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ISSUE 2247

MARCH 19 1999

GAVIN

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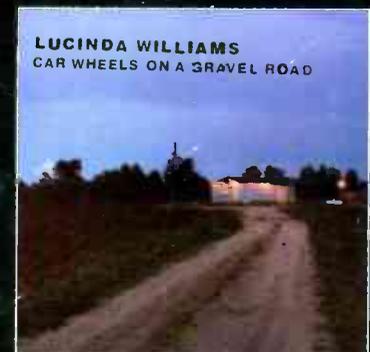


- *Rolling Stone* (★★★★1/2)
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5/21



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ISSUE 2247

MARCH 19 1999

GAVIN



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TUNE-UP

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AND LOVIN' IT**

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IN CONTROL**

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NEWSBRIEFS

PAGE 8

Off the Market

Chancellor President Jimmy de Castro: "I would say that the 'for sale' sign has clearly been put in the attic. The reality is that Tom Hicks has \$100 million invested in our company, and about \$900 million invested in Capstar. He's a rainmaker. Tom really believes that if he gets any multiple expansion at all, he can make \$10-15 billion in the future."

PAGE 9

By Radio for Radio

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

PAGE 30

Confidence Restored

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

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in Miller Freeman
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FIRSTPERSON

AS TOLD TO ELIOT TIEGEL

Monica Mancini

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

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

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

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

I actually got into the concert business in 1994, the year my dad died. He had a few concerts scheduled and when he couldn't handle them, Bill Conti stepped in as his replacement and worked up a

Mancini tribute show. I knew I sang background professionally so he asked me to join him in the fall of '94. That's when I started doing Mancini tributes. Doc Severinsen heard I



was doing concerts and he asked me to join him. He's the pops conductor for four symphonies, and I've performed with him at all four. We're going back to Milwaukee next year and I'll do some Mancini tunes and some other things.

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

What Do You Want From Us?

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

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

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

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

You can trust us on that.



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

de Castro Prez/CEO at Chancellor Radio/Outdoor

There's a radio guy heading up Chancellor Media's operations, and his name is Jimmy de Castro.

A weekend purge of the executive suites by Chancellor's chief investor Tom Hicks and his LBO firm Hicks, Muse, Tate & Furst has lifted de Castro to President/CEO of Chancellor's Radio and Outdoor Group and put Capstar President/CEO Steve Hicks at the head of Chancellor's new Services Group. Tom Hicks assumes the title of Chancellor Media CEO; he, brother Steve, and de Castro will split the

duties previously handled by Jeffrey Marcus, who has resigned from the company. Steve Hicks and de Castro report directly to Tom Hicks.



Additionally, Ken O'Keefe has been appointed Chief Operating Officer of Chancellor Radio, while D. Geoffrey Armstrong succeeds Thomas McMillin as acting CFO.

Announcing the new structure at Chancellor, Tom Hicks said, "We have concluded that given the current business and regulatory environment we can best build shareholder value by pursuing a number of strategic, operational, and financial initiatives that will streamline Chancellor's operations and focus its resources on the fast-growing radio and outdoor advertising business." Part of that streamlining move was to abandon the acquisition of LIN Television, another Hicks, Muse asset that Chancellor was in the process of buying.

"Bringing Armstrong in from Capstar and putting him in the CFO role, and making Ken O'Keefe COO, really aligns their talents with the company," de Castro told GAVIN. "They both deserve to

have those roles, and it saves us some additional corporate overhead. It's a wonderful opportunity for them to be rewarded and get some recognition for their efforts."

Please see page 8 for an exclusive interview with Jimmy de Castro.

"[Yoko] may have everything else—the money, his likeness, and his name, but she'll never have the blood or the talent, that's for sure."

Julian Lennon
—see page 34

N2K Forms N-Coded Music With Warlock

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

Warlock Records President and Owner Adam Levy will take over as

President of N-Coded Music. Bud Katzel, former Senior Vice President of Sales and Distribution at GRP Records and consultant with N2K, will serve as General Manager of the label. Carl Griffin, former Vice President of A&R for Encoded Music, will serve as Senior Vice President of A&R for N-Coded Music.

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

Dolan President, ABC Radio "Group I"

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

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

G-FILES

TYRELL TO SONY SR. VP



Thomas C. Tyrell has been named Senior VP, General Counsel and Secretary for Sony Music Entertainment, succeeding David H. Johnson. Tyrell, who was most recently Executive VP, Administration, Sony Music International, has been with the company since 1977...Also under the Sony umbrella,

Paul Jarosik is promoted to Director of Sales for Epic Records Group. Based in Boston, Jarosik will develop and coordinate advertising campaigns involving ERG artists, including tour support, retail merchandising, and special promotions and sales programs.

ZOMBA TWO NEW SR. VEEPS

Richard Blackstone has been upped to Senior VP, Business Affairs and Creative Operations for the company's music publishing arm, Zomba Enterprises, Inc. and Zomba Songs, Inc. He has been with the company for 10 years. Brian Roberts also earns Sr. VP stripes, his in Finance and Commercial Operations for Zomba Music Publishing.

MR. PETE NOW A PRIORITY



Priority Records has upped Peter Shepis, a.k.a. Mr Pete to National College Coordinator/Record Pool. New York native Shepis started with the company only a few months ago, but, says Director of Mixshow Promotions Kelly Woo, "he is an excellent candidate for the position."

MORROW'S GIANT STEP

Shilah Morrow is Giant Records' new Head of Sales, it was announced earlier this week. She has been with Giant for the past year, working in an executive post within the sales department. "Shilah has a unique blend of charm and poise, combined with a take-no-prisoners approach to her work, which is invaluable to the success of a label like ours," said GM Larry Jacobsen.

Atlantic Launches Christian Division

Atlantic Group Co-Chairman/Co-CEO Val Azzoli announced that the label has established a new division devoted to Christian and gospel music. The division will be overseen by Vice President/General Manager Barry Landis, former VP/GM of Warner Resound.

It was also announced that EMI Christian Music Group (EMI CMG) has signed an agreement for its



distribution company, Chordant

Distribution, to become the exclusive distributor in the Christian retail market for releases from the Warner Music Group (including the Atlantic Group, Elektra Entertainment Group, Rhino Records, Sire Records Group, and Warner Bros. Records) and Curb Records (distributed through The Atlantic Group).

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

Revenues Up 15% in January

Radio Advertising Bureau President/CEO Gary Fries predicts that after 1998's record-setting revenue for radio, 1999 shows even

greater potential.

So far Fries' projections are on the money. Compared with the previous year, combined local and national spot advertising totals were up 15 percent in January 1999. Local revenues experienced a 14 percent increase, while national sales were 18 percent greater. January marked the 77th straight month of revenue growth for the radio industry.



WEBSITE OF THE WEEK

Currents

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- Promotions
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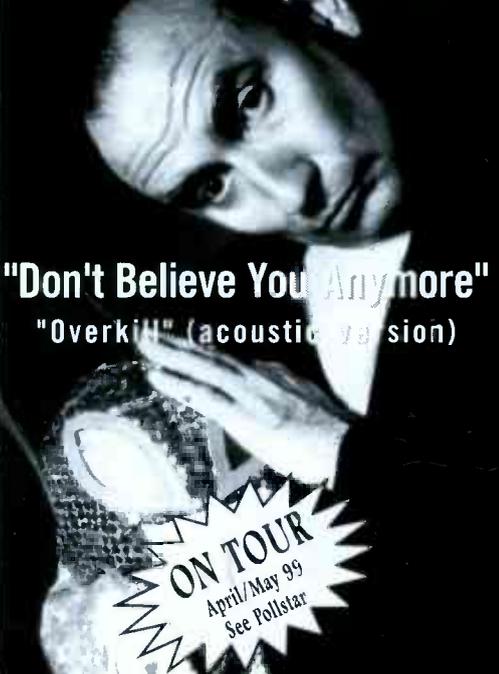
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GOLF IN HAY

"Don't Believe You Anymore"
"Overkill" (acoustic version)

ON TOUR

April/May 99
See Pollstar

GRABBAG

BY LAURA SWEZEY

- **PREGNANT PAUSE.** Last month we told you about Hal Abrams, morning man of KMXS-Anchorage "Mix 103.1" who sported an "Empathy Belly" simulating pregnancy to raise money for the March of Dimes. His gestation period ended on March 8 after 34 days in the uncomfortable contraption, having raised \$3600 for the cause. What has Abrams learned from the lengthy ordeal? "Women have it harder. Pregnancy's a bitch," he says.
- **DION...AND ON...AND ON.** Listeners in Klamath Falls, Ore. are in for either a treat or a miserable aural assault, depending on your personal taste in music. Launched on March 16 with "My Heart Will Go On," radio station "Celine" 102.9 hit the airwaves, playing—that's right—Celine Dion and only Celine Dion 24 hours a day, commercial-free, indefinitely. Call letter searches are ongoing, but VP/Marketing Manager of New Northwest Broadcasters Scott Allen sez the letters KCLN would be appropriate. For those bored with English-only radio, the station will play Dion's recent 550 Music releases as well as her French Canadian recordings. "It's a real cosmopolitan thing we've got going here," Allen observes.

If you're wondering whether people can stand listening all day at work, the folks at "Celine" are wondering the same thing. "We're going to find out," Allen says. "Let me put it this way: when you look at what they've been listening to in our market in that format, Celine Dion 24 hours a day will probably be an improvement over what some of our competitors have to offer. Frankly, we have to do something borderline stupid to get the attention of the people outside of our area. This probably qualifies."

- **EXTRAPOLATING.** Morning jock Allie MacKay of KXTA "Xtrasports 1150" Los Angeles is such a devoted L.A. Clippers fan she wanted to shout it from a rooftop billboard—and she did, for several days. In support of her hometown team and to cheer up fellow Clipper fans during the team's 0-17 losing streak, MacKay hopped atop the Universal Bar and Grill in Universal City, which houses an Xtrasports billboard, vowing not to come down until her team won a game. MacKay was cheered on and visited by listeners bedecked in Clipper colors. Since the team was less than halfway through the season, MacKay's stay out of doors could have been a long one. Fortunately for her, the Clippers beat the Sacramento Kings



on day seven of MacKay's outing (three of those days brought rain). After an extra night on good faith outside, MacKay came down on March 12. For her efforts, she was awarded tickets to the Clippers game on the 13th and even given the game ball.

Liquid Audio Launches Safe Music Net

The latest push to corral more artists and more music tracks for a secure Internet music-playback system comes from Liquid Audio, which this week announced the formation of its new Liquid Music Network.

The company said this

network links together over 240 music Web sites and will offer online listeners the ability to preview or download music clips or full-length songs from 5,400 tracks from more than 1,000 artists. A Liquid Audio spokesman said

individual artists will determine how many of their own full-length songs or music clips will be made available for playback via the Liquid Audio player. The new Web site is located at: www.liquidmusicnetwork.com.

RoyaltyConsultants.com To Audit Web Music Sales

Keith Bernstein, former Director of Financial Operations and Royalty Audits for PolyGram/A&M Records, Inc. and Steven H. Ambers, former Senior Manager of the royalty compliance division of Moss Adams, LLP, have launched RoyaltyConsultants.com.

RoyaltyConsultants.com is the first known company to determine the amount of unreported and/or underreported royalties generated from the licensing of and/or illegal use of intellectual property distributed in digital format on the Internet and/or sold by Web sites and shipped in traditional formats.

The company has devel-

oped a proprietary royalty accounting system called RoyaltyLoad™ that is integrated with e-commerce programs to ensure royalties are calculated for products delivered or sold online.

Information from online transactions will be electronically transmitted at the time of purchase to RoyaltyConsultants.com for royalty calculation and statement reporting.

Webcasting Emerging As Group Policy

BY TONY SANDERS

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

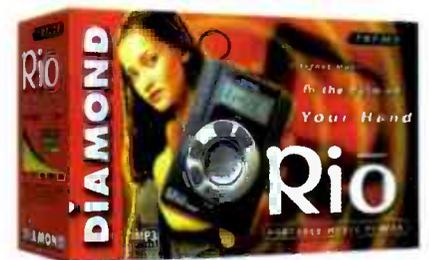
Cuban Says MP3 "Will Die"

Digital downloading may be the wave of the future, but it won't necessarily come in the form of MP3.

Speaking at the SXSW conference this week, Broadcast.com President Mark Cuban predicted that MP3 will lose out in the race for digital-playback format of choice. *Wired* magazine's online report quoted Cuban as saying "MP3 will die" within the next few

years, and went on to quote Cuban as saying, "The rate of change is accelerating to

create an Internet dominated by digital media in shapes and sizes we can't even imagine."



BACKSTAGE

BY JAAN UHELZKI

LA-LA-LA-LA LIFE GOES ON...

Paul McCartney seems to be feeling a little more chipper these days, after enduring the worst year of his life, including the loss of wife **Linda McCartney** to breast cancer last April. According to London's *Daily Mirror*, the former Beatle attended the wedding of his daughter, **Mary**, to TV producer **Alister Donald** last weekend; the family had postponed the nuptials following Linda's death, but the rescheduled ceremony took place March 13. Younger sister **Stella McCartney**, who is the principal designer for **Chloe**, created the outfits, while Sir Paul sat behind the wheel of a vintage Rolls and drove the happy couple to the reception at the family home. Prior to the ceremony, McCartney spent the week at **EMI's Abbey Road Studios**; it was the first time he has entered a studio since Linda's death, but he did it with real aplomb, coaxing **Pink Floyd's David Gilmour** and **Mick Green** from **Johnny Kidd & The Pirates** into the studio with him for the historic session. According to press reports, what began as an impromptu freeform jam developed into something more, and it now seems that McCartney will put the results of their efforts on a new album.

SIMPLY STUNNING

Chris Isaak looked smashing in his mirrored suit at this year's 22nd **Bammie Award** show in San Francisco...and we're not the only people who think so.

There reportedly are talks between Isaak and a premium cable channel for the fetching retro rocker to host his own talk show. In addition, the late **Stanley Kubrick** was so enamoured of Isaak's "Baby Did a Bad, Bad Thing" from 1997's *Forever Blue* that he licensed it for his final film, *Eyes Wide Shut*. The film company used the haunting snippet underneath **Nicole Kidman** and **Tom Cruise's** 90-second nude scenes that are being used to promote the movie, which will be released in July. The audiences were not only wowed by Kidman's perfect body, but by Isaak's song—so much so that **Warner Bros.** is re-releasing it to radio this week. What do you mean, what about his current album *Speak of the Devil*?

