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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.

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.

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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Miller Freeman

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 unexplored. 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, involving 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.

April 16, 1999 GAVIN • 3
THE TOAST OF NEW YORK...

GETS BURNT.

PLEASE JOIN US AS WE SKEWER ONE OF NEW YORK'S FINEST...

TOM POLEMAN, PROGRAM DIRECTOR, WHTZ (Z-100)
AT THE 11TH ANNUAL T.J. MARTELL FOUNDATION MUSIC INDUSTRY ROAST

Date: Wednesday, May 12th
Place: Irving Plaza
    17 Irving Place
    (corner of 15th Street)
Doors: 7:00 P.M.
Buffet: 7:30 P.M.
Roast: 8:30 P.M.
Tickets: $500.

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Elvis Duran, WHTZ
John Fullam, Chancellor Meita
Andrea Gans, Atlantic
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For More Information, call 410-361-5800
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.


Capstar owns three top-30 stations: Country KLAW/FM-Lawton, Okla. (#250), WACO/FM-Waco, Texas (#192) and WUSO/FM-Winchester, Va. (#219). Capstar owns three other FMs in Waco: Classic Rocker KBRO/FM, Country KCKR/FM and Top 40 KWTX/FM. In Winchester, the group also owns Top 40 WFOX/FM and, in a pending deal, Country WFTF/FM. Cumulus has two top-30 stations: Country KYKZ/FM-Lake Charles, La. (#203) and KLUR/FM-Wichita Falls, Texas (#236). In the latter market, Cumulus also owns Classic Rock KVYI/FM and Hot AC KXOC/FM. In Lake Charles, Cumulus also has Urban A/C KXZZ/AM, Album Rocker KGKB/FM and Hot A/C KBUG/FM.

$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 2004. “Downloadable music will add $1 billion to the U.S. music market by exploiting consumer demand for portable, PC-fueled music devices,” Forrester 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 (1/12), RealNetworks and IBM announced a deal to make the RealPlayer 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 SDM-compatible audio and the existing world of MP3 audio.

Not to be outdone, Microsoft on Tuesday debuted its own SDM-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) 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 allows 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 23 from 2-5 p.m.
GRAB BAG

BY LAURA SWEEZEY

• YEE-HAW! Down at WFYV-Jacksonville, syndicated morning duo Lex & Terry held their annual Bitch Brawl on April 10. The pair thump 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 Welplin, 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 participate in raising 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 Hug 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 reuniue with his former Damn Yankees 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 Bellseye 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 relationships 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

UNIMOTOWN 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."

WEBSITE OF THE WEEK

www.thepoint1069.com

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www.onradio.com
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, sharing two of the RIAA's newly-established Diamond Awards.

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 bouchouse, 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 own your own Diamond Record. The couple bought the house six years ago before Shania hit big—so God knows what she'll buy now.

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 classiest W. C. Handy Awards—last week at the infamous Rendezvous Restaurant in Memphis. The frontman, looking fit and carefree (although insiders swear that Jery Hall hasn't agreed to that oh-so-lovely $8 million divorce settlement, no matter what the papers say), was accompanied by his two daughters. The soirée 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.

In THE CLASH tribute album only made you long for the real thing, we've got good news for you. Clash frontman 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 this fall.

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 classiest W. C. Handy Awards—last week at the infamous Rendezvous Restaurant in Memphis. The frontman, looking fit and carefree (although insiders swear that Jery Hall hasn't agreed to that oh-so-lovely $8 million divorce settlement, no matter what the papers say), was accompanied by his two daughters. The soirée 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.

Jeremy Lubbock

Proclear/ Songwriter

Recent Credits: Barbra Streisand's A Love Like Ours, Celine Dion's These Are Special Times, and Christmas With Babylee.

Hometown: London, England

What radio stations do you listen to now: 91.5 and 105.1 in Los Angeles

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 my criteria.

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

Most memorable recording session: Michael Jackson's "Smile," from the HIStory album. Great songs, great artist—painless!

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.

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

Infini Launches Event Market Group

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 Brandy 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 venture and continues his duties at WINS/AM.

Brandy 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.

Infinity Launches Event Market Group

By Tony Sanders

by Alexandra Russell
A/C vs. Hot A/C At-Work Listening

By John Rider

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 workplace midday (10-6) 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 to 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 audiences, 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 @ 831-626-6470 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 NIESNAR

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 2,000 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 Gen 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-
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 Raven’s 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 Norwegian 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 “Mama” 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 Holboe, for the remaining tracks, the band called on Smashing Pumpkins engineer Neil Perry. The songs range from the introspective (“Two Feet Tall”) to the exhilarating (“Out of the Blue”). A folk influence underlies many of van Ravens’ harmonies with keyboard/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 feathery-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.”


delt

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 puts us #4 (12-pluss, and #3 18-34 with a 9.1 (and climbing). We even enjoyed a bump 25-54.

Jobs: I do mornings with Luu. Our Producer is Mike O’Bryan, and we use (and abuse) our overnight jock Bubba for wacky stunts. Leeann Sorners 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. (Mitts off, he’s staying here!) Consultant: Valle Richards (Mike Donovan is the man!)

Early Influences: Fred Flintstone, Barney Rubble, Fleegro from the Banana Splits, Maggilla Gorilla, you know, all the beavers!

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, KHS-LA, WHTZ-New York. I love KRBE-Houston’s “Wired In” slogan. And you can’t forget the classics: WXKS-Boston, KKRR-Portland, KDWB-Minneapolis.

Mentor(s): Keith Clark and Jim Randall. I was JRI’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 WRQF and Andy Shane at WKTU are two of the most down-to-earth people you will ever want to meet. John Pealer at KBBE and Rob Morris at KDWB have helped me along the way. Now that Alex Tear has teamed up with Jay Townes, 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

delt

by Kevin Carter

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 Quote: “They took the bar... the whole 9” Something”

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.
TOP 40

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So incredibly obvious, why are you reading this??

