Reprise)	878	+18	11	15	24	15	4	24		6	13	15	14	22	24	5	13	4	12	8	10	16	7	6	4	33	12	7	14	7	5	8	15
4	COLLECTIVE SOUL (Atlantic/Hollywood)	846	-17	36	26	38	14	24	21					23	24	17	12				7	7	7	7		32	7	20	21	8		10	13	
5	BETH ORTON (Arista)	774	+24		16	23	8	7	13	18	13	10	6		9	24	7			6	7	10	12	7	2	22	10	10	9	8	9	9		
6	JOHN MELLENCAMP (Columbia/CRG)	757	-47	34	25		11	23	24			15	29	24	14	22	18	28		13	18	6	5	8		32	20	15	26	9		12	32	
7	SHERYL CROW (A&M)	756	-88	17	13	22	6	13	27			15	18	21	15	24	11	12		13	16		14	5		27	21	15	26	14			38	
8	CRASH TEST DUMMIES (Arista)	657	-2		16		7	14	12		9			12	13	23	9	10	9		9	10	4	3		32	8	20		12	5	8		
9	XTC (TVT)	633	-16		16	38	16		13	6			7	11	23	13	7	8	4	5	6	8	7	7		16	11	7	21	7		7	8	
10	JEWEL (Atlantic)	598	+5	19	14		9	21	15			5		11	13		6	5			18		5			26	14	15	26	12		14	7	
11	JOE HENRY (Mammoth)	588	+49				7			10	9		8	14	11	13	7				9	9	8	7	2	22	8	10	14	9	4	8	8	
12	PAUL WESTERBERG (Capitol)	551	-55			38			13		13	5		15	13	4				6		10	14	5	2	15			14	6	7	7	7	
13	SHAWN MULLINS (SMG/Columbia)	542	-76	34	15		6	13	11			10	4	23	24	22	21	26			17	6		5	4	33		15	19	10		12	21	
14	CESAR ROSAS (Polydisc)	541	-109		15		10	14			13	15	16		7	10	3			7	6	8	6	9	7	14	2	11	12	7	14	5	12	26
15	ANI DIFRANCO (Righteous Babe)	457	-38								8			5						15	5		6	9	5	11	5	25	15	5	12	10		
16	JOHNNY LANG (A&M)	456	-15				6	4	18			15	30	10	14	4		13			6	4		10		24	16		5	7		15	35	
17	BLACK CROWES (American)	446	-38		11		4	14	10		10		17	11	12			27	14	7	7		4	7				15	7		6	14		
18	LUCINDA WILLIAMS (Island/Mercury)	444	-37	10	13		11	13				10	31	10	12	12	6	12		5	6		8	9	12	24	12	15	5	6	7		13	
19	SUGAR RAY (Lava/Atlantic)	431	-81		10	21	6	24	11		9						5	6			6		4			31	4		5	8			13	
20	MOD SQUAD (Elektra/EEG)	429	+3		16	21	16	14	12	6	12	10			18	7	8					10		5		26		7	21	8		7	13	
21	SINEAD LOHAN (Interscope)	394	-74			38	17		12					6	24		18				6					25	10		14	12		11	7	
22	BRUCE HORNSBY (RCA)	375	-19				6						17						3		5	6		5		27	4	15	14	15	7	20	12	
23	R.E.M. (Warner Bros.)	352	-58	22						9	10			23				10		17		14	5				11	15	5	9		7		
24	THE CRANBERRIES (Island/Mercury)	332	+26			37							9		7												15	7		5				
25	B.B. KING (MCA)	328	+30		10		7	14			7			6	9	12	4	11			6	9		6			11	15	26	11	4	16	13	
26	MARTIN SEXTON (Atlantic)	324	0				10				10	10		12	14	9	13				9		4	5	6	12	7	10	6	9	8	13		
27	NATALIE MERCHANT (Elektra/EEG)	314	-45	10	12		8	8				15		16	14		14					10						15	5				3	
28	EVERLAST (Tommy Boy)	310	+19		26	22		25	13		12								4					5		28	15		9		7			
29	FASTBALL (Hollywood)	307	+35		27			26					6				5	7			6	9				33	17		19			6	10	
30	CHRIS SMITHER (Hightone)	303	+50								11	5										9	44		14	2						12		
31	EAGLE EYE CHERRY (Work)	303	-44		10	5									11		12				5			5		11	16	15	14				12	
32	PETER HIMMELMAN (6 Degrees/KOCH)	303	-51								13											9	14	7	2	12		20		5		7		
33	BLUR (Virgin)	300	+49		15	17				23						10											5	7	12	9		14		
34	JONATHAN BROOKE (Bad Dog)	298	+7				5					5			11	6	9					8	9	7	3	2		11	7	7	12	4	8	
35	DWSLEY (Giant)	290	NEW			11	6		8						8				4	11		10	4	5			11	7	7	12	6		6	
36	CITIZEN KING (Warner Bros.)	285	-8			37					12								7								33		12	7		6		
37	FATBOY SLIM (Astralwerks/Virgin)	282	+16			38	8				7				8												23		6		9	11	8	
38	INDIGENOUS (Pachyderm)	280	+9								8	15			10	22							6					8	20	17	6	6		
39	JASON FALKNER (Elektra/EEG)	279	NEW				6				9											6	8	5	2							10	7	
40	CASSANDRA WILSON (Blue Note)	278	NEW							8	6					6					8		8	5	3								7	
41	GOO GOO DOLLS (Warner Bros.)	277	-115	8	11	38							14	10			4		8							24		10	5			6		
42	BEN FOLDS FIVE (550 Music)	276	NEW			16	6								10				3	6		9	4	5				5		5		7		
43	SNAKEFARM (RCA)	266	NEW				13			6	5											6	4	3	3	2	23	7					7	
44	SEMISONIC (MCA)	268	-50	20	16		6		15								9		5	4							33		5			10		
45	TOMMY CASTRO (Blind Pig)	265	-1				4				10	15	12	7								8	7	8	3			11	14	5	7		14	
46	TOM WAITS (Eptaph)	263	NEW				5		20			10				11						10	8	3	11	5		4			7	6		
47	TAL BACHMAN (Columbia/CRG)	263	+13	19			6								13							9	3					11	6		21	5		13
48	GUS (Almo Sounds)	262	-17				20			8												8	4	7		2	16	8	7		5		6	7
49	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	261	-5							8	15												8		7	4					12	6		
50	NEW RADICALS (MCA)	253	-28		11									24			5	29						5		22	4		14		16	3		



## TOM WAITS

### "HOLD ON"



# ALTERNATIVE

## Record Industry Agrees: Length Does Matter!

BY RICHARD SANDS

Last week, we checked in with Alternative radio's best and brightest to learn how long to wait before putting a record into call-out, and then how long to stay with it before abandoning hit potential. This week, Part Two, as some of the most respected individuals in the record industry chime in.

There have been some notable records in the past several years that did not happen immediately. In some cases, there was more than a year and a half between the release date and when the record became a bonafide across-the-board hit. "The bigger the record,



Danny Buch

the longer it seems to take," agrees Atlantic Records Sr. VP of Promotion Danny Buch. "It took us three years to break Everything But the Girl." Citing yet another long-building Atlantic success story, "Jewel took well over a year until we caught a break. But we knew we had something, because in the five markets she was getting played, we were selling a lot of records."

"No two records are alike, but we will stay with a record until there is no audience reaction," adds Capitol Records Sr. VP of Promotion Burt Baumgartner. "When you've been around a while like I have, you get to know what the signs are. If we are getting either airplay or video play and there are no sales, we pretty much know we don't have a hit." Baumgartner is proud of the Fiona Apple story. "Fiona started as a niche record that went mass appeal very quickly. We could see it sell, and sell quickly. Those are the kinds of records and signs you are looking for."

Steve Leeds, Sr. VP of Promotion at Universal concurs. "We are in this business to sell records. That's the bottom line. If the consumers are

buying the records—if there is a passion—then we know that can be translated to other markets." Leeds points to the band Godsmack to illustrate his point. "We've been on this one for over seven months now, but we have seen the signs. There is a proven sales story with this band, starting with some Active Rock stations that were early supporters. Wherever we had airplay, sales followed. When Dave Douglas at WAAF-Boston put it on the air, we saw sales at Newbury's Comics. Now we have hit critical mass, in one week getting such

chase a record as long as we believe in it." And even though radio research is not his tool, Tipp is only too happy to use it to help



Steve Tipp

him see which way a record is going. "We buy into call-out research. I've chased hits because people in radio were telling me there

was a story there." Baumgartner at Capitol agrees. "Look, radio companies spend hun-

*"Radio companies spend hundreds of thousands of dollars on call-out research, we'd be crazy not to use it."*

—Burt Baumgartner

great stations as WXRK-New York, KROQ-Los Angeles, and LIVE 105-San Francisco." He concludes, "You have to know how to read a record. You have to know when to give up, and when to persevere."



Burt Baumgartner

The relentless Buch has been known to chart out the stories he has seen on a restaurant napkin if it helps him build a case with radio programmers. He stresses, "You are looking for some signs of life on a record. You want to see some momentum building. You're waiting to see a story *somewhere*, not necessarily a national story."

### RIDING RADIO'S COATTAILS

Reprise Records has had tremendous success this past year with many bands, but probably none as rewarding as Barenaked Ladies. The label's personable Sr. VP of Promotion Steve Tipp says, "We

dreds of thousands of dollars on call-out research—we'd be crazy not to use it." And how long should radio wait before making the call on whether a record is a hit? According to Baumgartner, "A fair shot is 150 to 200 spins. I need at least that before I'll accept it as reasonable feedback."

Tipp cautions that you can't rely on early returns from call-out. "The information has to be based on a reasonable amount of spins. Obviously 65 spins would be way too soon to get a good reading." He worries that, "The reality is a percentage of radio people are calling out a record a lot earlier than before, and that hurts. It eliminates records early that can—and often do—end up as hits."

Another reason for the caution, according to Tipp, is that today's listeners have so many distractions competing for their attention. Looking to himself as an example, he adds, "Do you know what competes for my attention during time I could be listening to music on

my car radio? My cell phone!"

### ROCKET SCIENCE OR NOT?

Highly regarded record vet Burt Baumgartner, who actually got his start in album radio in the early '70s, says, "We have this down to a science in a way, with so much information at our disposal. We can cross-reference SoundScan information, and monitored radio detec-



Steve Leeds

tions, and see how four weeks of airplay correlates to sales." Once he has that information, or a call-out story at his disposal, Burt can spring into action. "If radio is telling us a record is reacting with say, 25 to 34 year-old women, then we know we can market more heavily to places you'd find these women, such as mall stores. Once a record is getting airplay, we can tell right down to the specific retail location it is selling at, and then we can target that kind of consumer with an advertising campaign. We can really break it down now."

Universal's Leeds questions how complicated this whole business has become. "This is so simple—it isn't rocket science we're dealing with here. If there is some kind of sales story building, you keep after a record. If not, you don't. I can't take credit for that philosophy; I really owe it to [Universal President] Doug Morris."

The indefatigable Buch concurs. "We saw the signs with Everything But the Girl, and knew we were on to something. It was exploding in Miami, and just wouldn't go away. So we stuck with it, even through a period where we changed around the album because of new mixes."

But even Buch admits, "I can't give a defined time of how long to stick with a record, because every record re-writes the rules."

# ALTERNATIVE

## MOST ADDED



### EVE 6 (23)

Open Road Song (RCA)

Including: WBTV, WKRL, KACV, WGBD, KHLR, KLZR, WEDX, WMRQ, WIXD, WLJR, WOSC, WGRD, WKOK, KROX, WXDX, KKND, WEJE, KJEE, WQBK, WJSE, WPLA, KKDM, WKRO

### GARBAGE (14)

When I Grow Up (Almo/Interscope)

Including: WBTV, KACV, KHLR, KLZR, WLJR, WOSC, WWCQ, WHTG, WXDX, KKND, WQBK, WJSE, KMBY, KWOD

### SUGAR RAY (11)

Falls Apart (Geffen)

Including: WBTV, WGBD, WXEG, WPBZ, WGRD, KMYZ, KTCL, WLSZ, WQBK, KMBY, KWOD

### BEN FOLDS FIVE (9)

Army (550 Music)

Including: WAVF, KLLK, WMRQ, WBRU, WMAD, WBCN, WGRD, KLYY, KJEE

### MIKE NESS (9)

Don't Think Twice (Independent)

Including: WLSZ, KACV, WEDX, WWCQ, KLYY, WHFS, WHTG, KXTE, WJSE

## RADIO SAYS



### KORN

"Freak On A Leash" (Immortal/Epic)

"This song is phenomenal. Tremendous phones. Sales are climbing."

