

THE MOST TRUSTED NAME IN RADIO SINCE FRANKIE AVALON ASKED "WHY?"
ISSUE 2237

JANUARY 8 1999

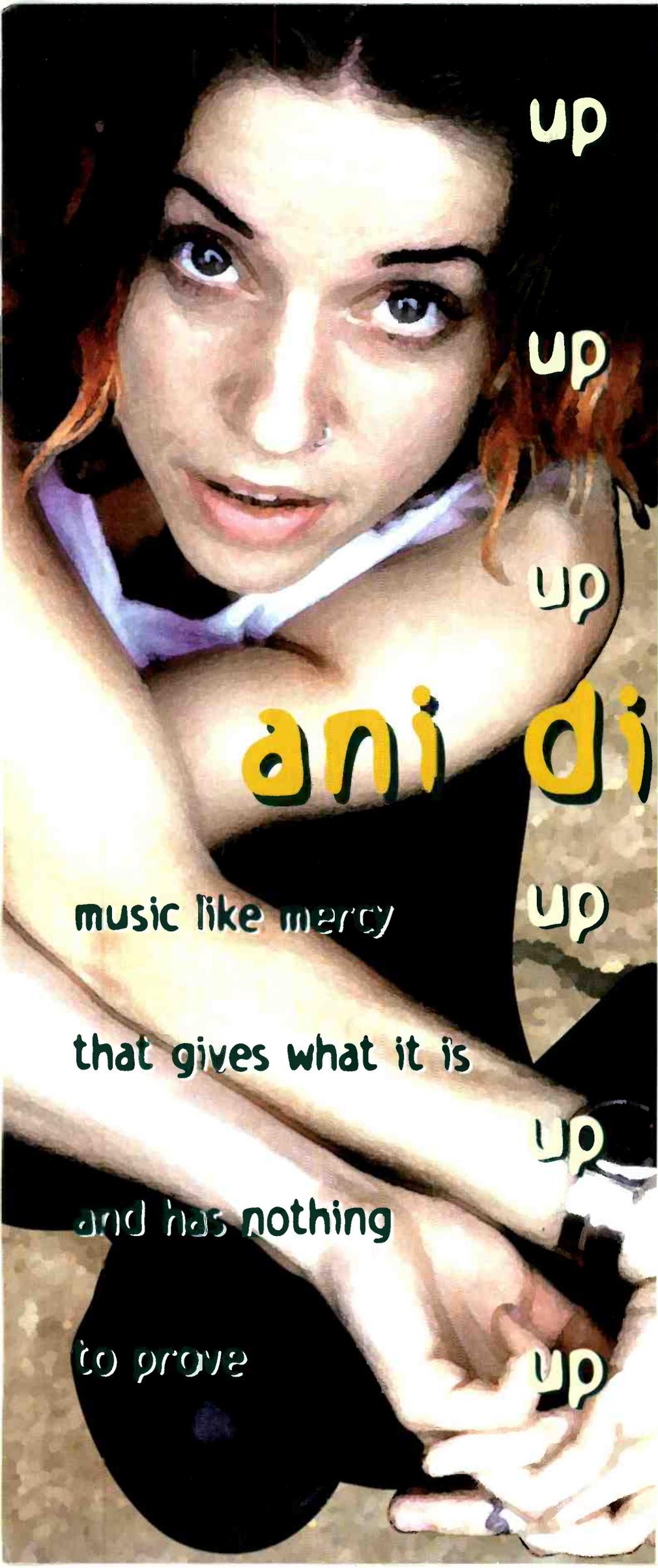
GAVIN

GAVIN
SEMINAR
NEW ORLEANS

GRAB THE YEAR
BY THE HORNS...

GET A HEAD
START AT THE

GAVIN
SEMINAR '99



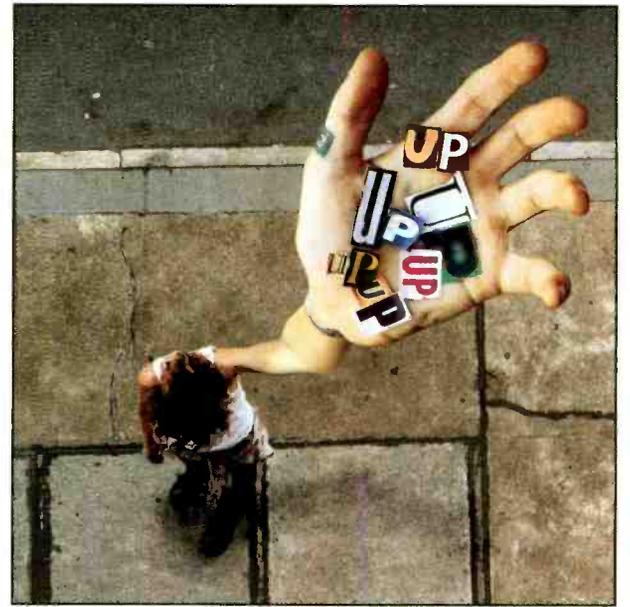
ani diFranco

music like mercy

that gives what it is

and has nothing

to prove



the new album
featuring the single,
"Angry Anymore"...

...on your desk
january 12th,

listen up on
january 19th.



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NEWSBRIEFS

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Hiber New Year

"Consider this my number one New Year's resolution: to put my unique Arbitron insights, plus 20 years' consulting experience, to work for you weekly—to help as many of you as possible boost their ratings." —Jhan Hiber

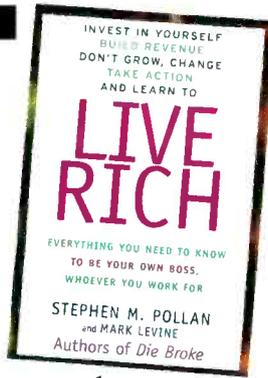
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Words of Wisdom



"There's no justice in the workplace...and there never was. People can't count on paternalistic employers...and they never could. There's no such thing as corporate loyalty...and

there never was. And, while deriving self-actualization from work is wonderful, it is less likely than ever before—and it was always a long shot." Author Stephen Pollan will address this year's GAVIN Convention.



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Sands, Trapped

GAVIN's new Alternative Editor Richard Sands introduces himself: "When you're out of work, do something you normally wouldn't have time to do. I learned how to play golf. Well, I was looking for a challenge..."

AS TOLD TO TONY SANDERS

FIRSTPERSON

Paul Fiddick

RadioWave.com

Former Heritage Media co-founder Paul Fiddick describes himself as a radio guy who "had an epiphany" about the future of the Internet and Webcasting. A 27-year veteran of the radio business, Fiddick recently signed on as the CEO of Motorola's new streaming-audio venture, RadioWave.com, which expects to be a major player in the Webcasting tuner business. A key selling point for RadioWave's tuner, says Fiddick, is that it provides more than just artist, song and album info or a hyperlink for CD purchases.

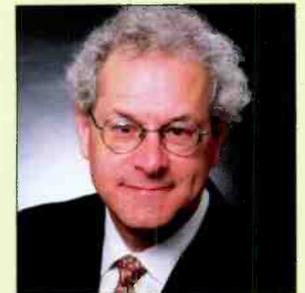
I was conditioned to believe that no one would want to listen to radio over a computer when there is a better device for doing that—a radio.

My epiphany came when I read the Arbitron Internet study and it showed that there's a very large number of the public that's online currently, and that a fair number of those who are online listen to or have listened to Internet audio in some form.

To say that people wouldn't listen to radio over the Internet is like saying people wouldn't watch broadcast TV over cable. The Internet is just another delivery vehicle which, like cable, gives you more variety than you have with simple over-the-air broadcasts. Why not listen to radio over the 'Net? If you're going to listen to radio at work or at home, while you're working on your computer, why not use one device? Why use two devices when you can use one?

Everybody has to come to peace with the Internet, if for no other reason than to defend their position with at-work listening. The defensive strategy is to protect yourself with in-office listening against

other audio streams. If radio broadcasters consider pirate radio to be a threat, Internet radio is a



much larger competitive threat. It's not illegal like pirate radio, but if we're disturbed by a half-dozen pirates in our market operating with 10 watts of power, how do we feel about having 1,500 different radio stations available to our audience, over the Internet, all with equally good quality, AM and FM?

Most of the hours listened to a radio occur in a workplace setting and a very large part of the total value of advertising running on radio stations occurs during those hours, so it's a franchise that stations can't afford to lose. At some point in the very near future the Internet is going to be available to everybody. That can only mean that more people are going to be listening to Internet radio as more choices are made available.

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ELTON JOHN ★ LEANN RIMES

"Written In The Stars"

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

Gavin AC D-18* #1 Most Added
Gavin Hot AC #2 Most Added
R&R AC D-15* #1 Most Added
R&R Hot AC #1 Most Added
Monitor AC Hotshot D-22*

AIDA

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

Featuring

Elton John, Sting, James Taylor, Spice Girls, Usher, Shania Twain,
Lenny Kravitz, Tina Turner, LeAnn Rimes, Janet Jackson, Boyz II Men and Kelly Price.

Album Executive Producer: Phil Ramone

Produced by Peter Collins and Wilbur Rimes

Management for Elton John: Colin Bell & Frank Presland / Elton John Mgt Ltd.

Management for LeAnn Rimes: Wilbur C. Rimes & Lyle Walker / LeAnn Rimes Entertainment, Inc.

rocket



CURB
RECORDS

Walt Disney Theatrical Productions

Lauryn Hill Takes 10 Grammy Nominations

Former Fugee Lauryn Hill nabbed the most Grammy nominations earlier this week, including best album of the year, best R&B album, and best new artist. In all, the hip-hop priestess was nominated in 10 categories in a field dominated by female artists.

In addition to Hill's *Miseducation of Lauryn Hill*, album of the year nominees included Shania Twain, *Come On Over*; Sheryl Crow, *The Globe Sessions*; Garbage, *Version 2.0*; and Madonna, *Ray of Light*.

Record of the Year nomi-

nees include: Brandy & Monica, "The Boy is Mine"; Celine Dion, "My Heart Will Go On"; Goo Goo Dolls, "Iris"; Madonna, "Ray of Light"; and Shania Twain, "You're Still the One."

Song of the Year

nominees are: Diane Warren, "I Don't Want to Miss a Thing" (Aerosmith); John Rzeznik, "Iris" (Goo Goo Dolls); Kirk Franklin "Lean on Me" (Kirk

Franklin with Mary J. Blige); James Horner and Will Jennings, "My Heart Will Go On" (Celine Dion); and



Lauryn Hill



Shania Twain

Robert John "Mutt" Lange and Shania Twain, "You're Still the One" (Shania Twain).

Nominated for Best New Artist: Backstreet Boys, Andrea Bocelli, Dixie Chicks, Lauryn Hill, and Natalie Imbruglia.

"Break free of the culture of victimization that has taken over America and overcome the fears that are freezing you in place. You must stop blaming others for your situation, take responsibility for your successes and failures, and take charge of your life."

— STEPHEN POLLAN
SEE PAGE 12

Columbia Sets New C2 Label

Finally it's official: Columbia Records Group has announced the launch of C2, its new label imprint, featuring a slate of artists culled from the ranks of Columbia's group labels. Formation of C2 allows Columbia to "better service its artists in an increasingly competitive and continually shifting marketplace, further enforcing the company's commitment to long-term artist development," according to a company statement.

Columbia Senior Vice President Jerry Blair will oversee the new label; former WORK Group VP/Promotion Dennis Reese will handle C2

promotions coast-to-coast, while Geordie Gillespie steps in as VP/Promotion.

Artists set to release product on C2 include Joey McIntyre, Meja, Dovetail Joint, Shooter, and D Generation.

CBS Taps McLaughlin As New Chairman

CBS Corporation has appointed David T. McLaughlin as its new non-executive chairman, effective January 1.

McLaughlin, a longtime CBS director, moves into this position following a restructuring last year.

Neidhart VP at BMG Classics

David Neidhart has been tapped to fill the new position of Vice President, Marketing and Artist Development of BMG Classics.

His responsibilities will include overseeing the activities of the world music and jazz divisions of RCA Victor and Wicklow, and he will assist other BMG Classics divisions with artist development and marketing on a project-by-project basis.

Neidhart previously served

nine years at Polygram Records before joining Verve U.S. as VP in 1996.

BMG Classics General Manager Deborah Morgan commented, "With his wide-ranging musical sensibility, commitment to artist development, and extensive experience in marketing music to the adult consumer, David will be an excellent addition to BMG Classics as we continue our expansion into the adult music market."

One of my favorite—and yet most frustrating—recollections of GAVIN Seminars past has been hearing from astonished hotel managers that their switchboard has been almost overwhelmed dealing with more phone traffic "than ever before." We try to tell them beforehand, but they rarely believe it until it happens.

These days ubiquitous cell phones have alleviated the problem.

Another favorite phone-related story still holds true. That's hearing after the Seminar from someone who complains sheepishly that they couldn't reach anyone that week because "everyone was at the Seminar." "I thought my phone had been disconnected," one exec told me only half-jokingly. My simple, unsympathetic answer is to say, "You should have been there, too."

The same message applies even more this year, when both music and radio are in such states of flux. What better way to start a new year of such great upheaval than by tapping into the new mood of the business at the GAVIN Seminar in New Orleans. It's also a great place to renew relationships (face-to-face rather than by phone) and catch up with exactly who's doing what in this much-changed radio and music landscape.

We hope to see you in New Orleans. After all, everyone else is going to be there.

David Dalton

David Dalton, CEO

Revenues Up 11% in November

The radio industry saw a combined local and

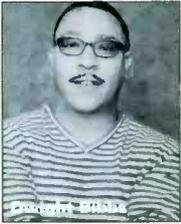
month of 1997, with local advertising revenues up 10 percent and national sales climbing 12 percent. Year-to-date totals through November show that local ad dollars were trending 11 percent ahead of the previous year, and national revenues were 15 percent greater. Matched against the first eleven months of 1997, combined local and national sales figures were up 12 percent, according to figures based on the Radio Advertising Bureau's radio revenue index of more than 100 markets.



national ad sales increase of 11 percent for the month of November 1998 compared to the same

G-Files

ATTENTION MOVERS AND SHAKERS: WE'VE BEEN OUT OF THE GAME FOR A WHILE, SO PLEASE ALLOW US TO CATCH UP...



December saw a number of new promotions—especially in Promotions Departments. Among them were **Dwight Bibbs**, who steps to the big office as Senior VP Urban Music Promotion for **Warner Bros.**; additionally, **Allison Ball-Gabriel** was named VP of Urban Music A&R. **Reprise** mainstays **Alex Coronfly**, **Anne Marie Foley**, and **Tommy Page**, were upped, respectively, to Senior Director of Promotion/Adult Formats, Associate Director of Hot A/C Promotion, and Local Promotion Manager for New York City. **Dwight Willacy** became Manager/Urban Promotion at **Atlantic Records**.

Likewise, radio continued its corporate musical chairs through year's end. **Chancellor** boosted **Jim Ryan** from PD to OM at **WLTW "Lite FM"**-New York and **Bennett Zier** was tapped as VP/GM of **WTEM/AM "The Team"** and **WWRC/AM**-Washington, D.C. Former Chancellor biggie **Scott K. Ginsburg** surfaced as Chairman/CEO of **DG Systems, Inc.**

Emmis Communications celebrated the New year with a move to new world headquarters within Indianapolis' Monument Circle. Located at One Emmis Plaza, the structure will house radio stations **WENS/FM**, **WNP/AM**, **WIBC/AM**, and **WTLC AM/FM**, *Indianapolis Monthly* magazine, **Emmis Publishing**, the **Network Indiana** and **AgriAmerica** radio networks, and the Emmis corporate offices.

NEXT WEEK: WE GET CURRENT!

TAFKAP vs. WB for '1999' EP

The Acronym Formerly Known as Prince, who is an artist formerly signed to Warner Brothers, is now competing with his former label over versions of his 1982 hit "1999."

The Artist has plans to release not one, but seven new mixes of the millennium-is-upon-us song, even though Warner Bros. holds the copyrights to the original master. As long as he does not use the master recording, the Artist is free to release new versions of the song on his upcoming EP. The Glyph previewed his new EP on January 1 and 2 at MGM Grand's Studio 54 in Las Vegas.

This hasn't stopped Warner Bros. from sending out new copies of the original single to radio stations and placing promotional stickers on the original 1999 album and *Prince's Greatest Hits Volume One*.

Alice's Restaurant

I hope this is really ketchup... Last month, the godfather of theatrical heavy metal, Alice Cooper, opened the doors to his own Alice Cooper'stown restaurant and bar, located in Phoenix, Arizona.

Decorated with sports and musical memorabilia, the restaurant includes a large outdoor patio equipped with a stage for jam sessions. The restaurant's specialty is BBQ ribs, and the menu features dishes named for entertainers and Alice Cooper songs. "Mega Death" meatloaf, the "Big Unit" (a two foot long hot dog named after Diamondback pitcher Randy Johnson), "Ryne Sandburgers," and "Welcome to My Nightmare" chili are some of the delights to be found at Cooper'stown.

BACKSTAGE

BY JAAN UHELSZKI

IT PAYS TO HAVE FAMOUS FRIENDS. *Titanic* heart-throb **Leonardo DiCaprio** played cupid for his pal **Alanis Morissette** last February, when they were both in Cuba as part of a U.S. Arts Council contingent. Although wags accused the two of having a fling, Alanis only had eyes for **Dash Mihock**, an actor friend of DiCaprio's who accompanied him to the island country. DiCaprio introduced the 24 year-old star of *The Thin Red Line* to the Canadian songbird, and the rest is—how you say?—history. Word is Morissette penned "So Pure," from *Supposed Former Infatuation Junkie*, for him. We won't speculate about whether Morissette will bring Mihock along when she kicks off her US tour in New Orleans January 30, but the smart money says "yes."



Alanis Morissette

THE ON-AGAIN-OFF-AGAIN COURTNEY LOVE-EDWARD NORTON romance is reportedly on again. *The Star*, that most scintillating of tabloids, revealed that the duo attended a yoga marathon in Los Angeles and were very chummy. So chummy in fact that the instructor made fun of the couple because they couldn't keep their hands off one another during the class. It appears the instructor had some justification, because when the class broke off for lunch Courtney and Norton didn't run to the local eatery, but instead repaired to the bathroom together—and they weren't planning on shooting an episode of *Ally McBeal*, if you know what we mean. Speaking of spiritual pursuits, Love is launching her own production company in Los Angeles, which she has dubbed **Epiphany** (which, to the uninitiated, is "a revelatory manifestation of a divine being"). Look for Love, with only guitarist **Eric Erlandson** at her side, to play an acoustic set at the recently refurbished Viper Room on Saturday, January 9. The tickets are priced at an astronomical \$200, but proceeds will be donated to the Center For Living, the non-profit organization that teaches yoga. And bathroom etiquette.

HAS METALLICA HEARD THE DEATH KNELL OF METAL? Possibly, since they've joined forces with world-renowned classical composer and arranger **Michael Kamen** for a collaboration with the **San Francisco Symphony**. Although they're keeping mum on the actual date, our sleuths tell us the actual performances will be April 21 and 22, pre-saging the next Metallica album, which will reportedly feature an orchestra. Metallica's spokesperson would not confirm that the metallurgists were going high brow, but he didn't say they weren't, either. "There's been talk about using an orchestra on the next record, but I really think they want to see how it goes before they commit to doing it." In case you're worried that Kamen doesn't understand the rock idiom, he's already applied his talents to the likes of **Pink Floyd**, **Aerosmith**, and **David Bowie**—although we're not sure that's a guarantee. We also have word that Metallica will launch yet another world tour this April (sans orchestra) beginning in South America, including Europe, most likely Hawaii, Alaska and Mexico City...

Scaggs' Son Dies

Oscar Scaggs, the 21-year old son of blues singer Boz Scaggs, died early New Years Eve in San Francisco from an accidental heroin overdose. Oscar had been in an intensive drug rehabilitation program since last January, battling addiction to heroin. According to friends, Oscar was dealt a severe blow a little over a year ago, with the loss of his lifelong friend, Nicholas Triana, lead singer of Link 80 and son of romance novelist Danielle Steele, who died as a result of a heroin overdose.

"I just saw Oscar a couple a weeks ago at our Christmas party, and he seemed to be in good spirits and healthy," revealed Dawn Holliday, a co-owner and talent booker at Slims, the club Boz Scaggs owns in San Francisco. Oscar worked at Diesel, a hip clothing store in San Francisco, but also moonlighted as a sound technician at Slims, and would often accompany his father on tour along with his younger brother Austin, who is a former *Rolling Stone* intern.

According to Holliday, there will be a private memorial for friends of the family later this week. Memorials may be placed in his name to the Haight Ashbury Medical Clinic in San Francisco. Oscar is survived by Mr. Scaggs, Austin, and his mother Carmella Scaggs.

Moore Dead at 64

Johnny Moore, who sang with the vocal group the Drifters for more than 20 years, died January 30 en route to a London hospital for treatment for breathing difficulties. He was 64. Moore joined the group in the 1950s and is most famous for singing the 1964 hit "Under the Boardwalk."

NEW YEAR'S RESOLUTION:

To Help You Do Your Research Weekly



As we start this momentous year, you are probably suffering from either:

- a) Too much holiday spending and celebration; and/or
- b) Anxiety over the impending arrival of the Fall Arbitron ratings results.

Well, GAVIN can't help you with the former, but we will definitely help you cope with the ratings rumbles.

In fact, due to your response to our 1998 articles, this new section, "Ratings and Research," debuts this week as a weekly service. Consider this my number one New Year's resolution: to put my unique Arbitron insights, plus 20 years consulting experience, to work for you weekly—to help as many as possible boost their ratings. Let's look at how this new section will serve you.

MORE ARTICLES = MORE TOPICS

The number one item of feedback you've sent my way—other than appreciating what was included in my twice-monthly articles—was that you wanted us to cover a wider range of research issues...still explained in English.

Voila! That's the plan.

Each month GAVIN hopes to focus this section on an article on each of these topics:

- Arbitron happenings/ratings analysis;
- Music and/or perceptual market research; and
- Tips on marketing and promotion for ratings impact.

Additionally, I plan to conduct an interview each month with an industry figure whose perspective can help you build audience...and prosper. Naturally, industry events

may dictate a modification of this schedule, but you see the intent. Here's a look at some of the topics we can foresee covering for you.

ARBITRON: RATINGS RESULTS, INTERNET LISTENING

As long as Arbitron is the 800-pound gorilla as our business' scorekeeper, we'll continue to spot-

Plus assorted other delights, including ideas/topics you have on your mind that you'd like GAVIN to address.

MUSIC RESEARCH: HOW TO DO IT

Perhaps no topic drives PDs crazier than discussions about music research. There's so much confusion, half-truths, and bad advice

of researching just one station or format situation, you may want your research to cost-effectively examine several competitive battles to help develop an overall strategy for your local mega-group. In our articles and interviews, we'll examine the best ways to tackle this vital but complicated research mission.

MARKETING FOR RATINGS IMPACT

To maximize your numbers in the Arbitron diary system, your station(s) have to be highly "top-of-mind" in the diarykeeper's consciousness. Marketing—advertising, promotion and public/community relations—can make or break your ability to cut through the clutter and make a positive impression on listeners.

We'll show you:

- Which marketing tactics work best for each format;
- The 24 keys to winning in the Arbitron system and how to target your market accordingly;
- Myths and facts about which marketing tools are most effective; and
- Tips on ways to maximize your use of the new at-work zip code information.

WANTED: YOUR INPUT

I always enjoy the calls that come my way each week, and I want to encourage you to take advantage of the new "Ratings and Research" schedule. If you have a question or a suggested column topic, please call/fax me in Carmel. The phone number is (831) 676-6070, fax (831) 626-6078. Let's have an exciting year! ...■

"To maximize your numbers in the Arbitron diary system, your station(s) have to be highly 'top-of-mind' in the diarykeeper's consciousness. Marketing—advertising, promotion and public/community relations—can make or break your ability to cut through the clutter and make a positive impression on listeners."

light them, both in this column and at the Seminar next month (see box). Among the issues we'll delve into for you are:

- The first release of radio ratings based on Internet radio listening;
- Analysis of the fall '98 sweeps (and subsequent surveys);
- Whether the move to increase unlisted households in the samples have any notable impact—i.e., helping some formats while hurting others;
- An update of the Internet Listening Study (first unveiled at last October's NAB Radio Show, to be discussed at the Seminar); and
- Review of the ratings fortunes of each major format—what's hot, what's not—and why.

out there that the view is clear as mud. GAVIN will try to clarify the picture by reviewing:

- When to do music research;
 - When not to (depends on your format);
 - Call-out vs. auditorium music tests;
 - Interactive music research—boon or boondoggle?
 - Sample size considerations; and
 - Scoring options.
- ...And so on.

PERCEPTUAL RESEARCH: NEW REALITIES

In this environment of station clusters within markets, the perceptual research chore has gotten much more complicated than it was just a few short years ago. Instead



Seminar Overview

Have you ever wanted to go one-on-one (in a non-confrontational manner, of course) with the head of Arbitron? Well, you'll get your chance in New Orleans February 18 at 11:45, when Arbitron GM Pierre Bouvard will join me for an intimate chat and Q&A session. At the Seminar Bouvard hopes to unveil new data on Internet listening, but we'll be open to whatever is on your mind. Bring your suggestions, questions, and concerns to this unique opportunity to get up close and personal with one of our industry's most powerful leaders.

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This Year I Resolve to Never, Ever...

BY PAIGE NIENABER

The great thing about being human—and what sets us apart from the animal kingdom—is our ability to learn from our mistakes (and, at the start of a new year, to resolve never to do that again). In radio, these mistakes and subsequent resolutions often fall in the category of promotions that, once undertaken, you resolve never to do again.

Here are some sure-fire winners (or losers, depending on your point of view); some come from the best promo minds in the business...but first I'll fill you in on my own worst nightmare.

I, Paige Nienaber, being of sound mind and still operating body, resolve to never, *ever* do one of those contests where you get a bunch of listeners together at a mall or car dealership to touch, kiss, or otherwise make physical contact with an object to win a car, trip or similar Grand Prize.

I've done this three times. Once to give away a trip to see Bon Jovi ("Lay Your Hands On Me") in London. Another time to see MC Hammer ("We Bet You Can't Touch This!") in San Francisco and again to have a walk-on on *General Hospital*. These are great contests. Don't get me wrong. But some bozo from Promotions (read: me) has to sit for two weeks in a shopping mall courtyard and watch five listeners touching a stand-up poster of MC Hammer. With Bon Jovi, after eight days it was down to two listeners: a guy in a wheelchair with a colostomy and a thirteen year-old girl with all the strength and stamina that a person that age has. I thought it would never end.

Now for some other "out-of-

mind-and-body" experiences:

● **DAN SEEMAN**, Marketing Director for Chancellor Broadcasting/Twin Cities: "Scavenger Hunts. The problem you quickly learn is that there is no such thing as a concrete, or exact, item. No matter how much you think an item is clear and simple, there's going to be someone who re-interprets it for you and cries 'foul'. One of the daily items was for \$5000 and was a betting stub from the first day of paramutual betting at the race track here. It

"No matter how much you think an item is clear and simple, there's going to be someone who re-interprets it for you and cries 'foul'."

turns out there was a Media Day the day before and we had people bringing in stubs from that. What a nightmare. Every single item was like that."

● **LENNY WHITESIDE**, Promotion Director of V-103-Atlanta: "In Dallas I did a 'VIP Winner For A Year' contest that had one winner getting a pair of tickets to every movie, concert, and station event we did for the entire year. The first year it was outstanding. The second year the winner harrassed me for *more* tickets to everything. Even concerts and things that weren't our events! Then she got my home number and started calling me there to hit me up for tickets."

● **LIZ LEOS**, Promotion Director of The Beat 104.3-Austin: "In a different market we did a Christmas contest that had all the weekend winners having their trees delivered to them within 30 minutes of their winning them on the air. A great idea that sounded much larger than what the competition was doing. Unfortunately, one of the trees we delivered was infested with tiny

bugs that took up residence in the winner's apartment and we had to move the entire family into a hotel until we could get it fumigated."

● **RENIE HALE**, Promotion Director of WPGC-Washington, D.C.: "I'll never again get involved with a promoter that I haven't personally investigated and gotten a million references on. We did a Biggie Smalls show that was the hottest thing in town and it was ours exclusively. But the promoter over-sold it and opened up extra ballrooms at the hotel where the show was. But most of those rooms didn't offer any view of the stage and the front doors were rushed almost immediately. It turned into a riot with SWAT deployed and police copters circling overhead. All I remember is getting home at 5:45 am and taking Alka Seltzer. It was *bad*."

● **TED MATURO**, Promotion Director of B 98.5-Monmouth/Ocean, N.J.: "I resolve not to do a holiday fundraiser for a family burned out of their home two weeks before the holidays without checking the family's police record. We raised tons of money, got them a new house, etc. and then a few months later the man of the house was busted for selling crack. Boy, that was fun to read on the front page of the Sunday paper over my broccoli and cheese omelet." (P.S.: "I also resolve to never arrange a bar tab for the staff at a bar gig. *Never!*")

There are lessons to be learned here, if we only have the resolve to learn them! Happy New Year...and remember that making the effort to make the resolution is often enough to assuage any guilt you might feel for breaking it two weeks later. This is a rationalization that's worked well for me. Try it. ■

PAIGE NIENABER IS VP/FUN 'N GAMES FOR JERRY CLIFTON'S NEW WORLD COMMUNICATIONS AND C.P.R., RADIO'S "FIRST PROMOTIONAL CONSULTANCY." YOU CAN CALL PAIGE AT 651-433-4554 OR E-MAIL HIM AT NWC PROMO@EARTHLINK.NET

The LIVE RICH Philosophy:

Buying Your Own Freedom

Ever since the Telecommunications Act was passed in 1996, the hue and cry throughout the radio industry has focused on consolidation, cost efficiencies, investor priorities, and job cuts. "Group owners are more concerned about Wall Street than Main Street," is the common complaint heard around many radio stations. "It's all about the almighty dollar now."

Precisely, says financial advisor Stephen Pollan...and that's the way it should be. Corporate America isn't a paternalistic crutch upon which employees should lean and depend. In a rapidly changing economic climate dictated by the forces of capitalism (which, believe it or not, is a good thing), each and every individual needs to break free of the pervasive myths that have bound employee to employer.

In short, Pollan says, invest in yourself. Build your own revenue base. Don't grow; change. Take action now and learn to live rich. — REED BUNZEL

For all intents and purposes, we have been in the twenty-first century for years. (Just as an aside, I think when historians look back on our times, they'll cite the invention and proliferation of the personal computer as the point when the twentieth century ended and the twenty-first began.) Despite our living in a new world, our attitudes toward work are based on twentieth-century and, in some cases, nineteenth-century, principles.