20 'N SYNC - I Drive Myself Crazy (RCA) 5 116 5 2985 +564
21 JOEY MCINTYRE - Stay the Same (C2/CRG) 14 95 1 2831 +802
22 B'WAYS - C'est La Vie (Epic) 15 93 0 2606 -112
23 SARAH McLADEAN - Angel (Warner Sunset/Reprise) 27 77 0 2402 -624
24 BACKSTREET BOYS - All I Have To Give (Epic) 20 76 1 2396 -1327
25 BRANDY - Have You Ever? (Atlantic) 26 74 1 2247 -528
26 VENGABOYS - We Like To Party (Strictly Rhythm) 14 32 4 2229 +70
27 EAGLE EYE CHERRY - Save Tonight (WBR) 36 71 0 2180 -165
28 BLESSED UNION - We Like Me (PTM/PTM) 5 84 9 1897 +363
29 DON JOYI - Real Life (Reprise/Island/Mercury) 7 80 0 1838 +41
30 FATBOY SLIM - Peace (Astralwerks) 7 71 1 1823 +102
31 WILL SMITH - Miami (Columbia/CRG) 26 53 0 1777 -326
32 COLLECTIVE SOUL - Run (Atlantic/Hollywood) 15 60 0 1751 -518
33 JORDAN KIGHT - Give It To You (Interscope) 6 79 8 1707 N
34 MULBERRY LANE - Hand Me Down (MCA) 8 79 7 1574 +31
35 MACONNA - Nothing Really Matters (Maverick/Warner Bros) 12 58 0 1564 -983
36 BACKSTREET BOYS - I Want It That Way (Atlantic) 1 111 106 1245 N

Lightning does indeed strike again.

37 EMINE - My Name Is (Interscope) 10 64 0 1214 -209
38 'N SYNC - God Must Have Seen A Little More Time. (RCA) 23 40 0 1155 -564
39 MARRAH CAREY - I Still Believe (Columbia/CRG) 15 38 0 1132 -802
40 MARVELOUS J - Freak Of The Week (RCA) 7 58 3 1065 N

Total Reports This Week 159 Last Week 162

CHARTBOUND

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Raves

By Annie L. Ré and Laura Street

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, before you catch the group on their upcoming world concert tour (which kicks off June 15 in Lisbon, Portugal), you'll be able to see them live on the April 25th 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 stunning performance of this song on VH1 Divas Live '99? In no short order, she gives her two-toning 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, her diva's latest is...
Bunny, Honey

All through Easter weekend, 98XPY (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.
**MOST ADDED**

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<td>Chery</td>
<td>Believe (Warner Bros.)</td>
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**TOP TIP**

**BACKSTREET BOYS**

"I Want It That Way" (Jive)

Don't even hesitate— a one-listen smash.

**DJ QUIK**

"You're A Gangsta" (Arista)

"DJ Quik is just huge: blowing up all over the place."

—Damin Young, APD, Power 106-Los Angeles

**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/DeliciousTV) "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 Dogg** "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.**

**KOH-Tucson**

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

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

**Total** "Sittin' Home" (Arista) "Inarguably the remix which features Shane, one of Puffy's new proteges: if you didn't know better, you'd swear it was Biggie."

**OUTTA THE MIX**

**CHICO RICO, MIX SHOW COORD.**

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**FOR THE RECORD**

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

"That 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) is exploding the phones.

—Damion Young, APD, Power 106-Los Angeles

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**RHYTHM CROSSOVER**

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<td>Backstreet Boys</td>
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**RHYTHM CROSSOVER REPORTS**

**ACCEPTED MONDAYS & TUESDAYS**

**8:30 A.M.-4:40 P.M.**

**Gavin Station Reporting**

**Phone:** (415) 495-1990

**Fax:** (415) 495-2580

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SNTrR’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 lifting 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, Alive@9” SF-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 her life as it has changed—for better or for worse—for her and her SNTrR compatriots. Between radio visits and stacking in on building a house #1 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. —Amnette M. Lea

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 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.”
Produced by
RICK SPRINGFIELD
& BILL DRESCHER
Management:
RON WEISNER
ENTERTAINMENT
515 OCEAN AVE
SANTA MONICA, CA 90402
310.550.8200

"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)

FOR RADIO INFORMATION: ED MASCOLO (800) 859-9850

Watch for Rick Springfield on VH1's "BEHIND THE MUSIC" airing in April and May,
on ABC-TV's "POLITICALLY INCORRECT" airing April 21st,
and on NBC-TV's "SUDDENLY SUSAN" airing this spring.

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### Adult Contemporary

**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 wants for all year...a smash! [Phil proves that we 48-year olds can still rock!" —Joe Henn, MD, WRCH-Hartford, Conn.

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<thead>
<tr>
<th>Artist/Song</th>
<th>Label</th>
<th>Units</th>
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<tr>
<td>[CHER - Believe (Warner Bros.)]</td>
<td>15 140 4</td>
<td>3441</td>
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<tr>
<td>[MARIAH CAREY - I Still Believe (Columbia/CRG)]</td>
<td>14 147 2</td>
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<td>[STEPFRED NOUN THE RICH]</td>
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<td>[SHANIA TWAIN &amp; JAMES INGRAM - Forever More (MTV/MD)]</td>
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<td>[MONICA - Angel Of Mine (Atlantic)]</td>
<td>20 116 2</td>
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<td>[TINA TURNER - Private Dancer (Warner Bros.)]</td>
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<td>[SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)]</td>
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<td>[SIDDY HAD]</td>
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**Chart Bound**

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<tr>
<td>[DIANA KRALL - &quot;Why Should I Care&quot; (Verve Music Group)]</td>
<td>4 19</td>
<td>452</td>
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**Spincrease**

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

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**The Buckingham**

"No Turning Back"

from the album Terra Firma

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<th>Artist</th>
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16 • GAVIN • April 16, 1999
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 and many more!

Over 1400 Total BDS Spins!

From the upcoming album Run Your Own Race.
Executive producer Don Gehman • Produced by Don Gehman & Doug Tranter • Mixed by Tim Palmer
www.mcarecords.com
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 on 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 barks out both Paul McCartney and Michael Penn in this up-tempo ditty that’s destined to stick in your head after just a few listenings. Impacting mainstream Top 40 and Hot/Modern AC — 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.

angry salad
“The Milkshake Song” (Blackbird/Atlantic)
angry salad gets its moniker from the late/coolie 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
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
"SONGS THAT BRING PASSION
BACK INTO CONFESSIONAL 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

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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

COLUMBIA
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 calls, 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 elements 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 surfaced 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 reality style and design shows for HGT (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 success 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 Jeil-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

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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/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: 21 years
First Break: Working for Oedipus at WBCN-Boston during college

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 Ganim and Joe Lanello and the whole Doug Morris school of zoning in on hits and getting 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 music 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 personally 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: Everything.