—Erick Anderson  
WNVE-Rochester

LW	TW		Spins	Diff.
1	1	LIT - My Own Worst Enemy (RCA)	2463	+81
2	2	FATBOY SLIM - Praise You (Astralwerks)	2432	+154
4	3	CREED - One (Wind-up)	2042	-87
3	4	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	2036	-179
5	5	COLLECTIVE SOUL - Heavy (Atlantic)	1878	+8
7	6	NO DOUBT - New (Trauma/Interscope)	1865	+128
10	7	CITIZEN KING - Better Days (A3)	1697	+135
6	8	ORGY - Blue Monday (Reprise)	1692	-114
12	9	THE CRANBERRIES - Promises (Island/Mercury)	1594	+148
11	10	GOO GOO DOLLS - Dizzy (Warner Bros.)	1563	+90
8	11	SUGAR RAY - Every Morning (Lava/Atlantic)	1306	-386
15	12	SILVERCHAIR - Anthem for the Year 2000 (Epic)	1247	+101
19	13	EVERLAST - Ends (Tommy Boy)	1229	+246
14	14	CAKE - Sheep Go To Heaven (Capricorn)	1225	+25
17	15	KORN - Freak On A Leash (Immortal/Epic)	1166	+145
9	16	EVERLAST - What's It Like (Tommy Boy)	1128	-538
13	17	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	1115	-112
21	18	DANGERMAN - Let's Make A Deal (?)	1048	+142
18	19	DAVE MATTHEWS BAND - Crush (RCA)	908	-109
16	20	TIN STAR - Head (V2)	877	-233
23	21	ROB ZOMBIE - Living Dead Girl (Geffen)	790	-7
20	22	MARVELOUS 3 - Freak Of the Week (HiFi/EEG)	789	-170
22	23	THE LIVING END - Prisoner of Society (Reprise)	738	-93
45	24	HOLE - Awful (DGC)	731	+344
28	25	LOW FIDELITY ALL STARS - Battle Flag (Independent)	717	+184
—	26	SUGAR RAY - Falls Apart (Geffen)	687	N
<i>Sugar Ray's "Falls Apart" debuts at #26? Are they going to do it again??</i>				
30	27	KID ROCK - Bawitdaba (Lava/Atlantic)	622	+100
24	28	THE FLYS - She's So Huge (Trauma/Delicious Vinyl)	611	+3
35	29	PAPA VEGAS - Bombshell (RCA)	606	+134
32	30	BETH ORTON - Stolen Car (Arista)	604	+97
<i>Beth Orton's "Stolen Car"... Right on, baby, park that honey on in the top 30...</i>				
25	31	JUDE - Rick James (Maverick)	592	-3
—	32	BEN FOLDS FIVE - Army (550 Music)	585	N
34	33	GODSMACK - Whatever (Republic/Universal)	555	+77
41	34	MY FRIEND STEVE - Charmed (Mammoth)	517	+106
33	35	BLUR - Tender (Virgin)	510	+9
42	36	FOUNTAINS OF WAYNE - Denise (Atlantic)	482	+76
40	37	OLEANDER - Why I'm Here (Republic/Universal)	479	+64
43	38	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	438	+35
44	39	BUCKCHERRY - Lit Up (DreamWorks)	422	+29
49	40	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	415	+48
37	41	BEASTIE BOYS - Remote Control (Grand Royal/Capitol)	412	-42
36	42	EMINEM - My Name Is... (Interscope)	412	-58
26	43	EVE 6 - Leech (RCA)	407	-157
29	44	SEBADOH - Flame (Sub Pop)	385	-143
31	45	HARVEY DANGER - Save It For Later (Slash/London)	373	-141
27	46	HOLE - Malibu (DGC)	367	-191
—	47	SPONGE - Live Here Without You (Beyond Music)	364	N
48	48	LIMP BIZKIT - Faith (Flip/Interscope)	364	-5
38	49	CAKE - Never There (Capricorn)	352	-70
—	50	SPLENDER - Yeah, Whatever (C2/CRG)	340	N



## ON THE RECORD

Festival season has officially begun. And the granddaddy of them all is the HFStival. This year, in a brand new location. Time to catch up with WHFS MD Pat Ferrise and find out the music that is tickling him silly.

### LEN

Steal My Sunshine (Work/550)

Pat joins several others who have tipped me to this one, and says "From the "Go" Soundtrack", I love this single."

### FREESTYLERS

"Here We Go"

(Mammoth)

"We are actually playing this one, we made a special edit and it sounds great on HFS," Ferrise reports.



### LIARS INC.

"Always" (Foodchain)

Pat tells me, "I like this whole CD, but this track in particular I think will be a smash."

### COLORING LESSON

"Devil In A Paper Cup"

Finally this tip from Ferrise: "These guys are a local band. Pop reggae in the 311 mold, and this is a very cool song."

### ALTERNATIVE REPORTS

ACCEPTED THROUGH TUESDAYS  
8 A.M.-3 P.M.

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## PICTUREPARADE

Naughty Mancow. The Q-101 morning man got into heaps of hot water this week by making fun of the Special Olympics. Warranted an editorial in the Sun Times calling for his dismissal, and an apology from Emmis head honchos. Here is Mancow in happier times, hanging with Dexter and Noodles from the Offspring.



Raise your hand if you never want to hear a discussion about Monica Lewinsky and the President ever again. Thought so. Hopefully the Morning X didn't bring it up with ole George Stephanopoulos when he stopped by to flak his best-selling book. Pictured from 99X are Leslie Fram, Steve Barnes, and Jimmy Barron.

# COLLEGE

## Future Farmer: Harvesting San Joaquin Valley Talent

BY VINNIE ESPARZA

Brilliant indie rock may not be the first thing that comes to mind when you think of California's San Joaquin Valley, rather endless fields and cows pies are perhaps a more apt description of the vibe. But from these seeds of boredom explodes Future Farmer Recordings, home to some of indie rock's tastiest treats, including For Stars, Jackpot, Joaquina, and the highly-praised *Inbred* compilation.

Dennis Mitchell, bassist for Joaquina and the label's co-founder, gigged around "all the great cities" in the San Joaquin Valley (read: Fresno and Modesto) before deciding to start a label. "There were all of these great bands that had no way of getting shows in San Francisco, let alone getting any exposure what-so-ever,"

he explains. "That's when it started ticking upstairs that maybe I should do something about it. I asked my band mate Jeff Klind if he wanted to invest in the starting up a label, and he agreed."

"OK, I actually had to get him really really drunk...*then* he agreed," laughs Mitchell.

Mitchell admits he was no expert at running the label at first. If I knew two years ago what I know today, I would never have gotten into this [laughs]. It is fun—but it's a double-edged sword. One of the great hurdles I had to overcome was just figuring out how things work. Besides knowing you need distribution and press, you need to

penetrate the indie scene and get inside the heads of the indie kids."

"There's a lot of competition for the ears that matter," says label GM John Gartland. "As much as you may not want to believe it, a lot of good

music does not stand up on its own. Marketing plays a huge role."

Good music, for Mitchell, involves being drawn into a song much as he would a good book. "When a

song, or an album is good, you can't wait to get to the end of it to find out what happened. I prefer my music to be complex enough to engage the listener."

Whereas, most who run independent labels site distribution (specifi-

cally, getting paid by distributors) as the most difficult aspect of the business, Mitchell claims booking bands beyond their home base is the greater challenge. "Booking is harder than getting a band signed to a major label. I guarantee it," he says. "Everybody wants a quality booking agent, but *they* all seem to be booked until 2003."

Regardless, Mitchell has managed to get his acts on the road, including a recent, well-received appearance by Jackpot and Joaquina at this year's South By Southwest. Will Future Farmer become the next Matador or Merge? One can only hope, but you know what they say about indie bands from the fields, don't you?...OK, neither do I, but I'm sure it's something good.



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# COLLEGE

## MOST ADDED



### UNDERWORLD (47)

Beacoup Fish (V2)

Including: CTR, KALX, KCOU, KCPK, KCSU, KGLT, KJHK, KLSU, KJSJ, KUCI, KUGS, KVRX, KWBU, KWYA, KZSC, WBNY, WCBM, WCDB, WDBM, WDCR, WEGE, WFDU.

### RAINER MARIA (37)

Look Now Look Again (Polyvinyl)

Including: CTR, KBOO, KCOU, KGLT, KLSU, KTKT, KUCI, KUGS, KUOM, KVRX, KWBU, KWYA, WBNY, WCDB, WDCR, WEGE, WFDU, WHRV, WITR, WPRK, WQFS.

### CAKE LIKE (32)

Goodbye, So What (Vapor)

Including: CTR, KBOO, KCOU, KCSU, KGLT, KLSU, KTKT, KUCI, KUGS, KWBU, KWYA, KZSC, WBNY, WCDB, WDBM, WEGE, WHRV, WICB, WITR, WJCU, WMSV.

### FOUNTAINS OF WAYNE (30)

Utopia Parkway (Atlantic)

Including: KALX, KCOU, KCRW, KCSU, KGLT, KUGS, KWBU, KWYA, KZSC, WBNY, WCDB, WEGE, WHRV, WITR, WJCU, WMSV, WNHU, WQFS, WRVU, WTSR.

### FUZZY (30)

Hurray For Everything (Catapult)

Including: KBOO, KCOU, KGLT, KLSU, KTKT, KUCI, KUGS, KWBU, KWYA, KZSC, WBNY, WCDB, WDBM, WEGE, WHRV, WICB, WITR, WJCU, WNHU, WQFS, WRVU.

## RADIO SAYS



### TEDIO-BOYS

Bad Trip (Elevator Music)

Amazing! So raw. So gritty. The Tedio-Boys know how to make rock & roll dangerous again with their blend of punk, rockabilly, and everything else loud & dirty. A great live act. I hear.