ALL IN THE FAMILY

Apartment 26, headed by **Biff Butler**, the 18 year-old son of **Black Sabbath's Geezer Butler**, has been added to the second stage lineup for this year's **OzzFest**. The whip thin, gorgeous progeny of the mustached bass guitarist has been known to burn up the stage with his electronic hard rock outfit, which is named after the reoccurring appearance of Apartment 26 in all of **David Lynch's** films. Besides spending too much time at the cinema, young Butler has been working with **Gravity Kills** keyboardist **Doug Firley** on some demos. So how was he able to lure Firley into the studio? Easy: Gravity Kills is managed by one **Gloria Butler** (Geezer's wife, Biff's mother).

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FRIENDS OF RADIO

Carole Bayer Sager

Academy Award winning songwriter and current nominee (seventh nomination)

Hometown:
New York City

Current or most recent credits:

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

What radio stations did you grow up lis-

tening to?

I listened to Top 40 in New York City, especially "Murray the K" on WMCA.

What stations do you listen to now?

I listen mostly to KILS, KOST, and KBIQ.

What makes "The Prayer" such a special song?

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

Your most memorable

recording session to-date and why?

It would probably be making the video for "That's What Friends Are For." Just to have Dionne Warwick, Elton John, Gladys Knight, and Stevie Wonder together in the same room [was incredible].

Any current projects that you can tell us about?

I'm working with some young talent—the M&M Girls, Matt Goss, and a singer-songwriter on Sony named Clark Anderson. They're artists you don't know today, but who will be huge stars tomorrow.

Proudest career achievement so far:



Being able to give back some of what's been given to me by this incredible industry and help finance the cause of AIDS research with "That's What Friends Are For."

Future ambitions:

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

by Annette M. Lai

TOP 40 + RHYTHM



Almost Off The Record

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

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

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

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

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

"Someone who loves music, lives the life, and is wacko enough that I'll probably want to fire them at some point."
—**KUBE-Seattle PD Eric Powers on the qualities he looks for in a night jock candidate.**

"I know, I've ruined Joe's life...and his girlfriend is not too happy with me right now, either."
—**Jet102 (WJET)-Erie PD Dino Robataille, who moved himself from mornings to afternoons, re-locating APD/MD Joe Arnold back to nights.**

"One guy actually auditioned over the phone for me yesterday...it was a classic; he kept using the wrong call letters."
—**KQBT-Austin PD Scooter B. Stevens on the endless parade of colorful morning show candidates.**

"When a couple is in a bad relationship, women tend to worry and ask all the questions, while guys tend to just accept it and watch TV until everything fizzes out."
—**Channel 933 (KHTS)-San Diego PD Diana Laird on a favorite subject: guys and girls and guys.**

Lullaby Live



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

PDPROFILE

Joey Arbagey



KMEL-San Francisco

Owner:
Chancellor Media Corporation

Describe your format:
The Hottest Shit Anywhere!

Current Ratings:
3.6 12-plus

Jock Line-up:
5:30-10 a.m. The Morning Zoo (Rick Chase, Diana Steele, Carmen); 10 a.m.-2 p.m. Rosary; 2-6 p.m. Chuy Gomez; 6-10 p.m. Franzen feat. Trace on Location; 10 p.m.-2 a.m. Gill Alexander; 2-5:30 a.m. Foxxee Brown

Specialty Shows:
Friday, 10 p.m.-2 a.m.:
The Wake-Up Show with Sway & King Tech
Sunday 6-9 a.m.:
The World Hit Gospel Show feat. Tinka & Rick Chase
Sunday, 9-11 a.m.:
Davey D Street Knowledge
Sunday 7-10 p.m.:
The Grooves with Chuy Gomez
Sunday, 10 p.m.-1 a.m.:
The Love Zone with Gill Alexander

Influences:
a) People: Keith Naftaly, Hosh Gureli, Michelle S., Dave Shakes
b) Radio stations: Hot 97-New York, WPGC-Washington D.C., KKBT (The Beat)-Los Angeles

Mentor(s): Dick Springfield (R.I.P.), Jimmy de Castro, Steve Rivers, Dave Allen, Ken Benson.

First Gig: The Burger King drive-thru...I got fired after four months because they claimed I was too sarcastic to be dealing with the public.

Car Radio Presets:
106.1 KMEL, 102.9 KBLX, KISQ (Kiss 98.1), Wild 94.9, KITS (Live 105.3), Z95.7, Alice @ 97.3.

Off-Duty Listening:
Les Nubians, Maxwell, Cherokee, Kruder & Dorfmeister (the K&D sessions), "Nuyorican Soul" by Masters At Work, John Coltrane, Blue Train, and La Lupe, to name a few.

Personal PD Network: Everyone from Tracy Cloherty (Hot 97) to Bruce St. James (KKFR-Phoenix) to Jacqué Gonzales James (Program Coordinator @ Power 106-Los Angeles).

Stop Sets:
Forever floating

Most Memorable Gig:
Four memorable months spinning at 1015 Folsom Street.

Other Notable Gigs:
DJing at the San Francisco AIDS Dance-A-Thon in 1995 in

front of over 12,000 people.

The Boss: Richard (Dick) Kelley

Family: My KMEL family! (My airstaff, and my crew: MD Glenn Aure, AMD Larry Jackson, Program Coordinator Rosemary Hart, and Reed, my wife).

Favorite restaurant in San Francisco:
Jardinaire

Favorite movie:
a) All-time fave(s):
Mommie Dearest and *Shirley Valentine*

b) Current fave(s):
Life Is Beautiful and *Bitter Sugar*

TV shows I never miss: *Hello????* I'm a little busy...

Non-trade magazine subscriptions: *Muzik*, *Details*, *Vibe*, *Men's Fitness*

If I hadn't stumbled into radio, I'd be:
A sperm donor.

Career Goal: To take Kevin Carter's job, and write some interesting questions...

Little-known career highlight: Slept with Michelle S... What a babe!

by Kevin Carter

MOST ADDED



'N SYNC (15)
KEITH SWEAT (11)
ERIC BENET & FAITH EVANS (9)
BLACK MOON (7)

TOP TIP



TOTAL
 "Sitting Home"
 (Bad Boy/Arista)
 Early buzz says these ladies
 are set to do it again.

RADIO SAYS

vengaboys

VENGABOYS
 "We Like to Party"
 (Strictly Rhythm)
 "Vengaboys is blowing up
 everywhere...It's the Spring
 Break song of '99."
 —Billy Santiago, OM,
 KBFM-WCAW-FM-Brownsville

RHYTHM CROSSOVER

LW	TW		SPINS	TREND
1	1	TLC - No Scrubs (LaFace/Arista)	3307	+301
2	2	WHITNEY HOUSTON - Heartbreak Hotel (Arista)	2563	+94
3	3	MONICA - Angel Of Mine (Arista)	2174	-181
4	4	TYRESE - Sweet Lady (RCA)	2157	+226
<i>Cat Collin's quote (right) represents the success of this hit record.</i>				
7	5	LAURYN HILL - Ex-Factor (Columbia/CRG)	1800	+51
6	6	EMINEM - My Name Is... (Interscope)	1728	-70
10	7	GINUWINE - What's So Different (550 Music)	1717	+259
9	8	R. KELLY - When A Woman's Fed Up (Jive)	1634	-32
8	9	MARIAH CAREY - I Still Believe (Columbia/CRG)	1615	-81
5	10	JAY-Z - Can I Get A... (Roc-A-Fella/Def Jam)	1537	-280
12	11	BRITNEY SPEARS - ...Baby One More Time (Jive)	1334	-46
11	12	DRU HILL - These Are The Times (Island/Mercury)	1193	-237
16	13	WILL SMITH - Miami (Columbia/CRG)	1154	-33
17	14	CHER - Believe (Warner Bros.)	1151	+30
13	15	2 PAC - Changes (Interscope)	1150	-125
15	16	BRANOY - Have You Ever? (Atlantic)	1146	-118
20	17	BLACKSTREET featuring JANET JACKSON - Girlfriend/Boyfriend (Interscope)	1118	+93
19	18	BUSTA RHYMES/JANET JACKSON - What's It Gonna Be (Flipmode/Violator/Elektra/EEG)	1069	+39
21	19	VENGABOYS - We Like To Party (Strictly Rhythm)	1030	+61
18	20	FAITH EVANS - All Night Long (Bad Boy/Arista)	964	-83
22	21	OUTKAST - Rosa Parks (LaFace/Arista)	944	+5
14	22	DEBORAH COX - Nobody's Supposed To Be Here (Arista)	922	-369
29	23	MYA - My First Night With You (Interscope)	900	+251
<i>Everything Mya touches turns to gold...and platinum.</i>				
24	24	DMX - Ruff Ryders Anthem (Def Jam/Mercury)	807	-56
23	25	TLC - Silly Ho' (LaFace/Arista)	784	-156
26	26	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	735	-69
33	27	KRAZIE BONE - Thug Mentality (Relativity)	705	+202
27	28	BACKSTREET BOYS - All I Have To Give (Jive)	686	-44
32	29	TRINA AND TAMARA - What'd You Come Here For? (Columbia/CRG)	678	+164
28	30	THE ROOTS - You Got Me (MCA)	289	-390
37	31	98 DEGREES - The Hardest Thing (Universal)	647	+168
35	32	JESSE POWELL - You (Silas/MCA)	644	+150
25	33	DRU HILL - How Deep Is Your Love (Island/Mercury)	578	-265
40	34	RAPHAEL SAADIQ - Get Involved (Hollywood)	570	+147
30	35	3rd STOREE - If Ever (Yab Yum/EEG)	560	+18
—	36	DJ CLUE - It's On Feat. DMX (Roc-A-Fella/Def Jam)	472	N
31	37	SHANICE - When I Close My Eyes (LaFace/Arista)	459	-64
—	38	MONIFAH - Monifah's Anthem/Bad Girl (Universal)	433	+73
—	39	112 - Anywhere (Bad Boy/Arista)	413	N
34	40	JUVENILE - Ha (Universal/MCA)	394	-101

Total Reports This Week 58 Last Week 58

CHARTBOUND	Reports	Adds	SPINS	TREND
*ERIC BENET & FAITH EVANS - "Georgy Porgy" (Warner Bros.)	18	9	271	+125
*'N SYNC - "I Drive Myself Crazy" (RCA)	16	15	36	+36
SILKK THE SHOCKER & MYSTIKAL - "Ain't My Fault Remix" (Jive)	15	0	299	+65
*KEITH SWEAT - "I'm Not Ready" (Elektra/EEG)	15	11	156	+34
*TOTAL - "Sitting Home" (Bad Boy/Arista)	13	5	206	+143



FOR THE RECORD

"Instant reaction to 'Somebody Like Me' by Silkk the Shocker and Mya."
 —Michael Martin, PD, Wild 94.9
 (KYLD)-San Francisco



"Phones on 98° after just a half dozen plays. 'The Hardest Thing' is now our #1 phone record."
 —Dan Watson, PD, KDON-Salinas/Monterey



"'Sweet Lady' by Tyrese is blowing up in call-out. Top 10 with 18-24 females."
 —Cat Collins, PD, KS107.5 (KOKS)-Denver

"We just received the Hex Hector 12-inch remix of 'It's Over Now' by Deborah Cox and threw it right on the air. It's awesome!"
 —Skyy Walker, OM/PD, Party 105 (WXXP)-Long Island



"After seeing the video approximately seven million times in my hotel room at the GAVIN, we added 'Praise You' by Fatboy Slim. Today, it's #3 phones, spinning 50 times a week."
 —Jon McDaniel, PD, C89 (KNHC)-Seattle

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A/C + HOT A/C

PDPROFILE

Russ Morley

WMC/FM (FM100)- Memphis

Owner: Raycom Media

First industry gig & career highlights:

Like many of my peers, radio began in high school and paid for college. Most of my career has been spent in Florida, with stops in San Francisco at K-101, Charlotte with EZ Communications, Dallas at KDMX, and now in Memphis at FM100. Some of my fondest memories are at WRMF in West Palm Beach, which we put on the air in 1980 with yours truly programming and doing mornings. I had the pleasure of hiring Kevin Kitchens, and the sad task of speaking at his funeral just weeks ago and hosting a tribute show. In my 14 years at WRMF, I think we weren't #1 for only two books, so it was a lot of fun. We had a good run at Star 101 in Orlando with a great staff and were #1 12+ and 25-54, and it was fun launch-

ing WXXL, too. Of course, my other career highlight was being nominated for GAVIN Awards.

Stations you admired—then and now:

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

Mentors—yesterday and today:

As a young broadcaster in my early 20s, George Johns and Jim Hilliard taught me the most. What they

had to say and their philosophies rang true to me and still do. I also listened to and admired what Mike O'Shea had to say. I learned a lot about interpreting research from John Coleman, who was my boss with Capital in Orlando, and Alan Burns, who has a wonderful broadcast mind and whom I have known for many years. I also admire Guy Zapoleon's ability to pick the right playlists.

What is WMC's current direction? FM100 is, by industry terms, a "Hot A/C."

In Memphis, it's more of an adult Top 40. We have strong personalities and are the most promotionally active station in the market. Our target demo is women 25-44 and we're doing pretty well there now. Our core artists are match-box 20, John Mellencamp, Sarah McLachlan, Sheryl Crow, Alanis, and Hootie.

Stopsets & such: We run 13 :60s in morning drive and 12 in other dayparts, along with traffic :10s and the occasional billboards. We are about 65 percent current and 35 percent gold. We stop for spots four times an hour in morning drive and two in most other dayparts.

Define FM100 musically:

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

Stations you monitor & who you network with:

We watch our closest competitors here in Memphis—WRVR and WKSL. Around the country I watch KDMX-Dallas,

KZZP-Phoenix, KYKY-St. Louis, Star 94-Atlanta, and WKTI-Milwaukee. I don't network consistently, but I do speak with Alan Burns regularly and talk to Steve Reynolds in Raleigh. Steve Streit in Los Angeles and I are old co-workers. [I also speak with] Smokey Rivers in St. Louis, Pat McMahon in Dallas, Bill Richards from time to time, and Tracy Johnson occasionally returns my calls.

Bosses: Our new General Manager is Kandy Smith and our Market Manager is Bill Applegate. We are the only two radio stations in a 20+ television market company, so we don't hear much from corporate unless the billing drops.

Air talent you covet:

Kidd Kraddick does one of the best soccer mom shows in America, Ron Chapman is still going strong in his genre in Dallas, and there is this incredible



morning team in this little market I know of that is cheap and ready to move. For the right fee, I'll give up the calls.

Personality-plus:

Favorite local restaurant: Paulette's. It's close and it's very good.