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 Paraci, 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 Ganim 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 cutting 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 CORBETT
MD/ Midday Personality, WBAA (90Q) - Bunker, 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 90Q in 1995. The woman doing middays 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!

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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

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: la Music Ltd.
www.robbiewilliams.co.uk hollywoodandvine.com
©1999 Capitol Records, Inc.
Mentors/Influences: On the air there are so many talented people, but I would have to say that Ben Taylor at WBUO really stands out. She sounds hip and mature (a combo,) and has a wonderful voice. In the MD arena, Julie Stoeckle at KSLX 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.

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.

Time Management Tips: 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 98.9Q 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 listener-based-station with female demos, we are much hipper than any local AC stations, but we don't learn too fast modern. We'll occasionally play a song that does well in Top 40 or Mainstream AC, but doesn't quite make the Hot AC 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 AC, sitting on the Jukebox Jury. At this year's GWNJ made that quite evident

MICHELE NICHOLL
Program Director, KBFT (The Best at 107.5) Portland (CBS/Infinity)

How Long: I have been here since September of 98. I moved here as a CLP promotion from APD MD at WBMX-Boston.

First Break: I have been in radio since I was 15. and there have been some great "breaks" along the way. When Harry Gannoff gave me the managerial position and MD after two months on the air at WBFM in Gainesville, Florida, I was pretty proud. When I was 21 and turned PD at WHIM-FM Myer, 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 WBMX as a powerful and unique Modern AC 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. Oh! 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 supers stars as Barbra Streisand, Raquel Welch and Sarah McLachlan. Terry treats his employees and bands the family, and this respect flows into his work with others as well. He has such a vision, and is magnetic 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 needed technical stuff better. I need to learn how to never lose my love for the music and my passion for the job that I need to sleep.

Best Advice: The best career advice I ever received. "Michelle, being nice, honest, and a mess person will never get you anywhere in this business, except part-time in a 100 mw market." I won't share which made it 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 to the equivalent of what VH1 does with Behind the Music, and take it on the road...any takers?

What Makes KBF'T Unique? KBFT is unlike any other station I know. On paper, our power songs match any other '99 Modern AC, but we do something kind of different. We have snagged some powerful artists—Dave Matthews, Sarah McLachlan, Heart, 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 plating 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 25-44 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 does 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 105.1 (KPLZ) Seattle (Fish Market Broadcasting)

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

First Break: I hadn't been at KPLZ for a number of years as sales assistant, but wanted to cross the hall into pro-
If the independent recording industry is YOUR business, then you must attend the Independent World at AFIM '99 in Atlanta this spring! Come meet with independent record label and distributor executives, retailers, manufacturers, and marketers from all over to do business, have fun, and groove on the vibrant Atlanta music scene. From the keynote by Tom Silverman (Tommy Boy Music)—one of the independent industry's most outspoken and innovative entrepreneurs—to the festive Indie Awards Banquet and Show, Atlanta will be an Independent World—don't miss it!

New this year: THE INDIE LOUNGE! Exciting new LIVE Music nightly...

Wednesday - hosted by Bayside Entertainment Distribution
Thursday - hosted by MS Distributing Co.
Friday - hosted by MDI
Saturday - hosted by Navarre Corporation

Program topics:
- The Harry Fox Agency - What Every Label MUST Know!
- Secret Pot of Gold - Alternative Ways to Sell
- Does Modern Distribution Suck?
- SoundScan - Setting the Record Straight
- We Have the Tools, You Make the Rules - How to Make Money, Not Lose it, On the Internet
- $10 Million Worth of Mistakes
- Corporate Branding - Milking the Cash Cow
- Retail Micromarketing in the Era of National Accounts
- Retail Coalitions - The Giant Killers

Plus... the Crash Course, Trade Show, Distributor/Label 1 on 1s, Awards Show & more...

What: 1999 AFIM Convention
Dates: May 19 - 23, 1999
Place: Atlanta, GA, USA
Hotel: Marriott Marquis
Hotel reservations: (deadline 4/29/99)
800.228.9290; 404.521.0000

Contact information:
Phone: 606.633.0946; 800.607.6526
Fax: 606.633.1160
Email: info@afim.org

Check the web for program updates and membership and convention registration forms: www.afim.org

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 luck to be working with such a great group of broadcasters here at Fisher. All the way from GM, Shannon Swettie, to our Station Manager, Bob Dunlop, and my PD, Grace Keating. I know, it sounds like I'm sucking up, but I do mean it sincerely. Set the example of an excellent company, and that really values its employees. One other mentor I'd like to mention is Kent Phillips. He was PD of KLZ 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 time my pull-up/"detector" tests. No, I'm just kidding. Actually, the thing I need to do better is manage my time better.

Best Advice: One thing that 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."

Everybody hears this bit of advice a million times, and I have to mention it because it's been important in my life. Do what you love. 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 KLZ unique? KLZ 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 15 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 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, KZTO-Sacramento

How Long: Nine months
First Break: My parents allowing me to intern at KSM-Sacramento at the ripe, young age of 15.

Mentors/Influences: My parents, Jerry Clifton, Garny Ferreri, Colleen Cash, Rick Gilbert, Mark Jackson, Dave Shakes, Chuck Field, Brian White, Andrea Pentakis, and Dave Ferguson.

Like Most: The fact that I get to listen to music, program it, and then see the artists.

Like Least: 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: we 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 ELLEN KACHINSKI
Program Director, WQAL (Q-104)-Cleveland

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

First Break: When Rick Stacy hired me to do nights at Top 40 station in Orlando. 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 programing, it was the competition and the thrill of knowing that it was my "vantage" that gave us the good numbers we'd see in Arbitron. What a sense of accomplishment! As an AP, 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 not really about the music anymore.

Self Improvement: The record people would say I need to go to more shows (grr! 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 I should do whatever makes me happy." They told me this while helping me with my very first resume. 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 (13-24) I expect that trend to continue.
DANA KEIL
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. But Baumgartner taught me to be myself and the importance of friendships. Plus, Burt continues to prove that good guys can't 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 overexcited 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 HITS, examining Mediabase further, even studying SoundScan at a deeper level. These are the tools that make our job easier.