The assumptions and expectations most of us bring to our work lives are outdated and self-defeating. Most of us have been taught and encouraged to believe that:

- If you do your work you'll keep your job.
- If you do your work well you'll be promoted.
- If you keep your job you'll get regular pay raises.
- If you get promoted you'll get a sizable pay raise.

- If you're loyal to the company the company will be loyal to you.
- An entrepreneur's success is directly tied to his company's success.
- For you to be happy your work must be meaningful.

In fact, none of these assumptions is true. There's no justice in the workplace...and there never was. People can't count on paternalistic employers...and they never could. The days of automatic pay raises are gone...in part because they were never here. There's no such thing as corporate loyalty...and there never was. The interests of a business and its owner are not identical...and they never should have been. And, while deriving self-actualization from work is wonderful, it is less likely than ever before—it was always a

long shot. Pursuing it, or trying to maintain it, at the expense of more basic needs is dangerous.

To many of my clients, and probably to you, the first five points aren't news. Tens of thousands of layoffs have lifted the scales from your eyes. The final two points, on the other hand, usually come as a shock and are greeted with resistance and denial. But I believe we need to abandon these assumptions and expectations and adopt a new attitude toward work. We need to truly work for ourselves. That sounds simpler than it is.

Just because you're self-employed doesn't mean you're working for yourself. Far from it. Few entrepreneurs really work for themselves. Deep down, most work for someone or something else, whether it's their com-

pany, their employees, their parents, or their spouse and children.

I know this firsthand, not just by learning it from my entrepreneur clients but because, even though I've been self-employed most of my adult life, I've only recently truly started working for myself.

Just as self-employment is not a guarantee of working for yourself, so employment is not an insurmountable obstacle to it. You can truly work for yourself and still get a paycheck. Let me tell you about my experience.

Because I have spent most of my life as an entrepreneur, I have to go back quite a few years to find a "job" I held in which I was truly working myself. I have to go so far back, in fact, that the job and the place I worked no longer exist.

When I was going to law



Stephen Pollan will be appearing at the Gavin Seminar on Saturday, February 20 in New Orleans.

By Stephen Pollan

INVEST IN YOURSELF
BUILD REVENUE
DON'T GROW, CHANGE
TAKE ACTION
AND LEARN TO

LIVE RICH

EVERYTHING YOU NEED TO KNOW
TO BE YOUR OWN BOSS,
WHOEVER YOU WORK FOR

STEPHEN M. POLLAN
and MARK LEVINE

Authors of *Die Broke*

school I supported myself by working at the drugstore located on the first floor of the Barbizon Hotel for Women. This was one of the resident hotels for women that used to be quite common in

Manhattan. For some reason, at the time it wasn't considered proper for single women of a certain "class" to live in a coed apartment building.

The drugstore downstairs not only sold prescriptions, cosmetics, toiletries, and sundries, but had a lunch counter. After working there for a couple of years I worked my way up to being the soda jerk. This was a job where I was truly working for myself. I may have been collecting a paycheck signed by Nat Scollar, who owned the drugstore, but I was satisfying my own real needs behind that lunch counter. There I was, a young, single, middle-class Jewish boy, struggling to go to school and make ends meet, and eager to move up in the world. And every day I was able to work in a position where I had a

great deal of autonomy, was paid a living wage (if you included the tips), and got the chance to meet, talk to, and wait on young, well-to-do single women. Those were my real needs at the time.

In all seriousness, that's what working for yourself really means. It has nothing to do with who signs your paycheck. It means working to satisfy your own real needs, not just perceived needs, and not the needs of someone or something else.

You're not working for yourself if you're pursuing a profession to please your parents or a teacher. You're not working for yourself if you're always putting the needs of your boss and co-workers before your own. You're not working for yourself if you're in a particular job because you think it pleases your spouse. You're not working for yourself if

you're satisfying the needs you "think" you should have—whether it's owning a suburban split-level or holding a job feeding the hungry. You're not working for yourself if your goal is satisfying the company's needs. You're only truly working for yourself when you're satisfying your own (not someone else's) real (not just perceived) needs.

NEW RULES FOR LIVING RICH

You can develop an understanding of your own true needs through soul searching, self-analysis, prayer, meditation... whatever method you'd like.

No road to the truth is any better or any quicker than any other. Just as we each have our own needs, we also have our own best path toward discovering those needs. There's a won-

Don't Grow; Change

It's obvious the implied contract that once bound workers and their employers has been torn to shreds. There's no longer any guarantee that if you do your job you'll keep it, or that if you do your job well you'll get a raise or a promotion. There's also no longer any reward for length of service or sacrifices for the company. The skilled bookkeeper who has been with the company for twenty years is as likely, perhaps more likely, to be laid off as the neophyte clerk who started yesterday. The sales executive who moves with his family across the country when the company suggests a transfer can be out of work before he finishes unpacking his golf clubs. In the twenty-first century there's no career or job ladder to climb, there's no loyalty, and there's no justice. All the signs and markers on the path to career success have been removed. You're on your own with your new attitude, new rules, and your innate sense of direction to guide you.

Similarly, there's no longer a set pattern of business. Small companies used to get a foothold by carving out a niche in an existing market and then climb by increasing their market share. In the process they grew in size and scope. Some brought more functions they relied on in-house. Others opened new outlets in new geographic areas. In both cases, staff and plant grew. In this way a one- or two-person operation could become a \$1 million corporation with a staff of hundreds, if not thousands.

Yet for the past decade large, established

companies have been doing the exact opposite. In reaction (some would say overreaction) to the new economic environment, corporations are downsizing and focusing on their core functions. Meanwhile, most small business people are still thinking of growth or expansion.

Rather than focusing on climbing a ladder or growing a company, you must financially and emotionally invest solely in yourself instead. As an employee or entrepreneur you should try to increase your own skills and do things that increase your income, marketability and, most of all, profitability. Please don't let yourself be detoured by psychic benefits like corner offices, impressive titles, larger facilities, or bigger staffs. What counts is that your company or job is satisfying your real needs and making you money.

Try to stop doing things that interfere with these goals. Don't put down roots in either a company or a business if you can help it. Physically as well as emotionally you'll be better off if you're able to pull up stakes and move quickly. If you're an employee, that may mean living, to the greatest extent possible, out of your briefcase, keeping your resume in circulation, and becoming a regular at networking

functions and organizations, not just in your industry, but in other industries and in your community. If you're an entrepreneur, that could mean not renting space if you can avoid it. It might mean working from home if you can, or selling your products via the Internet or a catalog. It might even mean not hiring any employees, and using temps and freelancers instead. For me, at least, it means outsourcing every function other than your own personal specialty. For everyone it means focusing on your own personal bottom line, whether you're an employee or an entrepreneur. Your bank balance is what counts, not the company's coffers or your business' books.

In the twenty-first century if we're going to flourish we all have to get used to being ready to move in any direction. It's going to be very difficult to earn money by doggedly following a prescribed pattern, whether it's climbing the next rung on an organizational chart or increasing your market share by 10 percent. I think employees should now look for new markets rather than increasing market shares. If you're an employee you should be looking for another project—inside or outside your present company—or an opportunity to become an entrepreneur. If you're already an entrepreneur you should be looking for the next business to start, the next product or service to offer, or perhaps even an opportunity to work on a project inside a company. ■



derful Buddhist proverb that says: "Better your own dharma [path] badly done than the dharma of another." I wish I could help you uncover those truths, but I'm not a psychotherapist. I'm a financial therapist.

Remember: No needs are any "better" or "nobler" than any others. The individual who pursues wealth can turn around and donate a great deal to charity. And the person who serves her community in a low-paying but "meaningful" job could be forcing her family to do without things.

Don't worry. Adopting this new attitude toward work doesn't have to leave you rudderless in the stormy seas of the twenty-first century workplace. There are new rules or, better yet, maxims, that you can apply to your life, replacing those outdated assumptions and expectations. They are:

- **Make money.**
- **Don't grow, change.**
- **Take charge.**

And then, entrepreneurs and employees each have their own fourth maxim, which is either:

- **Create Yourself.com**
(entrepreneurs).

Or

- **Become a mercenary**
(employees).

MAKE MONEY

Sounds simple. We all want to make money. Then how come so few of us feel like we have enough? I think it's because, for a variety of psychological and cultural reasons, we subconsciously feel there's something wrong with making money. We believe money is somehow crass, venal, and dirty. That's ludicrous. I don't think there's anything wrong with money—in fact, there's a lot right with it. To survive and thrive in the twenty-first century you need to make the acquisition of money a high priority.

That doesn't mean money must be your exclusive goal, although there's nothing wrong with that. It means that in our capitalist society money is a necessary tool to achieve happiness and to satisfy work-related needs...whatever they are.

Money in and of itself can do nothing. When the paper dollar

stopped being backed by silver, and when coins were no longer worth their weight in precious metal, money lost its intrinsic value. But it's extrinsically invaluable. Taken as a tool, money can do almost anything. It may not be able to buy you happiness, but it can buy most of the things that bring happiness, including health to some degree. Certainly the lack of money can make you miserable.

The search for work that's fulfilling emotionally is noble but quixotic, especially today. I'm not saying it's impossible, just improbable. And pursuing such a utopian mission can lead to frustration.

If you've been lucky enough to find gratifying work, that's wonderful. But I don't think it's enough. At least it's not enough for me or for most of my clients. You can't let your emotional satisfaction get in the way of a vital truth: work is the only area in your life that has the power to

generate money for you. Gratification, on the other hand, can come from every other area of your life: hobbies, church, family, exercise, you name it. But none of those can give you the money that work can. Your goal for work should be to make money. If you can make sufficient money doing something you find emotionally gratifying, offer a prayer of thanks. You're one of the few. But if you're not generating sufficient income, please don't let your love of what you're doing blind you to your need to find another way to make money.

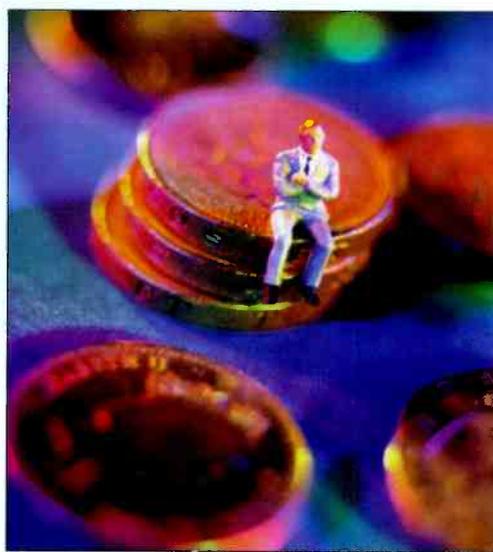
It's only the baby boom generation that has ever really had the hubris to try to find work that is both emotionally gratifying and financially rewarding. And for a while it seemed they might be able to achieve it. But economic changes slammed shut that window of opportunity. I don't think that was a bad thing, however.

With self-actualization only a faint hope you can now focus on what really matters about work—making money—and pursue fulfillment in areas of your life where you have a greater chance of finding it.

Remember: Work is the area in your life that gives you the best chance to earn money. And it's the other areas of your life that give you the best chance at self-actualization. You can help the world by volunteering. You can be creative through a hobby. You can get a sense of purpose and a feeling of joy by caring for your family. You can be spiritually uplifted at a house of worship. My advice is to render unto work the things that are work's—the ability to make money—and render unto God, and family, and community the things that are God's, the family's, and the community's—the ability to provide psychological, emotional, and spiritual fulfillment. ■

Take Charge

In the twenty-first century you can no longer be reactive. You need to take charge of your own life to live rich. You may think you're already taking charge, but I'll wager you're still reacting to others, whether they're your superiors, customers, clients, or suppliers. Are you waiting for a raise or a promotion or a new project? Are you waiting for payment or for cus-



tomers to come to you or for suppliers to let you know about new products? That's not going to cut it in the twenty-first century. Instead, you must become positively proactive and start taking measured risks.

The secret to doing that is to break free of the cul-

ture of victimization that has taken over America and to overcome the fears that are freezing you in place. You must stop blaming others for your situation, take responsibility for your successes and failures, and take charge of your life. You may have had strict parents. You may even have had abusive parents. You may suspect you're being discriminated against. Or you may in fact be discriminated against. It doesn't matter. In the final analysis you are responsible for your own success or failure. You are the only one who can keep you from living rich.

If you're like most of my clients you do things to yourself you'd never let others, even those whom you've blamed, get away with today. You let self-centered fears keep you from taking the actions necessary to thrive. You need to get out of your own head, stop blaming others, stop judging your success or comparing yourself to others, and start taking forward steps. The worst possible result of an action is seldom as bad as you imagine it in your head.

Blame and fear freeze you in place, and the status quo spells doom in the twenty-first century. You have to be courageous, to raise your sails, to take risks, to set goals and priorities, to stop measuring yourself.

You need to wake up to life and cherish each and every day. You need to develop the courage to take responsibility for yourself, to realize that taking risks isn't the same as gambling, and to accept that life isn't ad hoc—you have to set goals and priorities. Most of all, you have to stop living in the past and worrying about the future, and instead live rich in the present. ■

ALL TEXT EXCERPTED FROM LIVE RICH, BY STEPHEN M.

POLLAN AND MARK LEVINE, HARPERCOLLINS, NEW YORK, 1998

Bill Gavin and His Seminar



Bill Gavin wrote in 1972: "What can be wrong with a rigidly-controlled sound is that, eventually, its utter sameness tends to reduce listener interest. Pop music never was and never will be a segregated type of format. There are no color barriers or sound barriers to the music that people like. Integration in music, as anywhere, involves acceptance of differences. Each record should be judged on its own individual merit. True tolerance and understanding of many musical forms are essential ingredients for the music director's job. They are also great assets for the person who sets the course of the station's music policy."

The first time I read this quote, I was a 22

year-old black DJ trying to make my mark in Top 40 radio. That quote was welcome music to my soul; I was praying that leaders in the business would take Bill's message to heart. This was back in the day when radio was *more* segregated than it is today—not only was crossing over black music a triumph, but adding a black air personality to a Top 40 station line-up was an heroic gesture.

I didn't know Bill Gavin when I read those words of inspiration, but he instantly became someone I wanted to meet. His words indicated that he understood the struggles of black musicians and jocks who were trying to become a part of mainstream radio. Later, when I became a Music Director and PD, I made those very words central to my programming philosophy.

I cut that quote out of *The Gavin Report* that week and have kept it with me all these years. Today it's a fading piece of paper taped to the bottom of my computer monitor, but the words are still legible and as powerful as ever.

The first time I met Bill Gavin was in 1975 at one of his regional gatherings in Florida. I was Music Director for Y-100 (WHYI)-Ft. Lauderdale/Miami. Bill Gavin asked APD Robert W. Walker and me to attend a meeting in Cocoa Beach to discuss what made "The Y" a successful radio station. The setting was a small roadside motel, and its cozy conference room was filled to the brim with radio guys from all over the state, all thirsty for knowledge.

Our surroundings weren't fancy, but Bill Gavin was there, and he kept everyone on point by asking probing questions that made us dig deeper for answers. This kept the session stimulating and com-

elling. It was at this meeting that I realized that radio is a collaborative art form. I learned a lot about what worked in other markets and some new things about myself. But more important, I developed friendships that have continued to this day—and a lasting respect for Bill Gavin's honest approach to radio programming.

Bill Gavin's initial commitment to educating radio people has grown over the years into the industry's best radio conference. His love for diversity in hit music and dedication to creative radio has stayed with me over the years. Today, I don't find it ironic at all that I work for the only music trade publication in the country that has a brand name synonymous with trust.

While speaking with program directors about the upcoming GAVIN Seminar, February 17-21 in New Orleans, many have voiced the same concern: "What can I tell my GM to convince him to let me go?"

With budget restraints, deregulation, and downsizing on both sides of our industry, now is the time for you to make a decision to attend the *only* 1999 convention that will enhance your skills. Face it, in our business today, you can't just stay on top of your game; you have to be ahead of the game. GAVIN's commitment to educating radio and record executives has grown over the years, and our seminar has earned a well-deserved reputation as the industry's best gathering and key source for higher learning.

What makes the GAVIN Seminar so special is that there are no limitations. You're encouraged to attend meetings, keynote speeches, and workshops outside of your specific format. To grow, one must have access to new information. The GAVIN Seminar provides access to all arenas of our industry.



A former PD, I myself have had a few GMs who needed to know what I was going to learn by going to certain conventions—but never GAVIN's. Why? Because the GAVIN Seminars and, before them, the GAVIN regional meetings, have always been designed with a single purpose: to educate and elevate radio programmers.

Looking for answers about the scary state of our industry should be reason enough to get you to our seminar, but we have even more to offer. What are you looking for to help you, personally, become a stronger player in the business? Are you looking for a mentor? Do you need information on how to get around barriers that are keeping you from reaching your goals? Answers to these questions, in addition to an array of new information, awaits those who make the smart move and come to New Orleans.

Our session leaders and guest speakers will be some of the best minds in the business, who not only want to improve themselves, but who also want to see our industry grow on every level. What has always separated GAVIN from all the Johnny-come-lately-conventions has been your participation. If you are among those with a passion for excellence and a desire to succeed, join us in New Orleans. ■



TOP 40 + RHYTHM

C R O S S O V E R

Steve Smith: International (Radio) Lover

BY KEVIN CARTER

PART 1 OF 2

There was something in Steve Smith's voice when we spoke: an unmistakable spark; a palpable sense of excitement that one would normally convey when telling a friend about, say, a recent trip to Paris...

"I just got off a plane from Paris," Smith announced breathlessly (mental note to Amazing Kreskin: Bite me).

Mr. Smith, as you may have read somewhere, currently balances several high-profile radio assignments. Relocating to the left coast last year, Smith was named VP of Programming for Emmis, overseeing Power 106-Los Angeles, while continuing responsibilities over his former stomping grounds in New York: Hot 97, WRKS (Kiss-FM) and WQCD, as well as WTLC-Indianapolis.

The other aspect of Smith's professional life is his own 5-year old consultancy, Steve Smith Radio & Ratings, which handles such clients as his former baby, KKFR-Phoenix, WWKX-Providence, KDON-Salinas, KWIN-Stockton, and WJMH-Greensboro, to name just a few. Last year, Smith expanded his company, adding fellow programmer Michael Newman, a veteran of three early Smith adventures: Y97-Santa Barbara, the late Hot 97.7-San Jose in 1986, and KNRJ-Houston, "Which got sold six months after we got there," says Smith. "Just when it was getting ready to take off," I offer, helpfully. "You know, I don't think it was," he laughs. "We went there thinking we could do anything, and we quickly found out we still had a lot to learn. I consider it to be one of my more humbling experiences—but one that I wouldn't trade for anything, quite honestly."

Back to Paris for a moment. On the heels of inking his first European client, Party Radio in Weisbaden, Germany, Smith got a call from Steve Casey, whose

research firm was handling an auditorium test for a Paris hip-hop/R&B station called "Ado," (French for "attitude"). "Casey said they wanted to meet with me," says Smith, who evidently wasted little time pondering the possibilities.

"If Paris was in America, it would be market #1. It has a larger population than New York," he notes. "I remember standing next to a cathedral dating back to the 11th Century, and in the background I heard Jay-Z's 'Can I Get A...'. It was a very surreal experience."

Wait. It gets weirder: Smith recalls sitting in on a Parisian auditorium test. "They absolutely love American hip-hop there; and they don't understand a word of it. Hip-hop probably translates to more countries and more languages than anything, because hip-hop is more of an attitude and a feel than anything else," he says.

Smith, a longtime proponent of

including the recording artist as an integral part of the station equation, is already feeling the international possibilities. "We find that audiences are much more compelled to listen to our radio stations when they're hearing the artists present those stations.

The artists love working with our stations because they know that when we do events we bring big crowds. I can't wait to talk to Puffy about going to Paris. I spoke to Busta Rhymes a few nights ago, and we started brainstorming on our cell phones about how incredible this radio station is going to be."

Meanwhile, closer to the domestic front, Smith is particularly proud of the recent turnarounds engineered at three of his client stations: Heritage Rhythmic Top 40s KBOS-Fresno, KKXX-Bakersfield, and KKSS-Albuquerque. All three were in similar situations, i.e. recently challenged by new com-

petitors. "Anybody who's been through this knows how difficult it is," says Smith. "For a period of time following the sign-on of your competitor, it doesn't matter what you do—you're dealing with an incredibly difficult period of not having your hard work measured at all—your audience is literally running to the new radio station, and, during this time, they could make a million mistakes, and you could make very few, and yet get no credit for that," he says.

"There's a shiny new penny in the market, and you're not it. Those are the battles that we are most challenged by," he continues. "Heritage is a great thing a lot of the time, but it can also be your worst enemy. Certainly in these cases—when you're a Top 40 station, targeting young—heritage can bite you in the ass."

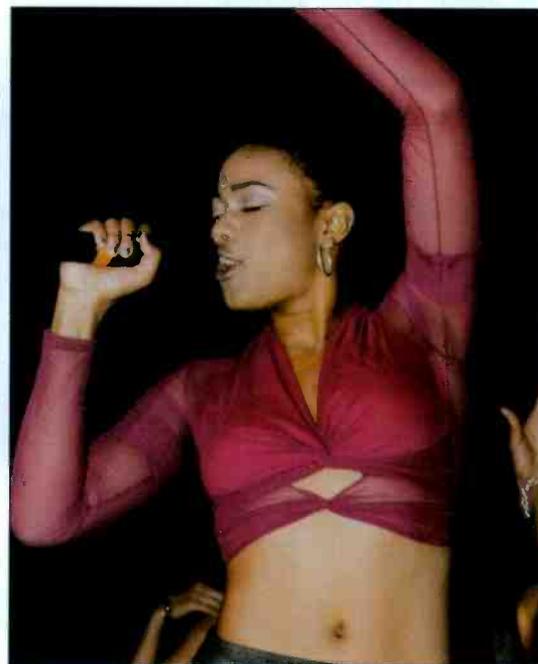
NEXT WEEK: SMITH WEIGHS IN ON THE STATE OF RHYTHMIC RADIO, OVERCOMING LONGSTANDING ADVERTISER RESISTANCE TO THE FORMAT, PEOPLE WHO CALL HIM "THE HIP-HOP GUY," THOSE PESKY JAMMIN' OLDIES OUTLETS, AND HIS FUTURE PLANS.



They Got the Power



Power 106-Los Angeles shut down Universal Studios Hollywood last year for a listener and client appreciation party featuring performances by top names including Mya and Pras, Cam'ron, Cypress Hill, and Monifah. But the biggest perk? No lines for the rides! Shown here: Eric Vidal on the Wheels of Steel; Tatyana Ali giving her best.



MOST ADDED



SUGAR RAY (48)
BETTER THAN EZRA (27)
JENNIFER PAIGE (21)
BACKSTREET BOYS (19)
****COLLECTIVE SOUL (16)**
****EVERLAST (16)**

TOP TIP



JENNIFER PAIGE
 "Sober" (Edel
 America/Hollywood)
 Gorgeous, mature follow-up
 cements Paige's star status.

RADIO SAYS



OFFSPRING
 "Pretty Fly (For A White Guy)"
 (Columbia/CRG)
 "I'm getting calls from women
 saying 'Quit teasing us
 and play it!'"
 —Brian Bridgman, PD,
 WNKS-Charlotte.

ARTIST PROFILE

JOHN McCREA of Cake

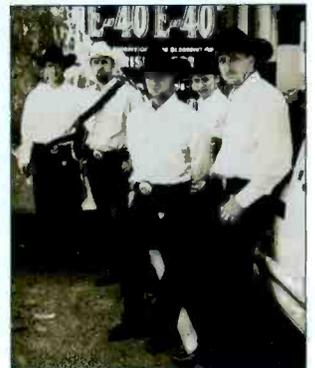
LABEL: Capricorn/Mercury
 CURRENT SINGLE: "Never There"
 CAKE IS: John McCrea, vocals,
 guitar; Vince Di Fiore, trumpet;
 Gabe Nelson, bass; Todd
 Roper, drums; Xan McCurdy,

guitar
 OFFICIAL WEB SITE:
 www.cakemusic.com
 HOMETOWN:
 Northern California
 WHAT'S IN A NAME:
 "The verb 'cake,' as in 'to
 cake mud on shoes.' Not
 birthday."
 MAJOR MUSICAL INFLUENCES:
 "Barry White and Bob Wills."

ODDEST JOB YOU'VE EVER HAD:
 "Projectionist for a live
 broadcast of brain surgery.
 I was responsible for keeping
 the glistening tissue in focus."
 THINGS THAT MAKE YOU HAPPY:
 "Taking a walk."
 THINGS THAT MAKE YOU SAD:
 "Not taking a walk."
 WHAT INSPIRES YOUR
 SONGWRITING?
 "Taking a walk, listening to the
 rhythm of shoes and cement,

and imagining drumbeats."
 RECENT FAD YOU ADMIT TRYING:
 "Internet."
 PET PEEVE:
 "Internet."
 FAVORITE SPORTS TEAM:
 "I don't like watching people
 run and jump."
 TOUR PLANS:
 "Europe, U.S., Australia, South
 America."

Compiled By Melissa Piazza



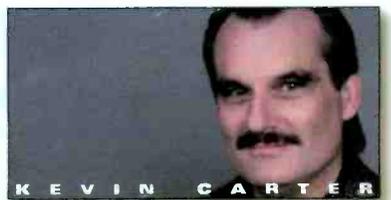
TOP 40

LW	TW		Weeks	Reports	Adds	SPINS	TREND
1	1	SHAWN MULLINS - Lullaby (Columbia/CRG)	16	134	0	6615	-754
2	2	EAGLE EYE CHERRY - Save Tonight (WORK)	24	123	0	5916	-610
4	3	JEWEL - Hands (Atlantic)	11	133	0	5740	-289
3	4	THIRD EYE BLIND - Jumper (Elektra/EEG)	20	129	0	5265	-1231
5	5	GOOD GOO DOLLS - Slide (Warner Bros.)	16	129	0	5212	+55
7	6	BRITNEY SPEARS - ...Baby One More Time (Jive)	13	115	0	4523	-290
8	7	BRANDY - Have You Ever? (Atlantic)	12	110	2	4327	+56
12	8	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	13	121	4	4203	+494
11	9	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	9	116	1	4030	-37
10	10	EVE 6 - Inside Out (RCA)	22	108	0	3604	-529
13	11	NEW RADICALS - You Get What You Give (MCA)	12	113	1	3484	-53
6	12	SHERYL CROW - My Favorite Mistake (A&M)	18	92	0	3214	-1771
15	13	R. KELLY & CELINE DION - I'm Your Angel (Jive)	11	107	2	3133	-221
18	14	WILL SMITH - Miami (Columbia/CRG)	12	91	2	3104	+28
14	15	SHANIA TWAIN - From This Moment On (Mercury)	18	104	1	3055	-457
26	16	BARENAKED LADIES - It's All Been Done (Reprise)	6	117	11	2865	+531
<i>Ten-point jump, massive sales—do the math.</i>							
17	17	FASTBALL - Fire Escape (Hollywood)	13	96	0	2863	-255
20	18	EMILIA - Big, Big World (Universal)	7	104	5	2766	+113
9	19	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	14	84	0	2714	-1461
23	20	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	14	89	2	2562	+90
16	21	98 DEGREES - Because Of You (Motown)	20	75	0	2533	-703
24	22	DIVINE - Lately (Red Ant)	12	80	5	2437	+35
27	23	EVERCLEAR - Father Of Mine (Capitol)	12	93	3	2322	+190
22	24	MONIFAH - Touch It (Universal)	23	81	1	2294	-238
38	25	BACKSTREET BOYS - All I Have To Give (Jive)	6	99	19	2121	+529
36	26	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	8	98	7	2023	+341
<i>Hit "play" and watch your phones melt.</i>							
—	27	CHER - Believe (Warner Bros.)	8	86	15	1987	N
32	28	JENNIFER LOVE HEWITT - How Do I Deal (Warner Bros.)	7	81	4	1922	+52
35	29	BLACKSTREET featuring MYA - Take Me There (Interscope)	9	75	5	1864	+152
19	30	BARENAKED LADIES - One Week (Reprise)	25	58	1	1796	-1079
—	31	KHALEEL - No Mercy (Hollywood)	8	80	11	1756	N
31	32	U2 - Sweetest Thing (Island)	13	54	0	1640	-330
25	33	W. HOUSTON & M. CAREY - When You Believe (DreamWorks/Geffen)	8	66	1	1521	-866
21	34	GOOD GOO DOLLS - Iris (Warner Sunset/Reprise)	39	45	0	1428	-1136
—	35	LENNY KRAVITZ - Fly Away (Virgin)	11	73	9	1425	N
—	36	SUGAR RAY - Every Morning (Lava/Atlantic)	2	87	48	1377	N
34	37	EDWIN McCAIN - I'll Be (Lava/Atlantic)	59	37	0	1257	-540
30	38	AALIYAH - Are You That Somebody (Atlantic)	29	39	0	1110	-871
39	39	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)	23	40	3	1074	-369
—	40	CAKE - Never There (Capricorn/Mercury)	15	50	2	1072	N

Total Reports This Week 137 12/18/98 153

CHARTBOUND

	Reports	Adds	SPINS	TREND
MONICA - "Angel Of Mine" (Arista)	55	13	1043	+288
DAVE MATTHEWS BAND - "Crush" (RCA)	43	2	949	+56
BETTER THAN EZRA - "At The Stars" (Elektra/EEG)	39	27	407	+238
THE FLYS - "Got You" (Trauma/Delicious Vinyl)	31	5	550	+66
SIXPENCE NONE THE RICHER - "Kiss Me" (Squint/Columbia)	31	11	535	+340



Please Note: Due to our holiday hiatus, no stations in the Top 40, Rhythm Crossover, Hot A/C, or A/C formats were frozen this week. This resulted in a smaller research sample, which we have taken into consideration when putting together this week's charts. We expect to be back to normal next week. Thank you for your patience. —KEVIN CARTER AND ANNETTE M. LAI

RAVES

By New Mainstream Editor
 Annette M. Lai.

BETTER THAN EZRA "At the Stars" (Elektra/EEG)

Just in time for our New Orleans extravaganza, native sons Better Than Ezra return with their latest. "Stars" is already off to a running start at Top 40 as one of the format's Most Added tunes this week—before its official impact date! Lead singer and composer Kevin Griffin says "At the Stars" is close to his heart because it captures, "That time in your life when you're young and no one understands you and you just get into a car with that one person who knows you so well, and turn up the music and disappear." Impacting mainstream Top 40 and Hot A/C.