LW	TW		Rpts.	Adds
1	1	<b>SLEATER-KINNEY</b> - The Hot Rock (Kill Rock Stars)	44	0
2	2	<b>OLIVIA TREMOR CONTROL</b> - Black Foliage Vol. 1 (Flydaddy) <i>So close to #1, it's downright painful! Let's help 'em out, kids!</i>	46	0
3	3	<b>BETH ORTON</b> - Central Reservations (Arista)	37	0
8	4	<b>BLUR</b> - 13 (Virgin)	35	1
13	5	<b>WILCO</b> - Summer Teeth (Reprise) <i>Nice one! Wilco's new sound will win over a new legion of fans!</i>	32	0
7	6	<b>BEULAH</b> - When Your Heartstrings Break (Sugar Free)	34	0
12	7	<b>LOW</b> - Secret Name (Kranky)	33	0
9	8	<b>THE RENTALS</b> - Seven More Minutes (Maverick)	27	0
4	9	<b>SEBADOH</b> - The Sebadoh (Sub Pop/Sire)	31	0
14	10	<b>LOOPER</b> - Up A Tree (Sub Pop)	34	1
11	11	<b>BEN LEE</b> - Breathing Tornadoes (Grand Royal)	27	0
5	12	<b>BUILT TO SPILL</b> - Keep It Like A Secret (Warner Bros.)	32	0
16	13	<b>FRANK BLACK AND THE CATHOLICS</b> - Pistolero (Spin Art)	23	0
15	14	<b>TRANS AM</b> - Future World (Thrill Jockey)	29	0
20	15	<b>OLD 97'S</b> - Fight Songs (Elektra/EEG)	25	0
49	16	<b>MOGWAI</b> - Come On Die Young (Matador)	26	2
17	17	<b>DROPKICK MURPHYS</b> - The Gang's All Here (Hellcat)	24	0
6	18	<b>THE ROOTS</b> - Things Fall Apart (MCA)	24	0
10	19	<b>XTC</b> - Apple Venus Volume 1 (TVT)	28	1
21	20	<b>ELF POWER</b> - A Dream in Sound (Arena Rock)	27	0
33	21	<b>LADYBUG TRANSISTOR</b> - Albemarle Sound (Merge)	25	1
32	22	<b>MAKE-UP</b> - I Want Some (K)	19	0
25	23	<b>BUCK-O-NINE</b> - Libido (TVT)	19	0
22	24	<b>SPY</b> - Music to Mauzner By (Lava/Atlantic)	14	0
26	25	<b>7% SOLUTION</b> - Gabriel's Waltz (X-Ray)	19	0
46	26	<b>THE GO-BETWEENS</b> - '78-'79: The Lost Album (Jetset)	21	0
40	27	<b>DJ KRUSH AND TOSHINORI KONDO</b> - Ki-Oku (Instinct)	21	1
24	28	<b>KREIDLER</b> - Appearance and the Park (Mute)	16	0
18	29	<b>OF MONTREAL</b> - The Gay Parade (Bar/None)	17	0
N	30	<b>TOM WAITS</b> - Mule Variations (Epitaph)	27	11
27	31	<b>THE CONTROLS</b> - One Hundred (Sm.)	15	0
19	32	<b>STEVE REICH/VARIOUS ARTISTS</b> - Reich Remixed (Nonesuch)	16	0
23	33	<b>BURNING AIRLINES</b> - Mission Control! (DeSoto)	17	0
29	34	<b>KID SILVER</b> - Dead City Sunbeams (Jetset)	15	0
38	35	<b>PRINCE PAUL</b> - A Prince Among Thieves (Tommy Boy)	16	0
30	36	<b>JIMMY EAT WORLD</b> - Clarity (Capitol)	15	0
N	37	<b>GRAND MAL</b> - Maledictions (Slash)	11	0
35	38	<b>BADMARSH &amp; SHRI</b> - Dancing Drums (Tommy Boy/Outcaste)	17	0
N	39	<b>DIDO</b> - The Highbury Fields EP (Arista)	12	0
31	40	<b>SQUARE PUSHER</b> - Budakhan Mindphone (Nothing/Interscope)	16	1
N	41	<b>APHEX TWIN</b> - Windowlicker EP (Warp)	12	1
N	42	<b>SONGS: OHIA</b> - Axxess & Ace (Secretly Canadian)	19	0
N	43	<b>WOLFIE</b> - Where's Wolfie? (Parasol)	12	0
39	44	<b>JIM O'ROURKE</b> - Eureka (Drag City)	11	0
N	45	<b>SUPER FURRY ANIMALS</b> - Radiator (Flydaddy)	17	1
34	46	<b>SAM PREKOP</b> - Sam Prekop (Thrill Jockey)	12	0
N	47	<b>EUPHONE</b> - The Calendar of Unlucky Days (Jade Tree)	16	2
50	48	<b>ARLING AND CAMERON</b> - All In (Emperor Norton)	14	0
28	49	<b>SILVER SCOOTER</b> - Orleans Parish (Peek-A-Boo)	14	0
N	50	<b>FOUNTAINS OF WAYNE</b> - Utopia Parkway (Atlantic)	30	30



## REVIEWS

### PRESAGE

The Outer Perimeter (Future Primitive Sound)

Presage is something that fore-shadows a future event, an omen. It is also a duo that consists of Mr. Dibbs from Cincinnati and Jel, producer extraordinaire from Chicago. The album is unlike any beat-oriented album you have ever heard. It is dark, chilling, and gloomy, without becoming over-bearing. It speaks of the coming apocalypse that technology and "advancement" will bring, and how, without knowing, we are all under the influence of Big Brother. A stunning masterpiece that will become an under ground classic. Check the awesome artwork by the legendary Doze. Contact (415) 905-8868 for more info.



### THE BANJO SPIDERS

You and My Pride b/w Come & Get Me 7" (Spinning)

The Banjo Spiders have managed to acquire quite an impressive following in their hometown of Boston. The Spiders take all the best elements of American music (CCR, Gram Parsons) and fuse it with the best elements of British bands and garage rock energy. Their songwriting is top-notch—with great chops, to boot. For more info contact Jaime Mather at Planetary at (617) 451-0444.

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**MOST ADDED**



**TOM PETTY AND THE HEARTBREAKERS (20)**  
Room At The Top  
(Warner Bros.)

Including: KZZK, KLBJ, KOMP, KZRK, WPHD, WPUP, WBOP, KPOI, KATS, KSOY, WRUF, KDEZ, KPPT, WGBF, WTOS, KLAQ, KEYJ, KZOZ, WMMH, WZZQ

**POUND (11)**  
Upside Down (Island)

Including: WPUP, KATS, KLFX, KOKR, WJJD, KUPD, WRXL, KRZR, WGBF, WMFS, WWBN

**SOULMOTOR (9)**  
Guardian Angel  
(CMC International)

Including: KKED, KILQ, WLZR, KLBJ, WGBF, KLFX, WMMH, WCCC, KDEZ

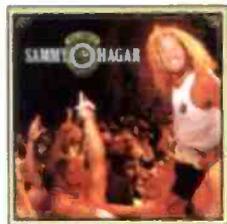
**EVERLAST (8)**  
Ends (Tommy Boy)

Including: KSJD, KUFO, KLFX, KZZK, KZRK, WCCC, WYYX, KLBJ

**INDIGENOUS (5)**  
Things We Do (Pachyderm)

Including: WMMH, KOMP, KZZK, WPHD, KSOY

**RADIO SAYS**



**SAMMY HAGAR**  
"Mas Tequila" (MCA)

"The biggest phone response ever in our entire history...Mas Sammy in the Mid-West !!!  
—KZZK-Quincy, Illinois PD Paul Ericson

# ACTIVE

LW	TW		Spins	Diff.
1	1	<b>COLLECTIVE SOUL</b> - Heavy (Atlantic)	2365	-55
2	2	CREED - One (Wind-up)	2294	-79
3	3	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	2098	-27
4	4	SAMMY HAGAR - Mas Tequila (MCA)	1977	+24
6	5	<b>ROB ZOMBIE</b> - Living Dead Girl (Geffen)	1510	-12
5	6	EVERLAST - What's It Like (Tommy Boy)	1490	-43
7	7	OLEANDER - Why I'm Here (Republic/Universal)	1469	+44
9	8	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> - Free Girl Now (Warner Bros.)	1345	+5
12	9	<b>BUCKCHERRY</b> - Lit Up (DreamWorks)	1254	+195
8	10	GOOSMACK - Whatever (Republic/Universal)	1253	-159
10	11	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1221	-40
11	12	BLACK CROWES - Only A Fool (Columbia/CRG)	1149	+43
13	13	GOD GOD DOLLS - Dizzy (Warner Bros.)	1127	+68
16	14	<b>SILVERCHAIR</b> - Anthem For The Year 2000 (Epic)	1008	+61
19	15	<b>LOUDMOUTH</b> - Fly (Hollywood)	973	+88
17	16	<b>KORN</b> - Freak On A Leash (Immortal/Epic)	939	+12
20	17	<b>SECOND COMING</b> - Vintage Eyes (Capitol)	918	+49
14	18	BARE JR. - You Blew Me Off (Immortal/Epic)	893	-129
15	19	CANOLEBOX - Happy Pills (Maverick)	833	-184
18	20	ORGY - Blue Monday (Reprise)	829	-93
21	21	MARVELOUS 3 - Freak Of The Week (HiFi/EEG)	797	-63
22	22	<b>LIT</b> - My Own Worst Enemy (RCA)	767	+59
<i>A catchy, cool tune - also lit-ing up the phones</i>				
23	23	ECONOLINE CRUSH - All That You Are (X3) (Restless)	764	+76
26	24	<b>MONSTER MAGNET</b> - Temple Of Your Dreams (A&M)	665	+95
28	25	<b>STAINED</b> - Just Go (Elektra/EEG)	664	+105
27	26	<b>HONKY TOAST</b> - Shakin' And A Bakin' (550 Music)	645	+78
25	27	ROB ZOMBIE - Dragula (Geffen)	583	-39
30	28	<b>KID ROCK</b> - Bawitdaba (Lava/Atlantic)	543	+36
24	29	HOLE - Malibu (DGC)	522	-122
34	30	<b>BAD COMPANY</b> - Hey Hey (EastWest/EEG)	512	+46
<i>The Kid is alright....single number two cracks the top 30</i>				
37	31	<b>PUSHMONKEY</b> - Caught My Mind (Arista)	504	+58
35	32	<b>VIRGOS MERLOT</b> - Gain (Atlantic)	494	+34
33	33	FEAR FACTORY - Descent (Roadrunner)	483	+9
29	34	METALLICA - Turn The Page (Elektra Entertainment Grp.)	481	-63
38	35	<b>FINGER ELEVEN</b> - Above (Wind-up)	478	+37
36	36	MARILYN MANSON - Rock Is Dead (Nothing/Interscope)	477	+18
39	37	EVERLAST - Ends (Tommy Boy)	474	+54
41	38	<b>DOVETAIL JOINT</b> - Level On The Inside (Columbia/CRG)	451	+60
40	39	<b>JONNY LANG</b> - Wander This World (A&M)	451	+57
42	40	<b>LENNY KRAVITZ</b> - Fly Away (Virgin)	412	+32

**CHARTBOUND**

<b>MOON DOG MANE</b> - "I Believe" (Eureka)	<b>BIG SUGAR</b> - "Better Get Used To It" (Capricorn)
<b>FUEL</b> - "Jesus Or A Gun" (550 Music)	<b>LOCAL H</b> - "All-Right (Oh Yeah)" (Island)
<b>SPONGE</b> - "Live Here Without You" (Beyond Music)	<b>GRINSPOON</b> - "PostEnebratedAnxiety" (Universal/MCA)
<b>TRAIN</b> - "Meet Virginia" (Aware/Columbia)	<b>JEFF BECK</b> - "What Mama Said" (Epic)
<b>SOULMOTOR</b> - "Guardian Angel" (CMC International)	<b>GEORGE THOROGOOD</b> - "I Don't Trust Nobody" (CMC International)
<b>THE FLYS</b> - "She's So Huge" (Trauma)	<b>SPRUNG MONKEY</b> - "Naked" (Surfdog/Hollywood)

**NEWSWORTHY NOTES**

In the ever-changing lineup of **Ozzfest '99**, the latest news is that Fear Factory replaces Judas Priest as headliner for the second stage. It seems the Priest will instead have their noses to the grindstone, working on a debut album for **Atlantic Records**, due in September. **Nashville Pussy** is also off the tour, replaced by **Drain STH**. Kicking off at the Coral Sky Amphitheater in West Palm Beach, Fla. on May 27, at presstime, the **Ozzfest** lineup also includes **Rob Zombie**, **Pushmonkey**, **Deftones**, **Primus**, **System of a Down**, **Godsmack**, **Static-X**, **Flashpoint**, **Puya**, **Slipknot**, **Apartment 26**, and **dub**. **Black Sabbath**. Sabbath now claims this will be their final tour...**WNNX (99X)**-Atlanta has announced the lineup of its Hard Rock **RockFest**, slated for June 5 at the Atlanta Motor Speedway. During the day-long music extravaganza, **Better Than Ezra**, **Collective Soul**, **Eve 6**, **Everlast**, **Live**, **Marvelous 3**, **New Radicals**, **Silverchair**, **Sugar Ray**, the **Mighty Mighty Bosstones**, **Third Eye Blind**, and the **Offspring** are slated to perform. Registered 99X Free loaders are eligible for \$5 off the ticket price, plus early entry into the general admission concert, along with access to VIP parking...**Henry "The Bull" Del Toro** has been named PD/afternoon drive guy for **WOBR/FM (95.3 "The Rock")**-Nag's Head, S.C. The Bull brings with him 21 years of rock radio experience, having served at **WNOR**-Norfolk, **WROX**-Norfolk, and most recently at **WKLR**-Richmond...Michelle Munz has joined the staff of the Jerry Brenner Group. In her new role, she will act as a liaison for independent labels, publishing companies, and management firms at all radio formats. Munz has spent the last eight years at Geffen, most recently holding the position of National Director, Rock Promotion. —Laura Swezey

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# JAZZ • SMOOTH

## RIAA Jazz Numbers Drop: We Are the New One Percenters!

BY KEITH ZIMMERMAN

A few decades ago the American Motorcyclists Association, in an effort to counteract the public relations nightmare generated by so-called outlaw motorcycle clubs, casually dismissed the bad element as "one percent" of all motorcycle riders. In quick response, the rebel clubs gleefully dubbed themselves "the One Percenters" and even sewed patches on their jackets celebrating the name.