Best Advice: Greg Thompson once told me that true confidence doesn't come from 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 Ince as Erica on All My Children and winning the Daytime Emmy!

Seriously, in these days of consolidation, I 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 10 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 overdeveloped 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. As stations have become more 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: 1-2 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. I include Ron Gesman, Jack Roberson, Jerry Blair, Jim Burns, Ron Gregory, and Erik Oleson.

Like Most: Getting programmers excited about new music.

Like Least: Getting programmers excited about new music.

Self Improvement: I still need to figure out how to speak with 10 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. Not.shtml thinking on your part!

Format in Five Years? I predict that Jeremy Toffak, Vertical Horizon, Christina Aguilera, and David Cook will be core artists for the format.

ELAINA 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 Monti, Don Ammer, Jerry Blair, John Betancourt

Like Most: The artists and music

Like Least: Not getting airplay

Dream Job: This is it.

MARGARET LOCETTO
VP National Promotion, Epic Records

How Long: 6 months

First Break: When, after recommending me for every job in New York, Tom Silverman hired me as Tomm's Boy 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 RS Records with Barry Lyons as my Sr. VP.

Mentors/Role Models: Tom Silverman, Billy Brill, Mark Benesch

Like Most: I get to talk with my favorite kind of people, radio people, about one of my favorite subjects, music. It started at WBBR, 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...
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 owns a beach.

**Format in Five Years?** I see more and more stations adapting the format in the title because of sales, but truly being the top 10 in their markets.

**MIRANDA 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 KXMR 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 Leather lent me go on the morning show once a week to do a Celebrity Goody 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 to the real Salt 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 Marzo at KMXB, telling him to hire us. I wouldn’t be where I am without him. Mike Marzo 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 earn the mandates in my world and deliver them on air. My present PD Dunan Pavon has also been very supportive in my quest to improve. As far as role models go, I have one. When at KXMR, Los Angeles, a big one for me. I used to listen to her in Denver and 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 told it like it is and that’s what we’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 friends 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 *The Today Show* anymore. I guess I would tape it up, for some reason, it just isn’t the same.

**Self Improvement Network** Sometimes you get so caught up in what you’re doing that 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, Linda Schiavone, to do one thing that no matter how hard it is, 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 words, deranged, skid ideas for the show. That job would be so fun.

**ANGELA PERELLE**

Program Director, KYSL (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 KFRC in San Francisco. It was the only stuff I could do while on the air.

**Mentors/Influences** My GM Ken Christensen, Guy Zapolon, and Randy Lane. As for role models, I feel like I am 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 about 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 1st 7 hours 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 PDI Ruell Gann, told me when I was an intern to take on all kinds of projects 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** But if that is an option. I would. Always wanted to be a Rockette.

**What Makes Star 98.7 Unique** The energy in the building and culture of the station staff in all departments is amazing. We have purple walls.

**Format in Five Years?** I see us playing the hits for 25-45 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.


**Like Most: The Music**

**Self Improvement**

**Travel, travel, travel**

**Best Advice** I was taught by Russ Thuray to never waver 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.

**JUHI NAKAL TARA**

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 Franson at KSL, 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, I passed away before I was officially named APD. So I never got to thank him for his guidance.

Today, I am grateful to be working with people like GM Steve DeCarlo and PDs Louris Lambert, who have allowed me to grow creatively and professionally. I respect them a lot, because they let me be Megan and Phoenix’s mother first, and PD second. Thanks guys.

**Like Most** Alice’s voice is very positive, upbeat, fun and accessible. I love the fact that we’re evolving 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 listeners and—but I get paid! But Alice team consists of high energy, creative, humorous, professional individuals and I do feel surrounded by people like that.

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

**Self Improvement:** Tell you my weaknesses and then have them published! No way! Telling that I tend to be a bit too mannerly about things I really 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 shyness and anxiety. Believe it or not, I’m actually quite shy.

**Best Advice** Do one thing, everyday 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 in time management?
Dream Job: Choosing the music for movie soundtracks, television shows like my favorite shows, Real World, MTV's "Futurama" and commercials.

What Makes Alice Unique? Alice is unique because of its San Francisco is a unique market. Our listeners yearn for challenging records. We carry on 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 still misunderstood, 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, 1996
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 KMJU/Austin, where I started to pick up Selectors skills. I landed an interview at Kiss KMSG/Radio, and although I was interested in a job at KINS (the AOR), I didn't realize they were also looking for a Music Director on Hot AC.

KMSG ended up landing that job, and worked there for two years as MD, afternoon jock to 1p 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 KMPR/Los Angeles). I first got into the industry as the student run non-commercial Top 40 in Syracuse. ZTOP-Z. Mike was the PD there, and later the Broadcast Consultant. Back then, we called him "The Bone." Mike was a great jock, he 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 air staff 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 airlift. Something's always happening, learning how to manage it all in 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 menial 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).

Secondly, I would love to move up in the ranks of major companies. 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." It just isn't that simple.

Best Advice: Back in my ZTOP-Z days, Syracuse, a news radio professional told us that the way to get any where in this business is to be willing to do almost anything for 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 AC. But, with any generation, it's constantly evolving. Whereas Top 40 and Alternative's target demos never change, AC's reaches a point where they need to decide if they are going to age with their audience. I predict that the Hot AC of today will become the soft AC's 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

Midday personality, KBXX Dallas (Jacom)

How Long: 5 years
First Break: Virgil Thompson at KINS FM in San Antonio hired me for overnight with virtually no experience. It's a great gig, and I'll always be thankful to him for giving me a shot. And Kim Ashley at WPII is the reason I landed at Mix 102.9. She was working mid-days here at the time, and got hold of my tape. She was a big supporter of my music.

Mentors/Influences: Jimmie Scal the best there is! J.D. Freeman (integrity and a real pillar of the station). Tom Owens of Jacor gets it, and he's one of the great motivators and shakers in the business. Randall May at Clear Channel (he's been here since I was 11. I was born around his picture and told everybody he was my boyfriend-long story!), Virgil Thompson (still one of my sounding boards), Guy Zapol (a sharp, and on top of things), Mark St. John (again, an incredible mind for the business), my mom too strong. "No" is not in her vocabulary. She's really one of the best teachers in the world, I'm glad she's gone. And Linda Bill (They helped me not to starve during my first year in radio. They're my best friends).