Continued on page 20

TOP 40 REPORTS ACCEPTED
 MONDAYS AND TUESDAYS
 8:30 A.M.-4 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
29	1	547	-2	MARY GRIFFIN - Knock On Wood (Curb)
29	9	530	+149	SPICE GIRLS - Goodbye (Virgin)
28	14	253	+167	ROD STEWART - Faith Of The Heart (Universal)
25	21	257	+184	* JENNIFER PAIGE - Sober (Ede America/Hollywood)
19	6	254	+19	2 PAC - Changes (Interscope)
19	16	185	+185	* COLLECTIVE SOUL - Run (Hollywood)
16	1	275	-31	BOYZ II MEN - I Will Get There (DreamWorks/Geffen)
16	16	194	+194	* EVERLAST - What's It Like (Tommy Boy)
14	4	254	+69	HOLE - Malibu (DGC)
14	2	250	-18	NATALIE IMBRUGLIA - Smoke (RCA)
13	—	284	-153	MERRIL BAINBRIDGE - Walk On Fire (Universal)
13	3	236	+42	DEBORAH COX - Nobody's Supposed To Be Here (Arista)
13	1	217	-27	SAMANTHA FOX - Let Me Be Free (Chiban)
13	2	215	+104	UNCLE SAM - When I See You Smile (Stonecreek/Epic)
11	—	197	-50	REEL BIG FISH - The Set Up (You Need This) (Mojo/Universal)
11	11	54	+54	* BLONDIE - Majia (Beyond Music)
10	2	142	-103	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)

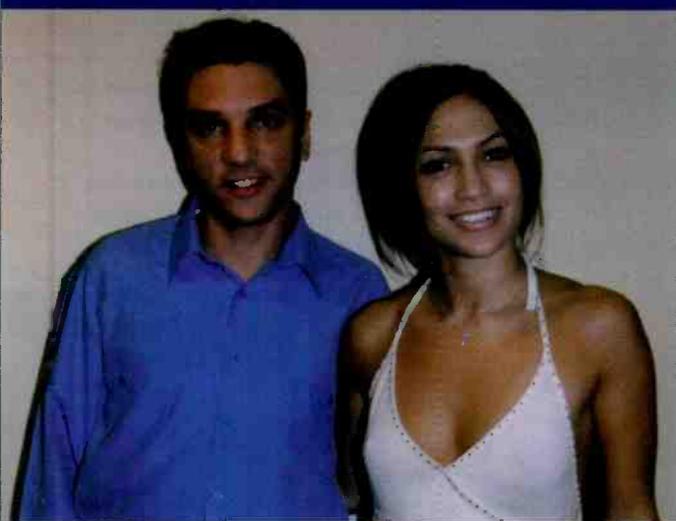
Drops: #28-All Saints, #29-Jennifer Paige, #33-Madonna, #37-Everything, #40-Faith Hill, Lauryn Hill, Five, Ladies' Night, Cutting Edge, Touch And Go, David Tyler Martin, Tony Mascolo, Semisonic.

Jingle Ball Rock



The 5th Annual Z100 Jingle Ball, a benefit for SHARE and the Lupus Foundation of America, was a bona fide smash; in fact, tickets sold out in less than five minutes. With performances by Monica, Goo Goo Dolls, Boyz II Men, 'NSync, and others, who's gonna doubt it? Shown here (l-r): Z100's Kid Kelly, performer Shania Twain, and Z100 Makeover Contest winner Gina Bevilacqua.

Lopez Feeling Blue...And Vice Versa?



New York's WKTU celebrated the holidays by hosting "Miracle on 34th Street," featuring an all-star cast including actress Jennifer Lopez and vocalist Luther Vandross, among others, and co-headlined by Cher and Bette Midler. All PD Frankie Blue could muster the next day was, "What a night!" After checking the photo, we're inclined to agree.

CAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 90 GAVIN correspondents who are not part of Radio & Record's or Billboard's panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

MOST ADDED



SUGAR RAY (22)
JENNIFER PAIGE (18)
BACKSTREET BOYS (17)
COLLECTIVE SOUL (14)
BETTER THAN EZRA (13)

TW		SPINS	TREND
1	SHAWN MULLINS - Lullaby (Columbia/CRG)	3249	+323
2	JEWEL - Hands (Atlantic)	2994	+368
3	GOO GOO DOLLS - Slide (Warner Bros.)	2744	+466
4	EAGLE EYE CHERRY - Save Tonight (WORK)	2717	+211
5	THIRD EYE BLIND - Jumper (Elektra/EEG)	2584	-35
6	BRITNEY SPEARS - ...Baby One More Time (Jive)	2415	+399
7	NEW RADICALS - You Get What You Give (MCA)	2169	+468
8	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	2168	+492
9	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	2031	+534
10	BRANDY - Have You Ever? (Atlantic)	2024	+427
11	FASTBALL - Fire Escape (Hollywood)	1975	+209
12	EVE 6 - Inside Out (RCA)	1806	+146
13	R. KELLY & CELINE DION - I'm Your Angel (Jive)	1786	+285
14	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	1717	-111
15	BARENAKED LADIES - It's All Been Done (Reprise)	1715	+609
16	SHERYL CROW - My Favorite Mistake (A&M)	1681	-49
17	EMILIA - Big, Big World (Universal)	1556	+402
18	SHANIA TWAIN - From This Moment On (Mercury)	1525	+60
19	WILL SMITH - Miami (Columbia/CRG)	1380	+333
20	MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	1340	+227
21	JENNIFER LOVE HEWITT - How Do I Deal (Warner Bros.)	1331	+255
22	U2 - Sweetest Thing (Island)	1324	+212
23	EVERCLEAR - Father Of Mine (Capitol)	1318	+309
24	KHALEEL - No Mercy (Hollywood)	1235	+430
25	CHER - Believe (Warner Bros.)	1194	+521
26	98 DEGREES - Because Of You (Motown)	1183	-6
27	MONIFAH - Touch It (Universal)	1034	+119
28	WHITNEY HOUSTON & MARIAH CAREY - When You Believe (DreamWorks/Geffen)	1032	+43
29	BACKSTREET BOYS - All I Have To Give (Jive)	1010	N
30	LENNY KRAVITZ - Fly Away (Virgin)	926	N
31	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	921	+213
32	BARENAKED LADIES - One Week (Reprise)	850	+62
33	DIVINE - Lately (Red Ant)	850	+252
34	CAKE - Never There (Capricorn)	798	+206
35	SUGAR RAY - Every Morning (Atlantic)	777	N
36	BLACKSTREET featuring MYA - Take Me There (Interscope)	755	N
37	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	726	+118
38	SEAL - Human Beings (Warner Bros.)	702	+182
39	DAVE MATTHEWS BAND - Crush (RCA)	669	N
40	JANET JACKSON - Everytime (Virgin)	606	+103

MOST ADDED



TLC (11)
MARIAH CAREY (8)
***WHITNEY HOUSTON (6)**
***LAURYN HILL (6)**

TOP TIP



MARIAH CAREY
 "I Still Believe"
 (Columbia/CRG)

She sang back-up on Brenda K. Starr's original—now it's Mariah's turn to deliver the goods.

RADIO SAYS



TLC
 "Silly Ho"
 (La Face/Arista)

"I'm really digging 'Silly Ho' by TLC."
 —Erik Bradley, MD,
 B96-Chicago

OUTTATHEMIX

GLENN AURE
 MD, KMEL-San Francisco
Juvenile "Ha"

"Probably the hottest reaction record in the clubs right now. Already Top 10 phones on KMEL."

Foxy Brown "Hot Spot"

"Still developing in the clubs, but already getting a big female reaction. Should be a smash."

DMX "Ruff Ryders Anthem" (Def Jam/Columbia/CRG)

"Truly a club anthem, which we're spinning 40-50 times a week. DMX is one of our biggest artists."

KMEL-San

Francisco's sold-out Holiday House Of Soul was a veritable lovefest.

Pictured backstage, after a

post-show shower, Foxxee Brown, Columbia recording artist Kenny Lattimore, Columbia's Andrea Foreman, PD Joey Arbagey, and Columbia's Jon Stockton.



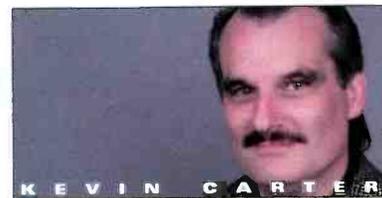
RHYTHM CROSSOVER

LW	TW		SPINS	TREND
1	1	BRANDY - Have You Ever? (Atlantic)	2366	-85
3	2	BLACKSTREET featuring MYA - Take Me There (Interscope)	1826	-55
2	3	DRU HILL - How Deep Is Your Love (Island)	1671	-315
4	4	JAY-Z - Can I Get A ... (Roc-A-Fella/Def Jam)	1656	-73
9	5	MONICA - Angel Of Mine (Arista)	1514	+135
5	6	LAURYN HILL - Doo Wop (That Thing) (Columbia/CRG)	1507	-216
10	7	WILL SMITH - Miami (Columbia/CRG)	1491	+222
6	8	DIVINE - Lately (Red Ant)	1378	-226
8	9	2 PAC - Changes (Interscope)	1264	-167
7	10	JAY-Z - Hard Knock Life (Roc-A-Fella/Def Jam)	1202	-238
13	11	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	1109	-4
15	12	DRU HILL - These Are The Times (Island)	1074	+170
11	13	MONIFAH - Touch It (Universal)	1068	-136
16	14	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	1065	+185
12	15	OUTKAST - Rosa Parks (LaFace/Arista)	1032	-107
14	16	FAITH EVANS - Love Like This (Bad Boy/Arista)	1017	-15
—	17	TLC - Silly Ho' (LaFace/Arista)	853	N
<i>Last week's Top Tip lives up to its expectations—and then some.</i>				
24	18	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	830	+334
26	19	BACKSTREET BOYS - All I Have To Give (Jive)	607	+184
<i>No surprise here—the Boys continue to dominate.</i>				
22	20	R. KELLY & KEITH MURRAY - Home Alone (Jive)	517	+9
18	21	NEXT - I Still Love You (Arista)	499	-144
25	22	TQ - Bye Bye Baby (Epic)	498	+57
33	23	BRITNEY SPEARS - ...Baby One More Time (Jive)	454	+92
37	24	BUSTA RHYMES - Gimme Some More (Elektra/EEG)	442	+117
19	25	KURUPT - We Can Freak It (Antra/A&M)	407	-158
—	26	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	394	N
23	27	XSCAPE - My Little Secret (So So Def/Columbia/CRG)	389	-110
29	28	ICE CUBE - Pushin' Weight (Priority)	385	-13
31	29	TOTAL - Trippin' (Bad Boy/Arista)	382	-9
17	30	AALIYAH - Are You That Somebody (Atlantic)	376	-343
20	31	MONICA - First Night (Arista)	373	-183
38	32	TATYANA ALI - Boy You Knock Me Out (MJJ/Epic)	352	+28
—	33	R. KELLY & CELINE DION - I'm Your Angel (Jive)	339	N
—	34	LAURYN HILL - Ex-Factor (Columbia/CRG)	333	N
27	35	112 - Love Me feat. Mase (Bad Boy/Arista)	317	-105
28	36	JANET JACKSON - Everytime (Virgin)	293	-108
—	37	CHER - Believe (Warner Bros.)	290	N
—	38	SHAGGY featuring JANET JACKSON - Luv Me Luv Me (MCA)	284	N
34	39	MYA - Movin' On (Interscope)	278	-68
—	40	JERMAINE DUPRI & KEITH SWEAT - Going Home With Me (So So Def/Columbia/CRG)276	276	N

Total Reports This Week 47 Last Week 46

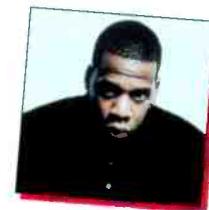
CHARTBOUND

	Reports	Adds	SPINS	TREND
JUVENILE - "Ha" (Universal)	10	2	260	+81
MARIAH CAREY - "I Still Believe" (Columbia/CRG)	10	8	174	+174
TYRESE - "Sweet Lady" (RCA)	9	1	240	+3
SHAE JONES - "Talk Show Shhhh!" (Universal)	8	2	199	+56
SWEETBOX - "U Make My Love Come Down" (RCA)	7	3	171	+4



FOR THE RECORD

"Money, Cash, Ho's" by Jay-Z and DMX is huge! Yo, it's that thugged-out type stuff."
 —Damion Young, APD, Power 106-LA



.....

"What's So Different" by Ginuwine (550 Music) is an absolute smash! We hit it two weeks early."
 —Joey Arbagey, PD, KMEL-San Francisco



.....

"Silly Ho" by TLC is already Top 10 phones after three weeks."
 —Mike Keane, OM/PD, KPSI-Palm Springs



.....
 "Top 5 phones for 'Keep It Real' by Ginuwine & Timbaland
 —Bob West, PD, KFSM-Sacramento

.....
 "Top 10 phones on 'Good Love' by Shiro (Noo Trybe/Virgin)
 —James Coles, PD, KIKI (Hot 194-Honolulu)

RHYTHM CROSSOVER REPORTS
 ACCEPTED MONDAYS & TUESDAYS
 8:30 A.M.-4 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

The Following Stations Did Not Report This Week:

Hot 106-Providence
 KWIN-Stockton
 KYLZ-Albuquerque
 KBTE-Corpus Christi
 KZFM-Corpus Christi
 KDGS-Wichita
 Power 106-L.A.
 KQBT-Austin
 WBHJ-Birmingham
 KSTN-Stockton
 KTFM-San Antonio

A/C + HOT A/C

Seminar Preview

BY ANNETTE M. LAI

Believe it or not, the 1999 GAVIN Seminar in New Orleans is just five weeks away! On the A/C slate so far, we've got the traditional Jukebox scheduled for Thursday afternoon, February 18. Don't miss this chance to get a sneak preview at the hit potential of some upcoming songs. Friday afternoon is the A/C Awards Luncheon, where we'll honor the best and the brightest in our format. Plus, you are cordially invited to join your national label friends at the traditional adult dinner; all adult formats are invited. The dinner will be held immediately following the GAVIN Seminar Cocktail Party, 8:30 p.m. on Friday night, at the Riverview Room, 600 Decatur Street.

Scheduled for Friday afternoon is "25-54: Target Demo or Family Reunion?," wherein a panel of experts in adult programming and promotion will explain how they handle the ever-increasing competition for this all-important demo. At presstime the panel includes:

Mark Edwards. This two-time GAVIN Award-winning programmer has programmed mainstream A/C outlet WLIT-Chicago since January, 1990. During that time, the station has risen from 14th (adults 25-54) to first. A 24-year industry veteran, Edwards has worked as an air personality, producer, and has been programming since 1984.

Jerry "Springer" Lembo. Accepting the role of session moderator is the President of the Jerry Lembo Entertainment Group, a music business consulting firm. Jerry has spent nearly two decades promoting and marketing legends such as Tony Bennett, Barbra Streisand, and Neil Diamond, as well as newer acts such as Sixpence None the Richer, Lenny Kravitz, and Jennifer Paige.

Elaine Locatelli. Currently Vice President of Adult Formats for

Columbia Records (she is a 10 1/2-year label veteran), Locatelli says she's, "fortunate to have worked with the best team and the best artist roster in the industry." She also holds the distinctions of being named the first female Vice President of Promotion—by Jerry Blair two years ago—as well as having won seven out of eight consecutive GAVIN A/C Promotion Awards.

Pat Paxton. Since July, 1997, Pat has been a Consultant with Zapoleon Media Strategies, working with Top 40, Hot A/C, Mainstream A/C, and Soft A/C clients all over the country. He has previously held a national PD post for Nationwide Communications, as well as having programmed KHMJ-Houston and WOMX-Orlando.

Jim Ryan. Recently promoted to Operations Manager of WLTW-New York City, Ryan now has additional programming responsibilities within the Chancellor Media Station Group. During his tenure at WLTW (which began in August, 1996), the station has been number one 25-54 Adults for six Arbitron surveys and number one 12+ for four surveys. Ryan has also previously programmed stations in Philadelphia, Portland, Ore., Denver, Pittsburgh, Miami, and Detroit.

Greg Strassell. Program Director of Mix 98-5 (WBMX)-Boston, Strassell joined the station when it flipped formats eight years ago. During this time, the station has evolved from Rhythmic A/C, to Hot A/C-Mod A/C. He is also currently a VP/Programming for Infinity, consulting various stations in the Infinity/CBS chain.

IF YOU HAVEN'T ALREADY REGISTERED, TIMES A-WASTING. FOR REGISTRATION INFO, PLEASE CONTACT OUR CONVENTION SERVICES DEPARTMENT AT (415) 495-1990 X632. THE \$475 RATE IS EFFECTIVE NOW THROUGH JANUARY 29.

A New Look

Happy New Year! Along with a new year, you'll see a new look for GAVIN A/C, too; the biggest change being the reinstatement of an "A/C page." On this page you'll find news and articles that pertain to Hot and mainstream A/C, as well as fun stuff from time to time—like photos. That's where your help is needed. If you have any cool, fun, and or silly (go on, be brave!) photos of yourself with artists and/or from station events, please send them to my attention at GAVIN, 140 Second Street, San Francisco, CA 94105.

Your input is always valued. So if you have any comments and or suggestions regarding the new page, don't hesitate to call me at (415) 495-1990 or e-mail me at annette@mail.gavin.com. I look forward to hearing from you.

—ANNETTE M. LAI

PDPROFILE

Dain Craig



Simmons Media Group's KSFI-Salt Lake City

Current Ratings: #1 adults 25-54, #1 women 25-54 (Mon.-Sun. 6 a.m.-12 Midn.)

First gig: I started in Logan, Utah at KUSU, a college station that ran NPR. I was a music major looking for a part-time job, so believe it or not, I read the newspaper everyday to the blind.

Current direction and musical definition: Stay on top. Soft A/C. Core artists include Elton John, Gloria Estefan, Celine Dion. Target demo: Adults 25-54 with our secondary target being Women 25-54.

We will break nothing, unless it's Celine Dion, Elton John, or just a true "no brainer" from a core artist. We wait on almost everything. Research is not just important, it's vital—there's no room to take any chances in this format.

Spot load and stop sets: Ten units/hour, outside of special

times of the year; with stop sets twice an hour, except for mornings.

Bosses and corporate communication: We have a close knit group, so I answer to Steve Johnson (GM), Alan Hague (OM), and Craig Hansen (President of the group).

Air talent you admire and/or covet: Brian Fox at KISN is great! Jeff Davis at KOSY is on tape/ISDN from L.A., but he's great too.

Car pre-sets: KSFI, KISN, KBEE, KENZ, and KOSY. (I only have five buttons.)

Stations you grew up listening to: Growing up, I listened to local radio in Logan, mainly KVNU. Now I monitor and network with WLTW, KOIT, KODA, KYXY, KOST, KVIL—it's a long list.

Mentors then and now: Then was Don Shelline; he did mornings and was a wiz at production. We later competed for some local production awards and both won.

Now, it's probably John Dimick, who was my PD at KISN. He's one of the best people managers I've ever met—even though he's full of shit half the time. Seriously, John is a true pro and I miss working with him.

Proudest career achievement:

Honestly, being nominated for PD of the Year by GAVIN. I didn't win and am actually a three-time loser, but to be named in the same group as Gary Nolan and Scott Taylor—come on, these guys are huge! (Secretly, I want to be Jim Ryan at WLTW, or Rhonda Herlich's nosy neighbor, but who doesn't!)

Next career direction:

Maybe just mornings or maybe just programming, but I'd really love to get into consulting, too. For now I enjoy big ratings and teaching skiing at Brighton Ski resort.

by Annette M. Lai



ANNETTE M. LAI

MOST ADDED



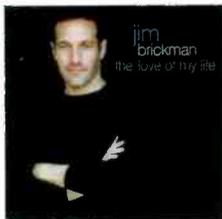
ELTON JOHN & LeANN RIMES (104)
ROD STEWART (37)
BRICKMAN/SMITH (32)
HOOTIE/BLOWFISH (22)
STEVE PERRY (14)

TOP TIP

BRANDY
 "Have You Ever?"
 (Atlantic)

Brandy is melting some hearts with her latest A/C-friendly ballad.

RADIO SAYS



JIM BRICKMAN featuring MICHAEL W. SMITH
 "Love Of My Life" (Windham Hill)
 "Brickman strikes gold again—a definite for any A/C's power ballad rotation." —**Scott Taylor, Director of Programming & Operations, KOSI-Denver**

ARTIST PROFILE

CRYSTAL BERNARD

CURRENT SINGLE:
 "Don't Touch Me There"
 LABEL: River North
 PROMOTION CONTACT:
 Grace Paden (615) 327-0770
 HOMETOWN: Houston
 MAJOR MUSICAL INFLUENCE:

"Sonny & Cher"
 WHAT RADIO STATIONS DID YOU GROW UP LISTENING TO?
 "KRBE-Houston"
 ODDDEST JOB YOU'VE EVER HAD:
 "I was a waitress for one day before getting *Happy Days*."
 WHAT MUSICIAN WOULD YOU MOST LIKE TO BE STRANDED WITH ON A DESERTED ISLAND?
 "Billy Dean because he made



his own guitar when he was seven out of wood, so maybe he could make us a raft to get back to the studio."
 YOUR FAVORITE EPISODE OF WINGS: "When I had my wisdom teeth taken out and Joe took care of me."
 SOMETHING WE WOULD BE SURPRISED TO KNOW: "That I'm a pretty good engineer, that I really do write my own songs, and that I can't swim very well."

AMBITIONS TO BE FULFILLED:
 "Keep writing music, keep making records, and keep acting until I want to just go fishing."
 CRYSTAL ON HER MUSIC: "I've poured my heart and life into my music. I care about it passionately. I think women respond to my songs because they experience the same joy, pain, and humor about love that I share."
Compiled by Melissa Piazza

A/C CONTEMPORARY

3W	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	R. KELLY & CELINE DION - I'm Your Angel (Jive)	11	142	4	3544	-75	60	39	32	10
3	2	WHITNEY HOUSTON & MARIAH CAREY - When You Believe (DreamWorks/Geffen)	8	138	0	3191	-30	46	42	32	14
5	3	JEWEL - Hands (Atlantic)	11	124	9	2965	+60	48	35	25	15
2	4	SHANIA TWAIN - From This Moment On (Mercury)	18	117	3	2739	-513	34	43	30	9
6	5	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	12	127	11	2738	+508	37	29	37	17
4	6	PHIL COLLINS - True Colors (Atlantic)	15	117	1	2697	-404	34	40	33	8
9	7	MARILYN SCOTT - The Last Day (Warner Bros.)	12	95	2	1895	-104	28	17	24	17
7	8	DAVID CASSIDY - No Bridge I Wouldn't Cross (Slamajama)	15	90	2	1843	-239	29	14	22	20
8	9	EDWIN McCAIN - I'll Be (Lava/Atlantic)	59	83	1	1800	-218	22	22	28	9
11	10	LIONEL RICHIE - I Hear Your Voice (Mercury)	15	89	0	1676	-205	22	15	24	20
15	11	SHAWN MULLINS - Lullaby (Columbia/CRG)	11	62	4	1609	+75	28	20	12	2
12	12	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	26	71	0	1477	-181	9	29	24	8
10	13	LeANN RIMES - Feels Like Home (MCG/Curb)	20	76	1	1412	-549	13	18	23	16
17	14	PJ - A Little Bit Of Me (TidalWave)	19	65	2	1382	-77	21	15	17	7
13	15	FAITH HILL - This Kiss (Warner Bros.)	24	64	1	1352	-254	16	12	25	10
16	16	MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	15	75	1	1302	-212	8	20	20	21
22	17	GLORIA ESTEFAN - Don't Let This Moment End (Epic)	9	70	6	1165	+100	9	12	23	23
—	18	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	1	104	104	1155	N	2	5	30	44
<i>Without question, it's written in the stars and on the air...Elton and LeAnn have a smash!</i>											
14	19	THE TEMPTATIONS - Stay (Motown)	16	59	1	1049	-514	11	13	15	17
33	20	HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	6	63	22	1046	+277	6	17	18	19
<i>South Carolina's pride and joy are one of the week's top chart gainers.</i>											
18	21	ALANIS MORISSETTE - Thank U (Maverick/Reprise)	13	44	0	1032	-417	17	9	15	3
23	22	JOE'S BAND - Daydream Lover (Rag)	15	48	1	1007	-35	13	14	14	6
20	23	SHERYL CROW - My Favorite Mistake (A&M)	18	40	1	985	-198	15	12	9	4
27	24	PATTI O'HARA - Forever Friends (J-Bird)	22	44	2	933	-33	12	14	12	6
24	25	MARSHALL TUCKER BAND - Love I Gave To You (K-TEL)	19	45	1	928	-104	13	12	11	9
25	26	MR. BLUE - Shadow On The Wall (TidalWave)	15	46	2	905	-95	8	18	10	8
29	27	CRYSTAL BERNARD - Don't Touch Me There (River North)	8	59	3	897	+20	5	11	16	24
26	28	VARIOUS ARTISTS - Love Shouldn't Hurt (Qwest)	7	51	1	852	-135	4	13	20	14
30	29	MARY GRIFFIN - Knock On Wood (Curb)	8	42	0	850	-20	10	11	13	8
21	30	KENNY LATTIMORE with HEATHER HEADLEY - Love Will Find A Way (Columbia/CRG)	15	45	1	840	-327	11	9	13	9
—	31	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	3	66	32	834	N	2	4	23	29
—	32	STEVE PERRY - When You Fall In Love (For The First Time) (Columbia/CRG)	5	53	14	804	N	1	15	17	15
28	33	CELINE DION - To Love You More (550 Music)	33	50	0	796	-84	1	11	22	13
—	34	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	5	50	9	737	N	7	6	11	18
38	35	LANI HALL - Meant To Be (Windham Hill)	8	41	2	711	+19	5	12	12	12
37	36	WIREWOOD - Inside Screaming (Teleca)	12	36	1	668	-30	7	9	12	7
—	37	MONICA - Angel Of Mine (Arista)	6	53	10	664	N	2	4	15	27
—	38	BIC RUNGA - Sway (Columbia/CRG)	13	36	4	659	N	3	12	14	6
—	39	ROD STEWART - Faith Of The Heart (Universal)	2	52	37	641	N	1	4	20	19
39	40	ZAK DANIELS & ONE EYED SNAKES - Tombstone Hat (Big Water)	15	32	0	621	-20	8	5	14	5

Total Reports This Week 159 12/18/98 156

CHARTBOUND

	Reports	Adds	SPINS	TREND
GREGG SWANN - "Spinning" (Dalin)	43	11	464	+96
CAROLE KING - "Anyone at All" (Atlantic)	41	6	455	+36
BRANDY - "Have You Ever?" (Atlantic)	33	12	520	+113
THE REGULATORS - "Sweet Sustain" (Southbound)	32	2	548	+64

SPINCREASE

ELTON & LeANN	+1155
SARAH McLACHLAN	+508
ROD STEWART	+493
BRICKMAN/SMITH	+446
HOOTIE/BLOWFISH	+277

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
32	2	514	-92	SEAL - Human Beings (Warner Bros.)
31	1	529	-9	JOHN PURDELL - Better Way To Die (Jackal)
31	9	320	+103	LARRY KING & JOHN BLASUCCI - Worlds Apart (MFO)
29	3	395	-10	TONY MASCOLO - Night Wind (Modern Voices)
28	3	462	+47	SUNPOWER ORCHESTRA - A Princess Blessing (Sunpower)
27	1	369	-18	PEABO BRYSON - My Heart Belongs To You (Windham Hill)
25	4	521	+44	GOO GOO DOLLS - Slide (Warner Bros.)
24	5	322	+34	BOJEST - Kissing It Out (Midheaven 7)
23	5	238	+5	JOHN CALLED MARK - Carry My Load (Eversong)
19	4	211	+34	MARC COHN - Healing Hands (Atlantic)
17	1	355	-64	FASTBALL - Fire Escape (Hollywood)
17	4	371	+91	* MATCHBOX 20 - Back 2 Good (Lava/Atlantic)
17	2	214	+69	I AM - Under The Impression (Marvelous Show)
17	5	189	+49	STEVE ANDERSON - Chasing Grace (American Gramophone)
16	11	224	+156	* SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)
16	—	419	+111	U2 - Sweetest Thing (Island)
16	8	262	+141	* BARENAKED LADIES - It's All Been Done (Reprise)
15	3	313	+77	* CHER - Believe (Warner Bros.)
15	13	143	+113	* JENNIFER PAIGE - Sober (Edel America/Hollywood)

Drops (including Christmas singles): #19-John Tesh Project, #31-John Tesh featuring Dalia, #32-Bette Midler, #34-Ten Sugar Coffee, #35-Bruce Hornsby, #36-Fushia, #40-John Mellencamp, Kenny Rogers, Alto Reed, Chicago, Diana Krall, Jennifer Paige ("Crush"), Richie Sambora, Dionne Warwick, John Berry, Christmas in the Air, Simon Daniels, Max Carl & Big Dance, Laura Allan.

RAVES *continued*

COLLECTIVE SOUL "Run" (Atlantic/Hollywood)

Ed Roland and crew deliver a mid-tempo gem that already has Top 40 and Hot A/C clamoring for more. WTMX-Chicago APD/MD Jaime Kartak told *gmail* "it's a smash" before the holidays. "Run" also gets additional exposure via MTV's film *Varsity Blues*, which stars James Van Der Beek of *Dawson's Creek* fame.

The song appears on the band's new album, *Dosage*, out next month.



B*WITCHED "C'est La Vie" (Epic)

Bright, catchy pop from B*itched—Edele, Keavy, Sinead, and Lindsay—who hail from Dublin, Ireland. Their debut single is instantly infectious and early believers include WDJX-Louisville and Wink 104-Harrisburg. I wouldn't think too long about whether to play this one or not...after all, you don't want



them sending the big, bad wolf after you, do you?

P.M. DAWN "Faith in You" (Gee Street/V2)

Several key stations found success with "I Had No Right" and, simply put, P.M. Dawn's latest is a beautiful song that should do just as well, if not better. One listen and you'll be singing along, too! Impacting the Top 40 world.

SEMISONIC "Secret Smile" (MCA)

Thanks to the staying power of "Closing Time," Semisonic became a household name last year; their album went gold and the tour continues into 1999. Top 40 and Hot A/C outlets nationwide are definitely ready for this follow-up. (P.S. The group's "end



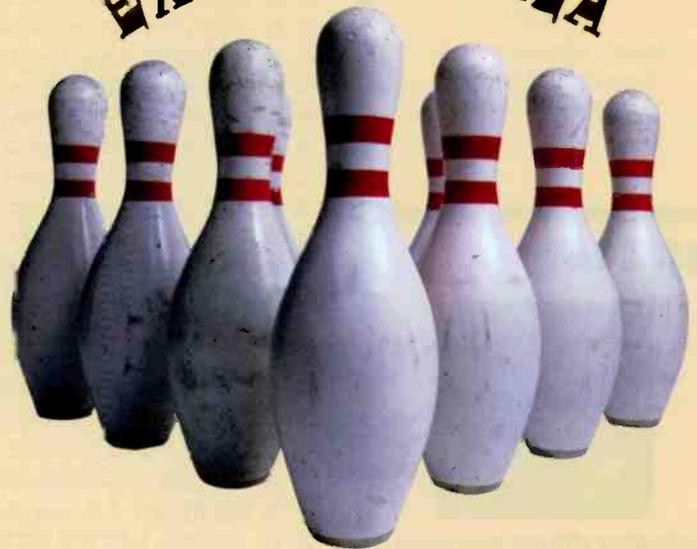
Continued on page 21

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WEDNESDAY FEBRUARY 17TH

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

BOWLING EXTRAVAGANZA



To kick off the GAVIN Convention, Boulder Entertainment Group and the TJ Martell Foundation are hosting a "Bowling Party" from 9pm to 1am at the "Rock 'n Bcw" in New Orleans with food being served from 9:30 till 11:00 and an open bar for the entire four hours!