Unfortunately, given the recent RIAA 1998 sales statistics, those of us in the Jazz and Smooth Jazz world cannot find such rebellious solace. According to trends, Jazz and Smooth Jazz have sunk from 2.8 percent of records sold in 1997 to a disappointing 1.9 in 1998.

We are the new "One Percenters" of the music industry.

What's maddening about these statistics (see GAVIN March 26, page 8) is that Classical and Jazz ran neck and neck in 1996 and 1997. In 1996, Classical controlled 3.4% to Jazz's 3.3% of the market. In 1997 both were tied at 2.8%. Then in 1998, Classical surged upward to 3.3 while Jazz fell to 1.9%.

"I was just going over some Soundscan figures," said DeBro. "With Smooth Jazz, there was a most dramatic drop off. In 1996 there were 5,169,029 units sold. In 1997 it sunk 26 percent to 3,830,118. In 1998 it dropped another 23 percent with 2,958,677

units. Those dropping figures from the RIAA sound accurate to me."

Smooth Jazz dropped a cumulative 49% in two years, while Jazz fared only slightly better.

"On the traditional Jazz side," he continues, "in 1996 there were 2,067,018 units sold. In 1997, it shrank to 1,697,782, a drop of 18%. In 1998 the total was 1,691,581 which is basically flat. So the biggest erosion is clearly with Smooth Jazz."

Ironically, the RIAA cited an increase in CD sales among adults 30 years and older bought 50% of the music, compared to 34% a decade ago.

"[One] thing I attribute [the drop] to is radio and the passivity of its music," DeBro asserts. "There was a lot of talk at the GAVIN Seminar about 'balance.' One PD said there needed to be a balance between the needs of radio and the labels, music and commerce. Clearly things have moved to the side of commerce over music. It's not even close anymore."

"For years Jazz and Classical have always run neck and neck," says Columbia Jazz exec Jeff Levenson. "Now all of a sudden, Classical has figured out how to

popularize its reputation, demystify its own aura and make the music more palatable to the center Jazz hasn't been able to do that."

Levenson admits that he doesn't have ready solutions for how to spike Jazz and Smooth Jazz sales without scaring radio.

"I don't know what the answer is," admits Levenson. "I keep wondering if we're supposed to just keep making Smooth tracks that sound like Paul Brown produced them. Is that what radio wants?"

Randall Kennedy, who handles retail and marketing for Warner Jazz, seemed skeptical about the RIAA drop.

"I still think 1.9 is a low figure," he says. "When you have national accounts like Borders selling 10 to 13 percent Jazz, that's serious numbers. Plus, the online world is selling arguably 13 to 17 percent Jazz. How does RIAA get hold of those latter numbers?" According to the RIAA, only one percent of music sells on the Internet.

"Smooth Jazz hasn't popped an artist in a long time," continues Kennedy. "Although we all pull

enthusiastically for Boney James, he's still several million short—and the Jazz genre hasn't busted anybody big, either."

While Smooth Jazz outsells traditional Jazz by 70%, DeBro feels that with extra promotional and marketing costs needed for Smooth Jazz titles, the net profit picture becomes nearly the same.

"In terms of profitability, they're roughly equivalent," he confirms. "While there's 1.3 million more [Smooth Jazz] units sold than traditional Jazz, it still costs a lot more money to do business with Smooth Jazz because of the cost of hiring indies for radio. A Smooth Jazz act has a chance to break to a larger level, but you often work a successful Smooth Jazz airplay record for an entire year. You add up your promotional expenses, and it comes to about \$2,000 per week."

One thing is certain, it's a drag being a One Percenter. If labels are going to continue to release quality music, they are going to have to benefit alongside radio's revenue success stories. Some kind of parity has to be reached.

"I don't know what's going to happen to turn things around," says DeBro, "but a 50 percent drop in two years with Smooth Jazz sales is a major problem. This is an eye-opening and sobering situation."



Atlantic Records' Steve DeBro



Warner Bros. Records' Randall Kennedy



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WJJZ	WZJZ	KRVR	WTMD	WUKY
WFSJ	KBZN	KSSJ	KQEX	KPRS
WJZI	KSBR	KJZY	GOOD	WLOQ
WNWV	KMGQ	WJFK	WMGN	SOUD

Produced by Russ Freeman for Peak Records from their upcoming new album *Topaz* available May 18th

for more information contact: Eric Talbert at 310-358-4844 or Beth Lewis at 615-331-8913



# JAZZ

## MOST ADDED



### IRENE REID (26)

I Ain't Doing So Bad (Savant)

Including: WYUH, WBFO, WTR, WEA, WESM, WSHA, WRDM, WUCF, WKRY, WONA, KAGF, KCCK, KBEM, WGLT, WSIE, KCMW, KANU, KIDS, KCSM, WFMT

### JASON MORAN (25)

Soundtrack to Human Motion (Blue Note)

Including: WKGC, WUAL, KTSU, WDOB, WLNZ, WGVU, WSIE, KANU, KIDS, KUT, KSUT, KRUP, KUVD, KAJX, KUZZ, KLON, KCSM, WFMT, KSJS, KLCC

### AVISHAI COHEN (19)

Devotion (Stretch/Concord)

Including: WGBH, WBGO, WSHA, WRDM, WONA, WUAL, WSIE, KIDS, KSUT, KRUP, KUZZ, KTAQ, KUNV, KLON, KCU, KCBX, KCSM, WFMT, KAZU

### DIANA KRALL (15)

"Why Should I Care" (Verve Music Group)

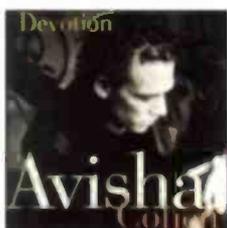
Including: WGBH, WTR, WEA, WNCU, WKGC, WUAL, KESM, WLNZ, KCMW, KIDS, KUT, KTAQ, KAZU, KCSM, KMHD

### IVAN LINS (11)

Live At MCG (Heads Up)

Including: KKJZ, KCSM, WFMT, KLON, KUNR, KUZZ, KRUP, WYUU, WSHA, WKRY, WONA

## RECORD TO WATCH



### AVISHAI COHEN

Devotion

(Stretch/Concord)

Here's a versatile and imaginative bassist bandleader in the tradition of John Patitucci and Jaco Pastorius.

LW	TW		Repts.	Adds	Spins	Diff.
1	1	<b>DONALD HARRISON</b> - Free To Be (Impulse!/Verve Music Group)	84	0	860	-66
3	2	LARRY CORYELL - Monk, Trane, Miles & Me (HighNote)	80	0	767	-25
5	3	<b>TERENCE BLANCHARD</b> - Jazz In Film (Sony Classical)	83	0	759	0
2	4	BOBBY HUTCHERSON - Skyline (Verve Music Group)	79	0	751	-83
4	5	J.J. JOHNSON - Heroes (Verve Music Group)	72	0	736	-41
6	6	<b>MILT JACKSON/CLAYTON-HAMILTON JAZZ ORCH.</b> - Explosive! (Qwest/Warner Bros.)	77	1	724	+3
7	7	<b>JACK McDUFF</b> - Bringin' It Home (Concord Jazz)	74	0	685	+12
12	8	<b>MARK ELF</b> - New York Cats (Jen Bay)	80	2	663	+63
<i>It's a slow chart week and the Elf-man still vaults into the Top Ten.</i>						
8	9	ABBEY LINCOLN - Wholly Earth (Verve Music Group)	71	0	647	-15
9	10	VINCENT HERRING - Jobim For Lovers (Music Masters)	70	0	622	-38
11	11	DOUG LAWRENCE - High Heel Sneakers (Fable)	69	1	570	-41
13	12	<b>BOB FLORENCE LIMITED EDITION</b> - Serendipity 18 (MAMA Records)	69	1	565	+16
14	13	<b>RAY DRUMMOND</b> - 1.2.3.4 (Arabesque)	70	1	539	+9
15	14	CARLOS GARNETT - Under Nubian Skies (HighNote)	69	0	527	-2
10	15	MARCUS SHELBY TRIO - The Sophisticate (Noir)	57	0	505	-112
17	16	<b>OSCAR PETERSON</b> - A Summer Night In Munich (Telarc Jazz)	68	0	501	+1
16	17	BOB LEATHERBARROW - Bumpin' In the Basement (Chartmaker)	60	0	490	-30
18	18	RUSSELL GUNN - Love Requiem (HighNote)	59	0	476	-6
21	19	<b>STEPHEN SCOTT</b> - Vision Quest (Enja)	59	0	437	+21
20	20	<b>VALERIE CAPERS</b> - Wagner Takes the A Train (Elysium)	72	1	430	+19
19	21	HARRY ALLEN - Harry Allen Meets the John Pizzarelli Trio (RCA Victor)	55	0	409	-55
32	22	<b>MIMI FOX</b> - Kicks (Monarch)	68	4	391	+66
—	23	<b>CASSANDRA WILSON</b> - Traveling Miles (Blue Note)	77	9	387	<b>N</b>
<i>Awesome debut. Ms. Wilson covers all the jazz genre bases.</i>						
31	24	<b>STEVE TURRE</b> - Lotus Flower (Verve Music Group)	69	2	374	+46
28	25	<b>DON BRADEN</b> - The Fire Within (RCA Victor)	61	1	366	+12
26	26	DIANE SCHUUR - Music Is My Life (Atlantic)	57	3	359	-6
24	27	CHRISTIAN JACOB TRIO - Time Lines (Concord Jazz)	49	2	351	-20
41	28	<b>McCOY TYNER</b> - McCoy Tyner and the Latin All-Stars (Telarc Jazz)	60	10	344	+93
33	29	<b>ULTIMATE ELLINGTON</b> - Various Artists (Monarch)	57	3	329	+21
40	30	<b>HANK CRAWFORD/JIMMY McGRUFF</b> - Crunch Time (Milestone)	60	7	326	+73
34	31	<b>MICHEL PETRUCCIANI</b> - Solo Live (Dreyfus Jazz)	61	5	303	+30
23	32	BOB MINTZER QUARTET - Quality Time (TVT Jazz)	38	0	296	-93
35	33	RUSSELL GUNN - Ethnomusicology Vol. 1 (Atlantic)	41	0	287	+14
20	34	BILLY TAYLOR - Ten Fingers—One Voice (Arkadia Jazz)	38	0	286	-135
43	35	<b>SUSANNAH McCORKLE</b> - From Broken Hearts To Blue Skies (Concord Jazz)	52	4	274	+28
—	36	<b>BRANFORD MARSALIS QUARTET</b> - Requiem (Columbia/CRG)	63	7	272	<b>N</b>
25	37	JOE AUGUSTINE - Swing Then and Now (Revere)	38	0	272	-95
30	38	DAVE BRAHAM - Blue Gardenia (Bluejay)	38	0	268	-70
44	39	<b>BMG ALL-STARS</b> - Live At Birdland (RCA Victor)	59	4	267	+25
—	40	<b>CHARLIE HUNTER/LEON PARKER</b> - Duo (Blue Note)	66	11	260	<b>N</b>
42	41	<b>AL McKIBBON</b> - Tubmao Para... (Chartmaker/Blue Lady)	50	5	258	+12
29	42	JOE CHAMBERS - Mirrors (Blue Note)	35	0	246	-106
48	43	<b>PHIL DeGREGG</b> - The Green Gate (J Curve)	54	6	239	+20
—	44	<b>CHARLES LLOYD</b> - Voice in the Night (ECM)	56	5	237	<b>N</b>
50	45	<b>JOEL FRAHM</b> - Sorry, No Decaf (Palmetto)	50	2	232	+14
—	46	<b>PHILIP CATHERINE</b> - Guitar Groove (Dreyfus Jazz)	48	4	230	<b>N</b>
—	47	<b>BUSTER WILLIAMS QUARTET</b> - Lost In a Memory (TCB)	55	6	223	<b>N</b>
27	48	CHARLIE BYRD - My Inspiration (Concord Jazz)	32	0	219	-136
—	49	<b>ANTOINE SILVERMAN</b> - Swing Shift (Greenhill)	41	1	218	+2
36	50	GEORGE FREEMAN - George Burns! (Southport)	31	0	213	-59



## REVIEW

### McCOY TYNER

And the Latin All-Stars (Telarc Jazz)

Our own Jason Olaine, who also books the prestigious jazz night spot Yoshi's, is well known for arranging some extra special gigs. One of them is a seemingly annual set of sold-out gigs with McCoy Tyner. For instance, one week McCoy will play with a post-bop set of musicians like Josh Redman and Christian McBride, then the following week he'll do a stint with Latin musicians. This new release on Telarc is the studio version of McCoy's recent foray into Latin. Tyner performs an uptempo version of "Poinciani" with his signature power phrasing. Get totally percussive with "La Habana Sol" and its superior post-bop horn front-line, highlighting Gary Bartz.