Like Most: Hearing and seeing the Mix rock with Alan and I turn in the morning, Race Ealy in the afternoon. rotten London doing an awesome job of marketing, Emily Bower kicking ass in imaging—and, of course, with the most excellent Jimmie Scal night—there's something you can actually

Jeff I mean, we're all working hard together. We all want it, and that's the reward. The best sounding station in Dallas D. Wor! ike Least: That the laptop gets between me and my husband every night.

Self Improvement: Be more open-minded, because change is always a coming. 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: Try the music — Suzanne Berg now head of promotion for the Verve Music Group.

Time Management: Try not to do anything you wouldn't do yourself.

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

LILY SIMMAN

Senior Director of Adult Promotion, Arista Records

How Long: 1 1/2 years at Arista Records
First Break: When the VP of AC at MCA Records left on maternity leave I was then given the opportunity to head the AC department on my own.

Like Most: Arista continually releases hits 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 don't 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 top and upcoming artists breaking at the Adult format.
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@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 pleasant 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 the nation’s cable systems. If you want to see if @Home reaches your neighborhood, go to their Web site at 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 videos 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 cleaner than typical Internet audio. Tune-In also offers the latest sports news from CBS Sportline, 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. AND PROGRAMS AN INTERNET MUSIC STATION CALLED "JAZZ" AT WWW.IMEJAZZ.COM. REFERENCES TO THIS ARTICLE AND MORE CAN BE FOUND AT WWW.DIRECTIONSINMUSIC.COM.

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 fears 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 membership 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.”

Instead of seeking 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.
### West Coast

- **Faith Evans** & **Faith Evans** (26)
  - "All Night Long" (Bad Boy/Arista)
- **DrU Hill** (22)
  - "You Are Everything" (Island)
- **MEN OF VIZION** (22)
  - "Break Me Off" (ULLI/Epic)
- **Eric Benét** & **Faith Evans** (16)
  - "Georgy Porgy" (Warner Bros.)
- **Mya** (16)
  - "My First Night With You" (Interscope)

### Midwest

- **Maxwell** & **Fortunate** (11)
  - (Rockland/Interscope/Columbia)
- **Krazi Bone** (94)
  - "Thug Mentality" (Relativity)
- **Busta Rhymes** feat. **Janet Jackson** (28)
  - "What's It Gonna Be" (Flipmode/Visiato/Elektro)
- **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 Was" ( Roc-A-Fella/Def Jam)
- **Brandy** (43)
  - "Almost Doesn't Count" (Atlantic)
- **Raphael Saadiq** feat. **Q-Tip** (60)
  - "Get Involved" (Hollywood)
- **Deborah Cox** (67)
  - "It's Over Now" (Arista)

### SouthWest

- **Brandy** (1) & **Almost Doesn't Count** (Atlantic)
- **Silk** (54)
  - "Somebody Like Me" (Priority)
- **Raphael Saadiq** feat. **Q-Tip** (49)
  - "Get Involved" (Hollywood)

### SouthEast

- **Maxwell** (147)
  - "Fortunate" (Rockland/Interscope/Columbia)
- **Blaque** (112)
  - "909" (Trackmasters/Atlantic/CRG)
- **Brandy** (106)
  - "Almost Doesn't Count" (Atlantic)
- **JT Money** (105)
  - "Who Dat?" (Priority)
- **Chante Moore** (96)
  - "Chante's Got A Man" (Silas/MCA)

### SouthEast

- **Brandy** & **Almost Doesn't Count** (Atlantic)
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  - "Who Dat?" (Priority)
- **Chante Moore** (96)
  - "Chante's Got A Man" (Silas/MCA)

### Top Ten Spin

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<td>&quot;Georgy Porgy&quot;</td>
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<td>2</td>
<td>Busta Rhymes feat. Janet Jackson</td>
<td>&quot;What's It Gonna Be&quot;</td>
<td>2583</td>
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<td>K-Ci And JoJo</td>
<td>&quot;Life&quot;</td>
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<td>TLC</td>
<td>&quot;No Scrubs&quot;</td>
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<td>&quot;Girlfriend/Boyfriend&quot;</td>
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<td>Silk</td>
<td>&quot;If You Love Me&quot;</td>
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<td>7</td>
<td>The Roots feat. Erykah Badu</td>
<td>&quot;You Got Me&quot;</td>
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<td>&quot;Fortunate&quot;</td>
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<td>&quot;Getting Home&quot;</td>
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<td>Brandy feat. Janet Jackson</td>
<td>&quot;Almost Doesn't Count&quot;</td>
<td>1685</td>
<td>2999</td>
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</tbody>
</table>

**Number One**

- **Eric Benét & Faith Evans** | "Georgy Porgy" | 2842 | 3008 |
NOT LIKE EVERY OTHER DAY...

Now This Week: WOWI WJKS WCKX WQZB WJTT WTMP WERE KV8P KJMM WNOV

"BETTER DAYS"

NEXT FROM "THEY NEVER SAW ME COMING."

The Early Believers: KYLD Z90 KKSS KCAQ KTFM
WNEZ WSOY WLJM WJNN WEUP WK6N WBLX
WZHT WNRK WTSG WPAL KBCE WJZD KRRQ
KZWA WJMG WJKX KRVV KYEA WACR KIPR
WQUE KHZ KDKS KPRS WKPO WKKV WQHH
WJUC KKBY KOKO 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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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 corralled 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. Checks 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 BringenTheNoise.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.

• The controversy surrounding MP3 technology seems to have definitely settled in the hip-hop arena. With O.G. rapper Lee-T has signed a deal with RIAA.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 a'cha. 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 Sparko. 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-hoppers Ultramagnetic MC's and one of the most inventive, free-wheeling, multiple-personality rhyme styler in hip-hop. He has recorded under the names Dr. Octagon, Rhythm X, Big Willie Smith, the Cenobites, 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 Cherry, Stone Love, Eightball & MJG, Paco Won, Xzibit, Kymani Marley, the Refuge Camp All Stars' Khadjia, 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 Foundation for the Education of the Heart.