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

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

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

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

For more information contact Jon Scott at (818) 981-9876, Tom Mazzetta at (303) 545-9990 or Tom Callahan (303) 545-0232

MOST ADDED



SUGAR RAY (24)
ELTON JOHN & LeANN RIMES (22)
SIXPENCE NONE THE RICHER (21)
ROD STEWART (14)

TOP TIP



CHER

"Believe" (Warner Bros.)
 Cher's potential for charting next week is strong thanks to 12 new believers including WKQJ-Detroit and KYIS-Oklahoma City.

RADIO SAYS



BLONDIE

"Maria" (Beyond Music)
 "Our most requested non-holiday record for the past two weeks."
 —Greg Strassel, VP,
 Programming, Infinity
 Broadcasting/WBMX-Boston

HOT A/C

3W TW		Reports	Adds	SPINS	TREND
1	1 SHAWN MULLINS - Lullaby (Columbia/CRG)	109	1	4209	-624
2	2 JEWEL - Hands (Atlantic)	110	0	4087	-432
5	3 SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	104	1	3919	+58
3	4 EAGLE EYE CHERRY - Save Tonight (WORK)	100	1	3710	-568
7	5 THIRD EYE BLIND - Jumper (Elektra/EEG)	97	3	3444	-186
8	6 GOO GOO DOLLS - Slide (Warner Bros.)	100	3	3345	-209
4	7 SHERYL CROW - My Favorite Mistake (A&M)	94	0	3124	-862
9	8 U2 - Sweetest Thing (Island)	87	1	2788	+126
6	9 ALANIS MORISSETTE - Thank U (Maverick/Reprise)	92	0	2729	-1092
13	10 NEW RADICALS - You Get What You Give (MCA)	87	4	2494	+204
14	11 MATCHBOX 20 - Back 2 Good (Lava/Atlantic)	88	6	2467	+186
19	12 BARENAKED LADIES - It's All Been Done (Reprise)	90	12	2352	+689
<i>BNL starts the New Year right: Top 15 and climbing with 12 new believers.</i>					
11	13 FASTBALL - Fire Escape (Hollywood)	78	0	2054	-476
10	14 GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	65	0	1978	-554
15	15 EVE 6 - Inside Out (RCA)	62	1	1939	-126
12	16 BARENAKED LADIES - One Week (Reprise)	63	0	1820	-648
18	17 HOOTIE & THE BLOWFISH - Only Lonely (Atlantic)	72	3	1619	-98
20	18 R. KELLY & CELINE DION - I'm Your Angel (Jive)	61	7	1612	+25
25	19 SIXPENCE NONE THE RICHER - Kiss Me (Squint)	68	21	1554	+305
17	20 MATCHBOX 20 - Real World (Lava/Atlantic)	49	0	1466	-330
16	21 EVERYTHING - Hooch (Blackbird/Sire)	48	0	1420	-562
21	22 SHANIA TWAIN - From This Moment On (Mercury)	51	4	1335	-205
27	23 EVERCLEAR - Father Of Mine (Capitol)	54	5	1240	+30
29	24 KHALEEL - No Mercy (Hollywood)	66	8	1201	+128
22	25 EDWIN McCAIN - I'll Be (Lava/Atlantic)	42	0	1180	-313
24	26 NATALIE MERCHANT - Break Your Heart (Elektra/EEG)	55	5	1160	-98
26	27 W. HOUSTON & M. CAREY - When You Believe (DreamWorks/Geffen)	52	2	1138	-107
30	28 DAVE MATTHEWS BAND - Crush (RCA)	50	3	1123	+52
23	29 FAITH HILL - This Kiss (Warner Bros.)	39	1	1056	-347
—	30 SUGAR RAY - Every Morning (Atlantic)	40	24	900	N
<i>Sugar Ray's latest makes an auspicious debut...and they're #1 Most Added, too!</i>					
39	31 LENNY KRAVITZ - Fly Away (Virgin)	42	12	889	+300
28	32 SEAL - Human Beings (Warner Bros.)	40	1	806	-342
37	33 'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	34	3	782	+69
31	34 JENNIFER PAIGE - Crush (Edel America/Hollywood)	29	1	712	-344
32	35 AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	35	2	700	-310
33	36 SEMISONIC - Closing Time (MCA)	28	0	683	-304
38	37 EMILIA - Big, Big World (Universal)	35	7	622	+12
34	38 HOOTIE & THE BLOWFISH - I Will Wait (Atlantic)	27	0	615	-346
36	39 MADONNA - The Power Of Goodbye (Maverick/Warner Bros.)	29	2	604	-181
35	40 BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	26	1	577	-306

Total Reports This Week 112 12/18/98 122

CHARTBOUND

	Reports	Adds	SPINS	TREND		Reports	Adds	SPINS	TREND
CHER - "Believe" (Warner Bros.)	26	12	500	+268	BRANDY - "Have You Ever?" (Atlantic)	17	6	352	+13
NATALIE IMBRUGLIA - "Smoke" (RCA)	24	1	426	+53	*JENNIFER L. HEWITT - "How Do I Deal" (Warner Bros.)	17	6	336	+107
*ELTON & LeANN - "Written..." (Curb/Rocket/Island)	22	22	255	+255	*BRITNEY SPEARS - "...Baby One More Time" (Jive)	16	4	377	+10
*ROD STEWART - "Faith Of the Heart" (Universal)	20	14	344	+278					
CAKE - "Never There" (Capricorn/Mercury)	19	3	423	+36					

Drops: #40-R.E.M.



RAVES continued

of 1998" letter on their Web site features some pretty fun reading. Find it at www.semisonic.com.)

JOHN TESH FEAT. JAMES INGRAM "Forever More (I'll Be the One)" (GTSP/Mercury/Universal)

Grammy nominee John Tesh and his good buddy James Ingram scored one of A/C's hottest songs last year with "Give Me Forever (I Do)." They team up to deliver another co-written effort that has "home run" written all over it. From Tesh's forthcoming album, *One World*.



Previously reviewed in the New Mainstream:

Backstreet Boys "All I Have to Give" (Jive) Reviewed December 4, 1998. Now impacting mainstream A/C.

Mariah Carey "I Still Believe" (Columbia/CRG) Reviewed December 18, 1998. Now impacting the pop spectrum.

Hole "Malibu" (Geffen) Reviewed December 4, 1998. Now impacting mainstream Top 40.

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DIRECTIONS IN MUSIC

Bustin' Cheating, Lying, Dying: The Message Is the Madness

BY JANINE COVENEY

Prince told us more than a decade ago that when things got tough, he was gonna party like it's 1999. And who can blame him? Here we are, on the eve of the millennium, bringing the same socially dysfunctional baggage we dragged through the last 100 years into the new millennium: poverty, domestic violence, racism, sexism, child abuse, teen parenthood, drug abuse, injustice, and apathy. We don't know how to solve these problems effectively, so why not just dance?

Now, there's nothing wrong with dancing; in fact, I'm a big proponent of it. Unfortunately, a lot of the music we're moving toward on radio is *truly* thematically appalling. No, music doesn't always have to bear the lofty responsibility of teaching and preaching—it should be fun and entertaining—but the themes and lyrics of contemporary music are becoming increasingly lowbrow, appealing to the lowest common denominator and, by extension, affirming and celebrating the least-desirable aspects of our society.

The majority of Urban music is overly obsessed with raw sex, getting paid by any means necessary (mostly via criminal activity), and acquiring the highest-end material possessions, such as designer clothes and luxury cars. Even drug use is directly referred to. Then there's the love songs, the grist of popular music for its entire recorded history. But R&B music has a preponderance of songs not so much about the selflessness of love as an emotion, but rather about physical attributes, cheating, being cheated on, getting revenge on a lover, dying for love, or dying over lost love.

As more and more commercial singles have to be edited for radio play, what does that say about the content? And how is it that radio stations are even accepting so-called "clean" versions of records that don't do much to disguise their original intent? Big Pun's rhyme on the otherwise bumpin' and sweet "I Still Love You" by Next contains the lines: "That's why if I cheat on you with other women I promise not to bust in 'em." Xzibit's current single "Puddy Pop," featuring a fly dance-floor rhythm, is a G-rated version of the original "Pu**y Pop." TLC's brand new single, while ostensibly containing a positive lyric about respect for women, uses the derogatory "Silly Ho" as a title. And this is just scratching the surface.

Imagine if you will a time capsule, shot into space for other life forms to discover, or buried in the ground for future generations to unearth. What will our music say about life for African Americans throughout the '90s? That we are constantly freaking each other down; that we're draped in Armani, DKNY, and Versace; that "we don't like it if it don't gleam clean," therefore we're dripping with gold and diamonds, drinking Cristal, and driving the latest high-end 4-by-4s. We are taking each other out, busting caps and busting nuts, going half on babies, then dealing with each other's baby-mamas and baby-papas. Without a new generation of records like "What's Going On," "Smiling Faces Sometimes," "I'll Take You There," "Living for the City," or even "The First Time Ever I Saw Your Face," the finder of our current artifacts could only assume that we are materialistic, sex-crazed creatures without any social dilemmas and only a calculating, self-serving approach to love.

CREATIVERADIO.NET

The MP3 Panic: Cool Heads Will Prevail

BY RON CADET

The sky is falling! The Y2K computer virus is Armageddon! MP3 will destroy the music industry!

Sounds of panic have been running rampant in the past few weeks concerning a new music storage format called MP3, which is short for MPEG (Motion Picture Experts Group) protocol, layer 3—a data compression scheme designed to squeeze the maximum amount of digital video information into the smallest amount of space. Organized into layers of compression, its major use is to fit motion pictures on DVD, but MPEG's third layer, which encodes sound, is very good. In fact, while MP3 files aren't quite CD quality, they're pretty close.

So close, in fact, that some creative folks in the computing world designed software to apply MP3 to audio files stored on music CDs. This software reduces the size of these audio files by a factor of ten. Put another way, a three-minute song that used to take up 36 Megabytes on your CD or hard drive now takes up only 3 to 4 Megabytes. A 3MB file will take you only 10 minutes to download over the Internet. And by the way, utilities to encode (i.e. make) and play MP3 are available for free over the Internet.

This means that anyone can download an MP3 encoder off the Internet for free, put a music CD in their CD-ROM drive, encode songs from the CD, and put them up for free on their Web site. This means that anyone can be in the music publishing business.

Which is leading to the question, "Who needs a record company?" And *that's* what's causing the panic. There are plenty of artists who have seen mere pennies from each CD unit sold, who are all too willing to

become music publishers themselves. Prince (The Artist), Billy Idol, the Beastie Boys, and Public Enemy's Chuck D are among the artists making their music available for free download through MP3.

The implication here is that in a digital economy, artists can make more money for themselves—even with smaller sales at lower prices. Accordingly, it's time for record companies to learn an important concept from the computing industry.

Every year, computers get faster and stronger while at the same time getting cheaper. Meanwhile, more and more software companies give out their software for free. These companies have figured out how to make lots of money anyway. Software is digital information. Music is digital information. As record companies stare down the face of smaller and smaller profit margins, panicking is not the smart thing to do. The smart thing to do is to realize that they are now in the software business.

The major labels have taken a major step toward this. In December, 1998, the RIAA and the major labels teamed up and announced that they would work with technology companies to develop the Secure Digital Music Initiative, a standard for delivery of music over the Internet. This standard would let copyright owners control online distribution while also making product easily available for sale.

This is a smart and proactive move that can succeed, but only if it acknowledges the forces in the digital economy that drive prices down—e.g. the fact that artists and consumers can always exchange product directly. As long as we develop business strategies that incorporate these notions, cool heads will prevail.

SILK IS BACK.

IF YOU (LOVIN' ME)

You freaked with them

You moved with them

You jammed with them

Now they're back to remind you what the first time was like.

The premiere single from **TONIGHT**

IMPACTING JANUARY 12
GOING FOR ADDS NOW!

ALBUM IN STORES MARCH 23



MOST ADDED

SHANICE (47)

"When I Close My Eyes"
(LaFace/Arista)

WEUP, WYLD, WQHH, WKPO, WJGN, WGCI, WJMG, K3CE, KXZZ, WQKI, WJUN, KBMS, WILD, WPAL, WVDW, WZHT, WJFX, KRIZ, WUSL, WBLX, KVJM, WAAA, WUVA, WBLK, KMJK, WRSV, WQOK, KKDA, KJMS, WRSV, WHRK, WROU, WPHI, WWWZ, WKYS, KCEP, KZWA, WZAK, KPRS, WQWI, WKND, WAAA, WJTT, WJMI, WIBB, WFXA, WZFX

METHOD MAN (24)

"Break Ups 2 Make Ups"
(Def Jam/Mercury)

WEUP, WQHH, WZZ, WKPD, WJGN, WJMG, KBCE, WPAL, WVDW, WZHT, WUSL, KVJM, WBLK, WBLX, WQOK, WPHI, WWWZ, KZWA, WZAK, KMJM, WJTT, WJMI, WIBB, WFXA



GINUWINE (16)

"I Want You" (Atlantic)

WZZ, WKPO, WJGN, KBCE, WPAL, WJFX, KVJM, KMJJ, WTMP, WWWZ, WKYS, KZWA, WQWI, WJTT, WJMI, WIBB



WHITNEY HOUSTON (6)

"Heartbreak Hotel" (Arista)

W7LD, KXZZ, WQKI, KMJJ, WTMP, KATZ

LAURYN HILL (5)

"Ex-Factor" (Columbia)

WLSL/FM, WJKS, WROU, KMJK

BLACK A/C



DEBORAH COX

"Nobody's Supposed To Be Here" (Arista)

BRANDY

"Have You Ever?" (Atlantic)

R. KELLY

"When A Woman's Fed Up" (Jive)

GERALD LEVERT

"Take Everything" (Eastwest/EEG)

KIRK FRANKLIN

"Lean On Me" (GospoCentric)

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PHONE: (415) 495-1990
FAX: (415) 495-2580

WEST COAST

WHITNEY HOUSTON +56 "Heartbreak Hotel"
(Arista)

TEVIN CAMPBELL +53 "Another Way" (Qwest)

DEBORAH COX +38 "Nobody's Supposed To Be Here" (Arista)

GERALD LEVERT +34 "Take Everything"
(Eastwest/EEG)

MONICA +33 "Angel Of Mine" (Arista)

MIDWEST

WHITNEY HOUSTON +144 "Heartbreak Hotel"
(Arista)

XSCAPE +138 "The Softest Place"
(SoSoDef/Columbia/CRG)

TEVIN CAMPBELL +99 "Another Way" (Qwest)

TLC +94 "Silly Ho" (LaFace/Arista)

KEITH SWEAT +80 "I'm Not Ready"
(Elektra/EEG)

EAST COAST

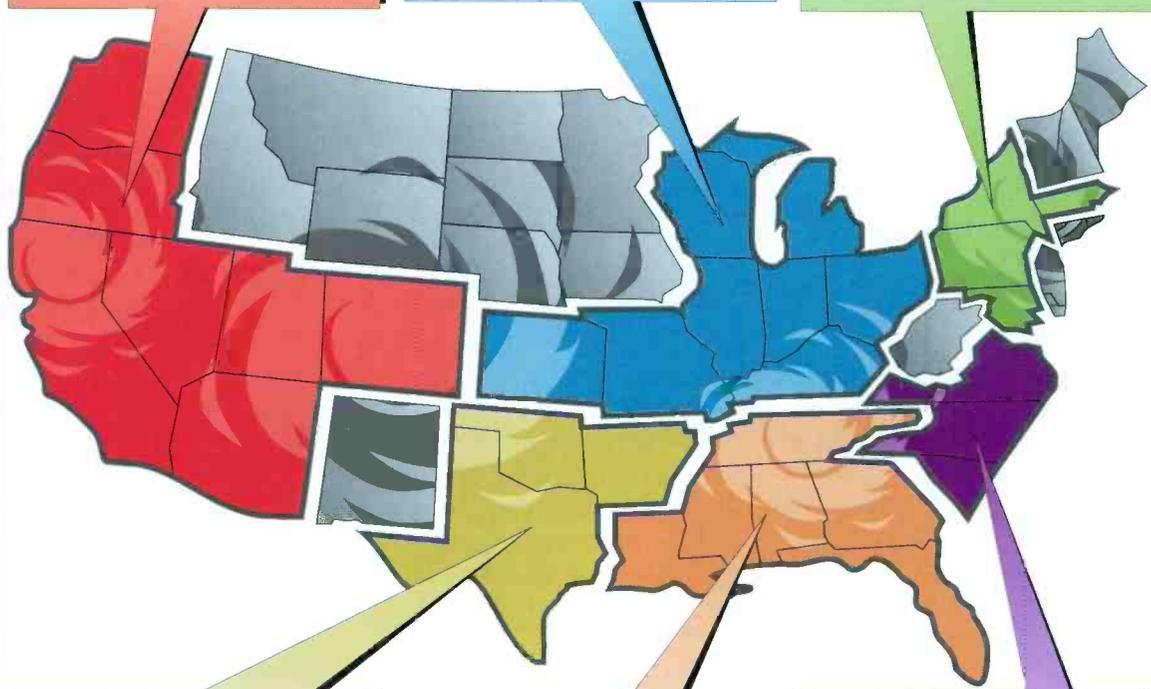
BLACKSTREET & MYA +105 "Take Me There"
(Interscope)

R. KELLY +105 "When A Woman's Fed Up" (Jive)

LAURYN HILL +102 "Ex-Factor" (Columbia)

JAY-Z +91 "Hard Knock Life" (Roc-A-Fella/Def Jam)

KELLY PRICE +82 "Secret Love" (Island)



SOUTHWEST

CASE & JOE +47 "Faded Pictures" (Def Jam/Mercury)

LAURYN HILL +47 "Ex-Factor" (Columbia)

BIZZY BONE +43 "Nobody Can Stop Me"
(Relativity)

FOXY BROWN +39 "Hot Spot" (Def Jam/Mercury)

TEVIN CAMPBELL +26 "Another Way" (Qwest)

SOUTHEAST

R. KELLY +250 "When A Woman's Fed Up" (Jive)

BOYZ II MEN +186 "I Will Get There"
(Dreamworks/Geffen)

MONICA +171 "Angel Of Mine" (Arista)

GERALD LEVERT +165 "Taking Everything"
(Eastwest/EEG)

TLC +149 "Silly Ho" (LaFace/Arista)

CAROLINAS/VIRGINIA

R. KELLY +124 "When A Woman's Fed Up" (Jive)

MYSTIKAL +85 "That's The Rapper" (Jive)

JUVENILE +73 "Ha" (Universal)

FOXY BROWN +70 "Hot Spot" (Def Jam/Mercury)

WHITNEY HOUSTON +68 "Heartbreak Hotel"
(Arista)

TOPTENSPINZ

1	DRU HILL "These Are The Times"	2794	3038
2	DEBORAH COX "Nobody's Supposed To Be Here"	2910	3270
3	BRANDY "Have You Ever?"	2900	3058
4	CASE & JOE "Faded Pictures"	2261	2388
5	TOTAL "Trippin'"	2278	2373
6	MONICA "Angel Of Mine"	1865	2266
7	R. KELLY "When A Woman's..."	1372	2188
8	GERALD LEVERT "Take Everything"	1815	2141
9	TYRESE "Sweet Lady"	1683	2018
10	FAITH EVANS "Love Like This"	1863	2177

SPINZ LAST WEEK

SPINZ THIS WEEK

RAP + HIP-HOP

Chubb Rock Jumps Back Upon The Scene

BY JANINE COVENEY

New York's Chubb Rock had been keeping a low profile lately as he finished his master's degree at New York University. But that doesn't mean the rapper, whose "Treat 'Em Right" is a hip-hop classic, has bowed out of the music industry: Chubb (born Richard Simpson) has A&Red the early '99 album release by R&B crooners Men at Large, now signed to new Cleveland-area label Rival Records, headed by Scott Campana.

Men at Large scored in 1993 with the single "Use Me," produced by Gerald Levert's Trelve Productions. Now David Tolliver and Gemini (replacing Jason Champion) are back for the new millennium.

"On the new album they are going to do some harder-edged stuff," explains Chubb Rock. "They are trying to get a joint with me, with Big Pun; they have stuff pro-

duced by Alfonzo Hunter, that is on some dope R&B; now we are trying to get some joints with DJ Quik. It'll be a nice mixture. They're the only kind of R&B group that keeps that Big Man thing going." From a church background, Men At Large have kept busy in recent years by performing in touring gospel plays that have done extremely well.

Rival Records is the pet project of Lorain, Ohio's Scott Campana, who had been partnered in his father's steel business. Now two years old, Rival boasts two complete recording studios, three pre-production rooms, and a staff of five in-house producers, says Campana. "We've acquired national distribution for our label, and we will release many of our artists in 1999," says Campana. In addition to acquiring Men At Large, the label boasts male vocalist

Soul; a Latin pop duo; and the Rude Boys' Buddy Banks, among others.

Chubb Rock says he was attracted to Campana's determination to develop a diverse roster. "I got involved with Rival because they seem like they are on that diversity thing: Lets do good music, one, and let's do other things, two," says Chubb. "[Scotty] has a bunch of different CDs that no one has done yet."

Chubb himself is continuing to develop projects for his own independent Race Records, for which he is planning a series of high-concept spoken word albums. In the meantime, he is



Men at Large

completing his own solo album for a second-quarter '99 release.

Hip-Hop at GAVIN: Having Our Say

What's on the minds of hip-hop's biggest players? What are the issues, concerns, and controversies within the Rap music industry on the eve of the new millennium? That's what we want to bring out into the open at the upcoming GAVIN Seminar, February 17-21 at the Grand Hyatt Hotel in New Orleans.

On Saturday, February 20, we plan to convene a tight group of artists, managers, A&R reps, DJs, radio programmers, and promotion execs from major and independent labels to discuss major issues at the "1999 Hip-Hop Summit." Of course the meeting will be held Town Hall-style, so that even those in the audience will get a chance to interact, introduce topics, and have their say. Among the topics of discussion will be the continuing sales power of hip-hop, the significance of gaining commercial radio play, the direction of lyric content, the state of the underground scene, multiculturalism in Rap, future artist development, the availability of touring opportunities, the development of new guerrilla marketing and promotion strategies, regionalism, whether MC battles still have a place in hip-hop, and much, much more. The session will precede this year's presentation of the GAVIN Rap Awards.

Also at the 1999 GAVIN, we'll conduct a hands-on workshop on music production, publishing, and marketing for those looking to get a foothold in hip-hop as artists, writers, label owners, or future executives.

Watch this space in the coming weeks for more information about the speakers, performers, and participants at the hip-hop sessions of the GAVIN Seminar. —JANINE COVENEY

S&S: Harlem's Own DJ

BY JANINE COVENEY

Since GAVIN's Hip-Hop Special "DJs Take Control (Sept. 29), even more mixmasters have released projects into the marketplace. Now it's New York's DJ S&S's turn.

Signed to New York's independent Lethal Records, DJ S&S, also known as "king of the mixtapes," has recorded the album *Harlem World Order*.

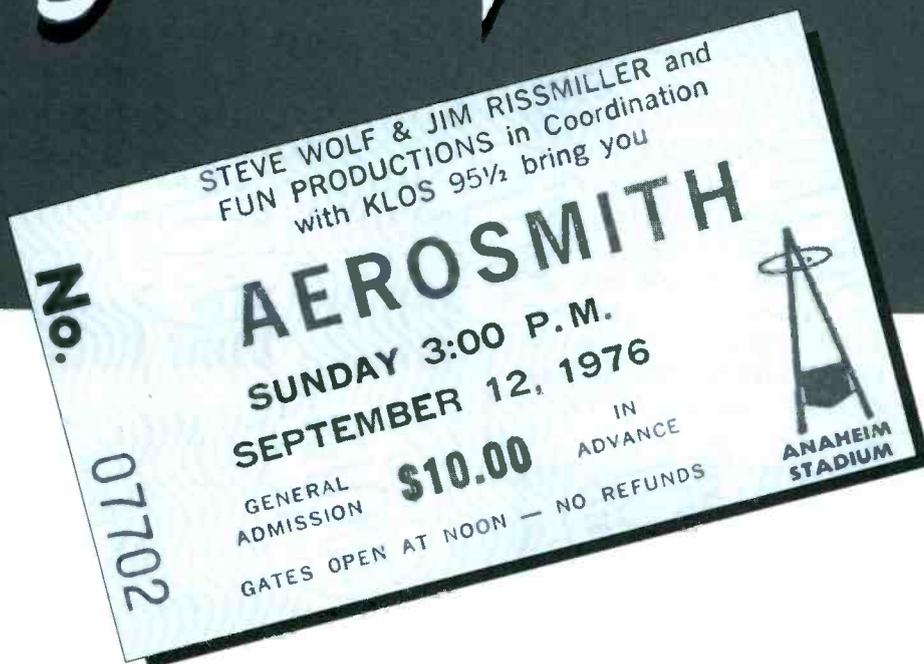
"Everybody knows me for my scream," says the deep-voiced S&S, who has been making tapes and handing them out for free to friends, students, clubgoers, cars, and hangouts since 1995 (the year he produced nine tapes). After mixing at New York's street parties, underground clubs, and learning from other DJs, he came up with the formula for *Harlem World Order*: "It's basically showing my skills and my personality and the way I talk on the mike. I signed to Lethal three years ago, and they've been waiting for me to complete the album. Now I have to work it the

best way I can."

Though he has followed in the recording footsteps of much-respected peers Kid Capri, Funkmaster Flex, and DJ Clue, S&S (born Shampelle Everette) says his album is different. "It's not like those [albums] with all these big dog name artists. I didn't go that route, I wanted to give people something different. I wanted to show the world I could bring new artists out and still ball with the big boys."

The first single, "Beat of the Day (Throw Ya Hands Up)" is a straight dance-floor party record, featuring the new group B.B.O., who are signed to producer Teddy Riley's Lil Man Records. The single has been serviced to commercial and College stations in an original and "125th Street LP Mix." The second single, which S&S expects to promote in early 1999, will be the title track, "Harlem World," with S&S rhyming and onetime lead singer for Today, Big Bub, providing the vocals. Lethal is partnered with Blackheart Records with distribution through Mercury.

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TRIPLE A

The Hurley Burley of Triple A

BY KENT ZIMMERMAN

WELCH IN AS MUSIC DIRECTOR @ KINK

After sifting through about 100 tapes and resumes, Dennis Constantine has selected Kevin Welch as the new Music Director at KINK in Portland. Welch, respected as the PD and morning guy at KFXJ-Boise, officially joins the station on Monday, January 18.

Turns out that Welch is no stranger to the Oregon landscape. Born and bred an Oregonian (remember those greeting cards, "Welcome to Oregon, now go home?"), Kevin attended Mount Hood Community College and UOP. He joins the station just as KINK celebrates its 30th year.

"I'm excited to be back in Oregon and working with Dennis at a station that I've always held in high regard," Welch commented. "I can't think of a better environment [in which] to work and grow."

"Kevin is very savvy in many areas, particularly his knowledge of music for adults," added Dennis Constantine.

CHANNEL 103.1'S HUNT FOR ANNOUNCERS

If you're experienced in the world of Triple A (and if you weren't, why would you be reading this?) and you don't mind working a few blocks from the beach, why not send your tape and rez to Channel 103.1 in Los Angeles. They're looking for a few good men and women.

Jot down the address: Channel 103.1 Programming, 1425 5th Street, 2nd Floor, Santa Monica, CA. No calls, please.

GAVIN EXTENDS SYMPATHIES TO DAN REED

Our sympathies and condolences go out to Dan Reed of WFPK-Louisville and his wife Ann following the loss of their first child. Mia Angel, born New Years Day, died January 5th of a rare genetic disease known as Trisomy 18.

Dan and Ann are in the process of setting up a memorial fund to

benefit parents dealing with the disorder, whose children have either survived or succumbed to the disease. Call Dan for details when he returns to the station at (502) 574-1749. We join all of you in sending our deepest regrets.

FRANCKE AND BLUE BOUNDARY FIGHTS LEUKEMIA

Diagnosed in June of 1998 with leukemia, Stewart Francke and his record company Blue Boundary decided to fight by forming an ongoing organization. Members of the Detroit arts, media, and advertising community have formed the Stewart Francke Leukemia Foundation, designed to aid patients and families long after Francke's own convalescence.

The label has released *2 Guitars, Bass and Drums*. Subtitled "Songs for Survival," the compilation contains tracks by Detroit legend Mitch Ryder, Marshall Crenshaw, Days of the New, Mary Cutrufello, and Francke's new single, "Everyone Hurts and the Last One Kills."