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

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

Favorite TV shows:

Everybody Loves Raymond and *Crocodile Hunter* rules!

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

by Annette M. Lai

The Envelope, Please...

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

other three shake out:

"I Don't Want to Miss a Thing" from *Armageddon*

Suzanne Berg, Verve Music Group
Debbie Cerchione, Island/Mercury
Johnny Chiang, KOST-Los Angeles
Tom Cook, WMLI-Madison, Wis.
Alex Coronfly, Reprise
Rob Dillman, Hollywood
Scott Emerson, Interscope
Doug Erickson, WMXZ-Destin, Fla.
Jason Gordon, Dalin
Alisa Hashimoto, KPLZ-Seattle
Lori Holder-Anderson, Wind-Up Entertainment
Reid Holsen, KELO/FM-Sioux Falls, S.D.

Mary Ellen Kachinske, WQAL-Cleveland
Dana Keil, Elektra
Greg Lawrence, WRJC-Mauston, Wis.
Barry James, WTMX-Chicago
Casey Keating, KPLZ-Seattle
Cheryl Khaner, RCA
Elaine Locatelli, Columbia
Tom Mazzetta, Mazzetta Promotion
Kevin McDonald, McD Promotion
Duncan Payton, KMXB-Las Vegas
Angela Perelli, KYSR-Los Angeles
Jill Ramsdell, McD Promotion
Mark Rizzo, Columbia
Amanda Smida, Dalin
Terrie Springs, KMZQ-Las Vegas
Julie Nakahara Stoeckel, Alice@97.3 (KLLC)-
San Francisco
Steve Streit, Chancellor Media and KBIG-
Los Angeles

Scott Taylor, KOSI-Denver
Darla Thomas, KZPT-Tucson
Linde Thurman, Elektra
Kerry Wood, Island/Mercury
**"When You Believe" from
The Prince of Egypt**
Alex Duran, KVLV-Weslaco, Texas
Kate Greeke, Howard Rosen Promotion
Lisa Greene, WMBX-Richmond, Va.
Louis Kaplan, Alice@97.3 (KLLC)-San Francisco
Don Rosen, WEZY-Milwaukee/Racine
**"The Prayer" from *Quest
for Camelot***
Joe Hann, WRCH-Hartford
Haneen Hunter, WLTW-New York City
Jaime Kartak, WTMX-Chicago
Andrea Paulini, Windham Hill
Bobby Rich, KMXZ-Tucson
Donna Rowland, WBEB-Philadelphia

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Management: Michelle LeFleur for ML Entertainment

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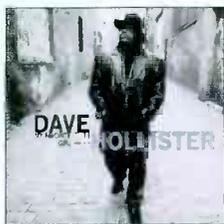
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URBAN

L A N D Z C A P E



MOST ADDED



DAVE HOLLISTER (39)
"My Favorite Girl"
(Dreamworks)

WILD, KBMS, WKPO, KVJM, WJMJ, WJMG, WJGN, WJKS, WQHH, KVSP, KJMM, WZHT, WPAL, WPHI, WVAZ, KDOK, WQKI, WTMP, WEUP, WRNB, KATZ, KYEA, KPRS, WFXA, WRSV, WAMO, WJZD, WWDM, WJMI, WUSL, WPEG, KKB, KKDA, WBLK, WYOK, WIMX, WGZB, KZWA, WJTT

DEBORAH COX (37)
"It's Over Now"
(Arista)

WKGN, WUVA, WDLT, WILD, KBMS, WKPO, KVJM, WJMJ, KQXL, WQHH, WDAS, WJUN, KVSP, KJMM, WZHT, WRDU, WPHI, WVAZ, KDOK, WTMP, WKKV, WDTJ, KYEA, WBLK, KPRS, WFXA, WEDR, WAMO, WJZD, WWDM, WUSL, WPEG, WZAK, WBLK, WYOK, WGZB, KZWA, WJTT

FOXY BROWN
Feat. **TOTAL (29)**
"I Can't"
(Def Jam/Mercury)

WKPO, KVJM, WJMG, WJGN, WJKS, WQHH, WQVI, KVSP, KJMM, WZHT, WPHI, WKKV, WEUP, KYEA, KMJM, WSEG, KPRS, WFXA, WEDR, WAMO, WJMI, WUSL, WPEG, KKB, WZAK, WBLK, WYOK, WGZB, WJTT

SHAE JONES (26)
"Bad Boy"
(Universal/MCA)

WKPO, KVJM, WJMG, WJGN, WJKS, WQHH, WJUN, KVSP, KJMM, WZHT, WPAL, WRDU, KDOK, WTMP, WKKV, WEUP, KYEA, KMJM, KPRS, KCEP, WJZD, WWDM, WJMI, WPEG, WBLK, KZWA

BLAQUE (24)
"808"
(Track Masters/Columbia/CRG)

WKPO, KVJM, WJMG, WJGN, WQHH, WPHI, WPAL, KVSP, KJMM, KDOK, WTMP, WKKV, WEUP, KYEA, WBLK, KPRS, WAMO, WJZD, WWDM, WJMI, KKDA, WZAK, WBLK, KZWA

BLACK A/C



JESSE POWELL
"You" (Silas/MCA)

WHITNEY HOUSTON
Feat. **FAITH EVANS**
AND KELLY PRICE
"Heartbreak Hotel" (Arista)

R. KELLY
"When A Woman's..." (Jive)

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

KENNY LATTIMORE
"If I Lose..." (Columbia/CRG)

WEST COAST

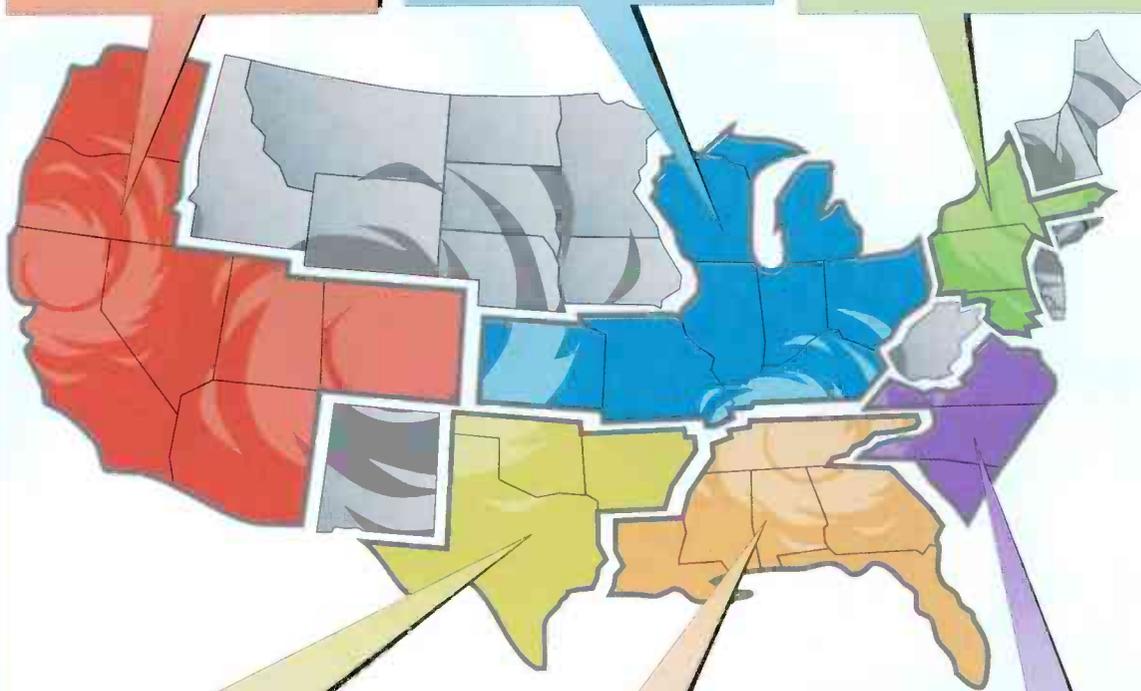
TLC +44 "No Scrubs" (LaFace/Arista)
KIRK FRANKLIN +34 "Revolution" (Gospocentric)
K-CI AND JOJO +29 "Life"
(Rockland/Interscope)
BLACKSTREET feat. JANET JACKSON +28
"Girlfriend/Boyfriend" (Interscope)
CHAKA KAHN +25 "Don't Talk 2 Strangers"
(NPG)

MIDWEST

EMINEM +72 "My Name Is..." (Interscope)
TOTAL +65 "Sitting Home" (Bad Boy/Arista)
TLC +64 "No Scrubs" (LaFace/Arista)
SILK +61 "If You (Lovin' Me)" (Elektra/EEG)
RAPHAEL SAADIQ feat. Q-TIP +54
"Get Involved" (Hollywood Records)

EAST COAST

BLACKSTREET feat. JANET JACKSON +63
"Girlfriend/Boyfriend" (Interscope)
TLC +45 "No Scrubs" (LaFace/Arista)
SILK +43 "If You (Lovin' Me)" (Elektra/EEG)
HARLEM WORLD featuring MASE +40
"I Really Like It" (SoSoDef/Columbia)
112 +39 "Anywhere" (Bad Boy/Arista)



SOUTHWEST

BLACKSTREET feat. JANET JACKSON +55
"Girlfriend/Boyfriend" (Interscope)
DAVE HOLLISTER +52 "My Favorite Girl"
(Dreamworks)
CASE AND JOE +51 "Faded Pictures" (Def Jam)
DEBORAH COX +44 "It's Over Now" (Arista)
112 +39 "Anywhere" (Bad Boy/Arista)

SOUTHEAST

BLACKSTREET feat. JANET JACKSON +162
"Girlfriend/Boyfriend" (Interscope)
EMINEM +148 "My Name Is..." (Interscope)
TLC +103 "No Scrubs" (LaFace/Arista)
TOTAL +98 "Sitting Home" (Bad Boy/Arista)
DAVE HOLLISTER +96 "My Favorite Girl"
(Dreamworks)

CAROLINAS/VIRGINIA

TOTAL +120 "Sitting Home" (Bad Boy/Arista)
112 +107 "Anywhere" (Bad Boy/Arista)
MYA +96 "My First Night With You" (Interscope)
BUSTA RHYMES feat. JANET JACKSON +74
"What's It Gonna Be" (Flipmode/Violator/Elektra)
EMINEM +69 "My Name Is..." (Interscope)

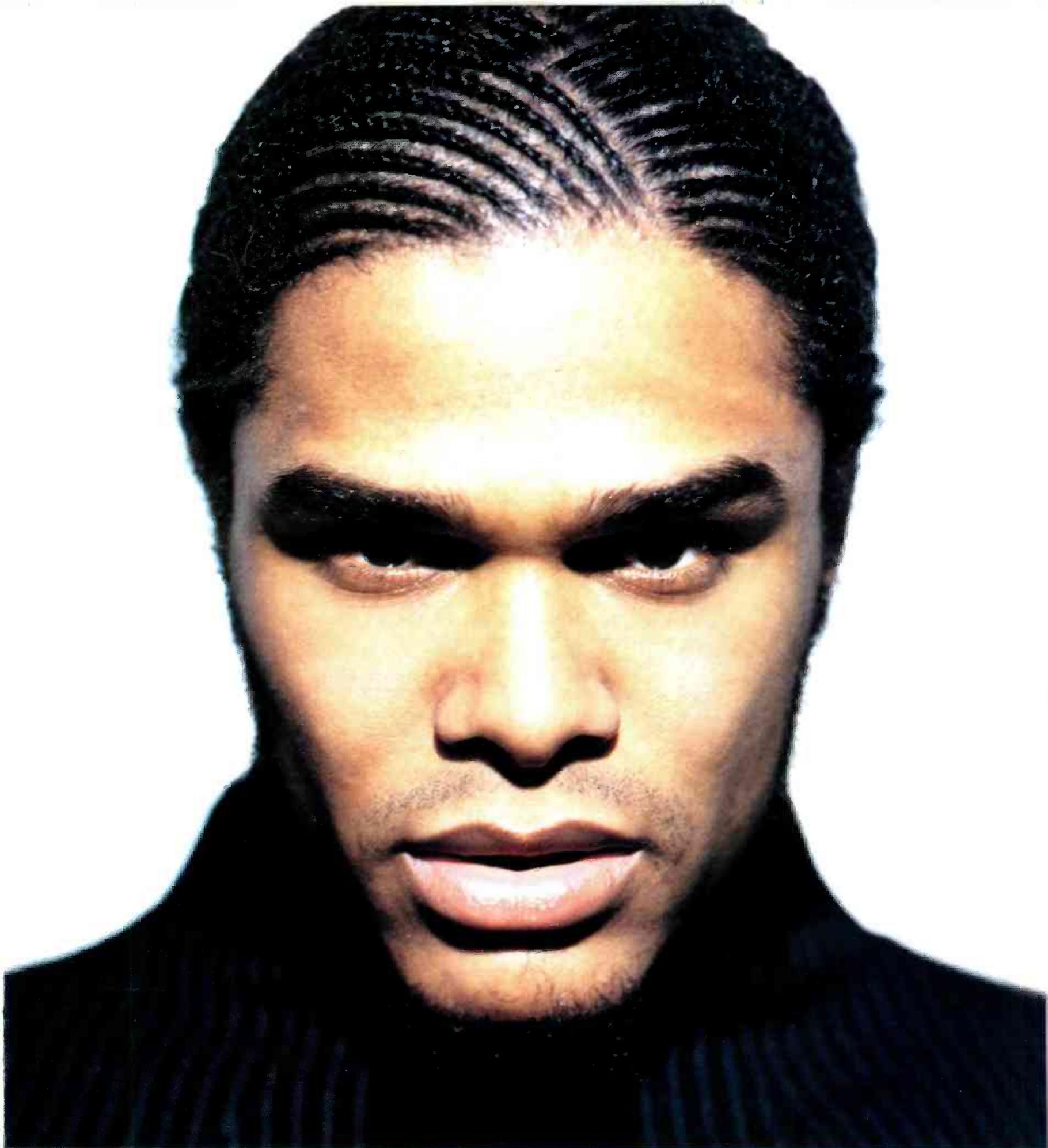
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1	WHITNEY HOUSTON / FAITH EVANS and KELL/ PRICE "Heartbreak Hotel"	3316	3613
2	JESSE POWELL "You"	3009	3151
3	TLC "No Scrubs"	2632	2906
4	FAITH EVANS "All Night Long"	2703	2787
5	THE ROOTS featuring ERYKAH BADU "You Got Me"	2732	2791
6	LAURYN HILL "Ex-Factor"	2702	2895
7	SHANICE "When I Close My Eyes"	2363	2399
8	TYRESE "Sweet Lady"	2388	2502
9	GINUWINE "What's So Different"	2164	2169
10	R. KELLY "When A Woman's Fed Up"	2048	2267

Red=Spinz last week
Black=Spinz this week

NUMBERONE
WHITNEY HOUSTON
"Heartbreak Hotel" (Arista)



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COLUMBIA



RAP + HIP-HOP

Thump Street Debuts With Ant Banks' T.W.D.Y.