## SPINCREASE

1. CASSANDRA WILSON +257
2. HUNTER/PARKER +168
3. B. MARSALIS QUARTET +108
4. McCOY TYNER +93
5. B. WILLIAMS QUARTET +80

## CHARTBOUND

JOANNE BRACKEEN (Arkadia Jazz)

\*TOMMY SMITH (Honest/Linn)

\*EDMONIA JARRETT (MNOP)

\*NORMAN HEDMAN (Arabesque)

\*BUDDY DeFRANCO QUINTET (Concord)

\*IRENE REID (Savant)

Dropped: #37 Kenny Burrell/Lamont Johnson, #38 New York Hard Bop Quintet, #39 Paquito d'Rivera, #45 Irakere, #46 Roy McJannet, #47 Stevens, Siegel & Ferguson, #49 Paul McKee

JAZZ & SMOOTH JAZZ

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## ARTISTPROFILE

### JOEL FRAHM

AN ALTO/IMP. TENOR PLAYER  
My father was a journalist with the Hartford Courant. I ended up in a Connecticut high school that had an incredible jazz program. Brad Mehldau and I were classmates. I went

to Rutgers University for a year and transferred to Manhattan School of Music and have been in NYC ever since.

I signed with Palmetto after my work with Matt Wilson. I've just been in the studio making a Duke Ellington tribute record with [fellow label mates] Matt, Pete McCann, David Berkman, and Ben Allison.

I stuck with David Berkman and Matt Wilson [on *Sorry, No Decaf*] because they can straddle the line between straight-ahead and free playing.

Some say I sound like an alto player even though I play tenor. I take that as a compliment. As much as I love Coltrane and Dexter Gordon, my sound is lighter than theirs. I play melodically so that's why people associate my sound

with an alto.

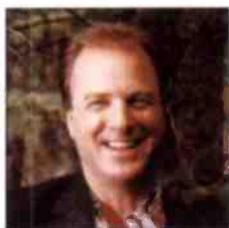
"For a New Day," an original tune, came about after I was having a mental block from writing for the record. A musician friend advised me to go home, don't go to the piano and let it happen naturally. I wrote that melody in free hand, added some chords, and that was the tune. It was influenced by listening to a lot of Stevie Wonder and Joni Mitchell.



# SMOOTH

JAZZ & VOCALS

## MOST ADDED



### THE RIPPINGTONS with RUSS FREEMAN (20)

"Summer Lovers"  
(Windham Hill Jazz/Peak)

Including: WHRL, WJFK, WLDQ, WUKY, WJZI, WNWY, WVAE, WJMG, WNIJ, KPRS, KBZN, ART GOOD, KUOR, KSBK, KMGQ, KRVR, PAUL HUNTER, KJZY, KQEX, and KSSJ

### JOE SAMPLE with LALAH HATHAWAY (14)

"Fever" (PRA/GRP)

Including: WBJB, WLDQ, WVAS, WUKY, WJZI, WNIJ, KPRS, KUOR, KSBK, KEZL, KRVR, KJZY and KSSJ

### NITE FLYTE (8)

"Open Your Heart" (Instinct)  
Including: WHRL, WJZW, WJCD, WGF, KOAI, KCJZ, KCYI, and ART GOOD

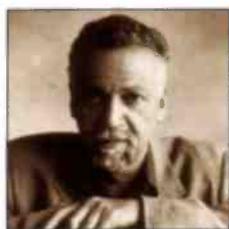
### KIRK WHALUM (6)

"My All" (Warner Bros.)  
Including: WHRL, WJZZ, WJZJ, KCYI, KEZL, and KRSP

### GATO BARBIERI (5)

"The Woman on the Lake"  
(Columbia)  
Including: KBZN, ART GOOD, KMGQ, KEZL, and KRVR

## RECORD TO WATCH



### JOE SAMPLE with LALAH HATHAWAY

"Fever"  
(PRA/GRP)

Joe "duets" with Lalah Hathaway as he starts a new era of his forty year career as a mass appeal jazz artist.

LW	TW		Repts	Adds	Spins	Diff.
1	1	<b>BONEY JAMES</b> - Body Language (Warner Bros.)	59	0	1070	+5
3	2	<b>BLUE NOTE MOTOWN TRIBUTE</b> - Various Artists (Blue Note)	47	0	882	+51
4	3	<b>GOTA</b> - Let's Get Started (Instinct)	54	1	831	+8
6	4	<b>RICK BRAUN</b> - Full Stride (Atlantic)	53	0	802	+71
2	5	GEORGE BENSON - Standing Together (GRP)	42	0	795	-38
5	6	KIM WATERS - Love's Melody (Shanachie)	39	0	733	-50
10	7	<b>PETER WHITE</b> - Perfect Moment (Columbia/CRG)	56	1	701	+39
7	8	3RD FORCE - Force Field (Higher Octave)	58	2	689	-23
8	9	STEVE COLE - Stay Awhile (BlueMoon/Atlantic)	39	0	633	-63
11	10	ERIC MARIENTHAL - Walk Tall (i.e. music)	49	0	615	-15
9	11	KIRK WHALUM - For You (Warner Bros.)	48	6	577	-87
13	12	<b>BRIAN BROMBERG</b> - You Know That Feeling (Zebra)	40	1	573	+24
12	13	LEE RITENOUR - This Is Love (i.e. music)	40	0	532	-93
14	14	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	35	0	500	-35
19	15	<b>JANGO</b> - Dreamtown (Samson Music)	47	0	485	+52
16	16	JIM BRICKMAN - Destiny (Windham Hill)	45	0	468	-13
21	17	<b>ROGER SMITH</b> - Both Sides (Miramar)	44	3	445	+47
24	18	<b>NELSON RANGELL</b> - Always (Shanachie)	47	4	439	+72
<i>Veteran sweet alto player keeps making nice SPINcrease inroads.</i>						
15	19	MARC ANTOINE - Madrid (NYC/GRP)	38	2	433	-62
17	20	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	33	0	420	-40
22	21	<b>WALTER BEASLEY</b> - For Your Pleasure (Shanachie)	38	5	399	+6
18	22	NAJEE - Morning Tenderness (Verve Forecast)	35	0	385	-52
25	23	<b>THE BRAXTON BROTHERS</b> - Now and Forever (Windham Hill Jazz)	39	2	378	+38
23	24	PATTI AUSTIN - In and Out of Love (Concord/Vista)	29	2	364	-14
20	25	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	31	1	351	-57
26	26	<b>WARREN HILL</b> - Life Thru Rose Colored Glasses (Discovery/Sire)	32	0	340	+6
29	27	<b>TOM SCOTT AND THE L.A. EXPRESS</b> - Smokin' Section (Windham Hill)	36	1	337	+46
27	28	<b>WAYMAN TISDALE</b> - Breakfast With Tiffany (Atlantic)	25	0	304	+4
30	29	FOURPLAY - Four (Warner Bros.)	26	2	275	-10
31	30	<b>JEFF LORBER</b> - Midnight (Zebra)	29	1	267	+17
32	31	<b>PHIL COLLINS</b> - ...Hits (Atlantic)	20	0	255	+10
28	32	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	20	0	244	-50
38	33	<b>KENNY LATTIMORE</b> - From the Soul of Man (Columbia/CRG)	21	3	243	+36
<i>A modern Smooth vocalist crossover in the tradition of Marvin Gaye.</i>						
33	34	MARIAH CAREY - "I Still Believe" (Columbia/CRG)	14	0	228	-9
37	35	<b>DAVID SANBORN</b> - Inside (Elektra/EEG)	28	1	226	+11
36	36	<b>ED CALLE</b> - Sunset Harbor (Concord/Vista)	21	1	219	+3
34	37	<b>GABRIELA ANDERS</b> - Wanting (Warner Bros.)	20	3	216	-1
35	38	GREGG KARUKAS - Blue Touch (i.e. music)	19	0	208	-9
39	39	<b>SMOKE N' FUNCTION</b> - Smokee (Mesa/Atlantic)	22	2	201	+7
43	40	<b>NITE FLYTE</b> - Ascension (Instinct)	33	8	200	+18
41	41	<b>MARILYN SCOTT</b> - Starting to Fall (Warner Bros.)	15	0	200	+9
45	42	<b>LUTHER VANDROSS</b> - I Know (Virgin)	15	0	192	+33
42	43	DOTSERO - Jumpin' Thru Hoops (Ichiban)	15	0	181	-3
—	44	<b>ERIC ESSIX</b> - Small Talk '99 (Zebra)	24	4	175	N
40	45	VANESSA WILLIAMS - "My Flame" (Island/Mercury)	17	0	170	-23
48	46	<b>NICK COLONNE</b> - The Seduction (Chicago Lakeside Jazz)	16	0	161	+8
47	47	<b>DANNY LERMAN</b> - Danny's Island (Chartmaker)	14	0	154	0
46	48	SCOTT WILKIE - Boundless (Narada)	16	0	154	-3
—	49	<b>DIANA KRALL</b> - "Why Should I Care" (Verve Music Group)	17	3	146	N
49	50	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	12	0	138	-10



## REVIEW

### JOE SAMPLE FEAT. LALAH HATHAWAY

"Fever"  
(PRA/GRP)

A handful Smooth Jazz stations have considered playing the Peggy Lee standard, but now this new version by Lalah Hathaway and Joe Sample has come along. expect Peggy to stay in the cellar. Sample gives the song a "Smooth" intro, and there's even some bluesy guitar accompaniment alongside the sophisticated revamped chord progression. Joe's key change during the piano solo is also a nice touch. Sample and Hathaway instill an different kind of sensuality to SJ airwaves with this well known anthem. Turn up the temperature on your next sweep with this classic from the upcoming Sample project entitled *The Song Lives On*.

## SPINCREASE

1. DIANA KRALL +99
2. NELSON RANGELL +72
3. JOE SAMPLE +65
4. RICK BRAUN +63
5. THE RIPPINGTONS +60

## CHARTBOUND

THE RIPPINGTONS (Windham Hill Jazz/Peak)  
JOE SAMPLE with LALAH HATHAWAY (PRA/GRP)  
GATO BARBIERI (Columbia/CRG)  
BRYAN SAVAGE (Higher Octave)  
CASSANDRA WILSON (Blue Note)  
RICHARD SMITH (Heads Up)  
Dropped: #44 Don Diego, #50 Marcus Johnson.

## JAZZ & SMOOTH JAZZ

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## ARTISTPROFILE

### ROGER SMITH

OFF THE HOOK, PART 2

I met Ronnie Foster, the producer of my new record [*Both Sides* on Miramar], about two years ago. We hit it off just great. His playing just kills me. His sense of harmony, melody

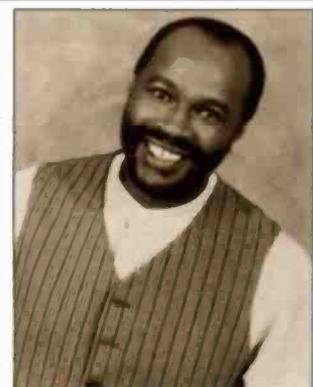
and orchestration was amazing. He was open to my choice of guest musicians like Nelson Rangell and Gerald Albright.