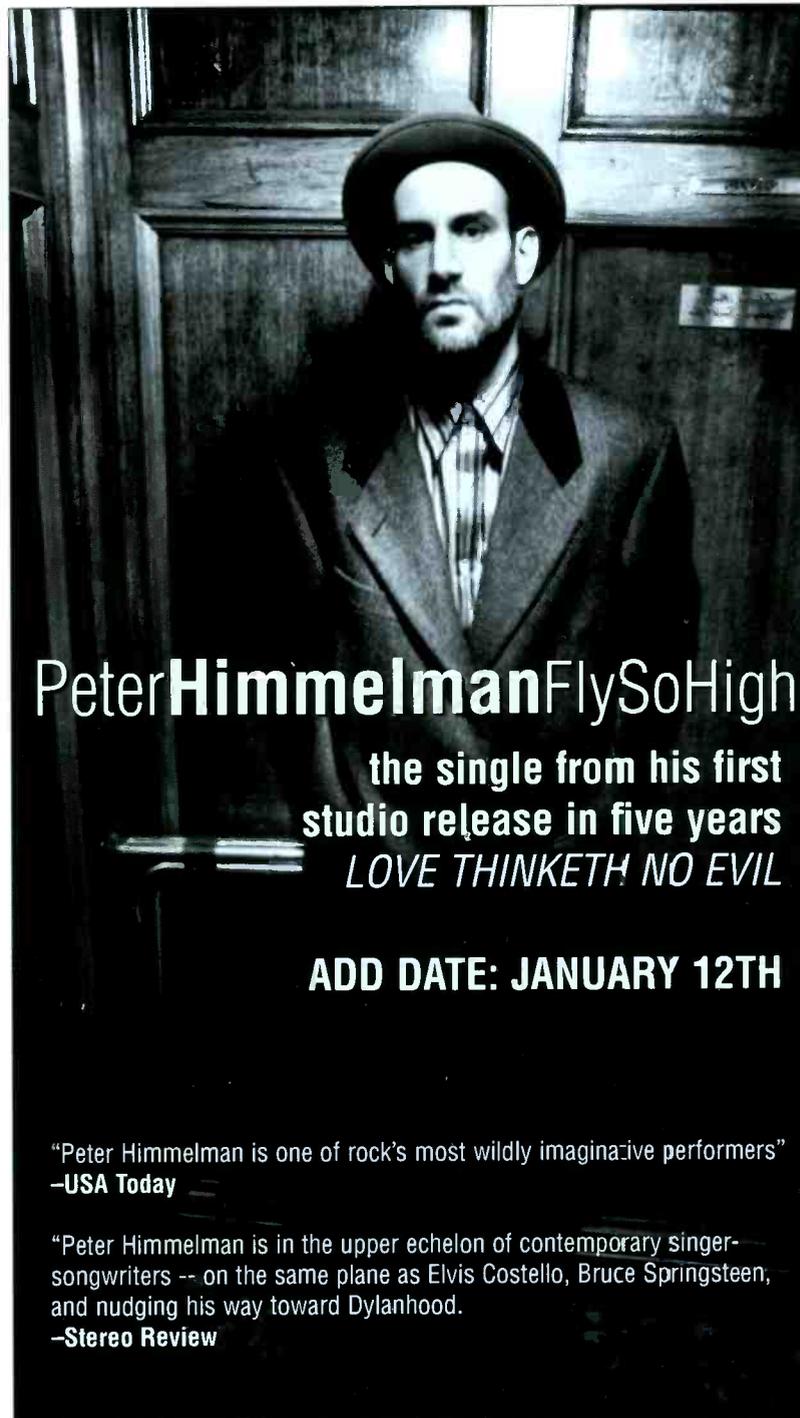
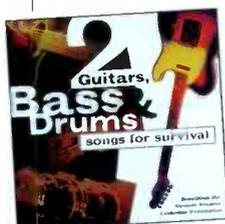
The SFLF has already raised \$80,000 and counting.

BLONDIE IS BACK A3 MOST ADDED



Call it a miracle, call it a wave of nostalgia, but Blondie is back as a four piece including the venerable Deborah Harry, Chris Stein, Jimmy Destri, and Clem Burke.

Blondie became well known for their post-punk breakthroughs as well as hip-hop and ska hits well ahead of their time. The first single, "Maria," was the first Most Added A3 record of 1999.



Peter Himmelman Fly So High

the single from his first studio release in five years
LOVE THINKETH NO EVIL

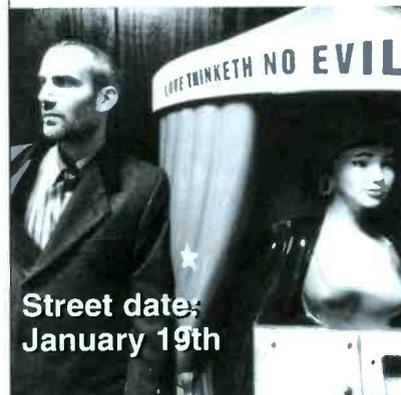
ADD DATE: JANUARY 12TH

"Peter Himmelman is one of rock's most wildly imaginative performers"
-USA Today

"Peter Himmelman is in the upper echelon of contemporary singer-songwriters -- on the same plane as Elvis Costello, Bruce Springsteen, and nudging his way toward Dylanhood."
-Stereo Review

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winter/spring '99



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January 19th

www.sixdegreesrecords.com
www.kochint.com
e: himmelman@sixdegreesrecords.com



MOST ADDED



BLONDIE (11)

"Maria" (Beyond/BMG)

Including: WRNX, WXRV, WMWV, WYEP, WRNR, KACV, KLRO, KTAO, KTHX, KRSH, and KINK

JIMMY ROGERS

ALL-STARS (8)

Blues Blues Blues (Atlantic)

Including: KPFT, KTCZ, KSUT, KVNF, KFLX, KTAO, KTHX, and KPIG

SHERYL CROW (4)

"There Goes the Neighborhood" (A&M)

Including: WRNX, KIWR, KRSH, and KINK

R.E.M. (4)

"Lotus" (Warner Bros.)

Including: WYEP, KACV, KFOG, and KBAC

RECORD TO WATCH



JIMMY ROGERS ALL-STARS

Blues Blues Blues (Atlantic)

Revisiting the British Blues expo of the 60s, there's Clapton, Jagger, Page, Stills, Plant, Healey, Keith, and Lowell Fulson. Trax: "Trouble No More" and "Boom Boom."

TRIPLE A

Red entries highlight a stronger performance than on the combined A3

LW	TW	COMBINED
1	1	R.E.M. (Warner Bros.)
2	2	SHERYL CROW (A&M)
6	3	CHRIS ISAAK (Reprise)
3	4	NEW RADICALS (MCA)
5	5	BARENAKED LADIES (Reprise)
4	6	JEWEL (Atlantic)
8	7	SEAL (Warner Bros.)
7	8	UZ (Island)
9	9	BECK (DGC)
14	10	ALANIS MORISSETTE (Maverick)
13	11	GOO GOO DOLLS (Warner Bros.)
10	12	BRUCE HORNSBY (RCA)
16	13	LYLE LOVETT (Curb/MCA)
12	14	DAVE MATTHEWS BAND (RCA)
11	15	PHISH (Elektra/EEG)
15	16	B.B.KING (MCA)
18	17	SHAWN MULLINS (SMG/Columbia)
19	18	KEB' MO' (550 Music)
17	19	LUCINDA WILLIAMS (Mercury)
22	20	RUSTED ROOT (Mercury)
21	21	ROLLING STONES (Virgin)
20	22	JONNY LANG (A&M)
28	23	BRIAN SETZER ORCHESTRA (Interscope)
24	24	BRUCE SPRINGSTEEN (Columbia/CRG)
26	25	JOHN MELLENCAMP (Columbia/CRG)
25	26	CAKE (Capricorn)
31	27	WES CUNNINGHAM (Warner Bros.)
30	28	GOLDEN SMOG (Rykodisc)
29	29	SUSAN TEDESCHI (Rounder)
27	30	SON VOLT (Warner Bros.)
23	31	JOHN LENNON (Capitol)
33	32	EAGLE EYE CHERRY (WORK)
40	33	SINEAD LOHAN (Interscope)
34	34	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
38	35	BETTER THAN EZRA (Swell/Elektra)
35	36	SOUL COUGHING (Slash/Warner Bros.)
36	37	LAURA LOVE (Mercury)
39	38	ELLIOTT SMITH (Dreamworks)
32	39	NEIL FINN (WORK)
43	40	LENNY KRAVITZ (Virgin)
41	41	JOHN LEE HOOKER (Point Blank/Virgin)
47	42	CRACKER (Virgin)
45	43	INDIGENOUS (Pachyderm)
37	44	HOOTIE & THE BLOWFISH (Atlantic)
N 45	45	EVERLAST (Tommy Boy)
44	46	ROBERT EARL KEEN (Arista)
48	47	JONI MITCHELL (Reprise)
46	48	SONIA DADA (Capricorn)
49	49	MATCHBOX 20 (Lava/Atlantic)
N 50	50	MARTIN SEXTON (Atlantic)

LW	TW	COMMERCIAL
2	1	SHERYL CROW (A&M)
3	2	NEW RADICALS (MCA)
1	3	R.E.M. (Warner Bros.)
4	4	BARENAKED LADIES (Reprise)
6	5	JEWEL (Atlantic)
7	6	SEAL (Warner Bros.)
9	7	CHRIS ISAAK (Reprise)
5	8	UZ (Island)
10	9	GOO GOO DOLLS (Warner Bros.)
8	10	DAVE MATTHEWS BAND (RCA)
12	11	ALANIS MORISSETTE (Maverick)
13	12	LUCINDA WILLIAMS (Mercury)
16	13	B.B.KING (MCA)
15	14	SHAWN MULLINS (SMG/Columbia)
11	15	PHISH (Elektra/EEG)
14	16	BRUCE HORNSBY (RCA)
19	17	KEB' MO' (550 Music)
20	18	JONNY LANG (A&M)
17	19	BECK (DGC)
23	20	BRIAN SETZER ORCHESTRA (Interscope)
26	21	RUSTED ROOT (Mercury)
18	22	ROLLING STONES (Virgin)
21	23	LYLE LOVETT (Curb/MCA)
25	24	JOHN MELLENCAMP (Columbia/CRG)
22	25	CAKE (Capricorn)
24	26	BRUCE SPRINGSTEEN (Columbia/CRG)
30	27	SUSAN TEDESCHI (Rounder)
34	28	SOUL COUGHING (Slash/Warner Bros.)
38	29	GOLDEN SMOG (Rykodisc)
37	30	WES CUNNINGHAM (Warner Bros.)
35	31	EAGLE EYE CHERRY (WORK)
32	32	SINEAD LOHAN (Interscope)
36	33	ELLIOTT SMITH (Dreamworks)
33	34	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
42	35	BETTER THAN EZRA (Swell/Elektra)
43	36	CRACKER (Virgin)
44	37	MATCHBOX 20 (Lava/Atlantic)
28	38	PATTY GRIFFIN (A&M)
31	39	SON VOLT (Warner Bros.)
29	40	NEIL FINN (WORK)
N 41	41	RUGRATS SOUNDTRACK (Interscope)
39	42	HOOTIE & THE BLOWFISH (Atlantic)
27	43	JOHN LENNON (Capitol)
40	44	SCOTT THOMAS BAND (Elektra/EEG)
45	45	SONIA DADA (Capricorn)
41	46	LENNY KRAVITZ (Virgin)
46	47	JOHN LEE HOOKER (Point Blank/Virgin)
48	48	INDIGENOUS (Pachyderm)
47	49	EVERLAST (Tommy Boy)
50	50	GARBAGE (Almo Sounds)

LW	TW	NON-COM
2	1	R.E.M. (Warner Bros.)
7	2	CHRIS ISAAK (Reprise)
1	3	BECK (DGC)
3	4	LYLE LOVETT (Curb/MCA)
5	5	BRUCE HORNSBY (RCA)
6	6	RUSTED ROOT (Mercury)
4	7	LAURA LOVE (Mercury)
8	8	NEW RADICALS (MCA)
9	9	B.B.KING (MCA)
13	10	PHISH (Elektra/EEG)
10	11	GOLDEN SMOG (Rykodisc)
11	12	SON VOLT (Warner Bros.)
15	13	KEB' MO' (550 Music)
14	14	CRY CRY CRY (Razor & Tie)
30	15	ALANIS MORISSETTE (Maverick)
16	16	ROBERT EARL KEEN (Arista)
21	17	LUCINDA WILLIAMS (Mercury)
17	18	JONI MITCHELL (Reprise)
26	19	MARTIN SEXTON (Atlantic)
22	20	JEWEL (Atlantic)
25	21	SHERYL CROW (A&M)
27	22	BARENAKED LADIES (Reprise)
28	23	SEAL (Warner Bros.)
20	24	JOHN GORKA (Red House)
23	25	WILLIE NELSON (Island)
18	26	BRUCE SPRINGSTEEN (Columbia/CRG)
12	27	JOHN LENNON (Capitol)
29	28	ROLLING STONES (Virgin)
24	29	ELLIS PAUL (Philo)
19	30	JOHN LEE HOOKER (Point Blank/Virgin)
33	31	JONATHAN RICHMAN (Vapor)
35	32	WES CUNNINGHAM (Warner Bros.)
38	33	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)
41	34	JOHN MELLENCAMP (Columbia/CRG)
—	35	ELLIOTT SMITH (Dreamworks)
36	36	DUKE DANIELS (E Pluribus Unum)
44	37	SHAWN MULLINS (SMG/Columbia)
32	38	THE BAND (River North)
48	39	MIKE SCOTT (Steady)
40	40	ROBBIE FULKS (Geffen)
42	41	THE KENNEDYS (Philo)
39	42	THE NIELDS (Mercury)
31	43	SOUL COUGHING (Slash/Warner Bros.)
37	44	JONNY LANG (A&M)
49	45	EMMYLOU HARRIS (Eminent)
N 46	46	HOLE (DGC)
N 47	47	UNBELIEVABLE TRUTH (Virgin)
50	48	HERBIE HANCOCK (Verve)
N 49	49	SINEAD LOHAN (Interscope)
N 50	50	BETTER THAN EZRA (Swell/Elektra)

ARTIST PROFILE

PETER HIMMELMAN

RELEASE: Love Thinketh No Evil
 LABEL: Six Degrees/KOCH
 CONTACT: Liz Opoka, (516) 484-1000 x347
 ADD DATE: "Fly So High,"
 January 12
 Peter Himmelman is reknown

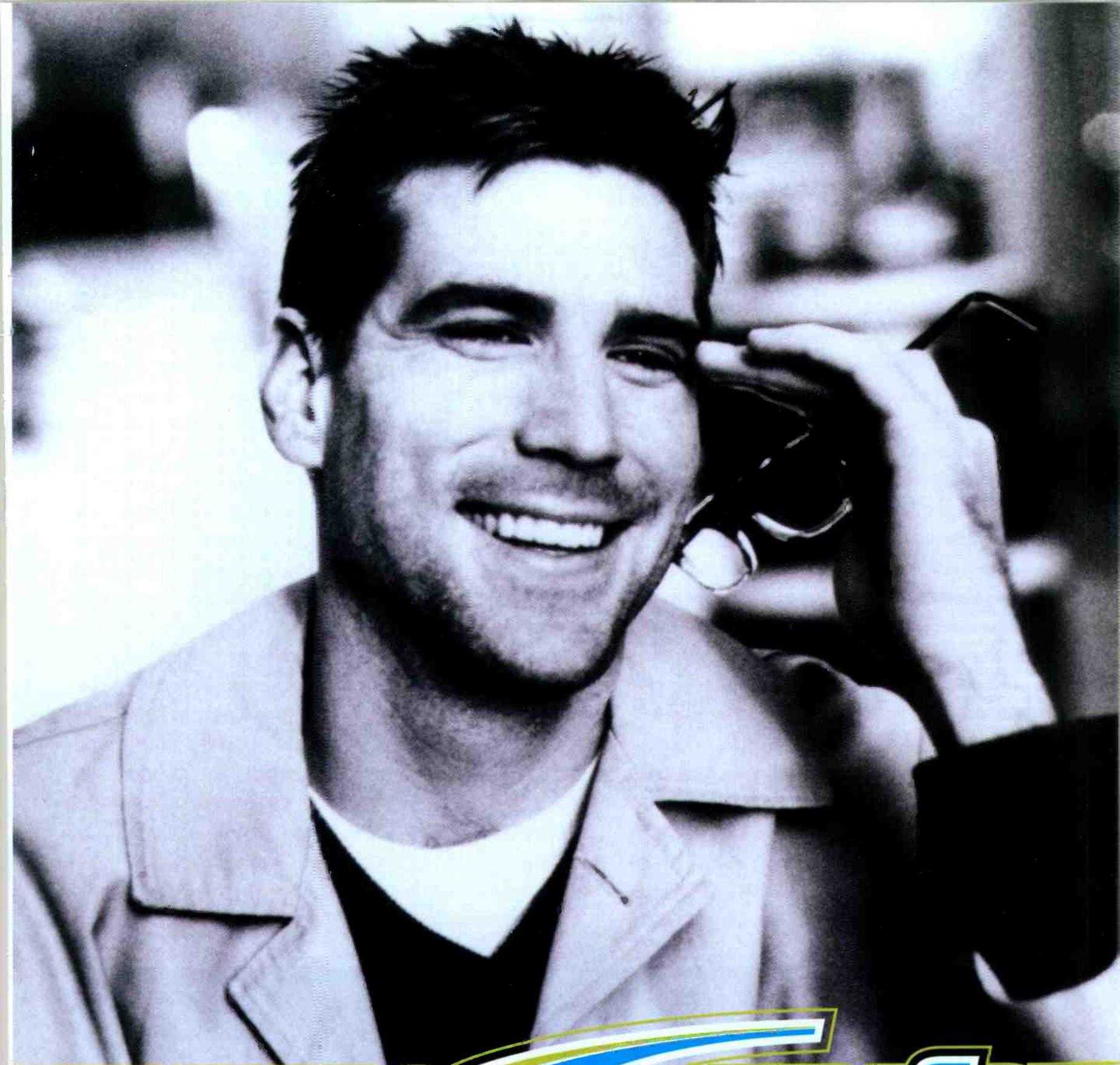
for his spontaneous live performances, making up songs on the spot (who can ever forget his impromptu tome to Harry Levy). *Love Thinketh No Evil* is his first studio album in five years, his first on the Six Degree label. New Band and Collaborators: Helping Himmelman out is

Chris Vrenna a.k.a. Tweaker formerly of Nine Inch Nails. Drummer Trevor Lawrence Jr. worked with Dr. Dre. Bassist Mike Elizondo has played with Rickie Lee Jones. Keyboardist Chris Joyner worked with Soul Asylum and Wallflowers. DARK AND FRUSTRATED: "In many ways this album was born out of frustration, and a lot of the songs reflect it.

Much of the music deals with expectations and the danger of holding them too dear. Even though I'm definitely optimistic as a person, there's an innate darkness on this record that expresses what I was going

through at the time.





Wes Cunningham

"So It Goes" from the album **12 Ways To Win People To Your Way Of Thinking**

Produced by Monroe Jones and Chris Parker. Management: Trey Hill, TRiBe! Management. © 1998 Warner Bros. Records Inc. www.wbr.com



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EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CHOR	KACD	KALV	KBAC	KBCD	KBVR	KCRW	KEPC	KFAN	KFLX	KFOG	KFLI	KGSR	KWK	KZLN	KLRD	KMMS	KMTT	KNSA	KOTR	KPCC	KPIG	KRCK	KRSH	KRRM	KRIS	KSPN	KSUT	KTRD	KTCZ	KTHX
1	R.E.M. (Warner Bros.)	1055	-41	26	15	15	2	9	25	5	13	15	29	25	7	7	29	19	23	10	16	7	32	6	15	15	8	16	29	14				
2	SMERYL CROW (A&M)	900	-7	14	28	27	7	25	6		15	15	24	16	16	18	23	17	10	16	7	34	10	15	9	17	21	20	12					
3	CHRIS ISAAK (Reprise)	872	+89	28	16	6	23				9	15	35	23	23	13	14	34	17	12	10	8	7	12	26	19	20	12	13	6	23	16	10	
4	NEW RADICALS (MCA)	860	+3	26	13	29	31	13	21		12			14	13	10	7	14	16	17	24	9	18	7	33	19	14	11	8	20	30	14		
5	BARENAKED LADIES (Reprise)	819	+5	27	22	28	25	11	18		15	14	21	12		9	12	17	24	10	16	5	32	18	15	12	16	7	7	14				
6	JEWEL (Atlantic)	818	-27	29	26	15	25	21			13			23	15	7	13		8		8	5	33	5	10	14	17	6	19	12	14			
7	SEAL (Warner Bros.)	775	+18	20	27	16	17	24	22		7	15	16	23	24	14	11	12	5	12	11	9	7		20	10	14	14	6	14				
8	U2 (Island)	675	-94	32	13	17	12	8	19		10	30	19	13			7		16	24		14	5	32	5	14	16		18	9				
9	BECK (DGC)	664	-70	15			21		11	12	13			12	15	8			9		12	16	7	26	12	10	9	7	7	9		8		
10	ALANIS MORISSETTE (Maverick)	658	-3	32	14	28	15	11	20		11	10		12			13		13		11		7	32	7	15	9	18	26		12			
11	GOO GOO DOLLS (Warner Bros.)	651	-15	27	39		7	23	19		7			13	14		2	25	18		10		5	33	5	10	9	10		6	30			
12	BRUCE SPRINGSTEEN (RCA)	641	-59				9	24	10		10	15	13	15	7	10	5	11		5	9	10	8	7	8	33	6	15	9	17	12	17	15	12
13	LYLE LOVETT (Curb/MCA)	606	-7	11	15	12	4			3	8	10	12	8	24		15			6	11	8	7	14	26	15	27	5	16	12	21	3	10	
14	DAVE MATTHEWS BAND (RCA)	594	-83	28	34		3	25				9	13	13	13	6	29		15	7	10	8	7	3	33	12	15			6	31			
15	PHISH (Elektra/EEG)	593	-92	13	14		8	6	10				15	5	6					13	10	16	5	25		10	14	14	8	17	8	14		
16	B.3.KING (MCA)	590	-23	10	12		8	16	8		11	15	12	13	11	15	9	12	10		13	12	9	5	8	6	10	14	11	12	7	15	10	
17	SHAWN MULLINS (SMG/Columbia)	575	-6	19	14		6	13	20			6	15	7			25	16	7	22	12	7	6	33	6	15	14			11	15	5		
18	KEB MO' (550 Music)	567	+22	16			5	15			10	30	19	6	23	7	15	7	4	12	10	8	5	10	20	17	15	5	14	12	26	4	12	
19	LUCINDA WILLIAMS (Mercury)	563	-45	19	16		6	15	8		7	10		5	12	15	10			5	11	4	5	16	19	15	5		8	23	15	14		
20	RUSTED ROOT (Mercury)	532	+56	17		6	4	7			12	15		8		7				9	11	8	7	15	9		12	15	9	11		5		
21	ROLLING STONES (Virgin)	509	+23	3	8		3	8	23		10	10	29	9	9	5			11	17	7	11	8	14	22		14	19	7	16		14		
22	JONNY LANG (A&M)	504	+7				5				10	31	24	10	24			13			22	10	5	12	24	6		14	9	17	30	12		
23	BRIAN SETZER ORCHESTRA (Interscope)	459	+67	4		17	13	6	6			40	24	14	9					7			4	8	24	10		6	10	7	10			
24	BRUCE SPRINGSTEEN (Columbia/CRG)	453	-17	10	17			8			15	31				10	10		10	10		11	9	5	8	22	18	7	14	14	9	22	15	
25	JOHN MELLENCAMP (Columbia/CRG)	419	-7		13						15	17	14					12			11		7	14	27	8	15	5	8	18	29	10		
26	CAKE (Capricorn)	405	-64	13		8	15	7			8	10		5	6							12		26	9		12	6	4	10				
27	WES CUNNINGHAM (Warner Bros.)	400	+56	17		4	15	8					16	14	11	11	7			12	12		5	22			14	7	6	6	8			
28	GOLDEN SMOG (Rykodisc)	382	+26			7	23				12	5		10		10					8	14	5			9	9	10	5	4	9			
29	SUSAN TEDESCHI (Rouder)	371	+6	1	26			12	12			9	14	11	14	16	24		20	11		5			6	15	5		7	4				
30	SON VOLT (Warner Bros.)	352	-56					9			11	15	7								9	14	7	4				10	9	4	10			
31	JOHN LENNON (Capitol)	340	-130	10				9			9	10	15			8		5	15	8	10	9	3	6	11			7	7	6				
32	EAGLE EYE CHERRY (WORK)	333	+2	12			13					12	9									4	5	22	9	15	9	6	14	4				
33	SINEAD LOHAN (Interscope)	314	+17	19			4				5									10		4		22	5		9		17	12				
34	BIG HEAD TODD & THE MONSTERS (Giant/Reprise)	312	-14				6	5			6	10	14	14	5							12	5		13		19	7	14	12				
35	BETTER THAN EZRA (Swell/Elektra)	307	+8			25	8					10	13						6	8		9	3	16	9		9	9	4		7			
36	SOUL COUGHING (Slash/Warner Bros.)	307	-6	15		16	14			6	9			10		9		4				8	3		7			8		9				
37	LAURA LOVE (Mercury)	305	-7								10										10	11	4	5	12			6	8		7			
38	ELLIOTT SMITH (Dreamworks)	296	-2						5		10					6					7	11	15				14	7	11					
39	NEIL FINN (WORK)	271	-63	12				11			5				11	14						11	8		23		15	9	10					
40	LENNY KRAVITZ (Virgin)	270	-11					11			8							5	12					27	9	15	9	7						
41	JOHN LEE HOOKER (Point Blank/Virgin)	270	-21								10	10				5				7				8		18	10	12	10	6	5			
42	CRACKER (Virgin)	265	+30			6					5							11	7			16	5	4			12	9	13		9			
43	INDIGENOUS (Pachyderm)	265	+10								5	9							5			11	8	7		17	20	14	9	8	5	9		
44	HOOTIE & THE BLOWFISH (Atlantic)	261	-47	13			17				10			5				13	4	4			7	6	23	23	10	14						
45	EVERLAST (Tommy Boy)	245	NEW			27	3		4											9			3	14										
46	ROBERT EARL KEEN (Arista)	238	-20								9	15					22					7	5	12	12			10				9		
47	JONI MITCHELL (Reprise)	231	-4								10						11						5	4		8	15		12	13				
48	SONIA DADA (Capricorn)	229	-20		16		27				10				10				5			8		11	11	10		7		13				
49	MATCHBOX 20 (Lava/Atlantic)	221	-1	20											24										16		14	8		5	5			
50	MARTIN SEXTON (Atlantic)	220	NEW													13								8				12						

"An absolute no-brainer....it rocks just right for an adult rock audience. I wish there were songs this good coming down the pipe on a monthly basis."—Bruce Van Dyke, KTHX (Reno)

I don't want to die like Elvis!

"Die Like Elvis" & "Where You Are," the hot new tracks from songwriter Tom Sheehan.

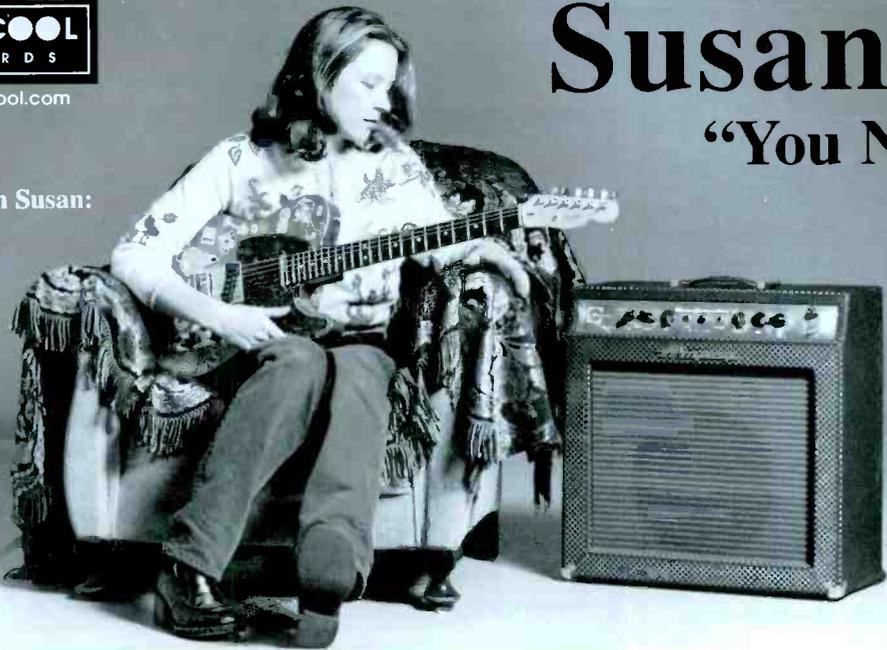
30 Stations "on" in the Fourth Quarter!

A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KUWR	KXL	WAKS	WBOS	WBZC	WCRB	WCLZ	WDET	WEEK	WEEK	WERU	WFRB	WFRK	WFLV	WWS	WKZE	WUON	WVMM	WVNY	WVNY	WVNS	WVNCW	WVNU	WVRN	WVRLT	WVRIH	WVRIK	WVROD	WVTV	WVWCD	WVWPN	WVWRT	WVWRY	WVWEP
R.E.M. (Warner Bros.)	2	4	34	24		6		4	16	36	70		12	9	15	16		36	9	11	11	16	15	28	28	20	21	11	9	18	19	22	15	
SHERYL CROW (A&M)		10	12	48	7				15	20		12	5	16	6		14	12	11	11	16			10	20	21	8	10	22	51	12	26	22	11
CHRIS ISAAK (Reprise)	2	16	14	31		9			7	20	87		8	7		16		8	7	11	19			26	11	8	10	22		14	6	15	13	
NEW RADICALS (MCA)			17	24				12	21	36					18		20	15	12	12	11	4		11			17	15	34	21	18	17	6	
BARENAKED LADIES (Reprise)	1		15	7	11		14		21						17	16	11	25	9	12	11			16	24	27	22	33	17	18	18	13	10	
JEWEL (Atlantic)	2	23	19	22	12				19						12		25	10	11	9				16	24	8	28	23	34	24	14	14	10	
SEAL (Warner Bros.)	1	24	20	11					7		3				12		24	8	12	16				16	23	21	22	24	14	4	10	9	7	
U2 (Island)			8	23	5				7	20				12	15		9		4	10		4		18	9	14	14	35	25	4	8	13	9	
BECK (DGC)			14	13	8	9		15	9	10			12	7	16		9	7		9	16	15	28	25	18	10	17	20	20	10	7	18		
ALANIS MORISSETTE (Maverick)		2	14	23	8				7				4		8		25	11	10	16			9		11	12	32	22			11	9		
GOO GOO DOLLS (Warner Bros.)			18	24	11				7						20	29	25	11	10	16			20	22		8	51				13	9		
BRUCE HORNSBY (RCA)	2	14	26	12	10	9			19		7			5		12	14	11	11	11	16	15	8							3	10	13	8	
LYLE LOVETT (Curb/MCA)	2	13	14	0		9		13	7		9	2	12	7		16	12	11	12	13	16		12	9	14					11		8	11	
DAVE MATTHEWS BAND (RCA)			4	23	12		14							4	16	18		11	6				28	15			27	22	6	16	13			
PHISH (Elektra/VEG)			16	2			17	14	14	36	5		12	5		6	16	8	11	20	16	15		11	34				11	11	13	12		
B.B.KING (MCA)	2	2	9	11				14	13	10			8	5		12	16	11	11	12	16					11	22			4	8	13	9	
SHAWN MULLINS (SMG/Columbia)				23	8				14	10				5	9	12	17		9			15				8		52	13	3	9	12	9	
KEB' MO' (550 Music)		14	12	5		9			9	7				5	16		9	9	12	16	16				8	10			4	15	6			
LUCINDA WILLIAMS (Mercury)	2		14	9	15	8	14		6	12				9		8	9	12	8				17	14	18	23			7	11	10			
RUSTED ROOT (Mercury)	2		10	13		6			9	36	6			5	0	6		10	5	10	10	16	15		11	19	9	24		7	12	9	20	
ROLLING STONES (Virgin)	1		6	11			15		20	4		12			12		8	7		6	8			9		12				13	6	6		
JONNY LANG (A&M)				20					35	4					6	21	14	11	5	8											9	13	8	
BRIAN SETZER ORCHESTRA (Interscope)			17	7		15					3		4		16	14	4	10	6						12	8	15		11	3	11	13		
BRUCE SPRINGSTEEN (Columbia/CRG)	2	10			6					5		12			6		18	8				16	15			11	9			10	1	6	4	
JOHN MELLENCAMP (Columbia/CRG)				23	30				7	20					16							6	6		15		22			8	16	10		
CAKE (Capricorn)								15	20	6		8	4	19		10				6		6	28	29					36	11	13	11		
WES CUNNINGHAM (Warner Bros.)				5	6							8				10	5	12		14	16	15		15	24	29	7	10		4		7		
GOLDEN SMOG (Rykodisc)	2		11	3		7	7	20	10			8	9	6		9	5	14	16	15						11	12	18		8	9	3		
SUSAN TEDESCHI (Rounder)				12	9	15			6				5					5								10		11						
SON VOLT (Warner Bros.)			10	3	9		13	10	9		12	5			12		8	16	15	20	12								19	5		9		
JOHN LENNON (Capitol)	2	3	6	6	9	15					8		8	12		6	8	12	5	4	15						7				7	5		
EAGLE EYE CHERRY (WORK)						15									12	28													51	19		13	9	
SINEAD LOHAN (Interscope)		3	25	11	9	3				5			4		12			11		9			28		9	21			3	9	16	3		
BIG HEAD TODD & THE MONSTERS (Giant/Reprise)	1			7				7	20					9			8		5			16									13	4		
BETTER THAN EZRA (Swell/Elektra)	1	15	12					7						9			8	6	12					11			18	17						
SOUL COUGHING (Slas/Warner Bros.)			17	3	9	8		20					4	20						7							6		29	16	9	5		
LAURA LOVE (Mercury)	2			11	9	15	10		6	6	12	5		16					4			16	15	10					4	3	3			
ELLIOTT SMITH (Dreamworks)			10		6				9	7		5		12		9	8		16		6	12	11		12	23			11	15	10	9		
NEIL FINN (WORK)		3	10			15			6			4						12				9						6	14				6	
LENNY KRAVITZ (Virgin)	1			10	6									18	30	15	8												12		11			
JOHN LEE HOOKER (Point Blank/Virgin)	2	2			9		16	7	20	3			4		6		8					4	6						23		0	9	10	
CRACKER (Virgin)			7	13	7				6					0						11	12								14	26	0	9	10	
INDIGENOUS (Pachyderm)			12	11				7	10											4	7								20					
HOOTIE & THE BLOWFISH (Atlantic)					8																							12	12	32		2		
EVERLAST (Tommy Boy)								19						16	22									24					29					
ROBERT EARL KEEN (Arista)	2							7		6		8	7	6						10		16	15	5										
JONI MITCHELL (Reprise)	2	5	10					13	7				8	7	16				14		4	8	5											
SONIA DADA (Capricorn)	1			5		12		7									16	11	7											3				
MATCHBOX 20 (Lava/Atlantic)			2	9											13												24	11	35					
MARTIN SEXTON (Atlantic)	2				9		11		36	5				10		16							8	15	8	7				5			9	

tone-cool RECORDS
www.tonecool.com



Susan Tedeschi

“You Need to be with Me”

Add Date: January 12, 1999

Produced by Tom Hambridge

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

- Already with Susan:
- WBOS
 - KMTT
 - KINK
 - WLPW

ALTERNATIVE

On Idiots, Careers, and Golf (Not necessarily in that order)

BY RICHARD SANDS

For those of you who don't know me, allow me to introduce myself. Richard Sands. And I am not a complete idiot.