BY JANINE COVENEY

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

Now Banks has signed a three-project deal with Thump Street, the new urban/underground division of Los Angeles-based Thump Records, best known for its lowrider, classic R&B, and Mexican-American oldies compilations. The first release from Bank's pact with Thump is the collaborative group T.W.D.Y. (The Whole Damn Yey), featuring Banks, Captain Sav-Em, and Rappin' 4-Tay. The party-hardy first single, "Player's Holiday," featuring a sample of Bill Withers' "Lovely Day" and also featuring Too Short, goes to radio next week. The single previews the album *Derty Werk*, set for release in May.

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

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

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

"I started Thump Street because I didn't think people would take Thump seriously [as a hip-hop label]," Aaron explains. "This would be a street-edged label, with street presence from New York to L.A. I'm doing street music, a record that breaks on the street." For *The Whole Damn Yey*, Aaron says the label is putting in motion a complete marketing and promotion plan, designed to make both T.W.D.Y. and Thump Street household names for hip-hop heads: "We're going all out. The single's gonna have a nice video, we're doing bus benches and billboards in select markets, and an advance print teaser campaign."

Banks adds that T.W.D.Y. will hit the road for a performance and promo tour later this summer. But he's also thinking ahead to his next projects, an album by aforementioned R&B duo Shug & Otis, and perhaps another Ant Banks solo project. "There's definitely a lot more I need to do," says the '70s funk-influenced producer. "I really want my label to be successful. I also want to get to the point where I don't have to produce anymore, I can run my business just hiring

other producers.

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

In addition to Banks' Bombay output, Thump Street has acquired distribution of E-20's *Sik Wid It* label from Jive, and Aaron is also working on a Big Pun-helmed project and a multi-artist compilation for later in the year. The division's promotion executive is Joe Henriquez.

Jive Connects With 'Corruptor' Soundtrack

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

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

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

Makin' the Mos'



Rawkus Records artist Mos Def, standing right, puts some finishing touches on tracks for his forthcoming studio album with help from producer/artist Diamond D, seated. The album is slated for a summer release.

the country more of what it wants."

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

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

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

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

RAP

MOST ADDED



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

MOST REQUESTED



EMINEM
RAHZEL
KRS-ONE
NAS
INSPECTAH DECK

RADIO SAYS



SLUM VILLAGE
 "Get Dis Money"
 (Interscope)

"Detroit's best kept secret, taking Hip-Hop to the next level!"
 —Jay-Dub, WBGU, Bowling Green, OH.

LW	TW		Spins	Diff
1	1	NAS - Nas Is Like (Columbia/CRG) <i>Still #1! Still getting adds! Increase in spins! Nas can't be stopped!</i>	1765	+133
3	2	KRS ONE - 5 Boroughs (Jive)	1589	+17
4	3	CHOCLAIR - Flagrnt (Figure IV)	1518	-6
6	4	PSYCHO & IRISCIENCE - On Deadly Ground (Blackberry)	1353	+199
5	5	INSPECTAH DECK - Rec Room (Loud)	1307	-33
8	6	KARDINAL OFFISHALL - And What (Figure IV)	1214	+139
9	7	EMINEM - My Name Is... (Aftermath/Interscope)	1213	+178
23	8	MASTERMINDS - Bring It Back (Mind Your Recordings)	1159	+481
24	9	JT MONEY - Who Dat? (Priority) <i>After a strong jump like that do you still have to ask "Who Dat?"</i>	1115	+491
13	10	SKEME TEAM - Con Artists (3-2-1 Records)	1114	+125
11	11	THE ROOTS - You Got Me (MCA)	1111	+110
2	12	RZA - NYC Everything feat. Method Man (Gee Street)	1056	-520
18	13	KOMBO - I Don't Stop (Infini-T Entertainment)	1009	+281
12	14	TASH - Bermuda Triangle (Loud)	958	-40
17	15	NOTS CLICK/XPERADO - Back Up Off Me/Watch Your Step (Official Jointz)	900	+166
14	16	SIR MENELIK - Space Cadillac Remix (Rawkus Entertainment)	872	-63
7	17	RAS KASS - Rasassination (PatchWerk Recordings)	861	-243
15	18	TIMBALAND - Lobster & Scrimp (Blackground Ent./Atlantic)	820	-79
10	19	PETE ROCK - Tha Game/One Life To Live (Loud)	783	-233
19	20	THE DWELLAS - Stand Up (Loud)	730	+5
31	21	JANE BLAZE - Slow Down (Jive)	678	+233
34	22	BLAK FOREST - Bang Theory (Skanless)	654	+230
39	23	DEADLY SNAKES - Culebras De Muerte (Tommy Boy)	588	+235
38	24	SNOOP DOGGY DOGG - Woof (No Limit/Priority)	584	+214
21	25	DEFARI - Likwit Connection (Black Label/Tommy Boy)	582	-112
20	26	BUCKSHOT, 5FT, EVIL DEE - Showdown/Onslaught (Duck Down/Priority)	571	-125
22	27	NAUGHTY BY NATURE - Dirt All By My Lonely (Arista)	563	-129
33	28	ALL NATURAL - It's O.K. (All Natural Recordings)	556	+119
—	29	RUFF RYDERS - Ride Or Die (Interscope)	539	N
—	30	RAHZEL - All I Know (MCA)	537	N
35	31	INFAMOUS SYNDICATE - Here We Go (Relativity)	532	+131
30	32	DILATED PEOPLES - Rework The Angels (ABB)	510	+44
28	33	HALF-A-MIL - Fires In Hell (Penalty Recordings)	480	-47
16	34	ICE CUBE - Pushin' Weight Remix (Priority)	454	-444
27	35	SPORTY THIEVZ - Cheapskate Remix (Roc-A-Blok)	435	-107
26	36	PRINCE PAUL - More Than You Know feat. De La Soul (Tommy Boy)	431	-123
36	37	US - Streets Worldwide (Dangerous Music)	423	+36
25	38	SAUCE MONEY - Middle Finger U/Pre-Game (MCA)	389	-186
29	39	BAD MEETS EVIL - Nuttin' To Do (Game Recordings)	377	-103
—	40	BLACK MOON - Two Turntables & A Mic (Duck Down/Priority)	316	N



REVIEWS *Janine Coveney*

CHARLI BALTIMORE FEAT. GHOSTFACE KILLAH

"Stand Up" (Entertainment/Epic)

On a meandering beat spiked with Rachmaninoff-like piano cascades and a raspy Lynn Collins sample (taken from two different James Brown-penned recordings), Charli and Ghostface trade breathless rhymes in which Charli shows she's got a serious flow herself. The track itself might be a little gothic for commercial radio play, but non-com and college stations will enjoy the unusual Wu flavor of this one.

♦♦♦♦♦

JB

"Ride" b/w "Gangsta Grip & Move" (Desert Heat Records)

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

RAP REPORTS ACCEPTED

THURSDAYS 9 A.M.-4 P.M.

STATION REPORTING PHONE:

(415) 495-1990

FAX: (415) 495-2580

CHARTBOUND

FOREIGN LEGION - "Overnight Success" (ABB)

FIRST PLATOON - "M.I.A.M.I." (First String)

OUTKAST - "Da Art Of Storytelling" (LaFace/Arista)

COMMON - "1999" (Rawkus)

JAY-Z - "More Money, Cash, Hoes" (Roc-A-Fella/Def Jam)

UP&ADD'EM

DEAD PREZ - "Hip-Hop" (Loud)

3/25

RETAILPROFILE

SOUTH CAROLINA RECORD POOL

100 Stamford Bridge Road
 Columbia, SC 29212

CONTACT: Paul Davis

PHONE: 803-781-4306

FAX: 803-781-7346

E-MAIL: savage210@aol.com

PICK SINGLE: DEMASTAS feat.

NINE - "FEEL NO GUILT" (London)

PICK ALBUM: REDMAN -

"DOC'S DA NAME" (Def Jam)

PROPS: "The South Carolina Record Pool is the Southeast's largest DJ servicing and street marketing promotions company.

We carry a club base of over 300. Our 13th anniversary will be on July 23. We are having a

phat celebration for our pool members, radio, retail, media and record labels."—Paul Davis

TOP FIVE SINGLES:

1. TLC - "No Scrubs"

(LaFace/Arista)

2. EMINEM - "My Name Is"

(Aftermath/Interscope)

3. JESSE POWELL - "You

(RMX)" (MCA)

4. ERIC BENET feat. FAITH -

"Georgy Porgy" (Warner Bros.)

5. BUSTA RHYMES feat. JANET

- "What's It Gonna Be?"

(Elektra/EEG)

TOP FIVE ALBUMS:

1. TLC - "Fanmail"

(LaFace/Arista)

2. EMINEM - "Slim Shady"

(Aftermath/Interscope)

3. THE ROOTS - "Things Fall

Apart" (MCA)

4. TRICK DADDY -

"WWW.THUG.COM" (Slip-N-Slide)

5. 112 - "Room 112"

(Badboy/Arista)





TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED

LUCY KAPLANSKY (14)
Ten Year Night (Red House)
Including: WMWV, WKZE, WXPX, WYSD, WNCW, WMNF, WFPK, WCBE, WDET, KSUT, KUWR, KRCL, KTAQ, and KLCC

RUSTED ROOT W/ HOT TUNA (12)
"You Can't Always Get What You Want" (Mercury)
Including: WXRW, WMWV, WERU, WYEP, WRNR, KROK, KFAN, KSPN, KFLX, KTAQ, KTHX, and KPIG

SHELBY STARNER (11)
"Don't Let Them" (Warner Bros.)
Including: KBXR, WMWV, MUSIC CHOICE, WXPX, WYEP, KFAN, WAPS, KVNK, KSUT, KBSU, and KRVM

THE CRANBERRIES (11)
"Promises" (Island/Mercury)
Including: WNCS, WEBK, WLPW, WRNR, WVOD, KACV, KLRQ, KSPN, KUWR, KFLX, and KRVM

BETH ORTON (10)
"Stolen Car" (Arista)
Including: WNCS, WBZC, WVOD, WMKY, KROK, KERA, WVCD, WMMM, KFLX, and KDOG

RECORD TO WATCH



RUSTED ROOT
"You Can't Always Get What You Want" (Island/Mercury)
Smokin' cover of a classic Stones tune featuring Jorma and Jack and the Hot Tuna force. Can you go the full six minutes?