"Off the Hook" was inspired by Donald Fagen. He's one of my heros and I love his linear style of music. I was thinking of the melody line of "Josie" and if you listen to the basic feel of the groove, you'll hear

"Off the Hook." It has only one simple change, but it was so funky I just left it. To be honest, I didn't think that song would make the record. Maybe Smooth Jazz wouldn't accept it because it was too funky.

My background was in R&B and funk. I was Music Director for Coke Escovedo and Club Nouveau. Hammond B-3 was my first instrument and my very first professional gig was

with the late blues guitarist, Freddie King. I met Peter White when I was on JVC Records. When I played the JVC All-Stars gig at the 1998 GAVIN Seminar in San Diego, Steve Chapman, Peter's manager, saw me and decided I would do good with Peter. Then Peter called me and offered me some gigs. My first gig was with Peter and Rick Braun, and I didn't even have a rehearsal.





# AMERICANA

GUEST EDITORIAL

## Sophomore Curses & Senior Moments

Here's something for you to ponder: Why does it seem that an artist's first album always makes the greatest impact on you? Is it the thrill of discovering a voice you've never heard before? Or is it the five or ten years of material pared down to the very best and presented all at once? Probably a little of both.

Here's another, more serious query: Are we obligated to add so-and-so's new album, just because we've played them in the past? I don't think so. Why? Lots of reasons, but most crucially, diminish-

ing creative returns because of repetition or a failure to re-invent one's self, not to mention mediocre material.

We'd like—as a goal—to have the complete Hank Williams, Bob Wills, Bill Monroe, Emmylou Harris or Merle Haggard, for example, available for airplay...But did Wills, Williams, Monroe, or Haggard re-invent themselves? They didn't have to. Did Emmylou have to? No, but she did—several times, and much to our delight.

MIKE MIYAKE  
KFJC 89.7-SAN JOSE, CAL.

## Notes, News & Nuggets

Congrats to Tim Howard former APD/MD from KWEN-Tulsa, Okla., who takes on a new challenge as National Manager for Lucky Dog and Secondary Promotion at Sony Music Nashville. He'll be based in Dallas...Speaking of Lucky Dog—*Oh Ma God!*—David Allan Coe's recent performance at the Wildhorse Saloon was a rip-snorter! Just for starters, there was the costume: part Elvis, part biker, part '70s Glam rocker...Whew! Coe has put together a smoking band. I'm happy to report he has not mellowed with time; lucky for us, he probably never will. He was irascible as ever, chastising fans who were yelling titles at him from the lip of the stage, telling them that he was going to sing what he came to sing, period. Their

job was to listen, and they better, because his songs were like his children. He performed lots of tunes from the new album *Recommended for Airplay*. They transport well to the big stage...What a joy to see the return of BR5-49 to Robert's Western Wear in Nashville. It's always so weird to look around the room and see racks of boots, a greasy spoon menu, and lots of old-timers bellying up to the bar. Clay Neuman from Arista Austin was overheard joking, "Don't worry, they leave around midnight. Then we'll cut the rug!" Ah, honky-tonking at its most blissful!...IN ERRATA WAS I: The new Billy Joe Shaver (coming to a desk near you in May from New West) is called *Electric Shaver*. It will buzz your world!

## June Carter Cash

> press on

her new album featuring "Ring of Fire" and a duet with Johnny Cash



as featured on Crook & Chase, CNN Showbiz Today, and People Magazine.

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**—NEW YORK NEWSDAY**

**"If it is the end of the world, at least we get to go out listening to the voice of Mandy Barnett." —CHRISSIE HYNDE**

# MANDY BARNETT

*Mandy Barnett*  
**i've got a right to cry**

From the album *i've got a right to cry*



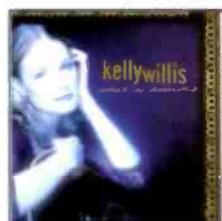
# AMERICANA®

## MOST ADDED



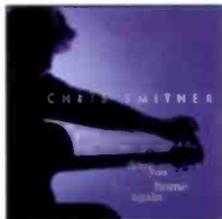
**MANDY BARNETT (34)**  
**ERICA WHEELER (19)**  
**JUNE CARTER CASH (17)**  
**KINKY FRIEDMAN (14)**  
**DALE HAWKINS (13)**

## HOT PICKS



**KELLY WILLIS TRIO**  
**ROSIE FLORES**  
**MONTE WARDEN**  
**STEVE EARLE & DEL MCCOURY**

## RADIO SAYS



**CHRIS SMITHER**  
*Drive You Home Again*  
 (Hightone)

"We just did a show with Chris a few weeks ago, and people are reacting. The record is in heavy; we're getting response on the phone, and there's a sales story in New York!"

—Rita Houston, WFUV-New York, New York

LW	TW	Repts	Adds	Spins	Trend
1	1	88	2	1240	+206
2	2	88	1	1164	+147
3	3	82	3	1102	+201
5	4	84	1	956	+172
4	5	69	0	848	+24
9	6	61	3	704	+168
6	7	65	0	689	+43
8	8	66	2	618	+77
7	9	62	2	616	+34
10	10	44	1	588	+68
12	11	61	4	581	+102
11	12	57	3	544	+57
14	13	61	2	517	+77
18	14	40	0	468	+67
17	15	48	2	453	+51
13	16	49	0	426	-45
15	17	33	0	420	+5
16	18	49	1	399	-8
19	19	38	0	396	-1
23	20	35	1	377	+33
20	21	28	1	377	-2
30	22	43	11	370	+116
22	23	43	3	370	+26
37	24	57	14	361	+131
<i>Pearls In The Snow may be hard to find but this record has high visibility</i>					
—	25	49	35	347	<b>N</b>
36	26	52	5	338	+107
21	27	30	1	329	-37
34	28	40	4	327	+81
31	29	50	5	324	+71
27	30	44	0	312	+33
32	31	36	2	307	+57
29	32	26	1	305	+39
38	33	49	8	300	+78
28	34	40	1	300	+23
35	35	36	2	298	+52
26	36	46	2	297	+17
24	37	41	1	294	-46
—	38	49	17	289	<b>N</b>
—	39	40	6	275	<b>N</b>
<i>We welcome Stephen to the chart, and that's nothing but the truth</i>					
33	40	42	2	266	+17

## CHARTBOUND

Waco Brothers (Bloodshot)	Toni Price (Sire)
Lucy Kaplansky (Red House)	Tommy Alverson (TOK)
Old Joe Clarke (Checkered Past)	Iain Matthews (Tangible)
The Gourds (Allegra)	Corey Harris (Alligator)
Pinetops (Soundproof/Monolith)	
Billie & Wakefield (Hightone)	



## ALBUM REVIEWS

### MANDY BARNETT I've Got a Right to Cry (Sire)

Nashville legend Owen Bradley produced the first four tracks of Barnett's sophomore album before he passed away last year; the project was then completed by long-time partner Harold Bradley and nephew Bobby, with Owen's notes guiding them through each song. The results will make you sigh, and wish for a swanky cocktail party for full enjoyment. Just for starters, dive into "Who," "Trademark," "Mistakes," and the title track.



### IAN TYSON Lost Herd (Vanguard)

Ian Tyson positions the image of the cowboy as a symbol for our time, the American Dream coming face-to-face with the rapid-fire changes of our world. His music is a calling, an under-represented voice in our society today. The songs of *Lost Herd* are solid, a beautiful marriage of mood and sentiment. Recommended: "Brahmas and Mustangs," "Roll on Owyhee" and "Elko Blues." "Somewhere Over the Rainbow" is pure yearning.

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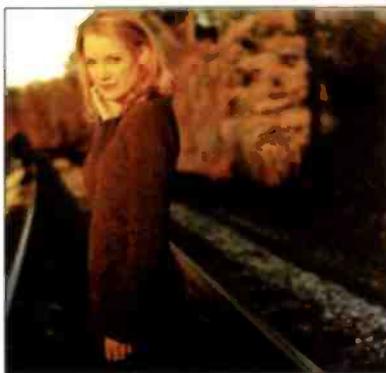
## ARTIST PROFILE

### KELLY WILLIS

ALBUM *What I Deserve*  
 LABEL (Rykodisc)

"I couldn't get a record deal, so I was forced to do it on my own. I found a great guy named Jeff Travis, who used

to run Rough Trade. He put the money up. I started in San Francisco and met some great players there, most notably Chuck Prophet, who I just fell in love with. I made him come back to Austin with me. He and Mark Spencer, both guitar players, were invaluable in getting the right



sound, the right vibe for the album. We finished it up with Dave McNair producing. Then I went shopping for a record company that would like it. Rykodisc was absolutely the most enthusiastic! The more I got to know them;

they just seemed like people with a musical soul. They didn't want me to change anything—which is exactly what I was looking for."

AS TOLD TO FELTON PRUITT,  
 HOST OF THE FAT MUSIC  
 SHOW.  
 RECORDED AT THE 1999 GAVIN  
 SEMINAR IN NEW ORLEANS.



# COUNTRY

## CRS 30: The Hits, the Misses, and the Illness

BY JAMIE MATTESON



If it seems like I am late with an apres' CRS wrap-up column, I am. However, I offer that it's not my fault—the past three weeks of my life were lost to delirium as I battled a quite nasty viral infection which left me completely useless. Since I most likely caught this bug at CRS, Jerry Seinfeld's on-air aversion to hugging and kissing people hello has become an appealing option for next year's CRS. Maybe some label will have a new song they're working about "germs" or "kisses" and can sponsor those little masks that doctors wear.

Many of this year's CRS activities have already been forgotten (hence the conference's unofficial nickname, "Can't Remember S\*\*t"), but for me, there were several distinct highlights; the biggest, of course, was GAVIN's exciting announcement about our new partnership with Premiere Radio Networks. As of June 11, we'll be publishing our chart data and analysis using Mediabase's monitored airplay research (more about those plans in the coming weeks).

While I agree with almost everyone that having the seminar downtown has provided a sense of freedom and excitement, one of the most difficult things is finding a way to attend not only a significant amount of panels during the day, but to also be supportive of the labels and artists by attending the abundance of evening events. If anyone has that secret solution (only *good* drugs please) to this plight, let me know.

This year, I once again found myself running from club to club, then on to a showcase at the Crowne Plaza and then racing back

over to a label suite at the Renaissance. It's a fairly daunting task in itself just to bypass the Renaissance's bar, which has become the seminar's ultimate (and often a very productive) hang! Even with my Nikes, there were some events I just didn't make, which was a bummer, since I heard good things from many attendees—especially about the RLG Boat Show and the captivating presence of Harlan Howard and Waylon Jennings.

I do always look forward to attending CRS events, because I've been lucky to see some incredible talent during my five years of

room's attention start-to-finish (especially the ladies) and at one point, I was convinced that Shane was singing just to me. There are few instances when an artist comes along possessing this undeniable—and potent—star quality. Shane is one of those artists and could be one of the most exciting things to happen to us in a while.

Since the hot topic for this year's seminar seemed to be the "need to develop new superstars for our format," I'd wager that Shane is a huge step in that direction. I was also jazzed to hear some of Trace Adkins' forthcoming material during his performance at the Capitol

it may be time to retire the annual need to reflect back to the "good ol' days."

On the strong recommendation of many, I did purchase a tape copy of Rosin's session and found myself listening over and over, each time learning different things I hadn't caught on previous listens. The session partially focused on research gathered from over 600 Country listeners in a six-city study, and while some of the "downtrend news" isn't exactly *news*, I found the various differences between the sexes, age groups, and geographical differences very interesting. I encourage everyone to visit Rosin's Web site at [www.edisonresearch.com](http://www.edisonresearch.com) to check out some of the findings and also learn about some other Country artists, songs, and chart statistics discussed in the session.