Sometimes being out of work can be a blessing. It leads you places you might not have thought of going otherwise. Like a bookstore. Soon after "departing" LIVE 105 (KITS-San Francisco) last year, I found myself at Borders Books. And, as if by magic, a book leapt out at me. *The Complete Idiot's Guide to Changing Careers*. Now, there was a book for me.

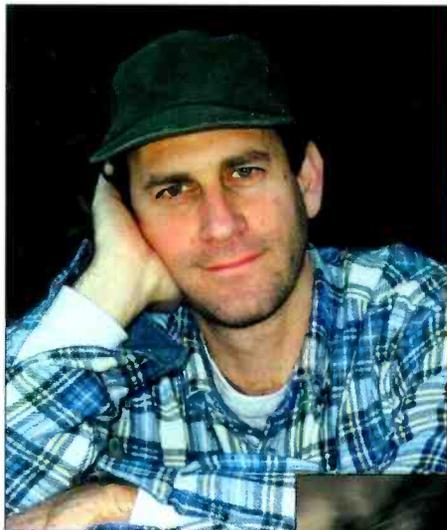
CHANGE: YOUR NEW BEST FRIEND

It has been written that these are turbulent times. You've heard of the Roaring '20s and the Swinging '60s. Welcome to "the Merger '90s": change is everywhere. And in most cases, it's being thrust upon us whether we like it or not. If your bank, car company, gasoline station, record company, or radio group hasn't merged with another yet, it will. And when it does, you'll soon be facing what so many of us have faced. Sure it's scary—but change can be an opportunity, as well. For me, it was an opportunity to do something I hadn't had to do for over 15 years. Look for a job.

Now, that complete idiot's guide helped lead me on a path of self-discovery. When you have a job, you just do it. There's really no time for reflection. But when you're out of work, you are free to define the job that you want. To do this, it does help to know what it is you like. That's the hard part.

Ever since I was a little kid, leaving my transistor radio on all night until the batteries ran out, I have loved radio. And music. So I knew my new job would have to involve those two components. But I also knew that I didn't want to just go around the track one more time. I wanted something new. Something challenging.

When offering advice about what to do in situations like the one facing me, people often say, "When you're out of work, do something you normally would-

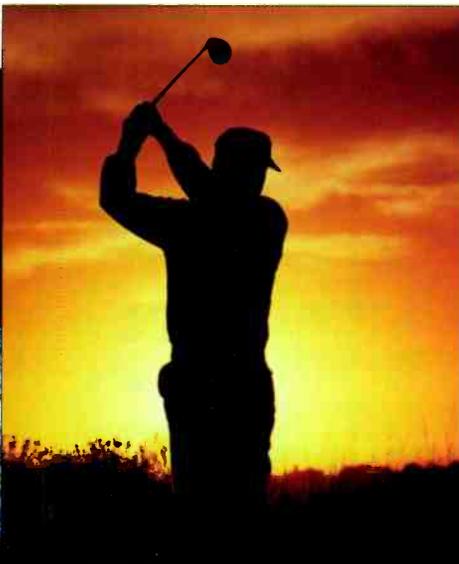


n't have time to do." So I took that sage wisdom and found the one thing that takes up even more time than watching the important hearings: I learned how to play golf. As many of you know, golf looks easy. But if you've ever tried it, it's a lot harder than it looks, much more than the pursuit of a little white ball all over hell and gone. A nice walk spoiled, as Emerson once wrote. Or as a playing partner put it to me recently, "that little white ball can kick your ass." Well, as I said, I was looking for a challenge and a new passion. Golf provides all that, plus a sore back...but it doesn't exactly pay the bills.

THANKS, I NEEDED THAT

Sometimes, the little things people say are the things you latch on to. Especially when your ego has been dealt the blow of 'consolidation.' And do you know what? I still remember many of the kind words people tossed my way. After 12

continuous years programming one San Francisco radio station (a Guinness World's Record, for all I



know) I still fondly recall the words of a local air personality: "Take a bow, Richard, take a bow." It kinda brought tears to my eyes. And when I told another anonymous friend of a pending job offer, he remarked, "They'd be way too lucky to get you!"

And still later over lunch, a former

co-worker helped me put together my first resume since the Go Go's were topping the charts. In helping me clarify exactly what my job was, this dear friend quipped, "You do know you were running the place, don't you?"

After considering various offers to remain in major market radio and several jobs in other related fields, I ended up right here. On these pages of GAVIN. Just a few short city blocks, and yet a couple million miles, removed from my old job. I'll be following in the footsteps of editors past: Peter Standish, Linda Ryan, Max Tolkoff—and by the way, Max, those are some very big shoes you have. (Oh wait...here are a few words from Mr. Tolkoff now:

"Mark Hamilton is a limey bastard." Thanks Max; you can put your hand down. I won't be calling on you again for a while.)

At any rate, I hope this page will become a habit for you. I want it to be *your* page, and I expect to have a chance to give something back to the industry that brought me where I am today. I hope to share some knowledge, offer some wisdom, and help you do your job a bit better.

And just maybe, help you on your life's path.

Into the Frying Pan

No sooner do I start my new job, when I see there are exactly six weeks until we put on the biggest radio soiree of the year: the 1999 Gavin Seminar in New Orleans next month. Now I'll finally get to see exactly how those awards votes are tabulated, and I'll get my chance at being the host, instead of the hosted.

If you haven't made your plans to join us yet, please do. I can promise you that this is gonna be one fun party. You'll laugh...and you'll learn. (That part will make your merger-minded, cost-cutting boss happy, too.) Oh, I know...maybe we can go out golfing!

By the way, if you want to reach me at GAVIN, my new telephone number is (415) 495-1990, ext. 648. Call me anytime, or feel free to e-mail me at richard@mail.gavin.com. See you around.

MOST ADDED



EVERCLEAR (25)
One Hit Wonder (Capitol)
Including: WBTV, KTEG, KKNO, WENZ, KACV, WKQX, WGRD, KLZR, WBFR, KFTE, KHLR, WXRK, WHMP, WWDX, WPGU, WFNX, KXRX, KJEE, KEDJ, KMYZ, WDST, KNSX, WBRU, WKRO, WPLA

THE LIVING END (17)
Prisoner of Society (Reprise)
Including: WBTV, WDXV, WENZ, KACV, WKRL, KFTE, KHLR, WXRK, WHMP, KRZQ, KXRX, KJEE, CIMX, KRDO, KEDJ, KITS, WRXQ

BLONDIE (15)
Maria (Beyond Music)
Including: KPXX, KACV, WPBZ, WHTG, WEND, WNNX, WEQX, KHLR, WLIR, WBCN, KLYY, WIXO, WMRO, WDST, KCXX

COLLECTIVE SOUL (11)
Heavy (Atlantic)
Including: KNDD, KKND, WENZ, WGRD, WNNX, WEQX, WHMP, KRZQ, WMRO, KITS, WBRU

FATBOY SLIM (11)
Praise You (Astralwerks)
Including: KNDD, WBTV, WNNX, WKRL, KMRJ, WLSZ, WLIR, KLYY, WBRU, XTRA, WPLA

RADIO SAYS



FATBOY SLIM
"Praise You"
(Astralwerks)

No sooner does Dave Richards make the move to Q-101 then he has a new favorite song, Praise You. "I love this one!"

ALTERNATIVE

LW	TW		Spins	Diff.
1	1	EVERLAST - What It's Like (Tommy Boy)	2813	+17
2	2	CAKE - Never There (Capricorn)	2555	-200
4	3	LENNY KRAVITZ - Fly Away (Virgin)	2175	-228
9	4	SUGAR RAY - Every Morning (Lava/Atlantic) <i>Sugar Ray, Watch 'em Climb!</i>	2143	+434
3	5	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	2093	-343
6	6	GOO GOO DOLLS - Slide (Warner Bros.)	1865	-149
8	7	NEW RADICALS - You Get What You Give (MCA)	1774	+56
5	8	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1733	-329
7	9	SOUL COUGHING - Circles (Slash)	1585	-166
10	10	U2 - Sweetest Thing (Island)	1518	-150
11	11	GARBAGE - Special (Almo Sounds)	1517	-90
19	12	HOLE - Malibu (DGC)	1514	+278
12	13	PLACEBO - Pure Morning (Virgin)	1436	-43
17	14	ALANIS MORISSETTE - Joining You (Maverick)	1348	+66
13	15	BEASTIE BOYS - Body Movin' (Grand Royal/Capitol)	1310	-119
14	16	BARENAKED LADIES - It's All Been Done (Reprise)	1303	-123
16	17	BETTER THAN EZRA - At The Stars (Elektra/EEG)	1259	-34
22	18	EVE6 - Leech (RCA)	1205	+197
21	19	ORGY - Blue Monday (Reprise)	1189	+123
26	20	CARDIGANS - My Favourite Game (Mercury)	1105	+176
20	21	REMY ZERO - Prophecy (DGC)	1083	-15
34	22	CREED - One (Wind-up) <i>Creed's "One" creeps up and peaks in a #22</i>	1032	+364
15	23	HOLE - Celebrity Skin (DGC)	1014	-330
23	24	DAVE MATTHEWS BAND - Crush (RCA)	982	-16
18	25	FUEL - Bittersweet (550 Music)	933	-326
24	26	EAGLE EYE CHERRY - Save Tonight (WORK)	868	-104
25	27	KORN - Got The Life (Immortal/Epic)	854	-76
27	28	EVERCLEAR - Father of Mine (Capitol)	768	-106
28	29	SHAWN MULLINS - Lullaby (SMG/Columbia)	757	-114
32	30	ZEBRAHEAD - Get Back (Columbia/CRG)	706	-41
31	31	ROB ZOMBIE - Dragula (Geffen)	689	-88
33	32	EVE6 - Inside Out (RCA)	686	-17
—	33	MARVELOUS 3 - Freak of the Week (?)	638	N
—	34	VAST - Touched (Elektra/EEG)	582	N
36	35	THIRD EYE BLIND - Jumper (Elektra/EEG)	556	-31
38	36	LESS THAN JAKE - History Of A Boring Town (Capitol)	545	-30
29	37	BECK - Tropicalia (DGC)	519	-319
—	38	CLASS OF 99 - Another Brick In The Wall (Columbia/CRG)	504	N
30	39	PEARL JAM - Elderly Woman Behind The Counter In A Small Town (Epic)	488	-289
41	40	KHALEEL - No Mercy (Hollywood)	486	-18
37	41	TOUCH AND GO - Would You...? (V2)	458	-123
—	42	JEWEL - Hands (Atlantic)	399	+58
—	43	K's CHOICE - Believe (550 Music)	390	N
49	44	SHERYL CROW - My Favorite Mistake (A&M)	378	-6
45	45	KID ROCK - I Am The Bullgod (Lava/Atlantic)	364	-55
46	46	METALLICA - Turn The Page (Elektra Entertainment Grp.)	363	-46
—	47	TOMMY HENRIKSEN - I See the Sun (Independent)	356	N
48	48	CANDYSKINS - Feed It (Velvet)	356	-35
—	49	LIMP BIZKIT - Faith (Flip/Interscope)	352	N
35	50	OASIS - Acquiesce (Epic)	350	-247



ARTISTPROFILE

THE CARDIGANS

LATEST RELEASE: *Gran Turismo*

LABEL: Mercury

HISTORY: The Cardigans were formed in October, 1992, by Peter and Magus Svensson when they were teenagers in Jonkoping, Sweden. Since then, the duo has evolved into a quintet and relocated to Malmo.

THE TASTE OF SUCCESS: *Gran Turismo*, the band's fifth release, follows a string of hit singles, multi-platinum international sales, and worldwide tours. Their music also appears on the soundtracks of major films including *Romeo and Juliet*, *Life Less Ordinary*, and *The X-Files*.

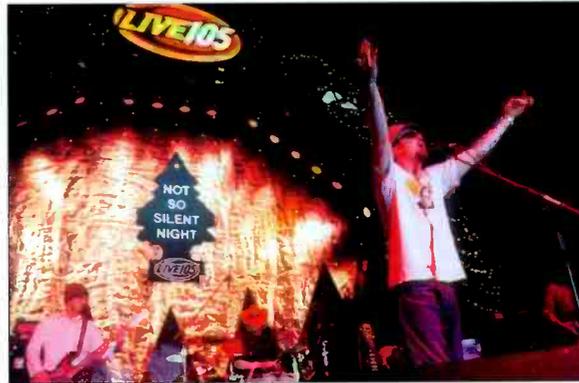
WHAT IS GRAN TURISMO? It's actually a video game the band became quite enthralled with playing.

REALLY??? Ironically, believe it or not, the Cardigans have a hard rock influence. On their first album *Emmerdale*, they cover Black Sabbath's "Sabbath Bloody Sabbath." And if that wasn't enough, they do it again on their third album with "Ironman."



ALTERNATIVE REPORTS
ACCEPTED THROUGH TUESDAYS
8 A.M.-5 P.M.
GAVIN STATION REPORTING
PHONE: (415) 495-1990
FAX: (415) 495-2580

The Early Bird Gets the Photos. Garbage hangs backstage with "Snowy" and KNRK at their holiday Snowball.



Cake at LIVE 105's Not So Silent Night. Okay, you want your photos in Gavin? Mail 'em to me!

COLLEGE

Bombay the Hard Way: The Good, The Bad, and the Chutney

BY VINNIE ESPARZA

By now everyone is familiar with the Blacksploitation films of the 1970s—the titles, the stars, and especially the music. Their influence is still strongly felt in today's pop and underground cultures, as that genre of filmmaking seeped so strongly into the our psyche that Superfly and Dolemite are now as American as mom's apple pie and crooked politicians.

A little known fact, though, is that these films also influenced non-western cultures in a most profound way. Take, for instance, a bizarre genre of '70s Eastern Indian filmmaking known as "Brownsploitation" or "Masala" (mixed spice).

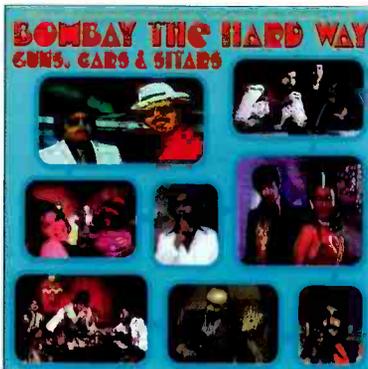
These movies, filmed and financed entirely in Bombay (which, as a result, came to be known as "Baliwood"), directly mirror Blacksploitation films—but with a strange Indian twist. On top of the usual kung-fu fights and explosions, many of these *three hour* films included musical scenes and incorporated Indian culture and issues in such a way that they were both surreal and strangely beautiful.

The true story of Baliwood is as intriguing and strange as any of the 1000+ films produced there every year. Masala films, it seems, were deeply entrenched in the Indian Mafioso underworld, controlled by gangsters who acted as loan sharks to producers and directors who were not eligible for bank loans. The film industry was used to launder money for the thugs, who often sat in on production meetings and would demand script changes in order to mold the on-screen gangsters into their own image. Most filmmakers went along with the ideas; those who resisted wound up dead. Recently, Gulshan Kumar, a famous Indian film executive, was executed in broad daylight for refusing to give gangsters a cut from his videotape and soundtrack empire built on Masala films.

This brilliant sub-genre has a rich and colorful history, but it's one

many may have remained unaware of had it not been for Christina Bates and Adrian Milan of the New York-based independent label Motel Records.

Following acclaimed early releases that included a re-issue of the soundtrack to the cult classic *Vampiros Lesbos* and an EP by then



unsigned Skeleton Key (now on Capitol), Milan turned his attention to Blacksploitation music.

"When I first started working here, we were between projects," Milan remembers. "*Vampiros* was doing very well, and we were listening to demos of new bands, but we didn't really find anything that moved us.

"Initially, I wanted to put together the definitive soundtrack collection of lesser known Blacksploitation flicks," he continues. "But when it came down to the research portion of this project, we hit a major roadblock. A lot of stuff we were interested in using was owned by big entities who wanted a substantial amount of money to license the music."

While surfing the net, though, Milan struck gold.

"I came across a posting on the Internet that mentioned 'Brownsploitation' films. One of the recommended movies was called *Qurbani*. So I went to the little India section of Manhattan and found the film at a spot called Video Palace. Christina and I flipped when we saw it. It was totally funk-ed-out with wacka-wacka guitars and primitive synthesizers."

Thus the idea for *Bombay the Hard Way* was born.

In need of further information, Milan sought out one of the world's great sources of knowledge. "Cab drivers here in New York turned me on to other titles," reveals Milan. "And as I found more films, I realized that most of the music I liked was done by the same people—Kalyanji V. Shah and Anandji V. Shah, two smalltown brothers who were responsible for almost 100 movie soundtracks a year in the '70s. By combining the melodies and rhythms of their native Rajasthan with the grooves they heard on American and European soundtracks, they created some of the wildest and funkier scores ever made."

Milan continued surfing the Net in hopes of finding more information on the two brothers. "After about two weeks of non-stop searching, I found a Web site that has the home addresses and phone numbers of 'Baliwood' stars. So I called and ended up on the phone with Anandji. I ran my idea of licensing tracks by him—he must've thought I was a total wack-job—he said I'd have to come to Bombay if I wanted to make a deal with him.

"As I was getting ready, Anandji's son was going to be in town to handle some business; we met and he promised to relay my message to his father. A couple of weeks later I got a fax giving me the green light. They mentioned master tapes that had been in their closet for 20 years, but their condition was questionable. I found out how to renovate and preserve the tapes by bak-

ing them, which raises the oil level of the tapes and gives the music a second chance at life."

As Indian mail service is notoriously corrupt, the tapes were sent over with friends and relatives traveling to New York from India; this meant Milan had to wait ten months to receive all of the masters he needed. Interestingly enough, the music had never been released in any form, according to Milan. This is the first time this music has been made available for consumer purchase.

Because of the poor state of the some of the tapes, Milan sought the help of remixer to punch up the sound. Time, it seemed, had muffled much of the music's very important bottom end.

"Initially, Mike Simpson from the Dust Brothers offered to do it," Milan says, "but due to his hectic schedule, he later suggested Automator [Dr. Octagon, Jon Spencer Blues Explosion, Stereolab]." Automator agreed and enlisted buddy Josh Davis—a.k.a. DJ Shadow—who ended up playing drums over some of the tracks (he is not listed as DJ Shadow on the album's credits because of a conflict with Mo' Wax Records).

So far, the record has been very well received by the public and at College radio. Future plans for *Bombay the Hard Way* include a release on gold (!) vinyl ("Couldn't do brown," says Milan) and a remix album.

FOR MORE INFORMATION ON *BOMBAY THE HARDWAY*, CONTACT S.P.E.C.T.R.E AT (213) 860-7090.

Attention College Community

Welcome to the college section's expanded page, which allows more coverage of our crazy College radio world than ever before in the pages of GAVIN. Many of you have expressed an interest in contributing pieces pertaining to issues, concerns, and questions relating to college radio, so I have decided to set aside space each week to allow any record or radio person with legitimate concerns to speak their mind. If you are interested in contributing, please contact me at (415) 495-1990 x607. —VINNIE ESPARZA

EDITOR'S NOTE

This week we had an unusually low number of station reports due to both winter break, which is still in session for many schools, and the major storms that have affected many states. Given the skewed chart results, there is no "most added" list this week. Rest assured, it will return next week. In the meantime, please keep in mind that we are accepting tapes for the Jukebox Jury panel at this year's seminar. Please submit DATs or CDs of records to be released in March or April, 1999. Also, if you are interested in having a band perform during a panel or at the awards presentation, contact Eric Shade at (805) 785-0956.

The following stations did not report this week: KCOU, KCSB, KCSU, KDVS, KFJC, KFSR, KJHK, KJSJ, KTRU, KTXL, KUSF, KVRX, KWBU, KXLU, KZSC, KZSU, WCDB, WDBM, WDCR, WEGE, WHRW, WICB, WMNF, WMSE, WMSV, WMLA, WPRK, WQFS, WRFL, WRSU, WRUV, WRVU, WSMU, WTSR, WUMS, WUHN, WUDG, WUSB, WUSC, WVFS, WVKR, WVUM, WCXI, WXDU, WXYC, WZBC.

RECORD TO WATCH



MUMIA ABU-JAMAL

All Things Censored...
(Alternative Tentacles)

Features 16 essays by Mumia with comments by Alice Walker, Martin Sheen, Howard Zinn, Cornel West, Judi Bari and others. Proceeds benefit Jamal's legal defense.

COLLEGE

LW	TW		Rets.	Adds
1	1	SPIRITUALIZED - Royal Albert Hall October 10, 1997 Live (deConstruction/Arista)	17	0
2	2	STEREOLAB - Aluminum Tunes (Drag City)	14	0
6	3	BECK - Mutations (DGC)	12	0
8	4	FATBOY SLIM - You've Come A Long Way, Baby (Astralwerks) <i>He's come a long way since the E.V.A. remix!</i>	12	0
11	5	ASIAN DUB FOUNDATION - Rafi's Revenge (Phase 4)	9	0
4	6	JON SPENCER BLUES EXPLOSION - Acme (Matador/Capitol)	12	0
14	7	FEAR OF POP - Volume 1 (550 Music)	9	0
12	8	HIS NAME IS ALIVE - Ft. Lake (4-AD)	8	0
13	9	TALVIN SINGH - OK (Island) <i>Talvin's unique sound captivates the heads.</i>	13	0
5	10	MACHA - Macha (Jetset)	9	1
9	11	R.E.M. - Up (Warner Bros.)	10	0
7	12	AFGHAN WHIGS - 1965 (Columbia/CRG)	7	0
10	13	CARDIGANS - Gran Turismo (Mercury)	10	0
3	14	JETS TO BRAZIL - Orange Rhyming Dictionary (Jade Tree)	8	0
41	15	BELLE & SEBASTIAN - The Boy With the Arab Strap (Matador)	8	0
20	16	PETER MURPHY - Recall (Red Ant)	7	0
15	17	PORTISHEAD - Roseland NYC Live (Go!Discs/London/Island)	10	1
16	18	VARIOUS ARTISTS - Bombay the Hard Way (Motel)	9	0
22	19	SQUARE PUSHER - Music Is Rotted One Note (Warp/Nothing)	8	0
18	20	PLACEBO - Without You I'm Nothing (Virgin)	6	0
32	21	HEFNER - Breaking God's Heart (Too Pure/Beggars Banquet)	6	0
N	22	VOLUME ALL-STAR - Self-connected Twice-elected (Slabco)	5	0
49	23	4 HERO - Two Pages (Mercury)	6	1
45	24	GOLDEN SMOG - Weird Tales (Rykodisc)	5	0
29	25	CAKE - Prolonging the Magic (Capricorn)	6	0
50	26	MELT BANANA - Charlie (A Zap)	3	0
43	27	PLASTIKMAN - Artifakts (BC) (NovaMute)	7	0
46	28	EDITH FROST - Telescopic (Drag City)	4	0
N	29	GROOVERIDER - Mysteries of Funk (Columbia/CRG)	7	0
N	30	THE SLACKERS - The Question (Hellcat)	6	0
N	31	HARRIET TUBMAN - I Am A Man (Knitting Factory)	7	2
36	32	THE BOREDOMS - Super aR (Birdman)	6	0
28	33	PJ HARVEY - Is This Desire? (Island)	7	0
N	34	CINERAMA - Va Va Voom (SpinArt)	6	0
17	35	764-HERO - Get Here and Stay (Up)	6	0
N	36	NINETY NINE - 767 (Endearing)	5	0
N	37	SCOTT 4 - Recorded In State LP (V2)	4	0
25	38	UNBELIEVABLE TRUTH - Almost Here (Virgin)	6	0
24	39	JAWBOX - My Scrapbook of Fatal Accidents (DeSoto)	5	0
N	40	VARIOUS ARTISTS - Nuggets (Rhino)	4	0
N	41	DR. ISRAEL - Inna City Pressure (Mutant Sound System)	5	0
48	42	THE DAKTARIS - Soul Expulsion (Desco)	3	0
N	43	ELLIOTT SMITH - XO (Dreamworks)	4	0
N	44	LONG HIND LEGS - Feb. 4th-14th, 1998 (Kill Rock Stars)	7	2
34	45	VIC CHESNUTT - The Salesman & Bernadette (Capricorn)	3	0
26	46	CAT POWER - Moon Pix (Matador)	7	0
19	47	SILVER JEWS - American Water (Drag City)	4	0
N	48	MASTERS OF THE HEMISPHERE - Masters of the Hemisphere (Kindercore)	6	2
N	49	SUNNY DAY REAL ESTATE - How It Feels to be Something On (Sub Pop)	4	0
N	50	KNAPSACK - This Conversation is Ending Starting Right Now (Alias)	2	0



REVIEWS

VARIOUS ARTISTS

From Beyond

(Interdimensional Transmissions)

This new compilation from Ann Arbor/Detroit indie IT is the future of electronic music, and one listen will verify the fact. "Electro-Funk" may be the best description of the music, which combines the ideas of the early '80's electro movement with modern techno. *Voilà!* the funk is back in techno. The disc has already received accolades from *Spin*, which named it "One of the Ten Best Records You've Never Heard," and the track by I-f "Space Invaders..." has received rotation airplay on German, Dutch, and English radio. Contact BMG@star67.com.



BEN WA

Devil Dub (Black Hole)

Those of you who've lost all hope of hearing any new, quality club music can rejoice. Almost too good to be true, *Devil Dub* combines the best elements of classic dub reggae—heavy, heavy bass, and modern beats that don't go overboard on the electronic drums. Amazingly enough, there are no cheesy synths *anywhere* on this. Featured artists include Buckethead, MIRV, DJ Disk, and others. Contact Lipp Service at (415) 252-9397.



COLLEGE REPORTS ACCEPTED

MONDAYS 9 A.M.-4 P.M.

TUESDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTIST PROFILE

MACHA

FROM: Athens, GA

LATEST RELEASE: Macha

LABEL: Jetset

CONTACT: Robert or Will at (212) 625-0202

THE SOUND: Indie rock meets Indonesian Gamelan. Brilliant and unique.

HISTORY: "I decided to make

music my career 10 bends ago. I moved in with (bandmate) Kai, and my brother Mitch moved to town, so we went for it. This is our first record on a label other than our own." — Joshua McKay
IN ATHENS: "Were a bit of an anomaly in town. Seems like the whole world is paying attention to the Athens music

scene. The thing about the Elephant 6 vibe is experimentalism and pop celebration." — Kai Riedl
THE SOUND: "We've been throwing around the term 'trance pop' to describe our music. We have an interest in circular, rhythmic, melodic patterns, on top of an interest in a more 'texture'-based sound. It's definitely an East-meets-West thing we're trying

to get across.
TOUR: "We've been waiting to get all of our forces together to do a tour in the start of the new year. We'll be very active from the end of January onward.

We're doing some shows with Olivia Tremor Control."



ACTIVE ROCK

S.O.D. signs to Nuclear Blast

BY MATT BROWN

After months of speculation, the legendary Stormtroopers of Death (a.k.a. S.O.D.) have signed with German-based powerhouse Nuclear Blast Records. Featuring Anthrax guitarist Scott Ian and drummer Charlie Benante, ex-Anthrax/Nuclear Assault/Brutal Truth bassist Danny Lilker, and M.O.D. frontman/Maximum Penalty, Agnostic Front, and U.S. Bombs manager Billy Milano, the band is set to begin recording its new album, tentatively titled *Bigger Than the Devil*, in mid-January at the new Big Blue Meenie studio (formerly Quantum studios) with engineer Tim Gilles; a worldwide release date has been set for late April.