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**WHAT CHA WANNA DO?**

**CHA CHA**

New Millennium

[What Cha Wanna Do]

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

Already bangin' it:

Mixshow
WJLB, WZHT, WJHM, WHUR, WPGC, WDTJ, WTLZ, KIPR, WBLX, WQOK, WOUE, WVEE, WWZ, WPEG, WFKE, WOWI, WCDX, WBLK, KBMB

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

Produced by Kevin "Shekspere" Briggs for Shekspere Productions
Management: Wendel White for Hendrix White Management

Album in stores Summer '99
www.epicrecords.com

---

**HERE COMES THE DRAMA...**

**INTRODUCING JIM CROW**

**THAT DRAMA (BABY'S MAMA)** featuring TOO SHORT

From "CROW'S NEXT," 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

WWW.EPICRECORDS.COM
### MOST ADDED

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<th>NETWORK REPS (52)</th>
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### MOST REQUESTED

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<th>TRICK DADDY</th>
<th>NAS</th>
<th>RAHZEL</th>
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</table>

### RADIO SAYS

**DILATED PEOPLE**

"Rework The Angles" (ABB)

"The way: a remix should be done!"

—Jeff Herrera,

CJUM-Winnipeg, Manitoba, Canada.

### RAP

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<td>BUSTA RHYMES - Party Ov Her/Everybody Rise (Elektra/EEG)</td>
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<td>BLACK STAR - Respiration (Rawkus)</td>
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<td>JT MONEY - Who's On (Priority)</td>
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<td>ALL NATURAL - It's O.K. (All Natural Recordings)</td>
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### CHARTBOUND

**TRICK DADDY** - "Name" (Warlock/Slip-N-Slide/Atlantic)

**SAUCE MONEY** - "Foundation '95/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' Westside Gali lyrics.

This crew rolls easy on the classic sounding "Bonaldie", goes old-school Parliamentary on the rhythm track while talking about getting buckwild on "Gangbang St!*" with Mack 10 and the Hoovering Affiliates, and gets midnight hour rough with a group approach to street theory on "Murderfest" featuring Mack 10, Ice Cube, Boo Kapone, MC Eiht. and Boo.

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?"
Direct from Hip Hop's Groundbreaking Radio Program The Wake Up Show....

SWAY & KING TECH
FEATURING DJ REVOLUTION

"The Anthem" Featuring:
RZA • KRS ONE • Eminem • Xzibit • Kool G Rap • Jayo Felony
Tech N9NE • Chino XL • Pharoahe Monch

Going for Adds April 22, 1999

FROM THE MIX ALBUM
THIS OR THAT

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

Produced by:
KING TECH & DJ REVOLUTION
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 masterpiece.

"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 "characters" onto the record.

"On The American," for instance, I wanted to get a Sons of the Pioneers 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 grouschie 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 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 coming."

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 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 accordions 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 bootleg 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 Whately Diner right on 191. In Deerfield, Mass., there’s a big truck spot built during the early ’80s. Of course, I often go over to the Blue Bonnet Diner in North Hampton, Mass."
ANY LITTLE TOWN

THE PUSH STARS

GOING FOR ADDS 4/19

ANY LITTLE TOWN

THE PUSH STARS

Produce, Recorded and Mixed by Jack Joseph Puig
Management: Ralph Jaccodine Management

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THE FIRST SINGLE FROM THE NEW ALBUM
AFTER THE PARTY
COMING SOON TO EVERY LITTLE TOWN
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.

Produced, recorded & mixed by Jim Scott
Management: Alan Wolmark at GEO
Single mix by Tom Lord-Alge

Contact Old Pike now @ www.oldpike.com
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**IN STORES APRIL 27**

**WWW.OFFICIALTOMWAITS.COM**
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 bona fide across-the-board hit. “The bigger the record, 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

“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 concurs. “You have to know how to read a record. You have to know when to give up, and when to persevere.”

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 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 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-

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Baumgartner at Capitol agrees. “Look, radio companies spend hun-

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 detections, 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 were dealing with here. If there is some kind of sales story building, you keep after a record. If not, you don’t. I take credit for that philosophy; I really owe it to Universal President Doug Morris.

The indefatiguable 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.”
MOST ADDED

EVE 6 (23)
Open Road Song (RCA)
1. Noodles
Mancow
Emmis head honchos.
missal,
Warranted
morning
Naughty Mancow.
Sun
Army
eluding
GARBAGE (14)
(a) When I Grow Up
(Almo/Interscope)
Winning
WIZE, RICE, RICE, KLZ,
WEAK, WHITE, WHITE, WHITE, WHITE,
WIZE, WIZE, WIZE, KEE, WIZE, WIZE.

SUGAR RAY (11)
Fails Apart (Geffen)
1. One More Thing
Growing up
BEN FOLDS FIVE (9)
Army (550 Music)
Winning
WHITE, WIZE, WHITE, WIZE, WHITE,
WIZE, KEE, KEE.

MIKE NESS (9)
Don't Think Twice (Independent)
Winning
WHITE, WHITE, KEE, KEE.

ON THE RECORD

STEAL MY SUNSHINE (RCA)

LEN

Festival season has officially begun. And the grandaddy of them all is the HYSF!! This year, in a brand new location. Time to catch up with WHO'S MID Pat Ferrise and find out the music that is tickling him silly.

FREESTYLERS

“Here We Go”

(Mammoth)

“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

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PICTURE PARADE

Naughty Mancow. The O-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 Emms head honchos. Here is Mancow in happier times, hanging with Dexter and Noodles from the Offspring.

RADIO SAYS

KORN
“Freak On A Leash”
(Immortal/Epic)
“This song is phenomenal. Tremendous phones. Sales are climbing.”
-Erick Anderson
WNIE-Rochester

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.”

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Gavin
April 16, 1999
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 cow 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 tastest treats, including For Stars, Jackpot, Joaquina, and the highly-praised Inbred compilation.

Dennis Mitchell, bassist for Joaquina and the label's co-founder, giggled around "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 whatsoever," he explains. "That's when it started ticking upstairs that maybe I should do something about it. I asked my band mate Jeff 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 Garland. "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 enough 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 (specifically, 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-reviewed 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."
THE INSECTS

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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. 

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 press time, the Ozzfest lineup also includes Rob Zombie.

Pushmonk, Deftones, Primus

System of a Down, Godsmack,

Static-X, Flashpoint, Pete

Slipknot Apartment 26, and Duff

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, Silversurfer, Sugar Ray, the Mighty Mighty Bosstones. Third Eye Blind and the Offspring are slated to perform. Registered 99X Freeloaders are eligible for $5 off the ticket price, plus entry early into the general admission concert, along with access to VIP parking. Henry “The Bull” Del Toro has been named PD after drive gay for WOBR/FM (95.3 “The Rock”).