COMBINED			COMMERCIAL			NON-COM		
LW	TW		LW	TW		LW	TW	
3	1	VAN MORRISON (Virgin)	3	1	VAN MORRISON (Virgin)	14	1	BETH ORTON (Arista)
1	2	SHERYL CROW (A&M)	1	2	SHERYL CROW (A&M)	2	2	VAN MORRISON (Virgin)
5	3	COLLECTIVE SOUL (Atlantic/Hollywood)	4	3	COLLECTIVE SOUL (Atlantic/Hollywood)	1	3	ANI DIFRANCO (Righteous Babe)
4	4	JOHN MELLENCAMP (Columbia/CRG)	5	4	JOHN MELLENCAMP (Columbia/CRG)	9	4	CESAR ROSAS (Rykodisc)
2	5	R.E.M. (Warner Bros.)	2	5	R.E.M. (Warner Bros.)	11	5	WILCO (Reprise)
6	6	SUGAR RAY (Lava/Atlantic)	7	6	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	4	6	PAUL WESTERBERG (Capitol)
9	7	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	8	7	SUGAR RAY (Lava/Atlantic)	3	7	PETER HIMMELMAN (6 Degrees/KOCH)
8	8	ANI DIFRANCO (Righteous Babe)	6	8	SHAWN MULLINS (SMG/Columbia)	5	8	JULIAN LENNON (Fuel 2000)
11	9	WILCO (Reprise)	10	9	WILCO (Reprise)	6	9	CHERYL WHEELER (Philo/Rounder)
7	10	SHAWN MULLINS (SMG/Columbia)	12	10	SINEAD LOHAN (Interscope)	10	10	JOE HENRY (Mammoth)
N 11	11	BETH ORTON (Arista)	18	11	XTC (TVT)	8	11	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)
19	12	CRASH TEST DUMMIES (Arista)	13	12	PAUL WESTERBERG (Capitol)	7	12	LYNN MILES (Philo/Rounder)
16	13	SINEAD LOHAN (Interscope)	16	13	SEMISONIC (MCA)	37	13	KELLY WILLIS (Rykodisc)
17	14	GOO GOO DOLLS (Warner Bros.)	15	14	ANI DIFRANCO (Righteous Babe)	15	14	JONATHA BROOKE (Bad Dog)
12	15	PAUL WESTERBERG (Capitol)	14	15	JEWEL (Atlantic)	16	15	THE CHIEFTANS (RCA)
25	16	CESAR ROSAS (Rykodisc)	9	16	NEW RADICALS (MCA)	17	16	HANK DOGS (Hannibal)
18	17	JEWEL (Atlantic)	22	17	CRASH TEST DUMMIES (Arista)	13	17	XTC (TVT)
10	18	BRUCE HORNSBY (RCA)	35	18	BLACK CROWES (American)	19	18	CRASH TEST DUMMIES (Arista)
23	19	XTC (TVT)	28	19	LUCINDA WILLIAMS (Island/Mercury)	31	19	CHRIS SMITHER (Hightone)
13	20	PETER HIMMELMAN (6 Degrees/KOCH)	19	20	JONNY LANG (A&M)	28	20	COLLECTIVE SOUL (Atlantic/Hollywood)
33	21	BLACK CROWES (American)	11	21	BRUCE HORNSBY (RCA)	18	21	MARTIN SEXTON (Atlantic)
27	22	LUCINDA WILLIAMS (Island/Mercury)	21	22	GOO GOO DOLLS (Warner Bros.)	22	22	SHERYL CROW (A&M)
20	23	SEMISONIC (MCA)	26	23	BLONDIE (Beyond Music)	20	23	JIMMY ROGERS ALL-STARS (Atlantic)
15	24	NEW RADICALS (MCA)	17	24	SUSAN TEDESCHI (Tone Cool/Rounder)	24	24	GOO GOO DOLLS (Warner Bros.)
14	25	CHRIS ISAAK (Reprise)	31	25	CESAR ROSAS (Rykodisc)	27	25	BROOKS WILLIAMS (Signature Sounds)
24	26	JONNY LANG (A&M)	27	26	NATALIE MERCHANT (Elektra/EEG)	36	26	MOD SQUAD (Elektra/EEG)
26	27	JULIAN LENNON (Fuel 2000)	24	27	PETER HIMMELMAN (6 Degrees/KOCH)	43	27	BLACK CROWES (American)
38	28	JOE HENRY (Mammoth)	25	28	ROLLING STONES (Virgin)	25	28	BRUCE HORNSBY (RCA)
34	29	EAGLE EYE CHERRY (WORK)	29	29	EAGLE EYE CHERRY (WORK)	40	29	TOM PETTY & THE HEARTBREAKERS (Warner Bros.)
21	30	SUSAN TEDESCHI (Tone Cool/Rounder)	N 30	30	BETH ORTON (Arista)	12	30	R.E.M. (Warner Bros.)
28	31	BLONDIE (Beyond Music)	23	31	WES CUNNINGHAM (Warner Bros.)	35	31	DAVID WILCOX (Vanguard)
22	32	NATALIE MERCHANT (Elektra/EEG)	34	32	ALANIS MORISSETTE (Maverick)	26	32	CHUCK E. WEISS (Rykodisc)
32	33	MOD SQUAD (Elektra/EEG)	20	33	CHRIS ISAAK (Reprise)	21	33	INDIGENOUS (Pachyderm)
30	34	ALANIS MORISSETTE (Maverick)	47	34	JULIAN LENNON (Fuel 2000)	49	34	BLONDIE (Beyond Music)
35	35	EVERLAST (Tommy Boy)	33	35	DAVID WILCOX (Vanguard)	29	35	SUGAR RAY (Lava/Atlantic)
36	36	DAVID WILCOX (Vanguard)	N 36	36	JOE HENRY (Mammoth)	47	36	JASON FALKNER (Elektra/EEG)
39	37	ROLLING STONES (Virgin)	37	37	MOD SQUAD (Elektra/EEG)	32	37	LUCINDA WILLIAMS (Island/Mercury)
29	38	WES CUNNINGHAM (Warner Bros.)	42	38	MARTIN SEXTON (Atlantic)	46	38	SINEAD LOHAN (Interscope)
50	39	FASTBALL (Hollywood)	41	39	R.L. BURNSIDE (Fat Possum/Epitaph)	39	39	ADRIAN BELEW (Thirsty Ear)
N 40	40	JONATHA BROOKE (Bad Dog)	N 40	40	FASTBALL (Hollywood)	50	40	GUS (Almo Sounds)
40	41	CAKE (Capricorn)	30	41	B.B.KING (MCA)	41	41	BARENAKED LADIES (Reprise)
N 42	42	SEAL (Warner Bros.)	N 42	42	EVERLAST (Tommy Boy)	N 42	42	BEAVER NELSON (Freedom)
43	43	MARTIN SEXTON (Atlantic)	45	43	SEAL (Warner Bros.)	N 43	43	TOMMY CASTRO (Blind Pig)
37	44	ELLIOTT SMITH (Dreamworks)	49	44	GUS (Almo Sounds)	33	44	MIKE HENDERSON & THE BLUEBLOODS (Dead Reckoning)
45	45	STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	38	45	ELLIOTT SMITH (Dreamworks)	N 45	45	CITIZEN KING (Warner Bros.)
49	46	KEB' MO' (560 Music)	N 46	46	CAKE (Capricorn)	N 46	46	TRIO (Asylum)
44	47	JIMMY ROGERS ALL-STARS (Atlantic)	39	47	DUKE DANIELS (E Pluribus Unum)	—	47	CAKE (Capricorn)
N 48	48	GUS (Almo Sounds)	44	48	JIMMY ROGERS ALL-STARS (Atlantic)	42	48	CHRIS ISAAK (Reprise)
46	49	LYNN MILES (Philo/Rounder)	48	49	GOMEZ (Virgin)	N 49	49	ROSIE FLORES (Rounder)
N 50	50	GOMEZ (Virgin)	43	50	GOLDEN SMOG (Rykodisc)	45	50	BECK (DGC)

ARTIST PROFILE

BILL LLOYD

ALBUM: *Standing On the Shoulders of Giants*
LABEL: Koch International
CONTACT: Liz Opoka (516) 484-1000
ON "STANDING ON THE SHOULDERS OF GIANTS": "This

one came from thinking so much about what I actually do for a living. There's the music side of me that thinks that everything being done musically these days is just an extension of what's happened before... and there's also a part of me that believes that on a good day, we can take all the lessons our heroes have taught

us and make improvements that look sound and feel new to us." ON WORKING WITH MARSHALL CRENSHAW: "Marshall Crenshaw and I sat down one evening and the music and the title (for 'Holding Back the Waterfall') came to us in one quick session. The lyric was put together in pieces and worked on long distance... Its about someone who feels that if they're strong enough not to

cry, they can hold course to where they were supposed to be going all along. Marshall added his guitars via his home studio and mailed the tape to me. Its a beautiful world." ON SONGWRITING: I think that its important to tip your hat to the people who inspired you, but you still have to keep the faith that when those lessons get run through your own talents, it will sound new again."





ANNETTE M. LAI

MOST ADDED



- SHANIA TWAIN (29)
- JEWEL (26)
- DAVID CASSIDY (23)
- **MULBERRY LANE (18)
- **RICK MONROE (18)
- ATLANTA RHYTHM SECTION (12)

TOP TIP

MULBERRY LANE
"Harmless"
(Refuge/MCA)

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

RADIO SAYS



MONICA
"Angel Of Mine" (Arista)

"[While shopping], the woman next to me in line was singing along with Monica on the radio. Right in the target demo. Now that's research!"
—Mark Laurence, MD,
WMJX-Boston

A/C
ADULT CONTEMPORARY

LW	TW	Artist - Title (Label)	Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	ELTON JOHN & LeANN RIMES - Written In The Stars (Curb/Rocket/Island)	11	147	1	3386	-237	52	36	40	15
3	2	JOHN TESH & JAMES INGRAM - Forever More (I'll Be The One) (GTSP/Mercury)	10	150	2	3229	+130	51	29	36	25
2	3	SARAH McLACHLAN - Angel (Warner Sunset/Reprise)	22	131	0	3147	-88	42	44	36	7
9	4	CHER - Believe (Warner Bros.)	11	135	7	3099	+296	45	37	34	16
4	5	MARIAH CAREY - I Still Believe (Columbia/CRG)	10	146	2	3088	+108	51	26	33	26
7	6	JIM BRICKMAN featuring MICHAEL W. SMITH - Love Of My Life (Windham Hill)	12	138	1	2986	+52	46	30	36	23
8	7	'N SYNC - (God Must Have Spent) A Little More Time On You (RCA)	14	134	1	2899	+89	39	37	37	16
6	8	ROD STEWART - Faith Of The Heart (Universal)	12	120	2	2740	-207	40	33	30	15
5	9	JEWEL - Hands (Atlantic)	21	117	1	2395	-579	22	32	44	16
10	10	SIXPENCE NONE THE RICHER - Kiss Me (Squint/Columbia)	11	99	7	2391	+176	48	17	17	11
11	11	BACKSTREET BOYS - All I Have To Give (Jive)	9	113	3	2264	+215	27	25	39	17
14	12	BONNIE RAITT - Lovers Will (Capitol)	9	115	4	2034	+215	25	18	34	26
13	13	MONICA - Angel Of Mine (Arista)	16	111	6	1998	+127	16	25	39	22
12	14	R. KELLY & CELINE DION - I'm Your Angel (Jive)	21	93	0	1932	-112	17	24	37	14
15	15	PAUL ANKA & CELINE DION - It's Hard To Say Goodbye (Epic)	7	89	1	1671	+128	24	17	21	18
16	16	SHANIA TWAIN - From This Moment On (Island/Mercury)	28	74	0	1517	-18	15	19	26	12
20	17	JOHN MELLENCAMP - I'm Not Running Anymore (Columbia/CRG)	6	80	11	1471	+253	17	15	23	15
17	18	PHIL COLLINS - True Colors (Atlantic)	25	70	0	1425	-41	13	18	25	11
18	19	GREGG SWANN - Spinning (Dalin)	14	65	1	1375	-2	21	12	17	13
24	20	SAVAGE GARDEN - The Animal Song (Hollywood/Columbia)	5	70	7	1307	+252	7	23	26	14
21	21	NA LEO - Poetry Man (NLP)	7	77	2	1291	+137	7	20	28	18
19	22	BRANDY - Have You Ever? (Atlantic)	22	72	3	1215	-38	12	9	26	18
26	23	JOEY McINTYRE - Stay The Same (C2/CRG)	9	74	5	1153	+116	10	11	19	29
23	24	TAYLOR DAYNE - Naked Without You (River North)	8	61	2	1108	-4	9	17	18	14
27	25	ROCKAPELLA - I'll Hear Your Voice (J-Bird)	9	56	2	1078	+68	15	11	14	13
25	26	LARRY KING & JOHN BLASUCCI - Worlds Apart (MFO)	12	54	0	1048	0	11	14	15	13
30	27	DAWSON - To Fly (Thinktank)	8	60	6	984	+128	6	15	18	19
22	28	WHITNEY HOUSTON & MARIAH CAREY - When You Believe... (DreamWorks/Geffen)	18	57	1	944	-206	4	9	26	14
38	29	PRETENDERS - Loving You Is All I Know (Hollywood)	4	72	9	918	+172	3	10	19	25
<i>The Pretenders' film-inspired hit takes leap o' the week honors. Added at K103-Portland.</i>											
35	30	CHICAGO - Show Me A Sign (Reprise)	4	64	3	896	+137	4	8	22	24
32	31	SYRVA - Fade (Trazom)	9	46	3	887	+80	9	12	14	11
36	32	NANAPEG - Trees (Total Envision)	8	45	2	829	+70	6	10	20	9
29	33	JOHN PURDELL - Better Way To Die (Jackal)	18	39	2	825	-33	8	13	13	3
34	34	BOJEST - Kissing It On (Rosier)	14	41	3	803	+26	7	12	12	10
31	35	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)	36	44	0	798	-32	3	11	18	10
37	36	FREE CLINIC - Searching For Something (Free Clinic)	8	43	0	785	+32	5	10	20	8
—	37	SHANIA TWAIN - That Don't Impress Me Much (Island/Mercury)	2	63	29	776	N	4	6	15	25
<i>From Top Tip to a debut at #37...Shania continues to impress radio with her third single.</i>											
39	38	JIM WALSH - Only You (Photon)	9	37	1	772	+87	6	13	15	3
40	39	SHERYL CROW - Anything But Down (A&M/Interscope)	4	40	3	770	+120	6	14	14	5
—	40	SUGAR RAY - Every Morning (Lava/Atlantic)	3	26	2	723	N	14	7	2	2

Total Reports This Week 173 Last Week 171

CHARTBOUND

Artist - Title (Label)	Reports	Adds	SPINS	TREND
MULBERRY LANE - "Harmless" (Refuge/MCA)	50	18	597	+220
ELVIS COSTELLO with BURT BACHARACH - "Toledo" (Island/Mercury)	46	5	605	+169
THE CORRS - "What Can I Do" (143/Lava/Atlantic)	43	2	655	+127
ATLANTA RHYTHM SECTION - "When" (Platinum)	43	12	517	+158
DONNA LEWIS - "Falling" (Restless)	40	2	478	+52

SPINCREASE

SHANIA TWAIN	+417
JEWEL	+320
CHER	+296
JOHN MELLENCAMP	+253
SAVAGE GARDEN	+252

ARTIST PROFILE

LARRY KING and JOHN BLASUCCI, Part 2

CURRENT SINGLE: "Worlds Apart"
LABEL: MFO
PROMOTION CONTACT: Tom Mazzetta (303) 545-9990
WHEN YOU WERE YOUNGER, YOU

WANTED TO GROW UP TO BE:
LK: "A lawyer (until I found out what they really were)."
JB: "Astronaut."
ODDEST JOB YOU'VE EVER HAD:
LK: "A stripper for Eastern Onion Singing Telegrams."
JB: "Phone operator at the Hyatt."
YOUR BEST PERSONALITY TRAIT:
LK: According to John: "His

loving nature."
JB: According to Larry: "His



loving nature."
YOUR WORST PERSONALITY TRAIT:
BOTH: "We are workaholics."
FAVORITE WAYS TO RELAX:
BOTH: "Movie hang!"
FAVORITE COMFORT FOOD:
BOTH: "We just like food!"
MOST INSPIRATIONAL PERSON YOU KNOW:

LK: "My wife—she is my everything."
JB: "My parents—they're good people."
AMBITIONS LEFT TO BE FULFILLED:
BOTH: "To have as many people as possible touched by our music."
CHARACTERIZE YOUR MUSIC:
"A compelling force to take notice of!"

Compiled by Melissa Piazza

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	
39	4	455	+91	THE BUCKINGHAMS - No Turning Back (Nation)
38	8	415	+78	FAITH HILL - Let Me Let Go (Warner Bros.)
34	2	56	.88	S. OUD PROJECT - If You Believe (DSVS)
29	7	303	+54	* PETE SPECIAL - Hold On (Nation)
28	2	569	+79	BLONDIE - Maria (Beyond Music)
27	4	314	+61	DAVE ROBYN - Uncle Joe (High Time)
26	26	320	+320	* JEWEL - Down So Long (Atlantic)
25	4	272	+20	* ZACK THOMAS - Isn't It True (Clear)

A/C Drops: #28-Marilyn Scott, #33-Edwin McCain, Neville Brothers, Tina Arena, Steve Sculisi, Kate Pruitt, Bobbo Staron, Blake McShane.

Hot A/C Drops: #37-Jennifer Paige, #38-Rod Stewart, Everything, Joey McIntyre

RAVES *continued from page 11*

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

DEBORAH COX
"It's Over Now"
(Arista)

Fresh from the success of her multi-format smash "Nobody's Supposed to Be Here," Canadian-born Deborah Cox issues her love some musical walking papers.



Relationships should be based on trust and respect (among other things), and it's pretty obvious Cox is getting neither—so see ya! And don'tcha love that cold end? Impacting Rhythm-Crossover.

OFFSPRING
"Why Don't You Get a Job?"
(Columbia/CRG)

Raucous and rowdy, you already know this band's got the power to light up your request lines. Their latest, which clocks in under three minutes and has a hauntingly familiar melody to it (something like Simon & Garfunkel's "Cecilia," perhaps?), sounds like it could become another slacker anthem. In spite of some questionable and, for some, objectionable words, Offspring's latest is a catchy ditty. Impacting mainstream Top 40.