Nuclear Blast President/Owner Markus Staiger says, "We are glad to have one of the premiere metal

bands join our roster. S.O.D. was one of the reasons I wanted to start a metal label and now, after 12 years of promoting extreme music, it has come full circle for me. I look forward to working with the band. Their credibility has never been lost through all the trends that have come and gone. We expect 1999 to be a stellar year for metal, and S.O.D. will be blazing that trail once again."

Formed in 1985, S.O.D. has released only two albums and performed only 24 shows in its decade-plus career, but 1985's *Speak English or Die* and 1992's *Live at Budokan* are widely regarded as milestones in the early years of thrash metal. Likewise, their infrequent live shows have included such influential dates as co-headlining, alongside Rammstein,

1996's German Full Force Festival (the band's only European show to date) and a top-billed appearance at 1997's Milwaukee Metal Festival.

S.O.D.'s always eloquent vocalist Billy Milano says, "Retirement sucks! How can I be so selfish as to deny the world my charm and glowing personality. The only thing that I could do that would make a bigger noise is become Pope. But since I am already considered by many to be the Mayor of Hoboken, it would obviously be a conflict of interest. So here we are...doing a new record. Sgt. D is coming."

S.O.D. is already rumored to be headliners at this spring's prestigious Dynamo Open Air Festival in Eindhoven, Holland. Touring plans for the band are said to be extensive and will be announced in late winter.

First Annual KISW Twisted Christmas Party A Huge Success



KISW's Twisted Radio and Candlebox do the schmooze thing backstage at the First Annual KISW Twisted Christmas Party. Pictured (l-r) Candlebox's Dave Krusen, KISW's Spike O'Neill, Candlebox's Bardi Martin, Peter Klett and Kevin Martin, KISW's Bob Rivers and Joe Bryant.

The sold-out show was a benefit for Northwest Harvest and featured live performances from Seattle's own Goodness and Candlebox.

92.9 MFS Flushes Corn For Korn



On the heels of "What Would You Do for Manson Tickets?" and the "Pearl Jam Dive," 92.9 MFS once again challenged listeners to score concert tickets—in this case Korn tickets and exclusive Korn Kage passes for the band's show at the Mid-South Coliseum.

To win the tickets, listeners were encouraged to arrive at Auto Radio to purchase tickets that would allow them to hurl a ball at the specially designed "92.9 MFS Flush Tank" which, when properly triggered, would dump creamed corn onto afternoon jock Dave Clapper.

92.9 MFS Electric Christmas 2 Rocks & Rolls for St. Jude!

WMFS-Memphis, held its second annual Electric Christmas concert, creatively titled Electric Christmas 2, at the New Daisy Theater on December 19. The show was a benefit for the Memphis-based St. Jude Children's Research Hospital, an internationally recognized biomedical research center dedicated to finding cures for catastrophic childhood diseases.

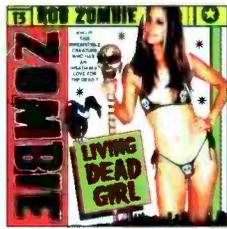
The sell-out concert featured King's X, Screamin' Cheetah Wheelies, Godsmack, Soak, Second Coming, and Saliva in addition to the 92.9 MFS Rock Auction between band sets. The sale, which included autographed rock items collected by 92.9 MFS during the year, raised more than \$9,000 for the children of St. Jude.

"We are thrilled to have been able to showcase these outstanding bands for a very worthy cause, and had a great time doing it," 92.9 MFS Program Director Addison Wakeford told GAVIN. "Two consecutive sell-out Electric Christmas events gives us a great springboard for a much larger Electric Christmas 3."

"This event proves that Memphis and our entire listening audience have huge hearts, deep pockets, and a passion for rock," adds GM Sherry Chimenti. "It is very gratifying for the team at 92.9 MFS to wrap up another successful year by providing a celebrated music event for our listener that also helps St. Jude Children's Research Hospital."

Electric Christmas 3 is tentatively scheduled for December 18, 1999.

MOST ADDED



ROB ZOMBIE (10)

Living Dead Girl (Geffen)
Including: KUPD, KRAB, WZNF, KISS, WXTB, KISW, WBUZ, WYYY, WTOS, WYYX.

METALLICA (10)

Whiskey In The Jar (Elektra/EEG)
Including: WRIF, WMMS, WTUE, WLZR, WJJO, WCPB, KZRX, KHOP, KLBJ, KUPD.

COLLECTIVE SOUL (8)

Heavy (Atlantic)
Including: WJJO, KUPD, WBUZ, KRAR, WRQK, KILO, KPOI.

BARE JR. (8)

You Blew Me Off (Immortal/Epic)
Including: KLBJ, KRQR, KEYJ, KTUX, WCPB, WHMH, WTFX.

BLACK SABBATH (7)

Selling My Soul (Epic)
Including: WWSN, WRIF, WJJO, KUPD, KPOI, KFMW, KRQR.

PANTERA (7)

Hole In The Sky (Elektra/EEG)
Including: WYYY, WJJO, WBUZ, KILO, KRXQ, KRQR, KUPD.

MOTLEY CRUE (7)

Enslaved (Motley/Beyond)
Including: KZZK, KRAR, KSEZ, WCCC, WHMH, WRIF, WRXF.

RECORD TO WATCH



VARIOUS ARTISTS

Humanary Stew: A Tribute To Alice Cooper (Deadline)
Welcome to his nightmare... This killer tribute to the king of metal and shock rock features performances by members of The Who, Guns N' Roses, Def Leppard, Megadeth, and others.

ACTIVE

LW	TW		Spins	Diff.
1	1	METALLICA - Turn The Page (Elektra Entertainment Grp.)	2463	+23
2	2	LENNY KRAVITZ - Fly Away (Virgin)	1911	-83
4	3	BLACK CROWES - Kickin' My Heart Around (Columbia/CRG)	1692	+16
6	4	OFFSPRING - Pretty Fly (For A White Guy) (Columbia/CRG)	1527	-44
9	5	EVERLAST - What It's Like (Tommy Boy)	1511	+195
3	6	BLACK SABBATH - Psycho Man (Epic)	1511	-202
5	7	ROB ZOMBIE - Dragula (Geffen)	1499	-134
8	8	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	1375	-26
7	9	HOLE - Celebrity Skin (DGC)	1332	-117
17	10	CREED - One (Wind-up) <i>The title of this track implies where this singles headed.</i>	1186	+311
11	11	GODSMACK - Whatever (Republic/Universal) <i>Look for this Boston crew to do serious damage in '99.</i>	1153	+46
10	12	GOO GOO DOLLS - Slide (Warner Bros.)	1109	-69
12	13	FUEL - Bittersweet (550 Music)	1052	+106
14	14	KENNY WAYNE SHEPHERD - Everything Is Broken (Revolution)	974	+48
15	15	ECONOLINE CRUSH - Surefire (Restless)	888	-22
18	16	MONSTER MAGNET - Powertrip (A&M)	855	-14
13	17	JONNY LANG - Still Rainin' (A&M)	846	-84
19	18	CREED - What's This Life For (Wind-Up)	790	-58
27	19	CLASS OF 99 - Another Brick In The Wall (Columbia/CRG)	730	+178
16	20	SECOND COMING - Soft (Capitol)	720	-159
22	21	PEARL JAM - Elderly Woman Behind The Counter In A Small Town (Epic)	680	-14
21	22	KORN - Got The Life (Immortal/Epic)	667	-28
28	23	EVE6 - Leech (RCA)	640	+89
26	24	KISS - You Wanted The Best (Mercury)	634	+64
31	25	SPRUNG MONKEY - Super Breakdown (Surfdog/Hollywood)	584	+84
29	26	KID ROCK - I Am The Bullgod (Lava/Atlantic)	572	+35
24	27	EVE6 - Inside Out (RCA)	551	-138
25	28	JANUS STARK - Every Little Thing Counts (Trauma)	536	-54
20	29	PUSHMONKEY - Handslide (Arista)	534	-166
33	30	SEVENDUST - Bitch (TVT)	479	-6
23	31	CANDLEBOX - 10,000 Horses (Maverick/Warner Bros.)	468	-223
36	32	REMY ZERO - Prophecy (DGC)	459	+72
35	33	TRAIN - Free (Aware/Columbia)	451	+48
34	34	ADDICT - Nobody Knows (Big Cat/V2)	444	-34
39	35	PLACEBO - Pure Morning (Virgin)	420	+57
37	36	MOON DOG MANE - Turn It Up (Eureka)	403	+23
30	37	MARILYN MANSON - The Dope Show (Nothing/Interscope)	390	-129
42	38	MONSTER MAGNET - Space Lord (A&M)	379	+37
32	39	JERRY CANTRELL - Dickeye (Columbia/CRG)	367	-132
43	40	LIMP BIZKIT - Faith (Flip/Interscope)	358	+28

CHARTBOUND

ORGY - "Blue Monday" (Elementree/Reprise)	METALLICA - "Whiskey In The Jar" (Elektra/EEG)
INDIGENOUS - "Now That You're Gone" (Pachyderm)	DEFTONES - "Around The Fur" (Maverick/WB)
MARILYN MANSON - "I Don't Like The Drugs" (Nothing/Interscope)	PANTERA - "Hole In The Sky" (Elektra/EEG)
STABBING WESTWARD - "Haunting Me" (Columbia/CRG)	R.E.M. - "Lotus" (Warner Bros.)
QUEENS OF THE STONE AGE - "If Only" (Loosegroove)	BLACK SABBATH - "Selling My Soul" (Epic)
ROB ZOMBIE - "Living Dead Girl" (Geffen)	CREED - "I'm Eighteen" (Columbia/CRG)



REVIEWS

FEAR FACTORY

"Descent"

(Roadrunner)
'98 was an excellent year for Burton C. Bell and company:



They played Ozzfest, toured with Rob Zombie and Monster Magnet, experienced their first real taste of Active Rock radio, have sold over 100,000 units, and are currently headlining a tour of their own. On the follow-up to the highly successful "Resurrection" the mighty FF crew continue to snap necks and cash checks. "Descent" features awesome cover art by illustrator extraordinaire Dave McKean (Stabbing Westward). The official impact date's January 11 & 12. Early believers include: KUPD, KNJY, WTOS, WMFS, KATS, and WSOU. To get the hook up please give my man Joe Guzik a shout at (212) 274-7542 or e-mail him at guzik@mail.roadrun.com.

ADDS FOR JANUARY 11 & 12

Fear Factory "Descent" (Roadrunner), Black Sabbath "Selling My Soul" (Epic), Marilyn Manson "I Don't Like The Drugs (But The Drugs Like Me)" (Nothing/Interscope), Semisonic "Secret Smile" (MCA), The Living End "Prisoner Of Society" (Reprise), The Tragically Hip "Fireworks" (Sire), R.E.M. "Lotus" (Warner Bros.).

ADDS FOR JANUARY 18 & 19

Rob Zombie "Living Dead Girl" (Geffen), Candlebox "Happy Pills" (Maverick/WB), Korn "Freak On A Leash" (Immortal/Epic), Son Volt "Straightface" (Warner Bros.), Blue Flannel "Unfair Comparison" (Universal).

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COUNTRY

Takin' It to the Big Easy

BY JAMIE MATTESON

Can you believe there's now just over 350 days until the year 2000? Expect this last year of the millennium to be one of fine tuning and preparing for a somewhat uncertain future. What an exciting (albeit scary) time. Businesses are scrambling to overcome the dreaded, hugely hyped Y2K bug, which could affect the entire world economic system in every sector—from our complex banking and monetary systems to the world's utilities and global transportation. After hearing about the virtual shutdown of San Francisco last month during the city's power outage (which really only lasted 3 1/2 hours, but the effects were felt much longer), the reality of our dependence on technology just to get through the day has given me a new appreciation of how advanced, yet just how fragile, our world is.

That said, we can guarantee the lights will be blazing in New Orleans

come mid-February. It's time to (as the artist formerly known as Prince has said) "Party like it's 1999!" On the heels of Mardi Gras and Fat Tuesday, it will truly be time to party—and



attend some great sessions, hear fascinating speakers and stellar new music, and enjoy networking opportunities during the 1999 GAVIN Seminar at the Hyatt Regency New Orleans, February 17-20.

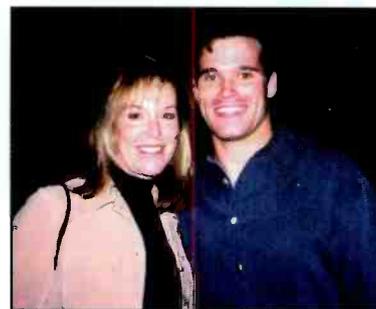
GAVIN Nashville is especially excited because the buzz for Country's

attendance in New Orleans began early and is shaping up to be a fantastic soiree, with Country events sponsored by Epic, Lyric Street, Asylum, MCG/Curb, and Virgin. Last year's boutique-style Country gathering enabled us not only to work on solutions for some of our format's current problems, but also to gain perspective and insight from other formats with similar concerns. The current state of radio consolidation, the lack of job security, and the ever-changing role of the program director are problems not unique to Country.

Simply put, following the format's re-entry to the main seminar last year in San Diego, and given the chance to hang in a great city like New Orleans, this is a tremendous opportunity to broaden the spectrum of our learning and idea sharing, and possibly the chance to walk away with additional tools and knowledge to insure our places in this industry's future. We're looking forward to see *you* there!

The Scene

WB's James Prosser and Reprise's Claudia Church brought some Country music magic to scenic Lake Tahoe, Nevada last month during a fun-filled showcase weekend.



GAVIN's Jamie Matteson meets for a post-performance photo-op WB's James Prosser.



Goin' To The Church!

Congratulating Claudia after her performance is (l-r): WGRX's Jim West, GAVIN's Jamie Matteson, Church, and WAMZ's Coyote Calhoun.

A Reader Responds: Changing with the Times

Our recent article, "Working Together for the Future of the Format," sparked several responses from both radio programmers and label promoters. So often, we're so focused on the goals we're expected to achieve that it's hard not to wear blinders to anyone who doesn't see "our" solution as "the" solution. The following letter is one music director's suggestion for ways we can work together more closely.

Dear Jamie,

I enjoyed your article on "Working Together for the Future of the Format." As a music director for a station that has undergone an ownership change in the last couple of years, I know what it's like to

change the mindset from "it's all about the product" to "increase the revenues...." The old way was much more fun, but the new way has increased my paycheck.

I have a couple of suggestions about what radio, the labels, as well as GAVIN, can do to improve the future of our format:

Country radio has been losing ground to pop radio because pop radio pounds the hits into the listeners' heads like a sledgehammer. When a pop record hits #1, the stations move it up in rotation; when a Country record hits #1, stations make it a recurrent. Country radio needs to slow down the rotations and spin the hits more often to make them more familiar to our audience. When radio program-

mers get burned on a song, that's about the time most listeners are getting familiar with it. Both radio and the labels should work together to slow the rotations down.

Another suggestion—and this is where GAVIN can help—is to not worry about the size of a station's playlist, but rather base the charts on significant airplay from a station. A 5-spin lunar rotation makes the trades happy, but it's really the '90s equivalent of a paper add, which really doesn't do the stations or the labels much good. A song should get at least 10-12 spins per week to be counted as an add, and a 40-song playlist is too large for stations in a highly competitive situation. To me, it makes more sense to run a 30-song playlist with songs I'm pas-

sionate about rather than a 40-song list when we're adding songs simply because we have the room. A shorter playlist would allow us to spin a song like T. Graham Brown's "Wine Into Water" twice as much without sacrificing a spot in the rotation for a guaranteed hit.

We all have to accept that, for better or for worse, Country radio in 1999 will not be like Country radio in 1992. Country radio, the record labels, and GAVIN should change with the times to ensure that Country radio's future is as strong as can be.

Sincerely,
Keith Thompson, Music Director
WXCW-Wilmington, Del.

DO YOU HAVE A COMMENT, CONCERN, OR SUGGESTION ABOUT SOMETHING YOU'VE READ IN GAVIN? FAX US AT (615) 255-5020 OR EMAIL GAVINGIRL@EARTHLINK.NET.

COUNTRY



MOST ADDED



GEORGE STRAIT (142)
BROOKS & DUNN (111)
PATTY LOVELESS (79)
LEE ANN WOMACK (75)
TY HERNDON (45)

MOST REQUESTED

MARK CHESNUTT
DIAMOND RIO
TIM MCGRAW
ALAN JACKSON
JO DEE MESSINA

MOST SPINCREASE

DIXIE CHICKS +1248
SHANIA TWAIN +919
MARK CHESNUTT +718
TRISHA YEARWOOD +674
JO DEE MESSINA +659

RADIO SAYS



PATTY LOVELESS
 "Can't Get Enough" (Epic)
 "It's a flaming tune—a little bit different for her, but she's been heading in this direction and I love it!"
 —Lou Stewart, MD, WDEZ-Wausau, Wis.

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
2	1	MARTINA McBRIDE - Wrong Again (RCA) <i>Martina kicks off 1999 with another Number One from her stellar album, Evolution!</i>	15	196	0	6963	—	125	60	8	3
6	2	RANDY TRAVIS - Spirit Of A Boy, Wisdom Of A Man (DreamWorks)	14	200	0	6869	—	120	59	16	5
7	3	TIM MCGRAW - For A Little While (Curb)	8	200	0	6817	—	112	62	25	1
8	4	JO DEE MESSINA - Stand Beside Me (Curb)	12	200	0	6719	—	111	62	27	0
1	5	ALAN JACKSON - Right On The Money (Arista)	11	190	0	6551	—	118	49	17	6
4	6	BLACKHAWK - There You Have It (Arista)	19	188	1	6325	—	109	53	17	9
9	7	JOHN MICHAEL MONTGOMERY - Hold On To Me (Atlantic)	14	197	0	6100	—	77	74	43	3
11	8	REBA McENTIRE - Wrong Night (MCA)	8	199	0	6042	—	67	87	43	2
5	9	AARON TIPPIN - For You I Will (Lyric Street)	21	180	0	5962	—	96	57	18	9
13	10	DIAMOND RIO - Unbelievable (Arista)	11	195	0	5936	—	71	77	45	2
14	11	MARK CHESNUTT - I Don't Want To Miss A Thing (Decca)	6	200	2	5758	—	57	84	53	6
15	12	THE WILKINSONS - Fly (The Angel Song) (Giant)	9	198	1	5225	—	36	88	60	14
17	13	SARA EVANS - No Place That Far (RCA)	12	196	1	5028	—	24	94	68	10
19	14	TRISHA YEARWOOD - Powerful Thing (MCA)	6	199	1	4982	—	22	90	74	13
18	15	BILLY RAY CYRUS - Busy Man (Mercury)	9	195	0	4941	—	21	90	74	10
3	16	CLAY WALKER - You're Beginning To Get To Me (Giant)	19	157	0	4760	—	76	38	21	22
20	17	MICHAEL PETERSON - By The Book (Reprise)	14	187	3	4399	—	18	69	78	22
23	18	SHANIA TWAIN - That Don't Impress Me Much (Mercury)	4	185	8	4340	—	10	75	80	20
27	19	DIXIE CHICKS - You Were Mine (Monument) <i>This song, penned by chick sisters Emily Erwin and Marty Seidel, is shaping up to be another winner!</i>	3	194	13	4235	—	8	71	84	31
22	20	DERYL DODD - A Bitter End (Columbia/CRG)	15	188	8	4067	—	12	56	89	31
24	21	ALABAMA - Keepin' Up (RCA)	5	188	5	4021	—	9	61	86	32
21	22	LARI WHITE - Take Me (Lyric Street)	13	178	0	3801	—	14	51	78	35
26	23	THE KINLEYS - Somebody's Out There Watching (Epic)	10	179	5	3592	—	6	53	75	45
25	24	STEVE WARINER - Every Little Whisper (Capitol Nashville)	11	172	1	3444	—	9	45	72	46
28	25	LINDA DAVIS - I'm Yours (DreamWorks)	10	169	6	2963	—	3	37	71	58
36	26	KENNY CHESNEY - How Forever Feels (BNA)	3	178	34	2952	—	0	27	83	68
30	27	LeANN RIMES - These Arms Of Mine (MCG/Curb)	7	163	4	2884	—	3	31	73	56
29	28	SAMMY KERSHAW - One Day Left To Live (Mercury)	13	153	6	2745	—	5	35	60	53
32	29	CHAD BROCK - Ordinary Life (Warner Bros.)	9	166	18	2716	—	1	26	75	64
34	30	SAWYER BROWN - Drive Me Wild (Curb)	4	161	17	2611	—	2	21	73	65
35	31	TRACY BYRD - When Mama Ain't Happy (MCA)	3	152	15	2514	—	1	19	71	61
33	32	GARY ALLAN - I'll Take Today (Decca)	8	143	6	2379	—	0	26	61	56
31	33	MARK NESLER - Slow Down (Asylum)	15	138	5	2355	—	4	26	49	59
—	34	GEORGE STRAIT - Meanwhile (MCA)	1	142	142	2328	—	3	20	63	56
45	35	LEE ANN WOMACK - I'll Think Of A Reason Later (Decca)	2	128	75	1818	—	1	8	49	70
43	36	TY HERNDON - Hands Of A Working Man (Epic)	2	120	45	1735	—	0	6	54	60
37	37	RICOCHET - Can't Stop Thinkin' 'Bout That (Columbia/CRG)	6	109	6	1712	—	0	17	41	51
—	38	BROOKS & DUNN - I Can't Get Over You (Arista)	1	113	111	1697	—	2	9	47	55
39	39	KEITH HARLING - Write It In Stone (MCA)	7	101	5	1609	—	2	13	40	46
16	40	TOBY KEITH - Getcha Some (Mercury)	16	66	0	1475	—	11	16	22	17
46	41	TRAVIS TRITT - No More Looking Over My Shoulder (Warner Bros.)	2	98	43	1350	—	1	6	36	55
40	42	SOUTH SIXTY FIVE - A Random Act Of Senseless Kindness (Atlantic)	6	87	2	1314	—	0	11	33	43
42	43	SUZY BOGGUSS - From Where I Stand (Capitol Nashville)	6	72	4	1106	—	1	7	25	39
38	44	SHANNON BROWN - I Won't Lie (Arista)	9	62	0	1060	—	0	12	26	24
—	45	PATTY LOVELESS - Can't Get Enough (Epic)	1	80	79	1038	—	1	3	24	52
47	46	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	2	85	33	995	—	0	3	20	62
44	47	JOE DIFFIE - Behind Closed Doors (Epic)	5	72	4	995	—	0	7	24	41
41	48	THE TRACTORS - Shortenin' Bread (Arista)	6	61	1	937	—	0	8	21	32
48	49	JON RANDALL - She Don't Believe In Fairy Tales (Asylum)	3	47	5	609	—	0	2	15	30
49	50	JODY JENKINS - Old Country Dance Floor (Zone7)	4	37	2	537	—	0	3	13	21

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
35	34	494	1	* MARK WILLS - Wish You Were Here (Mercury)
34	34	447	1	* DEANA CARTER - You Still Shake Me (Capitol)
33	33	452	1	* FAITH HILL - Love Ain't Like That (Warner Bros.)
30	30	371	1	* WADE HAYES - Tore Up From... (Columbia/DKC)

Commitment to Country '99

JANUARY 22

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AMERICANA

Americana Online

BY MICHAEL ZAMORA



Last September at In the Pines, I spoke with Gavin Americana Editor Chris Marino about putting together an online community that would be open to GAVIN Americana reporters only. Think of it: no labels, no promoters, no advertising, no outside influences; just reporters exchanging ideas and concerns about programming the format. The way I see it, this would be an opportunity for all of us to regularly check in, take a look at the direction the format's moving in, and ensure that we're all on the same track.

Let's face it: We're scattered across the country and have minimal contact, often seeing each other only at conventions twice a year. We need a cost-effective way for all of us to communicate on a regular basis, and that need can easily be filled through a private message board or chat room. (Before I go any further, I'd like to stress that the message board I am proposing would not be affiliated with nor endorsed by either my employer, Muzak, or GAVIN.)

You can log on at any time and post just about anything you want—particular album cuts you're focusing on; concert, club, or record reviews;

interview highlights.

Or maybe you're feeling pressure to add a certain record and want another programmer's perspective—since some of us are playing more twang, others more acoustic-based music, and some a little of both, you can get a variety of opinions. The good news is, since this is a private site open to reporters only, there will be no outside interference from other segments of the music industry.

Each one of us has years of broadcast experience. We can exchange ideas and put them to work for each other. Talk up promotional ideas, for example. What works for you may also work for someone else. Do you use scheduling software? If so, is it a good program? Have you found a great source for equipment? Or vendors who give excellent customer service? Sound off! Let your fellow

reporters know.

The site could also be used for live chats, so it's ultimately possible for a number of programmers to schedule times to sign on and communicate in real time. Once you join you can utilize the room in any manner you choose (within the limits of a few common-sense rules).

All a reporter needs to gain access is an email address and enough enthusiasm to spend about five minutes each week reading and posting messages. This is a great opportunity to build a community, and I'm hoping for 100 percent participation.

Maybe when we run into each other at the next In the Pines, we will all be more familiar with each other.

MICHAEL ZAMORA IS AN AUDIO ARCHITECT AT MUZAK. IF YOU'RE INTERESTED IN JOINING OR HAVE A QUESTION, CONTACT HIM AT MICHAEL@MUZAK.COM OR CALL (206) 256-2565

AMERICANPROFILE

Mark Anthony

STATION/MARKET:
KDMO/KMXXL-Joplin,
Mo.

POSITION: Operations
Manager/Program-
Morning Jock

HOW LONG?: 6 Years

**WHAT DO YOU LIKE
MOST ABOUT YOUR
JOB?:** Entertaining
people, touching their
lives.

**THE EARLY YEARS:
BORN IN:** Minneapolis,
Minn.

GREW UP IN: Willmar,
Minn.

**FIRST RADIO JOB:
STATION/MARKET:**
KVOX-Fargo, N.D.

TITLE: Weekender
while in college at
Moorhead State
University

**WHAT IS YOUR
FAVORITE SONG OF
ALL TIME?** It may be
a cliché, but
"Stairway to Heaven."
I learned to play gui-
tar to it.

**WHAT ALBUM/CD IN
YOUR COLLECTION
ARE YOU MOST
ASHAMED OF?** The
Partridge Family's
Greatest Hits.

DIDYAKNOW? I'm
working on my own
album in Los Angeles
with a single soon to
be released on Media
Records.

**IF I WORKED FOR A
RECORD LABEL, I
WOULD:** Work as an
A&R person and sign
great artists.

**MOTTO TO LIVE &
WORK BY:** Live fast,



die young, and leave
behind a good looking
corpse.

**IF STUCK ON A
DESERT ISLAND,
WHAT FIVE ALBUMS
WOULD YOU WANT?**
Any five Beatles
albums.

**WHAT RADIO STA-
TION DID YOU GROW
UP LISTENING TO?:**

KDWB/AM in
Minneapolis. A great
station back in the '70s
and early '80s. They're
satellite now.

by Chris Marino

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to do it yourself.

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ALL reporters to
ALL trades

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MOST ADDED

OLD DOGS (8)
DICKENS, JONES, &
HAWKER (6)



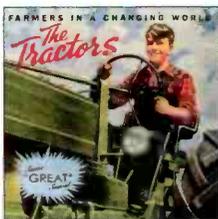
DOUG SAHM (4)
CIGAR STORE INDIANS (4)
HAZELDINE (3)

HOT PICKS



THE TRACTORS
DOUG SAHM
ALLISON MOORER
ROBERT EARL KEEN
MARK DAVID MANDERS

RADIO SAYS



THE TRACTORS
Farmers in a Changing World
(Arista)

"Americana at it's finest."
—Mark Anthony, PD,
KDMO-Carthage, Mo.

AMERICANA®

LW	TW		Repts.	Adds	Spins	Trend
1	1	ROBERT EARL KEEN - Walking Distance (Arista) <i>Robert rings in the New Year at #1.</i>	77	0	1000	+19
2	2	LYLE LOVETT - Step Inside This House (Curb/MCA)	75	1	871	-50
3	3	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	54	0	788	-12
4	4	THE TRACTORS - Farmers In A Changing World (Arista)	63	2	764	+39
5	5	ALLISON MOORER - Alabama Song (MCA)	63	0	738	+30
6	6	WILLIE NELSON - Teatro (Island)	58	0	662	-41
7	7	DON WILLIAMS - I Turn The Page (Giant)	51	1	596	-5
10	8	CHRIS WALL - Tainted Angel (Cold Spring)	60	0	571	-17
8	9	CONNIE SMITH - Connie Smith (Warner Bros.)	51	0	559	-40
9	10	DALE WATSON - The Truckin' Sessions (Koch)	51	0	551	-39
11	11	GREG TROOPER - Popular Dreams (Koch)	58	0	550	-22
12	12	JOHN JENNINGS - I Belong To You (Vanguard)	59	0	544	-2
13	13	SON VOLT - Wide Swing Tremolo (Warner Bros.)	57	1	529	-1
14	14	DEL McCOURY, DOC WATSON & MAC WISEMAN - Mac, Doc & Del (Sugar Hill)	63	1	500	-9
15	15	THE WARREN BROTHERS - Beautiful Day In The Cold Cruel World (BNA)	37	0	488	-16
17	16	HEATHER MYLES - Highways & Honky Tonks (Rounder)	40	1	430	-9
16	17	JUNIOR BROWN - Long Walk Back (Curb)	39	0	426	-50
19	18	THE V-ROYS - All About Town (E-Squared)	43	0	400	-21
18	19	MICHAEL MARTIN MURPHEY - Cowboy Songs Four (Valley Entertainment)	50	1	395	-25
21	20	MARK DAVID MANDERS - Tales From The Couch Circuit (Blind Nello)	36	0	393	+10
20	21	CRY CRY CRY - Cry Cry Cry with Dar Williams, Lucy Kaplansky, & R. Shindell (Razor & Tie)	48	1	391	-4
27	22	DOUG SAHM - SDQ 98 (Watermelon) <i>This week, Sahm is partying like it's 1999...</i>	42	4	339	+37
23	23	THE STEAM DONKEYS - Little Honky Tonks (Landslide)	36	0	335	+2
24	24	RUTHIE AND THE WRANGLERS - Life's Savings (Lasso)	50	1	333	+3
25	25	THE KENNEDYS - Angel Fire (Philo)	40	2	320	-6
26	26	PAUL BURCH - Wire To Wire (Checkered Past)	42	2	312	+2
22	27	THE BAND - Jubilation (River North)	36	0	283	-69
28	28	VERN GOSDIN - The Voice (BTM)	23	0	275	-13
29	29	ROBBIE FULKS - Let's Kill Saturday Night (Geffen)	36	0	272	-8
34	30	HAZELDINE - Orphans (All Swoll Music)	46	3	270	+36
35	31	VARIOUS ARTISTS - Tribute To Tradition (Columbia/CRG)	23	2	266	+34
31	32	LOS SUPER SEVEN - Los Super Seven (RCA)	38	0	266	-5
30	33	BR5-49 - Big Backyard Beat Show (Arista)	29	1	260	-17
36	34	HILLBILLY IDOL - Town And Country (HBI)	42	2	248	+18
32	35	BAD LIVERS - Industry And Thrift (Sugar Hill)	33	0	246	-24
33	36	WHISKEYTOWN - Faithless Street (Outpost)	38	0	244	-3
37	37	PINE VALLEY COSMONAUTS - Salute The Majesty Of Bob Wills (Bloodshot)	34	1	233	+5
38	38	DEKE DICKERSON & THE ECCO-FONICS - Number One Hit Record! (HMG)	25	0	208	+2
40	39	STRING CHEESE INCIDENT - Round The Wheel (Sci-Fidelity)	20	0	202	+1
39	40	LUCINDA WILLIAMS - Car Wheels On A Gravel Road (Mercury)	24	0	196	-5

CHARTBOUND

GEOFF MULDAUR (Hightone)	SOUTHBOUND (Soundwaves)
JOHN GORKA (Red House)	LUCKY 13 (Oh Boy!)
RORY BLOCK (Rounder)	GOLDEN SMOG (Rykodisc)
CIGAR STORE INDIANS (Deep South)	KEVIN DEAL (Blind Nello)
CHRIS DANIELS (Moon Voyage)	
PRICKLY PAIR (Rockhouse)	



AMERICANA REVIEWS

ERIC TAYLOR Resurrect (KOCH)

A lot of great writers call Texas home, but few are in the same league as Taylor. His smooth, serious vocals and the striking imagery of his lyrics could give a blind man sight.