Nag’s Head, N.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 past eight years at Geffen, most recently holding the position of National Director, Rock Promotion. —Laura Sweeney

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RIA A Jazz Numbers Drop: We Are the New One Percenters!

BY KEITH ZIMMERMAN

A few decades ago the American Motorcycle Association, in an effort to counteract the public relations nightmare generated by so-called outlaw motorcycle clubs, casually dismissed the had 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% 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 80) is that Classical and Jazz run neck and neck in 1996 and 1997. In 1996, Classical controlled 3.4% to Jazz's 3.8%. In 1997 both were tied at 2.8%. Then in 1998, Classical surged upward to 3.5% while Jazz fell to 1.9%.

"I was just going over some Soundscan figures," says DeBro. "With Smooth Jazz, there was a real dramatic drop off. In 1996 there were 5,160,029 units sold. In 1997 it sunk 26 percent to 3,840,118. In 1998 it dropped another 25 percent with 2,958,677 units. Those dropping figures from the RIAA sound accurate to me."

Smooth Jazz dropped a cumulative 19% 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 1,197,762, a drop of 48%. In 1998, the total was 1,091,561 which is basically flat. So the biggest erosion is clearly with Smooth Jazz.

Ironically, the RIAA cited an increase in CD sales among adults. People 30 years and older bought 50% of the music, compared to 35% 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 Leverson. "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."

Leverson 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 Leverson. "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 19 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 14 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 bated any body big either."

While Smooth Jazz outsells traditional Jazz by 10%, 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 1.5 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 indices 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."
**IRENE REID (26)**
I Ain't Doing So Bad (Savant)
Including: Irene Reid, Steve Wilson, Henry Johnson, Mark W. Gilbert, and John Heard.

**JASON MORAN (25)**
Soundtrack to Human Motion (Blue Note)
Including: Jason Moran, Jeff Lorber, Greg Phillinganes, and Wayne Shorter.

**AVISHAI COHEN (19)**
Devotion (Stretch/Concord)
Including: Avishai Cohen, Brad Meldrum, and John Patitucci.

**DIANA KRAALL (15)**
"Why Should I Care" (Verve Music Group)
Including: Diana Krall, Matthew Shipp, and Kevin Hays.

**IVAN LINS (11)**
Live At MCG (Heads Up)
Including: Ivan Lins, Joe Lovano, and Dave Holland.

**RECORD TO WATCH**
**AVISHAI COHEN**
Devotion (Stretch/Concord)

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

**ARTISTPROFILE**

**JOEL FRAHM**
**AN ALTERNATIVE TROMPET 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 McNally 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 Hollow Label named Matt. Pete Cullum, David Berkman, and Ben Allison.

I stuck with David Berkman and Matt Wilson from Sorry. No Drought because they can straddle the line between straight-ahead and free plays.

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 Steve Wonder and John Mitchell.

---

**REVIEW**

**MCCOY TYNER**
And the Latin All-Stars (Telarc Jazz)
Our own Jason Chaine, 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 up-tempo version of "Poncianito" with his signature power phrasing. Get totally percussive with "La Habanita Sol" and its superior post-bop horn front-line, highlighting Gary Kurz.

---

**SPINCREASE**
1. CASSANDRA WILSON +257
2. HUNTER/PARKER +168
3. B. MARSHALL QUARTET +108
4. MCCOY TYNER +93
5. S. WILLIAMS QUARTET +80

**CHARTBOUND**

JOANNE BRACKEN (Arabesque)
**TOMMY SIBTH (Honest Lull)**
**EDMONIA JARRET (MOP)**
**NORMAN HEDMAN (Arabesque)**
**BUDDY DEFRANCISCO QUARTET (Concord)**
**IRENE REID (Savant)**

Dropped:
- #33 Kenny Burrell / Lamont Morgan
- #38 New York Hard Bop Quartet
- #36 Frank Foster / Blue Jay
- #37 John Coltrane / Lee Morgan
- #38 Steve Swallow / Bill Evans
- #39 Charlie Byrd / The Jazz Guitar
- #40 John McEuen / John McEuen
- #41 Jimmy Heath / The Modern Jazz Quartet
- #42 Bobby McFerrin / The Crossing
- #43 Chet Baker / Chet Baker
- #44 Steve Swallow / The Modern Jazz Quartet
- #45 John McEuen / John McEuen
- #46 John McEuen / John McEuen
- #47 Charlie Byrd / The Jazz Guitar
- #48 Steve Swallow / The Modern Jazz Quartet
- #49 John McEuen / John McEuen
- #50 John McEuen / John McEuen

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**JAZZ & Smooth Jazz**
Reports Accepted

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

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**52 • GAVIN April 16, 1999**
ROGER
SMITH
OFT THE BOOK PART 2
I met Ronnie Foster, the producer of my two former records, about two years ago. He 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.

"The Hook" was inspired by Donald Fagen. He's one of my heroes 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 is in R&B and funk. I was Music Director for Goke 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-Star gig at the 1994 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.
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 sound-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, diminishing creative returns because of repetition or a failure to re-invent one's self, not to mention mediocrity 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.

On your desk now
In stores April 20th
contact Jon Grimson at 615.352.0420
or Risk Records at 888.409.2283
Over 40,000 Units Shipped!

"A timeless work that could easily have been made in the '50s as the '90s and will still sound timeless and gorgeous in 2050 or 2090."
—Billboard

"By this time next year, Barnett almost certainly will be a country star...creating another chapter in women's popular song."
—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."
—Chriissie Hynde

MANDY BARNETT
i've got a right to cry

From the album i've got a right to cry
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 longtime 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 time, the American Dream coming face-to-face with the rapid-fire changes of our world. His music is a calling, an underrepresented voice in our society today. The songs of Lost Herd are said, a beautiful marriage of mood and sentiment. Recommended: "Brathmaus and Mustangs," "Roll on Oyvhee" and "Elko Blues." "Somewhere Over the Rainbow" is pure yearning.
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 Semfield’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 Sm’T”), but for me, there were several distinct highlights; the biggest, of course, was GATN’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 also to 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 working in this format. I remember being one of the very few people who heard LeAnn Rimes sing in the MCG Garf suite at the 1996 CRS. At that time, I didn’t think even the label knew what was in store. Shortly after, she performed at GATN’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 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’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!