BRANDY
"Almost Doesn't Count" (Atlantic)
Combine winning a Grammy last month with a hit TV series, a bud-

ding movie career, and a quadruple-platinum-selling album, and life probably can't get much better for this talented teenager. While Brandy's latest is another sad love song, radio stations like WJMN-Boston are already reporting early positive reaction. Impacting Rhythm Crossover and Urban.

TYRESE
"Sweet Lady" (RCA)

The Urban Landscape and Rhythm Crossover worlds have already stamped their seal of approval on this slowjam from Tyrese, which has gone Top Five at both formats. Be sure and check out



KS107.5-Denver PD Car Collins' testimonial on this week's Rhythm Crossover page. A callout and request success, now it's mainstream Top 40's turn to heat up this smooth groove.

LEE NESTOR
"Still With Me"
(Move Around)

One of the high scorers at last month's Hot A/C-A/C Jukebox Jury was the multi-talented Lee Nestor. Her early years saw her as a child model, appearing in a number of television and print ads, but as an adult, Nestor's chosen career is music. Her



Continued on page 17

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HOT A/C

MOST ADDED



JEWEL (34)
FASTBALL (18)
SHANIA TWAIN (14)
BON JOVI (13)
****BAZ LUHRMANN (12)**
****NATALIE MERCHANT (12)**

TOP TIP



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

RADIO SAYS



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

LW	TW	Reports	Adds	SPINS	TREND
2	1	124	1	4795	+175
1	2	117	0	4726	+81
4	3	126	4	4314	+150
3	4	116	0	4273	-206
5	5	111	1	3831	-11
6	6	109	1	3754	+237
7	7	93	0	3122	-324
14	8	97	4	2708	+263
<i>Deborah Harry & Co. blast into the Top Ten with their biggest hit in years.</i>					
8	9	87	0	2668	-480
12	10	99	3	2619	+144
17	11	103	5	2577	+367
10	12	84	1	2449	-162
13	13	78	0	2401	-71
20	14	95	5	2309	+424
9	15	81	0	2280	-503
16	16	80	4	2230	-30
15	17	71	0	1993	-335
11	18	72	0	1963	-588
18	19	72	3	1940	+1
19	20	85	3	1932	+27
21	21	57	0	1689	-124
22	22	45	1	1369	-85
23	23	51	0	1338	-98
24	24	44	5	1316	+116
26	25	46	2	1266	+117
25	26	46	2	1241	+44
30	27	56	8	1135	+176
31	28	41	6	1016	+97
36	29	50	6	1010	+187
29	30	46	0	980	-112
34	31	49	2	979	+101
32	32	44	1	967	+63
28	33	40	1	933	-197
27	34	35	0	925	-220
33	35	39	0	811	-81
35	36	31	0	793	-71
40	37	29	2	735	+64
39	38	25	0	696	-10
—	39	40	34	566	N
<i>#1 Most Added, #1 in Spinincreases...Hot A/C loves Jewel.</i>					
—	40	25	12	527	N

Total Reports This Week 131 Last Week 128

CHARTBOUND

Reports	Adds	SPINS	TREND
37	12	452	+228
36	18	501	+193
33	14	491	+289
33	13	493	+162
32	1	452	+49
30	6	444	+131
28	4	461	+53
27	5	446	+71
25	5	304	+95
23	4	356	+104



RAVES continued from page 16

solo debut effort is dedicated to a young filmmaker friend gone too soon. Captivating and bittersweet, "Still With Me" has the potential to become a format standard. Impacting Hot and mainstream A/C.

TAL BACHMAN "She's So High" (Columbia/CRG)

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



Previously reviewed in GAVIN: Shanice "When I Close My Eyes" (LaFace/Arista) Reviewed January 15, 1999. Now impacting mainstream Top 40.

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

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DIRECTIONS IN MUSIC



MTV Buys Imagine Radio

BY RON CADET

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

With juice like that, you know that MTV's online site will be a major force in music. Smart money says that, in developing this new

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

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

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

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

RON CADET OPERATES A NEW MEDIA DESIGN FIRM AT WWW.IMSTUDIOS.COM. REFERENCES TO THE ISSUES RAISED IN THIS COLUMN AND MORE CAN BE FOUND AT WWW.DIRECTIONSINMUSIC.COM.



media for music, they intend to have the same kind of impact as they did in the early 1980s when MTV itself launched.

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

First of all, Imagine gathered up a series of established music industry

New Book Shares Secrets of 'Soulful Divas'

BY JANINE COVENEY

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

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

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

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

Nathan to reconsider the idea. "Patti's book [*Don't Block the Blessings*] was published, Gladys Knight's book [*Between Each Line of Pain and Glory*] came out, and there was a different kind of consciousness about biographies."

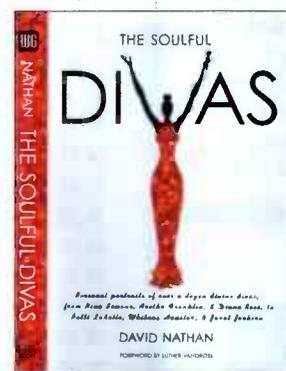
All of the divas represented are artists Nathan has interviewed

repeatedly and spent time with. Nathan fills in the gaps between the interviews with details of the divas' lives—personal and professional—and though he shares his own experiences with them, the tone remains focused firmly on the stars. The

book reveals that he collaborated with Warwick for a biography, sat in Aretha's kitchen while she made him peach cobbler, and went to a local Brooklyn pizza parlor with loud-talking Millie Jackson. Then there's the story of how Esther Phillips came to her label with a bat under her mink coat and threatened to destroy the offices if she didn't get a check!

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

REVIEW COPIES OF *THE SOULFUL DIVAS* AND RADIO INTERVIEWS WITH NATHAN ARE AVAILABLE BY CALLING DONNA BROIDE AT (954) 349-0294. FOR MORE INFORMATION, LOG ON TO www.soulfuldivas.com OR www.davidnathan.com.



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A3 BOOMER GRID

SPINS in **RED** are ADDS

Artist - Title (Label)	KUMR	KAL	HWPS	WBOS	WBZC	WCBE	WDET	WDOO	WEEK	WEXY	WERU	WFHB	WFRK	WFOV	WKZE	WTKY	WMMR	WNAVY	WNNV	WVCS	WVCH	WVNU	WVPR	WVLT	WVNR	WVNY	WVOD	WVRY	WVUCD	WVUPN	WVVRT	WVVPY	WVTEP	
VAN MORRISON (Virgin)	2	11	13	9	15	37	20	8	12	8	16	6	16	12	30	16	16	15	18	20	26	11	11	18	22	9	11							
SHERYL CROW (A&M)		9	4	21									5	16		14	14	28	10				17		14	17	18		17	23	25	8	9	
COLLECTIVE SOUL (Atlantic/Hollywood)	1	5	7	20	12		16	13					4			25	8	11				28	17	26	23	26	23		20	23		5		
JOHN MELLENCAMP (Columbia/CRG)	1		21				36						12			24	7	13				10	21	21	26	18			23	12				
R.E.M. (Warner Bros.)	1		4	15		6	37	10			6			9	16	22	12	18	13			24	30	15	12	16		2	18	16	21	8	10	
SUGAR RAY (Lava/Atlantic)				25	12		37									23						28	18	27	16	33	25		13	22	7	9		
TOM PETTY & THE HEARTBREAKERS (Warner Bros.)	1		7	14			11	13					4	6		14	7	14	12		3		17	21	11	11			10	23	14	6	13	
ANI OFRANCO (Righteous Babe)	2		7	11	9	8	8	36	7	13	12	7	16	5	15	7	16	10	16	15	28	15	20	15	15		11		10	17	7	5		
WILCO (Reprise)	2		4	4	3	9	7	20	36	9		8	7	6		14	5	18	14	16	3		11	15	14	11		7	18	15	8	5		
SHAWN MULLINS (SMG/Columbia)	1			13			11	8						16		15	12	17	10			29		6	24			17	9	11	4	5		
BETH ORTON (Arista)	1	2	9		5	9	13	20	10	15	8	8	6			8	10	10	16	15	18	11	7					18	11	8	22	9		
CRASH TEST DUMMIES (Arista)	2			4			9	12	13	20	6		4	5	6	9	9	15	14		3		16	8	6			5		9	3	12		
SINEAD LOHAN (Interscope)			7	22	9						4					16	12	18	12			18	9	19	23	24			10	3	16	5	5	
GOD GOD DOLLS (Warner Bros.)					11																		23				66	13		10	9	5		
PAUL WESTERBERG (Capitol)	2		8	4		6	14	13	36	4		12	5	12	6	9	5	9	10	8		18	11	14	6	19		23	4	11		8	6	
CESAR ROSAS (Rykodisc)			7		3	15	13	20	4		12	4	12	7	7	10	16	6				6	6	12		12			15	7	9	8	8	
JEWEL (Atlantic)		20	3			6								16		15	12	15				17		22	11	17		8	10	13	7			
BRUCE HORNSBY (RCA)	1	19	3	9		6							12	16		12	7	15				7	8	22	17			4	3	6	6			
XTC (TVT)	1		9	14	9	15	15	10	9		12	4	6			8	8	12	12		3		17	19	6			19	6	13	14	5	4	
PETER HIMMELMAN (6 Degrees/KOCH)	2		7	10	6	13					20	6	12	7	12		14	16	10	4	6	20		8		23			9	10	11	22		
BLACK CROWES (American)	1			4			11	14	36				12			6	5	8			8		28						10	14	11	6	5	
LUCINDA WILLIAMS (Island/Mercury)			1							8			9			7	8	16	10			15	7						4	10	9	8		
SEMISONIC (MCA)			8		12		26									25	8	15				29				15	19	24	11	5	14	8		
NEW RADICALS (MCA)													12			18	8					11		15			64	12	4	11				
CHRIS ISAAK (Reprise)		16	8		9								5			12	11					20	6									13		
JONNY LANG (A&M)													4	6		17	8	9											4	16	5	3		
JULIAN LENNON (Fuel 2000)	2	2	8	4	9	14	7	5	12	5	12	6	5	7		8	15				8	15	12	9	10			6		5				
JOE HENRY (Mammoth)	2		7		9	14	13	9		8	7	6	8	5	9	13	16	15				12	7	9	9				7			14	4	
EAGLE EYE CHERRY (WORK)	1		9	4	12		6						4	16		16	7	10				30		6	11			12	4	6	15			
SUSAN TEDESCHI (Tone Cool/Rounder)		4		17										7		14	8	7	5				20	9	17			12	5	9	7	4		
BLONDIE (Beyond Music)	1		16				30	13					8					6	12			9	19	6	23		24	11	13	11		4		
NATALIE MERCHANT (Elektra/EEG)	1	17	2	3									5			13	15	9				10		6	22	35		7		9	3			
MOD SQUAD (Elektra/EEG)	1	5	7	4	10		8		10							5	7				3				21			8	8	16	5			
ALANIS MORISSETTE (Maverick)		4	9		9		7										17		16								11	22	5		4			
EVERLAST (Tommy Boy)					9											27							28					34	20				4	
DAVID WILCOX (Vanguard)	1	3					6							12			11		16	15	5		15	11				5		8				
ROLLING STONES (Virgin)				4										12		8	8		8					15	10					3	4		6	
WES CUNNINGHAM (Warner Bros.)				16										4			13		15			16	10		12			9	10	7				
FASTBALL (Hollywood)	1		7		12		11																13			24		17		6				
JONATHA BROOKE (Bad Dog)	2	10	5		3	16	14		6	12	8	5	6	7		3	7				8	15			7	6		15		6	4			
CAKE (Capricorn)							30	11		4			4										16	26				35		11				
SEAL (Warner Bros.)	2	15	10		10									16		15	7	8				9		6					7		5	6		
MARTIN SEXTON (Atlantic)	2	3		4		9		22				4	10	16		8								7	12				14		15	12		
ELLIOTT SMITH (Dreamworks)	1			4									4	12		7	14	11					11					13	6	10	7			
STEVE EARLE AND THE DEL McCOURY BAND (E-Squared)	2				9	15	13	20	6			12	7	12	7		13				16	15	8					10				4		
KEB' MO' (550 Music)		5			7									5	16																			
JIMMY ROGERS ALL-STARS (Atlantic)	1					10							8	4	12	5	9	5												2			4	
GUS (Almo Sounds)			4		14		6		15				4																				5	5
LYNN MILES (Philo/Rounder)	2		6		7	9	5						8	5	12	6																7	8	
GOMEZ (Virgin)				4			8				6					9	6	11											4		15	4		

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Presenting the Putumayo World Music Hour

Julian Lennon

Independent
And In
Control

You May
Say He's
A Dreamer...

By Kent and Keith Zimmerman

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

Answer: Julian Lennon on November 23, 1984, just before the release of his first album, *Valotte*, and one of this writer's very first interviews.

Say what you want about Julian Lennon, but he's nothing if not consistent:

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

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



Kent: The first thing that hit me about *Photograph Smile* were the orchestrations.

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

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

What about lyrics?

Initially someone wrote them for me. But then I read them and saw they had nothing to do with the emotion of the music—not related at all. That's when I started writing lyrics, finding out what the hook was, and verse/chorus, etc. As for the orchestrations, because of the situation I was in with the label, managers, and producers, it wasn't their cup of tea. They didn't think it was me. There were quite a few ballads that were on my first albums, but as far as strings were concerned, I worked with keyboards and samplers.

[Producer] Bob Rose worked on the orchestrations and arrangements after we talked about what this album should be, which was as raw, simple, and honest as possible. Even when it's plush with strings, it's all natural, using the sound of the room and mic'ing techniques as opposed to digital effects. It was truly my first experience with full-blown strings. I would sing my ideas to Bob, who would then orchestrate them. Listening back in the studio, I was blown away. Now there's no turning back for me. With Bob—who's teaching me how to orchestrate properly—the future is unlimited. In fact, I would like to see us make at least one album of orchestrations with just piano and vocals. There's so many songs on the shelf...that's one project I'll definitely have to get around to.

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

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

Are you still living in Northern Italy?

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

What's your specialty?

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

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

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

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

A bit of both. I left the business because I was so pissed off and frustrated. I truly believed that after the first album, the second album was my demise. I was coming off my first world tour ever, and they asked, "Where is he? Get him back into the studio to get another hit album immediately." The whole tour was overwhelming, so number one, I needed a little break to sit down and look at what had just happened. Next, I wanted to take time getting back into the writing process, which was a natural thing for me, never a pressure thing. I'd never written under pressure before. But because I was contractually obligated, I

found myself back in the studio immediately with only a couple of months, on a time clock, with people knocking at the door saying, "It's not commercial enough or not up tempo enough."