Standouts include "Sweet Sunny South," "Texas, Texas," and "Walkin' Back Home."

LYNN MILES Night in a Strange Town (Philo)

Night in a Strange Town is more proof that, if there is any justice left in the music business, Miles will be a star. Lynn is talented writer and singer whose songs are filled with emotion, and like her last project, *Slightly Haunted, Town* is filled with rootsy, pop-edged stories that are radio-ready. Suggested cuts include "Anywhere," "Perfect Romance," and "Sunset Boulevard."



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FEBRUARY 17-21 AT THE HYATT REGENCY NEW ORLEANS

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JAZZ + SMOOTH

10 Reasons to Be at the GAVIN Seminar '99

BY KEITH ZIMMERMAN

Hopefully you're already budgeted to join us at the Hyatt Regency New Orleans on February 18, 19, 20. If not, here's a few more pieces of ammo to help convince higher-ups:

1. A FORMAT-SPECIFIC MEETING A DAY KEEPS THE RATINGS DOCTOR AWAY

Both Jazz and Smooth Jazz attendees will have a format-specific session to attend on each of the Seminar's three days.

For Smooth Jazz, KSSJ Station Manager Steve Williams will help us coordinate two Smooth Meetings, which will be take place Thursday and Friday afternoon. This year we're looking to expand panel participation to include PDs, MDs, labels, and artists. We'll be delving into "stationality" and marketing. KOAI PD Michael Fischer will host a music-intensive Smooth Jazz Jukebox Jury on Saturday afternoon.

In addition, Jazz sessions will focus on programming and the format's place in the industry at large. N2K Encoded Music's Carl Griffin and Keith Z will co-host a major 'Jazz at the Crossroads' session on Friday.

On Saturday afternoon we've scheduled a programming-intensive Jazz meeting to talk about listener pledges versus business underwriting, staffing growth, musical streamlining, air talent relationships, listener support ratios, sharing programming blocks with news & information, and more. On Thursday afternoon, Jason Olaine and I will co-host the Jazz Jukebox Jury.

2. PETER WHITE HEADLINES JAZZ/SMOOTH JAZZ AWARDS LUNCHEON



Peter White will be the musical headliner at the GAVIN Seminar Jazz and Smooth Jazz Awards luncheon

on Saturday, February 20. White's latest Columbia release, *Perfect Moment*, which has already hit the Number One slot on the GAVIN Smooth Jazz chart, will demonstrate chart staying power for months and months to come.

Also, this year we've revamped the award categories to salute more smaller and middle market deserving talent.

3. CASSANDRA WILSON HEADLINES MULTI-FORMAT SHOWCASE

Blue Note recording artist Cassandra Wilson has a brand new CD out in March called *Traveling Miles*. Her



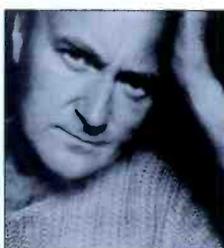
Friday afternoon soundstage show represents great timing. Our past Friday afternoon performances with Herbie Hancock and Don Was earned lots of raves, and

here's another slamming show in that tradition!

Like the Hancock and the Orchestra Was shows, this performance is designed to draw radio programmers from several different worlds—including Triple A, Jazz, Hip-Hop, Urban, Smooth Jazz, College, A/C, and more. Seating will be extremely limited. Cassandra currently plays large halls and is respected all over the world. *Traveling Miles* covers quite a few different genres.

4. PHIL COLLINS AT HOUSE OF BLUES FOR REGISTRANTS ONLY

S-S-S-Susudio! Phil Collins is on the Smooth Jazz chart now. He has a list of hit records longer than your arm, and he was in Genesis, too.



Promoting his upcoming Hollywood Records soundtrack for the animated Disney movie, *Tarzan*, Collins will perform new songs and tons of hits at a special GAVIN-sanctioned performance at the House of Blues, around 6 o'clock, Saturday night.

5. TERENCE BLANCHARD WITH FILM NOIR STRINGS

A prestigious show with trumpet player Terence Blanchard will take place Saturday evening around 10 p.m. at the historic Contemporary Arts Center, just minutes



from the Hyatt Regency in New Orleans; transportation will be provided. Blanchard and his quintet will perform selections from his upcoming Sony Classical release, *Jazz in Film*.

Joining Blanchard will be guest saxophonist (and former recording partner) Donald Harrison and members of the Louisiana Philharmonic. We'll be treated to a "meet the artist" reception after the show.

6. DIE BROKE AND LIVE RICH STEPHEN J. POLLAN LIVE!

Last year Deepak Chopra addressed our spiritual needs. This year, Stephen J. Pollan looks toward the material world. According to his best-seller, *Die Broke*, forget all you've learned



from your parents about managing your money. The world has changed and your concept of retirement is outmoded as well. In *Die Broke*, followed up this year by *Live Rich*, Pollan warns us, "quit today" and work for yourself and not your company. Your last check, written to the undertaker, should bounce. Pollan will appear Saturday morning and sign books.

7. INTERNET TECHNOLOGY: PRESENT AND EMERGING

This year's GAVIN Seminar will attempt two separate discussion sessions dealing with the prickly world of Internet. *Internet: Programming Friend & Foe* will be hosted by John Adams, Program Director of Imagineradio.com. Using the recent Arbitron Internet Listening Study as a foundation, we'll explore the time and money investment of chat, Web casting, e-mail promo-

tions, and on-line merchandising. NTR or waste of resources? We'll find out.

Our second meeting, *2001: Emerging Technology Affecting Music and Radio*, will examine emerging technologies that are likely to change our business models. How

will different ways of moving audio towards people change non-metro markets and niche formats as well as big cities and mainstream music?

8. JUKEBOX JURIES PLACE MUSIC IN THE FOREFRONT

We will conduct our Jazz session on Thursday and Smooth Jazz music tests on Saturday afternoon. As usual, the entire audience will be able to participate in the testing process. For Smooth Jazz submissions, contact Michael Fischer at the Oasis in Dallas. For Jazz selections, send Keith Z your DATs or CDs of hot upcoming stuff.

9. JAZZ ACTS PUSH THE ENVELOPE

Capricorn recording artists Galactic will drop by for a couple of tunes at Thursday's Jukebox Jury. Their latest release, *Crazyhorse Mongoose*, combines jazzy phrases with a swampy, funky, Meters-like feel. Appearing at the early Friday Jazz meeting is a unique signing on Angel Records, Tin Hat Trio, which combines the ambiance of Astor Piazzolla tango and Django Reinhardt swing in a sophisticated Jazz blend.

10. AFTER HOURS HOSPITALITY SUITES

Unwind and hang out after 11 p.m. on all three nights. On Thursday night, Broadcast Architecture will host their annual get-together at the Hyatt. On Friday night, Atlantic Records will open a suite in honor of artists Wayman Tisdale and their new Mesa Records signing Smoke 'N Function. Saturday night come meet new Chesky recording artist and Smooth Jazz legend Chuck Mangione, who has a long-awaited release due in April called *The Feeling's Back*. ■

JAZZ

MOST ADDED



ERIC GOULD (9)

On The Real (Umoja)

Including: WNCU, KSLU, WDET, KWIT, WDCB, KVNF, KCBX, KAZU, KEWU

TRUMPET LEGACY (8)

Feat. Payton, Soloff, Harrell, Henderson (Milestone)

Including: WESM, WNCU, WUSF, WUAL, KNTU, WDCB, KZJZ, KUNV

ERNIE ANDREWS (7)

The Many Faces of Ernie Andrews (HighNote)

Including: WHOV, WNAA, WUWF, KEDM, WCPN, KWIT, KEWU

JOHN HICKS (6)

The Billy Strayhorn Songbook (HighNote)

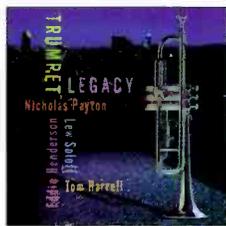
Including: WUWF, WUSF, KEDM, WCPN, KSMF, KEWU

GREG OSBY (6)

Banned In New York (Blue Note)

Including: KSLU, WUOB, WEMU, KZJZ, KKUP, KSJS

RADIO SAYS



TRUMPET LEGACY

Featuring Payton, Soloff, Harrell, Henderson (Milestone)
Trumpets galore! Four of jazz radio's favorites get together to salute the greats: Miles, Clifford, Chet, Dizzy, Fats, Louis, Lee, Kenny & Booker.

LW	TW		Repts.	Adds	Spins	Diff.
2	1	RAY BROWN TRIO - Some of My Best Friends Are Singers (Telarc Jazz)	81	0	781	+32
1	2	ANDY BEY - Shades of Bey (Evidence)	86	0	774	+23
3	3	KEVIN MAHOGANY - My Romance (Warner Bros.)	81	0	751	+19
4	4	HERBIE HANCOCK - Gershwin's World (Verve)	84	0	704	-10
5	5	HOUSTON PERSON - My Romance (HighNote)	83	0	678	+86
9	6	PHIL WOODS feat. JOHNNY GRIFFIN - The Rev & I (Blue Note)	80	0	601	+59
8	7	BURTON/COREA/METHENY/HAYNES/HOLLAND - Like Minds (Concord Jazz)	77	2	590	+40
6	8	KYLE EASTWOOD - From There To Here (Columbia/CRG)	65	0	584	+9
11	9	SPHERE - Sphere (Verve)	79	1	564	+47
13	10	DAVE ELLIS - In the Long Run (Monarch) <i>It's "Ced and Done," saxophonist Dave Ellis jumps into the top ten.</i>	75	1	525	+20
10	11	MARCUS ROBERTS - The Joy of Joplin (Sony Classical)	79	0	516	-19
16	12	DMITRI MATHENY - Starlight Cafe (Monarch)	74	1	512	+30
7	13	JOSHUA REDMAN - Timeless Tales (Warner Bros.)	60	0	511	-52
19	14	TONY BENNETT - The Playground (Columbia/CRG)	70	0	508	+52
14	15	PONCHO SANCHEZ - Afro Cuban Fantasy (Concord Jazz)	69	0	467	-28
20	16	GIACOMO GATES - Fly Rite (Sharp Nine)	69	3	465	+26
21	17	KERRY STRAYER SEPTET - Jeru Blue: A Tribute to Gerry Mulligan (Palmetto)	76	2	464	+31
22	18	ALEXANDER/HICKS/MRAZ/MUHAMMAD - Solid! (Milestone)	67	1	463	+43
17	19	CYRUS CHESTNUT - Cyrus Chestnut (Atlantic)	55	0	456	-7
12	20	KEITH JARRETT TRIO - Japan '96 (ECM)	66	2	437	-77
29	21	JOHN HICKS - The Billy Strayhorn Songbook (HighNote)	77	6	431	+54
28	22	GENE HARRIS & PHILIP MORRIS ALL-STARS - Live (Concord Jazz)	71	3	429	+48
26	23	ETHEL ENNIS - If Women Ruled the World (Savoy/Denon)	72	1	429	+30
15	24	COUNT BASIE - Count Plays Duke (MAMA Records)	51	0	421	-62
23	25	JIMMY McGRUFF - Straight Up (Milestone)	65	0	418	+8
18	26	MARCUS PRINTUP - Nocturnal Traces (Blue Note)	54	2	406	-51
27	27	JIMMY SCOTT - Holding Back the Years (Artists Only)	65	0	401	+3
30	28	MARK TURNER - In This World (Warner Bros.)	61	1	398	+20
24	29	DAVE HOLLAND QUARTET - Points of View (ECM)	54	0	383	-32
34	30	JOE LOCKE QUINTET - Slander (And Other Love Songs) (Milestone)	58	3	369	+24
31	31	YELLOWJACKETS - Club Nocturne (Warner Bros.)	46	0	366	-9
25	32	HEATH BROTHERS - Jazz Family (Concord Jazz)	57	0	366	-48
32	33	CARMEN McRAE - Dream of Life (Qwest)	57	0	352	-4
41	34	KENDRA SHANK - Wish (Jazz Focus) <i>Vocalist Kendra Shank takes some musical chances and is rewarded with a nice chart jump.</i>	63	4	350	+75
33	35	TONY WILLIAMS - Young At Heart (Columbia/CRG)	65	4	339	-12
35	36	ROY HAYNES - Praise (Dreyfus Jazz)	59	1	337	+9
38	37	MAYNARD FERGUSON & BIG BOP NOUVEAU - Brass Attitude (Concord Jazz)	60	5	325	+31
37	38	LOU RAWLS - Seasons 4 U (Rawls & Brokaw)	44	0	323	+28
42	39	ERNIE ANDREWS - Many Faces of ... (HighNote)	69	7	312	+65
36	40	SCOTT HAMILTON & BUCKY PIZZARELLI - The Red Door (Concord Jazz)	41	0	311	-16
40	41	SOUL SERVICE - Dream Catcher (Cap)	48	0	306	+28
45	42	JASON MARSALIS - The Year of the Drummer (Basin Street)	55	5	280	+45
46	43	MADS VINDING TRIO - The Kingdom (Stunt)	53	1	276	+42
50	44	TRUMPET LEGACY - Feat. Payton, Soloff, Harrell, Henderson (Milestone)	48	8	263	+51
43	45	MISAKO KANO - Breakthrew (Jazz Focus)	53	3	262	+17
—	46	WESLA WHITFIELD - High Standards (HighNote)	46	3	258	N
39	47	ENDLESS MILES - Tribute To Miles (N2K Encoded Music)	33	0	249	-37
47	48	RANDY WESTON - Khepera (Verve)	41	0	248	+14
—	49	ROSEMARY CLOONEY/COUNT BASIE ORCHESTRA - At Long Last (Concord Jazz)	38	1	222	N
—	50	BLUE NOTE MOTOWN TRIBUTE - A Blue Note Tribute To Motown (Blue Note)	35	0	222	N



REVIEW

KENDRA SHANK

Wish (Jazz Focus)

Like many jazz hopefuls, Kendra Shank migrated to New York City about five years ago. Since then she's caught the attention of such opinion leaders as Abbey Lincoln as a new kind of song stylist. And you know what? She's employs scat, syncopated phrasing, and some neat impressionistic vocalizing within a loose framework of post-bop changes. Her cover of Lincoln's "Should've Been" suggests a modernity of jazz vocalism, well past the era when legends like Ella and Billie were known by the boys in the band as "canaries." Singers like Lincoln and Betty Carter, and, now, Kendra Shank, represent a freer, more headstrong stance of self-expression. Shank sings with both force and beauty.

SPINCREASE

1. HOUSTON PERSON	+86
2. KENDRA SHANK	+75
3. ERNIE ANDREWS	+65
4. PHIL WOODS	+59
5. JOHN HICKS	+54

CHARTBOUND

ERIC GOULD (Umoja)
FRED HERSCH + BILL FRISSELL (Nonesuch)
*LOS HOMBRES CALIENTES (Basin Street)
*BENJIE PORECKI (Severn)
*SHERRI ROBERTS (Brownstone)
Dropped: #44 Danilo Perez, #47 Randy Weston, #49 Brad Mehldau

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ARTISTPROFILE

DAVE ELLIS

SINK OR SWIM

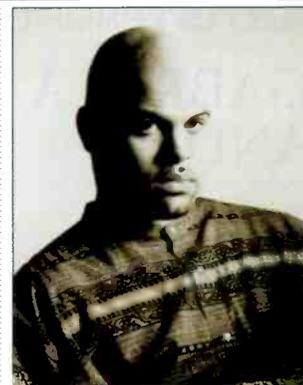
"I did a session with Dmitri Matheny which Orrin Keepnews produced. Orrin was interested in producing me, and we discussed making a record. For *In the Long Run*, I

used both Orrin's [studio] group and my own quartet. I convinced Orrin my band was good enough for the record, but he had enough faith in me to ask Eric Reed, Bob Hurst, and Tootie Heath to play with me purely on his recommendation. Orrin threw me into the situation to see if I would sink or swim. We

recorded in one room together, with very little isolation and no overdubs, which allowed me to concentrate on being a player.

"Ced and Done" was a cute way of saying we've talked about making this record, now go and do it. I have a totally funky side that doesn't ever leave me alone. Even if I'm trying to be a real traditional jazz guy, the funk still seeps its way in."

Orrin wanted to include standards to showcase what I've studied. He wanted to represent a Monk tune. 'You're So Nice To Come Home To' reminds me of a version by Coleman Hawkins and Ben Webster doing it in the 1940s. We agreed on a harmonically modern standard, 'Black Narcissus' by Joe Henderson, when he saw me play it live with my band."



MOST ADDED



VANESSA WILLIAMS (4)
"My Flame"
(Mercury)

Including: WJFK, WZJZ, KTNT, and KYOT

KHANI COLE (2)

Places
(Fahrenheit)

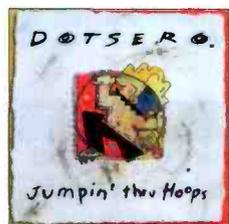
Including: KYOT and KINK

JOHN TESH PROJECT

Guitar By the Fire
(GTSP/Mercury)

Including: WLVE and KSSJ

RADIO SAYS



DOTSERO

Jumpin' Thru Hoops
(Ichiban)

Dotsero means "something unique" to the Ute Indians.

Action on "If You Only Knew," debuting this week at #46.

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SMOOTH

LW	TW		Repts.	Adds	Spins	Diff.
1	1	ERIC MARIENTHAL - Walk Tall (i.e. music)	58	1	929	+34
2	2	PETER WHITE - Perfect Moment (Columbia/CRG)	57	1	911	+41
3	3	RICK BRAUN - Full Stride (Atlantic)	52	0	861	+30
4	4	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	54	0	830	+63
5	5	GEORGE BENSON - Standing Together (GRP)	48	0	736	-13
6	6	WALTER BEASLEY - For Your Pleasure (Shanachie)	48	0	718	0
8	7	NAJEE - Morning Tenderness (Verve Forecast)	55	0	706	+93
7	8	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	49	0	703	+34
11	9	KIRK WHALUM - For You (Warner Bros.)	54	1	601	+59
10	10	MARC ANTOINE - Madrid (NYC/GRP)	49	0	568	+21
9	11	BRIAN BROMBERG - You Know That Feeling (Zebra)	37	0	515	-87
14	12	LEE RITENOUR - This Is Love (i.e. music)	47	0	508	+44
12	13	PATTI AUSTIN - In and Out of Love (Concord/Vista)	43	0	485	+1
13	14	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	42	0	463	-10
20	15	DAVE KOZ - A Blue Note Tribute To Motown (Blue Note)	35	0	418	+31
18	16	JEFF LORBER - Midnight (Zebra)	37	0	413	+4
17	17	PHIL COLLINS - ...Hits (Atlantic)	32	0	413	-2
15	18	GREGG KARUKAS - Blue Touch (i.e. music)	35	0	408	-13
19	19	JK - What's the Word (Verve)	38	0	405	+7
16	20	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	32	0	371	-45
23	21	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	36	0	362	+22
21	22	BONEY JAMES - Sweet Thing (Warner Bros.)	32	0	352	-32
24	23	KIM WATERS - Love's Melody (Shanachie)	37	1	350	+17
26	24	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	30	0	339	+21
27	25	SHAKATAK - Shinin' On (Instinct)	30	0	328	+27
37	26	VANESSA WILLIAMS - "My Flame" (Mercury)	34	4	325	+89
<i>Vanessa lets her "Smooth" side shine on this Bobby Caldwell tune.</i>						
22	27	BRYAN SAVAGE - Soul Temptation (Higher Octave)	30	0	315	-41
29	28	FOURPLAY - Four (Warner Bros.)	32	0	301	+17
25	29	CRAIG CHAQUICO & RUSS FREEMAN - Riders of the Ancient Winds (Windham Hill Jazz/Peak)	33	1	294	-33
28	30	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	25	0	276	-19
30	31	LUTHER VANDROSS - "I Know" (Virgin)	25	0	248	-35
31	32	JIM BRICKMAN - Visions of Love (Windham Hill)	25	0	247	-34
35	33	GABRIELA ANDERS - Wanting (Warner Bros.)	24	0	238	-5
36	34	CHRIS STANDRING - Velvet (Instinct)	22	0	236	-5
38	35	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	22	0	232	+21
34	36	RAMSEY LEWIS - Dance of the Soul (GRP)	25	0	230	-15
40	37	HEADS UP SUPER BAND - Live At the Berks Jazz Fest (Heads Up)	24	0	222	+25
<i>There's still room for some jamming sounds on the Smooth radio front.</i>						
32	38	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	23	0	218	-58
33	39	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	25	0	216	-55
42	40	EVERETTE HARP - Better Days (Blue Note)	21	1	194	+15
44	41	RACHEL Z - Love Is the Power (NYC/GRP)	19	0	191	+30
41	42	JANET JACKSON - "Every Time" (Virgin)	15	0	186	-10
39	43	JOE MCBRIDE - Double Take (Heads Up)	22	0	166	-34
48	44	BASIA - Clear Horizon (550 Music)	17	0	160	+16
45	45	MARCUS JOHNSON - Chocolate City Groovin' (N2K Encoded Music)	15	0	151	-10
—	46	DOTSERO - Jumpin' Thru Hoops (Ichiban)	18	0	138	N
46	47	MARILYN SCOTT - Starting to Fall (Warner Bros.)	14	0	137	-18
43	48	RICKY JONES - Ricky Jones (Universal)	14	0	135	-31
47	49	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	16	0	134	-19
50	50	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	14	0	131	+7



REVIEW

DOTSERO

Jumpin' Thru Hoops (Ichiban)

Like the Rippingtons and Fattburger, Dotsero is a traditional Smooth Jazz ensemble that explores quality instrumental performances. "If You Only Knew" is a vehicle for saxophonist Stephen Watts. The three key players these days for Dotsero are horn player Watts, bassist Michael Friedman, and guitarist David Watts. The rest of the band's identity is augmented by two guest keyboardists and a sit-in drummer, not to mention a modern studio concoction of loops and canned rhythms. As with San Diego's Fattburger, Dotsero has streamlined their band sound in favor of a more pop/R&B presentation. Nowadays, you really hear how influential producer Paul Brown's sound has become.

SPINCREASE

1. NAJEE +93
2. VANESSA WILLIAMS +89
3. WARREN HILL +63
4. KIRK WHALUM +59
5. LEE RITENOUR +44

CHARTBOUND

OPEN DOOR (Helicon)

DON DIEGO (Ichiban)

CRAIG CHAQUICO (Higher Octave)

GLENN McNULTY (Isonga)

KHANI COLE (Fahrenheit)

GEORGE DUKE (Warner Bros.)

Dropped: #49 Dan Siegel

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ARTIST PROFILE

GABRIELA ANDERS

ON SOUTH AMERICAN MYSTIQUE

"The players are different in California. Musicians in New York are [generally] more specialized and may play strictly jazz, pop or Salsa. But in L.A., they play several styles at

the same time. That's the main difference. For me, it works better to have people from L.A. on the record. I like working with players that are familiar with both jazz and pop.

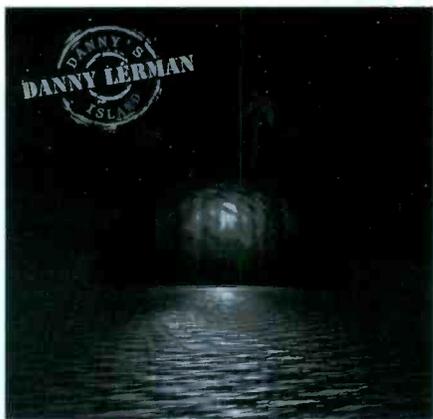
"Each country in South America has its own musical story. The Southern continent is different from Brazil or the Northern countries like

Colombia or Venezuela. In Argentina we don't have a heavy Caribbean influence. We don't have a Portuguese influence like Brazil or a Spanish influence like the Northern part. Music in Argentina is more nostalgic, more melancholy. Buenos Aires is such a melancholic place, and we have a European influence in Argentina.

"In my music there's a little

bit of that Argentinean stamp of melancholy with a little bit of a Brazilian breeze. I grew up listening to jazz like American singers, but my sound is different because I was raised other music besides jazz. I'm used to certain rhythms that you could only hear in South America. My whole culture is reflected in the way I sing, talk, eat, and live."





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PARTINGSHOTS

SONIC BOOM

KNND-Seattle moved the traditional Deck the Hall Ball from its 5500-capacity home of the last three years to the 11,000-seat Key Arena—and still sold out! With a lineup that included Hole, Garbage, Soul Coughing, Cherry Poppin' Daddies, Cake, and more, though, that's not too surprising. Besides, said The End's Aubbie Beal, "someone had to put the home of the Seattle Sonics to good use this year!"



PARTY CRUSHERS

K104-Beacon, N.Y. hosted "Holiday Festivus" December 4 in Poughkeepsie. The fest featured performances by Jennifer Paige, Andrea Martin, Mary Griffin, and others. Shown here (l-r): Hollywood Records' Jimmy, K104 Promo Director Kelly Gillen, Joshua (Paige's guitarist) and Jennifer Paige, Mary Griffin, Paige's drummer Derek.



gmailBOXSET

Philly phave **Gerry DeFrancesco** is back in the saddle, named VP/GM of **WIOQ (Q102)**-Philadelphia, replacing **Dan Savadove**.

The Midwest had a blizzard. Schools were closed. You heard it on the radio.

Bob Lewis (ex-KGGI-Riverside) is named PD of Rhythmic Top 40 **KISV (Kiss 94.1)**-Bakersfield, replacing **Mark Feather**, now, ironically, programming KGGI. Lewis was Network Format Director for San Jose-based **EXCL Communications**.

Jo Jo Morales, late night jock on **Z100**-New York in 1988, returns for overnights/weekends. Morales comes from **WXYV**-Baltimore.

WNKS-Charlotte programming assistant **Jason McCormick** is upped to MD; **Jennifer Steel** joins for middays from **WKZL**-Greensboro.

Changes at **Jacor** Top 40 **KHTS (Channel 933)**-San Diego: Morning guy **Chio the Hitman** is leaving, but will remain with Jacor. APD/MD **Ron Geronimo** segues to the same duties at sister Hot A/C **Mix 95.7**. Wonder when PD stripes will be in the picture...

WKSE (Kiss 98.5)-Buffalo p.m. driver **Doc Reno** exits, replaced by night guy **Donny Walker**; overnighter **DJ Anthony** grabs nights, and **Bobby Craig** joins for overnights. Kiss still has mid-days/promotions open. Packages to PD **Dave Universal**.

CBS/Infinity Modern A/C **KOZN**-Kansas City flips to A/C **Star 102** under **Jon Zellner**, PD of sister Top 40 **KMXV**. Across the street, **Entercom** OM/PD **Robert John** drops PD duties at A/C **KUDL**, retaining Oldies **KCMO/FM**. Morning jock **Dan Hurst** has been named interim PD, while the search begins.

Contact GM **Mike Payne**.

WPXY-Rochester PD **Clarke Ingram** is recovering from a car accident near his parents' home in Pittsburgh on December 28. Ingram suffered three cracked ribs and a totalled car. Welcome him back January 11.

WAEB-Allentown PD/Station Manager **Brian Check** is named Regional PD for **Atlantic Star**, overseeing **WNNK**-Harrisburg, **WKSS**-Hartford (still in need of a PD), **WERZ**-Portsmouth, N.H., **WKEE AM/FM**-Huntington, and **WZNW**-Wheeling, W. Va. Midday jock **Jennifer Knight** adds MD stripes, replacing **Chuck McGee**, now Regional MIS Tech. **Rob Acampora** joins for APD/afternoons from **WBBO**-Monmouth/Ocean.

KS107.5 (KQKS)-Denver MD **Jennifer Wilde** rips off her stripes to concentrate on morning co-hosting duties. She's replaced by **Harrison Wood** from **KFFM**-Yakima. **Ricky Fuentes** (ex-**Power 106-LA**) is inked for nights, as **Joe B.**

Nasty takes afternoons.

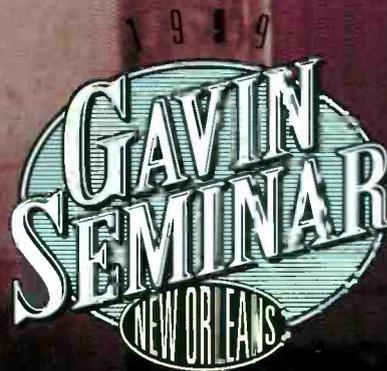
Former **WHQT (Hot 105-Miami)** APD/MD **Phil Michaels** is named PD of **Cox** sister **WTLN/FM (95.3)**-Orlando, now consulted by **Bill Tanner**. Word is the station will move its Religious programming to its AM and go Rhythmic Top 40 (nice surprise for the old listeners).

New Year, new format: Classic Country **KXTC**-Gallup, N.M. flips to Rhythmic-leaning Top 40. PD/morning guy **Bill Lee** remains aboard. Mainstream A/C **WHFB**-Benton Harbor, Mich. flips to automated Hot Country. **Bill Stanley** remains OM, but everyone else has left.

Columbia Records names **Tanya Kalayjian** its new Northern California Promotion Manager. Kalayjian segues from National Crossover at **Restless Records**.

Congratulations to **WBEB**-Philadelphia MD (and GAVIN Award nominee) **Donna Rowland** on her marriage to **Robert Dennehy**, December 26.

***Everybody
is going to
be there.***



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