The Town Hall meeting was the other hidden gem. Held informally on Saturday, it reminded me of our GAVIN Seminar's ultra-popular Country meeting, in which a real dialogue takes place through audience participation. It's amazing how the dynamics of a room can escalate and how much energy can flow when a collection of smart programmers begin passing a mic and sharing ideas. Sadly, each of these sessions was attended by less than a handful of label representatives. Since both of these sessions focused heavily on the music aspect of radio programming, I'd have thought every label would have been chomping at the bit to at least hear the results of these studies and how they may affect radio's future programming decisions.

It is with great pride that we should acknowledge our continued commitment to excellence. Country is one of the few formats that meets regularly in order to further its individual and national success. I can hardly wait until next year!

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*It's a fairly daunting task in itself just to bypass the Renaissance's bar, which has become the seminar's ultimate (and often a very productive) hang!*

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working in this format. I remember being one of the very few people who heard LeAnn Rimes sing in the MCG/Curb suite at the 1996 CRS. At that time, I don't think even the label knew what was in store. Shortly after, she performed at GAVIN's Country Seminar in Los Angeles and the Rimes rocket was launched.

This year, Shane Minor at the Mercury showcase was by far my favorite standout performance—he is one of the new artists I am most excited about this year. Although I had listened to and liked several of the album's songs, and was impressed by the label's hype of this new project prior to CRS, I admit I was not convinced that Shane was the total package. That opinion changed the moment he took the stage. Not only did he bring his songs to life, he held the

show. I believe Trace has the potential to be a top player in our format. Two of the new songs I heard sounded like massive hits. I think the roomful of radio attendees agreed; we all jumped to our feet in an standing ovation. Bring on Trace!

As for the individual CRS sessions, two top my list this year: The Research Session, moderated by Edison Media Research's Larry Rosin, and Saturday's Town Hall Meeting moderated by top A/C consultant Mike McVay. How many of you attended The Research session with Larry Rosin? I admit that I didn't. I was down the hall listening to industry veterans reminisce about the past 30 years of Country music. May I dare say that, while I know our past is important, I believe that we must to look forward to go forward, and

# COUNTRY

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.  
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JEFF HOUSE

## MOST ADDED

DOUG STONE (47)  
DIXIE CHICKS (46)



BILLY RAY CYRUS (45)  
MARK CHESNUTT (43)  
LONESTAR (23)  
RICOCHET (23)

## MOST SPINCREASE



GEORGE STRAIT +1038  
TIM MCGRAW +586  
ANDY GRIGGS +537  
SHANIA TWAIN +503  
LILA MCCANN +471

## HOTPHONES

95.7  
**KALF**  
Today's Best Country

**KALF-Chico, Calif.**  
Top 9 at 9  
Mark St. John,  
7 - Midnight

- MARTINA MCBRIDE - Whatever You Say (RCA)
- SHANIA TWAIN - Man I Feel Like A... (Mercury)
- LILA MCCANN - With You (Asylum)
- TIM MCGRAW - Please Remember Me (Curb)
- BRAD PAISLEY - Who Needs Pictures (Arista)
- JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)
- LEE ANN WOMACK - I'll Think Of A... (Decca)
- DEANA CARTER - Angels Working (Capitol)
- CLAY WALKER - She's Always Right (Giant)

LW	TW	Artist - Title (Label)	Weeks	Rpts	Adds	SPINS	TREND
2	1	MARK WILLS - Wish You Were Here (Mercury)	15	197	0	7103	+151
<i>The title track from his current album scores Mark his third consecutive #1.</i>							
4	2	ALAN JACKSON - Gone Crazy (Arista)	12	196	0	6774	+197
5	3	SAWYER BROWN - Drive Me Wild (Curb)	18	195	0	6665	+108
1	4	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	16	191	0	6524	-640
6	5	COLLIN RAYE - Anyone Else (Epic)	13	196	0	6447	+211
7	6	TY HERNDON - Hands Of A Working Man (Epic)	16	195	1	6266	+188
10	7	TIM MCGRAW - Please Remember Me (Curb)	6	197	0	6140	+586
9	8	TERRI CLARK - Everytime I Cry (Mercury)	12	197	0	5970	+359
11	9	STEVE WARINER - Two Teardrops (Capitol Nashville)	8	196	0	5737	+345
15	10	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	16	190	1	5486	+537
12	11	PATTY LOVELESS - Can't Get Enough (Epic)	15	187	1	5336	+67
13	12	AARON TIPPIN - I'm Leaving (Lyric Street)	12	191	0	5313	+50
3	13	CHAD BROCK - Ordinary Life (Warner Bros.)	23	161	0	5032	-1708
16	14	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	9	191	2	4794	+392
17	15	LILA MCCANN - With You (Asylum)	13	194	6	4673	+471
19	16	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	6	178	4	4435	+503
18	17	MARTINA MCBRIDE - Whatever You Say (RCA)	7	189	3	4403	+399
20	18	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	8	190	1	4328	+397
21	19	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	9	190	3	4247	+333
8	20	FAITH HILL - Love Ain't Like That (Warner Bros.)	15	155	0	4197	-1638
27	21	GEORGE STRAIT - Write This Down (MCA)	3	189	21	3895	+1038
<i>Conversions include KILT, KUBL, WDAF, WESC, WFMS, WKML, WMZO, &amp; WWWV.</i>							
22	22	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	11	181	7	3865	+254
23	23	REBA MCBENTIRE - One Honest Heart (MCA)	6	182	3	3779	+353
24	24	CLAY WALKER - She's Always Right (Giant)	9	182	7	3570	+200
25	25	NEAL MCCOY - I Was (Atlantic)	11	171	2	3499	+207
26	26	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	5	181	5	3447	+465
29	27	JOE DIFFIE - A Night To Remember (Epic)	7	169	7	3075	+345
28	28	SHEDAISY - Little Goodbyes (Lyric Street)	9	168	5	3012	+234
32	29	CHELY WRIGHT - Single White Female (MCA)	5	172	14	2912	+419
14	30	BROOKS & DUNN - I Can't Get Over You (Arista)	15	112	0	2846	-2268
31	31	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	12	161	8	2720	+169
38	32	DIXIE CHICKS - Tonight The Heartache's On Me (Monument)	2	159	46	2679	+1048
34	33	SHANE MINOR - Slave To The Habit (Mercury)	5	150	15	2183	+368
37	34	DIAMOND RIO - I Know How The River Feels (Arista)	4	136	11	1981	+264
36	35	BRAD PAISLEY - Who Needs Pictures (Arista)	8	141	10	1950	+163
40	36	DEANA CARTER - Angels Working Overtime (Capitol)	4	129	21	1939	+387
39	37	THE WILKINSONS - Boy Oh Boy (Giant)	5	119	12	1846	+281
42	38	MICHAEL PETERSON - Something 'Bout A Sunday (Reprise)	6	108	9	1552	+146
45	39	LONESTAR - Amazed (BNA)	4	108	25	1515	+441
47	40	SARA EVANS - Fool, I'm A Woman (RCA)	3	100	22	1305	+336
49	41	TRAVIS TRITT - Start The Car (Warner Bros.)	2	83	23	1092	+342
46	42	TRINI TRIGGS - Horse To Mexico (MCG/Curb)	8	67	2	1063	+67
—	43	LINDA DAVIS - From The Inside Out (DreamWorks)	4	73	13	922	N
48	44	T. GRAHAM BROWN - Happy Ever After (Platinum)	8	62	3	887	+40
—	45	BILLY RAY CYRUS - Give My Heart To You (Mercury)	1	68	45	842	N
—	46	MARY CHAPIN CARPENTER - Almost Home (Columbia/CRG)	2	64	20	813	N
—	47	JODY JENKINS - Every Single Thing (Zone7)	6	53	3	779	N
50	48	SOUTH SIXTY FIVE - No Easy Goodbye (Atlantic)	8	53	1	743	-2
33	49	VINCE GILL - Don't Come Crying To Me (MCA)	14	36	0	710	-1403
—	50	MARK CHESNUTT - This Heartache Never Sleeps (MCA)	1	50	43	689	N

Reports	Adds	SPINS	Weeks	Artist - Title (Label)
56	21	646	2	CHALEE TENNISON - Someone Else's Turn To Cry... (Asylum)
48	47	592	1	* DOUG STONE - Make Up In Love (Atlantic)
41	16	495	1	* RAMBLER - Dreamin' (Pacific)

**GAVIN 24/7** THE WEEK JUST GOT BETTER!

## REGION X REGION

### West Coast (40)

#### MOST ADDED:

- BILLY RAY CYRUS (7)
- MARK CHESNUTT (7)
- CHELY WRIGHT (6)

#### SPINCREASE:

- GEORGE STRAIT +186
- COLLIN RAYE +121
- SHANIA TWAIN +116

### Southwest (34)

#### MOST ADDED:

- DOUG STONE (14)
- MARK CHESNUTT (8)
- BILLY RAY CYRUS (7)

#### SPINCREASE:

- GEORGE STRAIT +155
- ANDY GRIGGS +152
- JOHN M. MONTGOMERY +119

### Midwest (57)

#### MOST ADDED:

- BILLY RAY CYRUS (22)
- DIXIE CHICKS (20)
- MARK CHESNUTT (15)

#### SPINCREASE:

- GEORGE STRAIT +308
- TIM MCGRAW +174
- SHANIA TWAIN +161

### Northeast (31)

#### MOST ADDED:

- DOUG STONE (7)
- GEORGE STRAIT (6)
- MARK CHESNUTT (6)

#### SPINCREASE:

- GEORGE STRAIT +195
- TIM MCGRAW +132
- JOHN M. MONTGOMERY +68

### Southeast (35)

#### MOST ADDED:

- DIXIE CHICKS (14)
- SARA EVANS (8)
- DOUG STONE (8)

#### SPINCREASE:

- GEORGE STRAIT +194
- RANDY TRAVIS +133
- ANDY GRIGGS +105

# COUNTRYBREAKOUT

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

Wk	TW	Artist/Title/Label	Weeks	Rpts	Adds	SPINS
2	1	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	16	190	1	5486
1	2	CHAD BROCK - Ordinary Life (Warner Bros.)	23	161	0	5032
3	3	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	9	191	2	4794
4	4	LILA McCANN - With You (Asylum)	13	194	6	4673
5	5	SHEDAISY - Little Goodbyes (Lyric Street)	9	168	5	3012
7	6	CHELY WRIGHT - Single White Female (MCA)	5	172	14	2912
6	7	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	12	161	8	2720
8	8	SHANE MINOR - Slave To The Habit (Mercury)	5	150	15	2183
9	9	BRAD PAISLEY - Who Need Pictures (Arista)	8	141	10	1950
12	10	THE WILKINSONS - Boy Oh Boy (Giant)	4	107	15	1565
-	11	SARA EVANS - Fool, I'm A Woman (RCA)	3	100	22	1305
-	12	TRINI TRIGGS - Horse To Mexico (MCG/Curb)	8	67	2	1063

## TOP TIP

### KENNY ROGERS

"The Greatest" (Dreamcatcher)

Kenny just may have hit one out of the park with this tune. Although his long list of hits prevents Kenny from gracing GAVIN's Breakout Chart, we feel so strongly about the potential of this song that we unanimously selected it as this week's Top Tip. Check out GAVIN's adjacent Hot Line feature with big stories about this song growing at WYNY (already in heavy 38X) and WCTQ. WWW is currently playing the song only in morning drive, but PD Tim Roberts says they too are receiving passionate response. Other significant spins include KNCI 25X, WOW 28X, and KNOT 36X. If you think just because Kenny has been off the charts for a while, that your listeners don't want to hear this song, we've got two words for you—Cher "Believe."



## PROFILE

# John Landrum



### Station/Market:

WESC-Greenville/  
Spartanburg, S. Car.

**Position:** APD/MD and  
Jack-of-all-trades

**How Long?** 18 years

**What do you like  
most about your job?**

There's a new challenge every day and never a dull moment. What could be better than a surprise artist visit and during the visit the toilet overflows! Variety rules!

**What do you like least  
like about your job?**

Finding talented, loyal, competent parttime talent. There seems to be a never ending search, and the pickins are slimmer every year.

**The Early Years:**

BORN IN: Tryon,

N. Car.

**GREW UP IN:** Tryon,  
N. Car

**First radio job:**

Station/Market: WTYN-  
Tryon, N. Car.