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

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

There was you...and Ziggy Marley.

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

So during those years off, I was living in L.A., not motivated at all, completely stagnated. Then I was invited to see a film about the Beatles called *Backbeat* in London. I went there with mum, Cynthia, to

see the film and bumped into a friend who asked me to come down to the Grand Prix in Monte Carlo. So I saw the Grand Prix for the first time and went to the Cannes Film Festival and traveled around Europe and thought, "Whoa, life!" Culture, history, scenery, traveling, food. I got into a whole way of life down there which included a lot of written word and getting things off my chest, which eventually became lyrics. In addition, there was the cooking, sailing, the great healthy things in life. I was finally enjoying life!

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

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

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

In all fairness, it's very difficult for a company when a new artist comes out of the chute with a hit single. As much as companies want the big hit, it's a huge liability to follow up.

Very true. For me, it was all part of the school of life, which was fine. It was a struggle and I don't think I'd

landing this spring.



owsley

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be who I am today if things had been different.

Did you have the financial wherewithal to take those years off?

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

Was it always in the back of your mind that you had to return to make a living?

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

You seem surprisingly well adjusted.

I certainly could have become a real screwball, but there was always my mum. When the divorce was settled, people would wonder why she didn't battle and get a lot of his money. Speaking on mum's behalf, she didn't marry him for his celebrity, fame, and money. She married him because she loved this man, it's as simple as that. If she couldn't have him, the rest

didn't matter anyway. The only thing she asked for was enough to put me through school and [money] for food and clothing. She was a working mum while I did my fair share of bussing and waiting tables. Mine was a very grounded life.

But clearly, aren't you entitled to a portion of the John Lennon legacy?

Oh, yes. We came to a settlement a couple of years ago, but the will was set up in such a way that it was Yoko's discretion whatever happened within the will, and if anybody contested it, they would be thrown out, simple as that.

Her way or the highway?

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

What about your mother?

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

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

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

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

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

I'm sorry for yapping on, but once you get me started in this area...it's a semi-bitter situation, because I'm very happy with life and the way

things are at the moment, but I'm just frustrated and disgusted at the way things have been handled, that's all. Anybody in my position would be.

Getting back to the music, I hear a slight nod to "The Long and Winding Road" on "Cold."

Right at the end, a little bit. I was just trying to figure out the refrain for the chorus, and the chords felt right and fell into place. It wasn't a conscious effort. You're the first person to recognize that.

Speaking of which, are you in touch with Paul McCartney at all?

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

Was he a friend to you?

He obviously had great concern, otherwise "Hey Jude" wouldn't have been written. He did send me Christmas and birthday cards every year, and every once in a while he

picked up the phone to say "hi, how are things, are you okay?" He always kept a watchful eye. We're not that close, but he obviously cares a great deal.

With Photograph Smile, was it a matter of finally letting the genealogy flow and not worrying about sounding so much like your father?

Again, when I was writing this, it didn't matter how far I went in terms of getting close to him or not. Whatever felt comfortable. I don't care anymore. Had enough. Make the comparisons 'til the cows come home. Don't care.

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

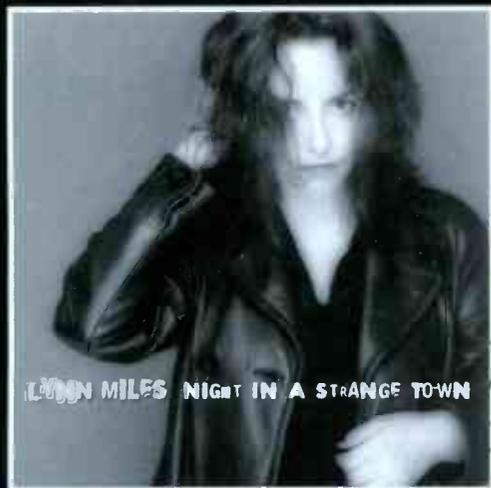
It's so nice to own your own material. Two years ago this last Christmas, once I'd knocked this album down to the 14 tracks, I sent a tape out to several majors. There was mixed response and a couple of good deals on the table. At first I

thought that might be more secure but in another sense I had learned from my mistakes and didn't want to sell my soul to the devil again for another five, ten years and waste my life. So I started to explore the other options.

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

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

Lynn Miles



Night in a Strange Town

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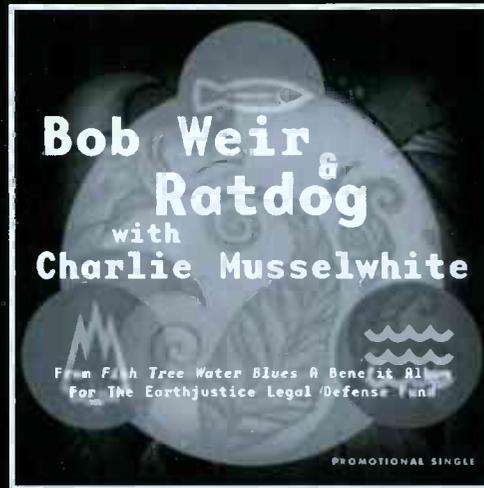


Sylvia Hotel

"Wheeler has a gift for writing ballads that are simultaneously evocative, emotional, and poetic."

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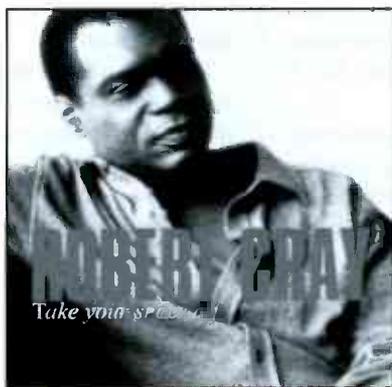
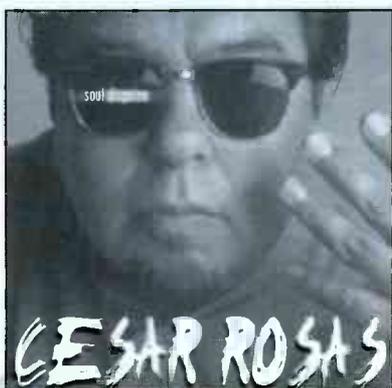
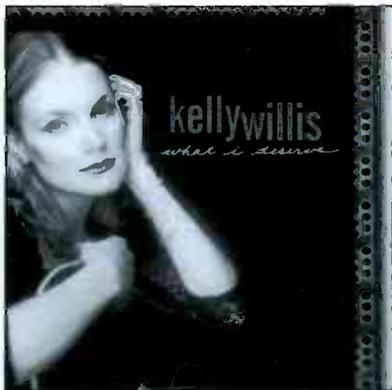


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Independent Labels 2000

The Landscape is Changing

By Kent and Keith Zimmerman

"Any label put on you is part of what the power structure imposes on others in order to retain power. I've always regarded 'independent' as a tool of ghetto-ization. Things like independent charts and treating independents differently—I don't want to be treated differently. I'm going for the same number one slot, and that's how I want to be judged."

—STEVE GOTTLIEB

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

Independent record labels are affectionately known in our business as "indies." For many, they conjure a stereotypical view of small entities laboring in the shadows of the Big Five (formerly Big Six) majors, playing second fiddle in terms of radio airplay and signings. But the recent

shake-out purchase of PolyGram and the emergence of new technologies means a different profile is slowly emerging.

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

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

maintain visibility as recording artists. But how? And will the redefinition of independent labels somehow come to their rescue?

TVT's Major Plunge



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

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

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

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

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

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

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

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

Gottlieb sees TVT as the new rule, rather than the exception. The year 2000, he believes, will usher in changes that have been on the horizon for well over a decade: "Ten

years ago, I saw the old boy network, which had given the established companies control over the market, threatened by information. Once people got their hands on true information, the consumers' and fans' voices became less manipulated by bigger companies, and once again it became about the music as opposed to the money.

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

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

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

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

By putting himself and his company on the line, Gottlieb is banking on changing times to help get him to the next level. Needless to say the

road is long, but certainly he has the energy of incentive going for him. "I'm playing with my own chips," Gottlieb laughs. "While it may be borrowed money, it's *my* money, which puts my efforts on a whole different level of commitment."

A Confederacy of Dunces

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

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

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

found an outlet.

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

According to Hunt, E-Squared has also been successful for what it is. Their first signing, the V-Roys, comfortably sold in the range of 15,000 as did a Sheri Knight record; a second V-Roys has moved about 10,000, while Bap Kennedy has reached 10,000. Likewise, by riding on the back of E-Squared, labels

from Indianapolis like Egg, Tar Hut out of Boston, Checkered Past from Chicago, Cold Spring out of Austin, and Dead Reckoning of Nashville have enjoyed a sort of strength-in-numbers alliance at the retail and radio fronts.

Things really started cooking when Steve Earle left

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

"There's two sides to label conglomeration," he continues. "First, I imagine the business affairs depart-

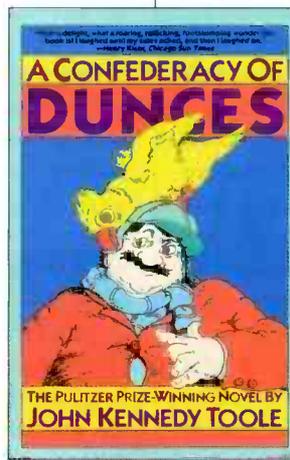
ment at Universal is still consolidating A&M, Geffen, and Island/Mercury into the Universal fold. When that's done the dropping of artists is going to make a lot of masters available. Within the next few months, I hope we'll see a lot of finished records reverting back to the artists as part of their exit deals."

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

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

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

By banding together, Hunt finds that he's able to get his records into stores across the country, from Tower Records on down to the mom-and-pops. All of which brings us to reality of the 40+ Triple A artist and his or her future in the record business. Some veteran acts, after being on the road for 25 years, may need to ask themselves, what do they have to show for their years of efforts?



greens
from
the
garden

the ground-
breaking,
genre-
busting new
release from

corey harris

Featuring
"Wild West"
Add it
March 23



Alligator

"corey harris
is the most soulful,
talented young bluesman
in America"
—Natalie Merchant

"I love his music"
—Dave Matthews

"he's got everything
it takes to go
to the top" —B.B. King



RADIO CALLS
773-973-7736
Tim Kolleth x23
Craig Bonnell x24

Artists—notably Triple A artists—need to be smarter on the record side of their careers, keeping track of publishing and catalog payments in addition to relying on touring for the lion's share of revenues.

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

Operating Inside The Niche

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

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



Liz Opoka

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

sources yet."

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

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

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

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

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



Dave Bartlett

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

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

"I'd like to think that blues doesn't have to be affiliated with a major label to be great," Kollecth muses. "Over the last year, some of the

stronger blues records that have made a difference have been independent, like Shemekia or Susan. Those two artists made an impression that blues can reach a wider audience."

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

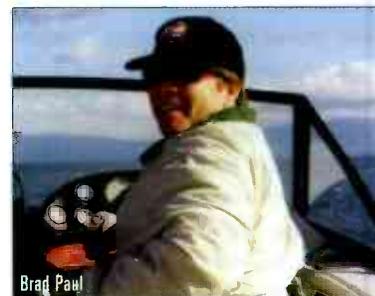
Over at Tone Cool, founder Richard "Rosie" Rosenblatt inked an association with Rounder in 1993, but still retains full ownership of his label. With Rounder, they're able to benefit from both independent and major branch distribution. After Rounder's exclusive agreement with Distributors North America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

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

"We struck a deal with PDG—and now Universal—to help us distribute crossover material while continuing to work with our former independent distribution channels on a more grassroots level.

"We're very much playing both sides of the fence, and while it's a little too early to tell how it's going to play out, it's our hope that we'll succeed at being a roots-oriented, esoteric label on the one hand, but also have the savvy and the resources to cross records over like Susan Tedeschi or Alison Krauss."

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



Brad Paul

market and promote.

"It's exciting when Susan is on Conan O'Brien, the cover of *Billboard*, or wins the GAVIN Award for Best Album. Everything that happens, there's that second of amazement, but then there's the thought that she deserves it, and if we didn't get it, I'd probably be disappointed. Sometimes I think that's where the independents differ from the majors. We keep at it because we really believe in our hearts, because our artists are like family."

"You'll see a lot more cool independent labels popping up and the feeding frenzy cycle will begin again," predicts Ryko's Marrone. "Small labels will continue to crack through with a few hits here and there and become bigger labels. Then they'll get swallowed up by even bigger labels. You'll see the same thing all over again."

Technology: The Great Equalizer?

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

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

make it easier for smaller companies to work on a larger scale."

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

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

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

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

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

Even though TVT's Steve Gottlieb views a lot of the Internet hub-bub as a bit of an over-reaction, he does see potential in providing listeners with empowering musical information. "The Internet is a bit overhyped," he begins, "but it will have profound implications and create big changes in our businesses. Right

now people are so in love with the concept of direct communication, they often lose a little perspective on how many people you're actually interacting with versus other avenues, like television."

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

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

The Future After Turbulent Times

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

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

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

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

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

"Right now we're aggressively pursuing artists who have been

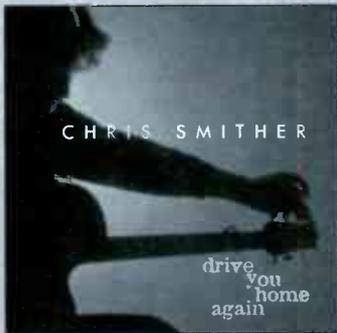
dropped because of the PolyGram/Universal merger," she continues. "We're also trying to find A&R people who can help break some of these artists. We see this as a great opportunity—not only with Uni and Poly, but the other residual fallout from all other labels that will continue if they can't contribute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

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

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

CHRIS SMITHER

Drive You Home Again
produced by Stephen Bruton



First week out
#31 Debut non-com AAA!
AAA most added!!

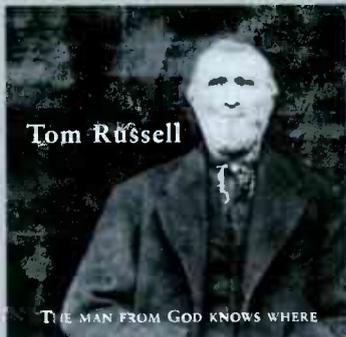
"...GRAND VOICE. STOMPING FOOT.
BLUES-DRENCHED GUITAR, AND AN
ABIDING INTEREST IN THE
PROBLEM OF EVIL..."