CRS 30: The Hits, the Misses, and the Illness

BY JAMIE MATTESON

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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 look forward to go forward, and it may be time to retire the annual need to reflect back to the “good old 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 listenings. The session partially focused on research gathered from over 600 Country listeners in a six-city study, and while some of the “downtown 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 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 GATN 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 began 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!
**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 McGRRAW +586
- ANDY GRIFFS +537
- SHANIA TWAIN +503
- LILA McCANN +471

**HOT PHONES**
- 95.7 KALF

**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 Woman (Mercury)
- LILA McCANN - With You (Asylum)
- TIM McGRRAW - Please Remember Me (Curb)
- BRAD PAISLEY - Who Needs Pictures (Arista)
- JOHN MICHAEL MONTGOMERY - Hello L.O.V.E (Atlantic)
- CLAY WALKER - She’s Always Right (Giant)
- CLAY WALKER - She’s Always Right (Giant)

**Country Reports**
-יקים י rek 3 P.M.
- תמכים י rek 3 P.M.

**West Coast (40)**
**Most Added:**
1. BILLY RAY CYRUS (7)
2. MARK CHESNUTT (7)
3. CHELY WRIGHT (6)

**Spincrease:**
1. GEORGE STRAIT +186
2. COLLIN RAYE +121
3. SHANIA TWAIN +116

**Southwest (34)**
**Most Added:**
1. DOUG STONE (14)
2. MARK CHESNUTT (8)
3. BILLY RAY CYRUS (7)

**Spincrease:**
1. GEORGE STRAT +155
2. ANDY GRIFFS +152
3. JOHN M. MONTGOMERY +119

**Midwest (57)**
**Most Added:**
1. BILLY RAY CYRUS (22)
2. DIXIE CHICKS (20)
3. MARK CHESNUTT (15)

**Spincrease:**
1. GEORGE STRAT +308
2. TIM McGRRAW +174
3. SHANIA TWAIN +161

**Northeast (51)**
**Most Added:**
1. DOUG STONE (7)
2. GEORGE STRAT (6)
3. MARK CHESNUTT (6)

**Spincrease:**
1. GEORGE STRAT +195
2. TIM McGRRAW +132
3. JOHN M. MONTGOMERY +68

**Southeast (35)**
**Most Added:**
1. DIXIE CHICKS (14)
2. SARA EVANS (8)
3. DOUG STONE (8)

**Spincrease:**
1. GEORGE STRAT +194
2. RANDY TRAVIS +133
3. ANDY GRIFFS +105
COUNTRY BREAKOUT

The Gavin Country Breakout Chart represents artists with no more than three Gavin Country Top Ten singles.

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<th>WK</th>
<th>LV</th>
<th>TW</th>
<th>Artist/Title/Label</th>
<th>Weeks</th>
<th>Rpts.</th>
<th>Ads.</th>
<th>SPINS.</th>
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<td>2</td>
<td>1</td>
<td>ANDY GRIGGS - You Won't Ever Be Lonely (RCA)</td>
<td>16</td>
<td>190</td>
<td>1</td>
<td>5486</td>
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<td>CHAD BROCK - Ordinary Life (Warner Bros.)</td>
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<td>MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)</td>
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<td>2</td>
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<tr>
<td>4</td>
<td>4</td>
<td>LILA McCANN - With You (Asylum)</td>
<td>13</td>
<td>194</td>
<td>0</td>
<td>673</td>
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<td>5</td>
<td>SHERI KLIN - Little Goodbyes (Lyrac Street)</td>
<td>9</td>
<td>168</td>
<td>5</td>
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<td>CHELY WRIGHT - Single White Female (MCA)</td>
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<td>JESSICA ANDREWS - I Will Be There For You (DreamWorks)</td>
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<td>SHANE MINOR - Slave To The Habit (Mercury)</td>
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<td>BRAD PAISLEY - Who Need Pictures (Arista)</td>
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<td>THE WILKINSONS - Boy Oh Boy (Giant)</td>
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<td>15</td>
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<td>11</td>
<td>11</td>
<td>SARA EVANS - Fool, I'm A Woman (RCA)</td>
<td>3</td>
<td>106</td>
<td>22</td>
<td>1305</td>
<td></td>
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<td>12</td>
<td>12</td>
<td>TRINITY TRIGGS - Horse To Mexico (MCG/Curb)</td>
<td>8</td>
<td>67</td>
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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 unreservedly selected it as this week's Top Tip. Check out Gavin's adjacent Hot Line feature with big stories about this song growing at WNYN 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 KNCR 25X, WWOX 2X, and KNOT 3X. If you think just because Kenny has been off the charts for a while, that your listeners aren't ready...think again. 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 about your job? Finding talented, loyal, competent part-time talent. There seems to be a never ending search, and the pickens are smaller every year.

The Early Years: Born in: Tryon, N. Car. Grew up in: Tryon, N. Car.

First radio job: Station/Market: WTYY-Tryon, N. Car.

Title: Part timer

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)

DID YOU KNOW? I worked in a mortuary for six years to support my radio habit.

If I worked for a record label, I would: Relax! Then, occasionally 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.

THE HOTLINE

SHARI ROTH, MD, WNY--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 with Kenny 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 callout—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!"

RANDOM RADIO

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, 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.

WILKO COMMUNICATIONS, A RADIO CONSULTANCY FIRM, CAN BE REACHED AT WWW.WILKO.NET
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 WGZT-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. Oh 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 KBRZ (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: KNKS-Dallas needs an MD to replace John Reynolds, now on his way to program WNJK-Charlotte. Packages to PD Ed Lambert, R.O. Box 106, Dallas, Texas, 75221 EOE.

KRUZ-Santa Barbara PD Mike O'Brien is named APD/MIdp.m. driver of Jacor Hot A/C KNISX-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'Brien. "Heck, if Garth Brooks can do it, I can, too!" O'Brien starts May 10, but he needs to find a replacement at KRZU. 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 Hoefer takes middays.

ADULTS ONLY: A/C WQMQ-Charlotteville PD Angie Lohan steps down but remains on staff. Les Sinclair replaces her...PD Allen Arquette exits Hot A/C KFMY-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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