**Title:** Parttimer

**What radio stations  
did you listen to  
growing up?** WAYS-

Charlotte, N. Car.,  
WQOK-Greenville, S.  
Car., WSOC-Charlotte,  
N. Car.

**What is your favorite  
song of all-time?**

George Jones "The  
Grand Tour"

**What is your favorite  
song out right now?**

Sara Evans "No Place  
That Far"

**What album in your  
collection are you  
most ashamed of?**

Kraftwerk *Autobahn*  
(I may have purchased  
the only copy!)

**DIDYAKNOW?** I

worked in a mortuary  
for six years to sup-  
port my radio habit.

**If I worked for a  
record label, I would:**

Relax! Then, occasion-  
ally go to a rodeo or a  
stock car race. Live the  
lifestyle of a country  
radio listener in rural  
America. Learn their  
musical tastes, then  
deliver what they want.

**Motto to live & work  
by:** When you're not

thinking, someone  
else is.

by Jeff House

## THE HOTLINE

### SHARI ROTH, MD, WYNY-NEW YORK

"Kenny Rogers' 'The Greatest' is the message song of the season. We played it just once and got a ton of phone calls. We've already bumped it into heavy in order to get the most bang out of this song. Kenny is a superstar and has a huge fan base. There's a stigma that Kenny can't have a hit record, but people need to get over that or else they'll miss out on a song that's generating huge phones and lots of passion."

### ROB CARPENTER, PD, WCTQ-SARASOTA, FLA.

"We were early on Andy Griggs' 'You Won't Ever Be Lonely' and have seen steady growth week after week....SheDaisy's 'Little Goodbyes' has been in our top five requests since its first week....Kenny Rogers' 'The Greatest' is the family G-rated version and has the same appeal as 'Wine Into Water.' Mothers call us in tears and men call remembering their childhood."

### TONY STEVENS, APD/MD, KFKF-KANSAS CITY, MO.

"Lee Ann Womack's 'I'll Think of a Reason Later' is #1 in our call-out—low negatives and low burn...The Warren Brothers' 'Better Man' is testing top five callout. It's a very hip, different and unique sound...We're adding Mary Chapin Carpenter's 'Almost Home' this week. We're always getting calls from listeners asking us 'what is she doing these days?' and 'when will she have a new song?' Our listeners want to hear her music!"

## RANDOMRADIO

### 5 Tips on Motivating Staff

BY ROGER WILKO

Motivation is a tricky topic. Done right, you will motivate good people to move on and you will have to replace them with other people. Many managers avoid motivating "good people" for fear that they will lose them and not be able to replace them. Unfortunately, they will lose them anyway. Creating an environment that "rewards growth" is the key.

- 1. Understand one job isn't forever anymore.** Radio careers are now being built on growth. Can you grow the company? Do you know what your employees want to do next? If not, find out. Motivate them to go in that direction. The staff gets motivated when they are allowed to share their dreams.
- 2. What do you want to do next?** Don't be surprised if during the process of Step #1, you find that you are bored to death with your job. What's next for you? Start to work towards that goal. The staff gets motivated when their leader is happy.
- 3. Reward Smart Mistakes.** When

someone makes a gut call, they might be wrong—but it is important to reward their risk taking. They need to know that a smart mistake will not be punished. The staff is more likely to become motivated when they are allowed to use their brain without having to be perfect.

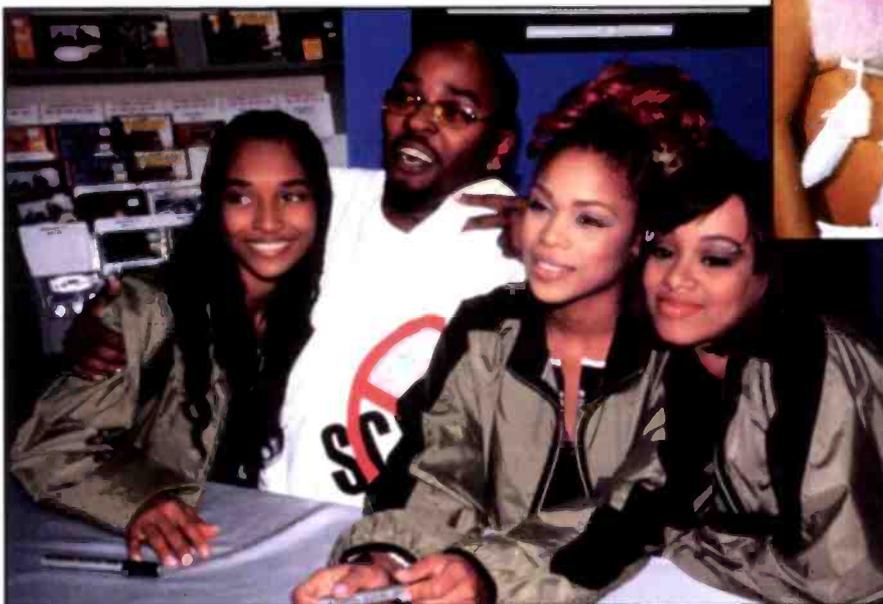
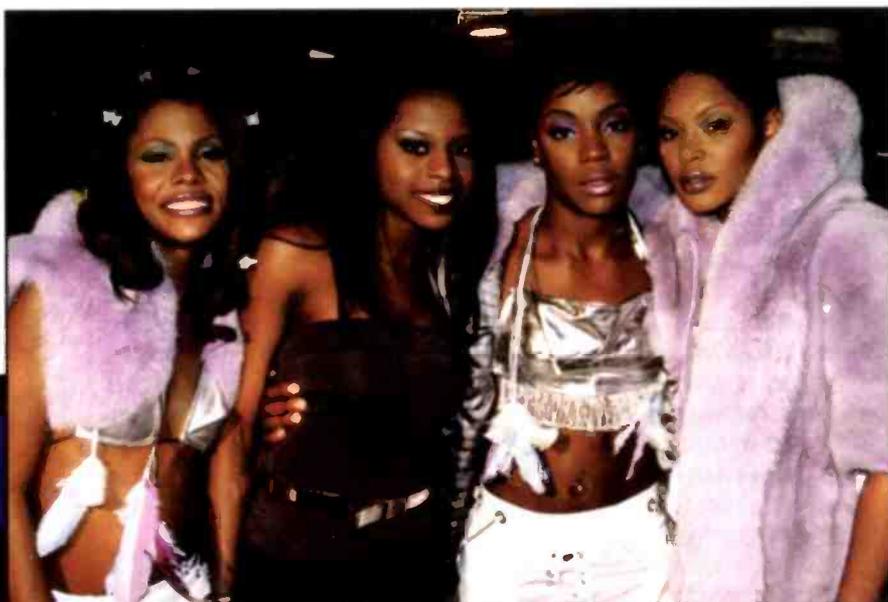
- 4. Swiftly Punish Stupid Selfish Mistakes.** Do not tolerate people who are only out for themselves. If you set this tone, then the staff will follow right behind you. When someone does something for the sole benefit of themselves and not the entire station, there is trouble and it should be addressed quickly. The staff gets motivated when they see their leaders solving problems fast.
- 5. Help People in the Community.** This may sound stupid, but it works. When the boss is doing something good for the community, then the entire staff can be motivated to also become involved.

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# PARTINGSHOTS

## TOTALLY FOXY

You look mah-velous! Rap diva Foxy Brown (in brown—duh!) poses with R&B bad girls Total on the set of "I Can't," her second video/single from her sophomore album *Chyna Doll*.



## YOU'VE GOT FANMAIL

Grammy winners TLC stopped by Tower Records in Atlanta recently to sign autographs for hundreds of enthusiasts. *FanMail*, the group's third multi-platinum album, is dedicated to their fans. The group is shown here with Ryan Cameron from Hot 97.5 (WHTA)-Atlanta.

## gmailBOXSET

Looks like **Mike Tierney** is finally getting closer to moving West as PD of **Power 106-L.A.** (the station threw a welcome party for him last week). Meanwhile, he continues to rack up the mileage, shuttling between L.A. and New York, where he's transitioning out of his **VH1** gig. Expect a replacement announcement soon.

\*\*\*\*\*

While **WPXY-Rochester MD Mike Danger** was offered the PD slot at **Cox Top 40 WWHT-Syracuse**, our gut is telling us that Mr. Danger will choose to remain where he is...perhaps with increased responsibilities?

\*\*\*\*\*

When **WGTV-Dayton's** sale from **Clear Channel to Blue Chip** is finalized, current GM **David Macejko** will likely transfer to Clear Channel-Harrisburg in a similar capacity. OM **Michael Luczak** expects the PD hunt to remain on hold until after a new GM is named.

\*\*\*\*\*

**FORMAT STUFF:** After a six-month

transition, **KZZP-Phoenix** officially returns to Mainstream Top 40, the format that made it famous during the '80s...**Simmons Radio Group** flips Smooth Jazz **KRZN (Kool 105.1)**-Albuquerque to Mainstream Top 40 as "**Channel 105.1, All Hit Music**" under **Tony Manero**, PD of Rhythmic sister **KKSS**. Manero needs an entire staff: 8009 Marble, N.E., Albuquerque, NM 87110.

\*\*\*\*\*

**JOB OF THE MONTH:** **KHKS-Dallas** needs an MD to replace **John Reynolds**, now on his way to program **WNKS-Charlotte**. Packages to PD **Mr. Ed Lambert**, P.O. Box 106, Dallas, Texas, 75221 EOE.

\*\*\*\*\*

**KRUZ-Santa Barbara** PD **Mike O'Brian** is named APD/MD/p.m. driver of **Jacor Hot A/C KMSX-San Diego**, replacing **Ron Geronimo** (now PD of sister **KEZY-Anaheim**). "It puts me one step closer to realizing my life-long dream of becoming a **San Diego Padre**," says O'Brian. "Heck, if **Garth Brooks** can do it, I can, too!" O'Brian starts

May 10, but he needs to find a replacement at **KRUZ**. Tapes, resumes, and programming philosophies to: **KRUZ**, 800 Miramonte Drive, Ste. D, Santa Barbara, CA 93109.

\*\*\*\*\*

**Rene Roberts**, new PD of Rhythmic **Hot 105 (KHTN)**-Merced/Modesto awards himself the primo 3-6 p.m. airshift and ups Promotions Director/morning co-host **Drew Stone** to APD. Former p.m. driver **Eric Sean** moves to nights. Meanwhile, at Roberts' former station, **CBS/Infinity Mega 97.9-Fresno**, night jock **Victor Vargas** is named PD of crosstown Rhythmic **KKPW (The Party)**.

\*\*\*\*\*

After 15 years in mornings at **WWSE (SE93)**-Jamestown, NY, APD/MD **Jay Phillippi** segues to afternoons. Midday guy **Dan Warren** moves to mornings, while p.m. driver **Paul Hoefler** takes middays.

\*\*\*\*\*

**ADULTS ONLY:** A/C **WQWZ-Charlottesville** PD **Angie Logan** steps down but remains on staff. **Les Sinclair** replaces her...PD **Allan Arquette** exits **Hot A/C**

**KFML-Little Falls, Minn.**, replaced by market vet **Gary Block**...PD **Dennis Fuller** exits **Hot A/C KGRC-Quincy, Ill.**, replaced by **Michael Rose** from Oldies **WLDK-DeKalb**.

\*\*\*\*\*

**WEDDINGS:** Congrats to **WJMN (Jam'n 94.5)**-Boston APD/MD **Danny Ocean** and **Helene Fine**, who tied the knot April 10. The newlyweds spent their honeymoon on an exotic island that didn't contain the words "Coney" or "Long."

\*\*\*\*\*

**BABY POOP:** Congratulations to **KPSI-Palm Springs** PD **Mike Keane** and wife **Bonnie** on the birth of their son, "No Name," April 9.

\*\*\*\*\*

**CONDOLENCES:** Radio lost a true fan this past week with the passing of industry mainstay **Tom Shovan**. It's a shame he didn't have a chance to write a book—the sheer breadth of industry history and accumulated knowledge stored in his head is now, regrettably, forever lost. When someone finally gets around to compiling the ultimate list of radio junkies, Shovan's name will surely emerge at or near the top.

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SINCE 1976**

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**charts new on the charts**

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