Robert Christgau—Village Voice

TOM RUSSELL

The Man From God Knows Where
featuring Iris DeMent, Dolores Keane & Dave Van Ronk

Americana most added



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WHERE HAS THE EPIC SWEEP &
BREATHTAKING GRANDEUR
OF THE BEST FICTION..."

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AAA New Release Guide

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

4AD

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

Almo

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

Various Artists

Return of the Grievous Angel (A Gram Parsons tribute)
release date:
first week in May

Arista

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

Astralwerks

Craig Armstrong
Soundtrack: Plunkett and Maclean
release date: May 18

Air

Premiers Symptomes
release date: May 18

The Chemical

Brothers
Surrender
release date: June 15

The Beta Band

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

Atlantic

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

Blackbird

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

Bloodshot

Alejandro Escovedo
Bourbonitis Blues
release date: April 20
contact:
Nan Warshaw
(773) 248-8709
email: nan@bloodshotrecords.com

Capitol

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

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

Block

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

Capricorn

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

Columbia

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

Neville Brothers

Valence Street
single: "Mona Lisa"

Curtis Stigers

single: "To Be Loved"
contact:
Trina Tombrink
(212) 833-8505

deConstruction

Dot Allison
Afterglow
release date:
late June
contact: Ben or Jake
(212) 334-5959

Elektra

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

Luna

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

E Pluribus Unum

Gigolo Aunts
Minor Chords and Major Themes
single: "The Big Lie"
add date: March 16
contact:
Mike Morrison
(310) 854-6060

Giant/Revolution

Owsley
Owsley
single:
"Coming Up Roses"
contact:
Jeffrey Blalock
(818) 977-0410

Grand Royal

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

Sean Lennon

Into the Sun (Capitol/Grand Royal)
release date:
Out now!

Luscious Jackson

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

Green Linnet

Kila
Tila
Linnet release date:
end of spring
contact:
Kevin Gardner (203)
730-0333 ext. 23
email: alex@greenlinet.com

Hightone

Chris Smither
Drive You Home Again
release date:
March 16

Tom Russell

The Man From God Knows Where
release date:
March 16

Big Sandy & his Flirt Boys

Radio Favorites
release date:
March 23

Bill Kirchen

Raise a Ruckus
release date: April 20

Carl Sonny Leyland

I'm Wise
release date: April 6

Various Artists

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

Hollywood

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

Island

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

Jimmy Buffett

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

Kim Richey

Glimmer
release date: June 8
contact: Barry Lyons
(310) 288-5320

Koch

The Iguanas
Sugar Town
release date:
On desks now!

Bill Lloyd

Standing on the Shoulders of Giants
add date: March 16

Elliott Murphy

Beauregard
add date: May 18

Bob Neuwirth

99 Monkeys
add date: May 18

Willis Alan Ramsey

Willis Alan Ramsey (re-issue)
release date: May 18

Greg Trooper

Noises in the Hallway (re-issue) and *Everywhere* (re-issue)
release date: June 22

Syd Straw

Surprise (re-issue)
release date: June 22
contact:
Liz Opoka (516) 484-1000, ext. 178

Mammoth

Joe Henry
Fuse
release date:
On desks now!

The Backsliders

Southern Lines
release date: April 27

The Dirty Dozen

Brass Band
Buck Jump
release date: May 25

Katherine Whalen

Katherine Whalen and her Jazz Squad
release date: May 25
Contact:
Sean Maxson
(919) 932-1882

Putumayo

Mediterranean
Odyssey: Athens to Analucia
release date: April 6

Cuba

release date: May 25

Brasileiro

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

Africa

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

Razor and Tie

Fred Eaglesmith
50 Odd Dollars
release date: June 15
contact:
Jessica Siracusa
(212) 473-9273

RCA

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

Vertical Horizon

single: "We Are"
Doyle Bramhall
single: "I'm the One"
release date: May 24
contact: Art Philips
(310) 358-4074

Sony 550

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

Glen Scott

Without Vertigo
single: "Heaven"
add date: April 13

Gordon

single:
"Fortified Grapes"
add date: June 4
contact: Netta Tobin
(310) 449-2818

Sub Pop

Damien Jurado
Rehearsals for Departure
add date:
On desks now!

Looper

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

Warner Bros.

Wes Cunningham
single: "Not Enough"
add date: April 13
contact:
Jennifer Polenzani
(818) 953-3395

Work

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

Len

single: "Steal My Sunshine"
add date: April 27

V2

Mercury Rev
Deserter's Songs
single: "Goddess on a Hiway"
add date: March 22

Blessid Union

single: "Hey Leonardo (She Likes Me for Me)"
add date: March 22

Alice Temple

Hangover
single: "Chemical Way"

Tin Star

The Thrill Kisser
single: "Head"
Contact: Matt Pollock
(212) 320-8600

Virgin

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

UB40

Labour of Love III
focus track:
"Holly Holy"
add date: March 23

David Sylvian

Songs From Dead Bees on a Cake
single:
"I Surrender"/
"Midnight Sun"
releasen date:
March 30
contact: Ray Gmeiner
(310) 288-2730

Compiled by Jon Fojtik

ALTERNATIVE

Are You Y2K Compliant? Bracing for the New Millennium!

BY RICHARD SANDS

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

And the newest wrinkle is we are moving from the nine-teens into the two thousands. So I proclaim that the next decade will be known simply as "the twos." As in "good

morning January, welcome to year two-oh-oh-one." "These twos sure are great." Then, in about 20 years or so, people will reminisce, "remember how wonderful the twos were?" See, by then, it'll be "the teens" again. Hey, this is heady stuff folks. I'm doing the heavy thinking so you won't have to.

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

At RSC, Marketing Director Tom Zarecki sent me to the World Wide Web to check out a site specially

prepared for just such questions as, "hey, is Selector Y2K ready?" In some what technical jargon, the answer was basically "yes." To quote their site, "For Year

2000 readiness, no data structure changes were needed. Internally, Selector already handled from 1/1/1900 to 12/31/2050. However, we expanded the year field in both CHART: Chart Debut Date and NOTES: Anniversary Date from 2 to 4 digits to resolve ambiguity between 1900 and 2000." Whew,

that's a mouthful!

Later, President of A-Ware software Joe Knapp told me, "MusicMaster and all of its utilities are Y2K compliant." As you have been hearing, the problem for most computers is that they only use two digits, and will therefore recognize 2000 as 1900. But, as Knapp explains, "MusicMaster stores the

year portion of dates in a way that includes all four digits." Older versions display only the last two digits, he admits, but this is just a cosmetic problem that has been addressed in all future versions of the program.

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

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



Diary of A Workless Bastard: Day 49

BY MAX TOLKOFF

(EDITOR'S NOTE: MAX HAS BEEN FEATURED SO FREQUENTLY ON THESE PAGES, THAT PEOPLE ARE BEGINNING TOWONDER. TO ANSWER YOUR QUESTION, WE ARE "JUST FRIENDS.")

11 a.m. Had an epiphany over coffee this morning. It came in the form of a question: *Wait a minute! You mean they actually f**king fired us??!* Hmm, I wonder what caused the delayed reaction. **11:30 a.m.** Showered, didn't shave. Why bother? No one I have to see today. Let's see how long I can grow the sucker. **12:30 p.m.** No calls yet. Good. Remember the cardinal rule: Never answer the phone. The phone is my enemy. Especially when Halloran calls. **2 p.m.** Now *that* was a great nap! Napping was *never* this good in my office at A&M. Check the phone: still no calls. Excellent! My strategy is working. **2:30 p.m.**

Need to make a run to the store for more chips and dip. I think I'm losing weight. Maybe I can market this: "Exclusive Chip & Dip Diet! Lose weight fast!" **3:30 p.m.** Judge Judy rules! Ed Koch is no Wapner. **4:30 p.m.** *The Sopranos* is the best show on TV. How come radio never played the Alabama 3? At least "Battleflag" is seeing the light of day. **4:45 p.m.** Doorbell. Gee, I hope it's another Jehovah's Witness. That last one was fun. I wonder if he's still in the basement. **6 p.m.** Let's see, what does dinner hold in store for us: Stouffer's Lasagna, or should I just have Pizza Hut swing by with a Big New Yorker? And why does the delivery guy know my name? **8 p.m.** Back to the Play Station. Gran Turismo. I have eight hours to win the endurance event. No sweat. It's not like I have to get up early tomorrow. Did I run out of Hot Pockets yet?

Answer: Yes, The "Modern Gold" Format Can Work!

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

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

Q-101 Sells Out

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

ALTERNATIVE

MOST ADDED



FOUNTAINS OF WAYNE (20)
Denise (Atlantic)

Including: WXDG, WHTG, WKRL, KACV, KHLR, KLZR, WBTZ, WOST, KMYZ, WJSE, WRXQ, WLJR, XTRA, WEQX, WHMP, WMRO, KKOM, KWOD, WGRO, KNSX

MARILYN MANSON (14)

Rock Is Dead
(Nothing/Interscope)

Including: WKRL, KMBY, KKND, KHLR, KLZR, WAVE, WBEB, WJSE, WIXO, KTEG, KEDJ, KJEE, KKOM, KWOD

EVERLAST (12)

Ends (Tommy Boy)

Including: WLJR, WHTG, KXRX, KMBY, KACV, KHLR, WBTZ, WRXQ, WHMP, WMRO, KRZQ, WXDX

THE CRANBERRIES (8)

Promises (Island/Mercury)

Including: WBEB, MUSI, KPXX, WLSZ, KACV, KITS, WGRO, KCXX

GOO GOO DOLLS (7)

Dizzy (Warner Bros.)

Including: WWCD, WHFS, WIXO, WEND, KFRR, KKOM, KCXX

RADIO SAYS



BUCKCHERRY

"Lit Up"

(Dreamworks)

"Sounds so good on-the-air, it's easy to see that this one is going to be huge for The Edge."

—Alan Smith

APD/MD KDGE-Dallas

LW	TW		Spins	Diff.
2	1	SUGAR RAY - Every Morning (Lava/Atlantic)	2353	-130
1	2	EVERLAST - What's It Like (Tommy Boy)	2336	-190
4	3	FATBOY SLIM - Praise You (Astralwerks)	2133	+130
3	4	CREED - One (Wind-up)	2050	-72
6	5	COLLECTIVE SOUL - Heavy (Atlantic)	1936	+33
5	6	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1922	+12
8	7	LIT - My Own Worst Enemy (RCA)	1872	+72
7	8	ORGY - Blue Monday (Reprise)	1828	-57
9	9	MARVELOUS 3 - Freak Of the Week (HiFi/EEG)	1603	-166
11	10	TIN STAR - Head (V2)	1521	-70
12	11	DAVE MATTHEWS BAND - Crush (RCA)	1476	+8
10	12	HOLE - Malibu (DGC)	1395	-325
17	13	NO DOUBT - New (Trauma/Interscope)	1364	+306
16	14	CITIZEN KING - Better Days (A3)	1220	+151
13	15	EVERCLEAR - One Hit Wonder (Capitol)	1215	-202
15	16	DOVETAIL JOINT - Level On The Inside (Columbia/CRG)	1185	+6
19	17	CAKE - Sheep Go To Heaven (Capricorn)	1117	+119
—	18	THE CRANBERRIES - Promises (Island/Mercury)	1049	N
<i>"Promises" last week's most added, this week's high profile debut</i>				
18	19	GOO GOO DOLLS - Dizzy (Warner Bros.)	1026	+19
14	20	EVE 6 - Leach (RCA)	980	-316
26	21	SILVERCHAIR - Anthem for the Year 2000 (Epic)	873	+168
<i>"Anthem for the Year 2000"... blowin' it up at #21!</i>				
21	22	THE LIVING END - Prisoner of Society (Reprise)	863	-59
24	23	KORN - Freak On A Leash (Immortal/Epic)	789	+43
20	24	CAKE - Never There (Capricorn)	759	-223
33	25	ROB ZOMBIE - Living Dead Girl (Geffen)	694	+107
28	26	HARVEY DANGER - Save It For Later (Slash/London)	682	+5
22	27	LENNY KRAVITZ - Fly Away (Virgin)	641	-200
25	28	GARBAGE - Special (Almo/Interscope)	633	-109
29	29	BARENAKED LADIES - Alcohol (Reprise)	631	-44
30	30	NEVE - It's Over Now (Columbia/CRG)	608	+14
23	31	CARDIGANS - My Favourite Game (Island/Mercury)	605	-198
31	32	JUDE - Rick James (Maverick)	601	+7
35	33	SEBADOH - Flame (Sub Pop)	561	+45
40	34	DANGERMAN - Let's Make A Deal (?)	553	+103
32	35	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	534	-58
38	36	EMINEM - My Name Is... (Interscope)	513	+50
39	37	STABBING WESTWARD - Haunting Me (Columbia/CRG)	479	+17
34	38	LIMP BIZKIT - Faith (Flip/Interscope)	475	-69
27	39	SEMISONIC - Secret Smile (MCA)	473	-219
44	40	THE FLYS - She's So Huge (Trauma/Delicious Vinyl)	457	+32
43	41	BEASTIE BOYS - Remote Control (Grand Royal/Capitol)	432	-4
45	42	BLONDIE - Maria (Beyond Music)	413	-8
41	43	EVERLAST - Ends (Tommy Boy)	406	-36
47	44	Jimmy Eat World - Lucky Denver Mint (Capitol)	403	0
46	45	COLLECTIVE SOUL - Run (Atlantic/Hollywood)	400	-6
—	46	BLUR - Tender (Virgin)	395	N
—	47	Three Colors Red - Beautiful Day (Independent)	371	N
36	48	NEW RADICALS - You Get What You Give (MCA)	366	-128
37	49	BARE JR. - You Blew Me Off (Immortal/Epic)	364	-119
48	50	BETTER THAN EZRA - At The Stars (Elektra/EEG)	354	0



FOR THE RECORD

One of the stations that has re-focused and consequently has since seen a nice ratings bump is KTEG-Albuquerque. Their latest trend is from a 3.4 to 4.1. PD **Skip Isley** doesn't like to refer to the station as "extreme," but he does see "What we are doing is real 'Active-Alternative.'" As Skip says, "If it drives listener passion, we're there." Here's what's working for him:

KORN

Freak On A Leash

Epic

"This is the biggest song on the station—we are playing the remix," according to Isley

DANGERMAN

Let's Make A Deal

(550 Music)

Skip tells me

"This is my favorite song right now."

SILVERCHAIR

Anthem For the Year 2000

(Epic)

Kinda timely considering my Y2K article in this issue.

Skip tells me that this is "The biggest surprise on The Edge."



ALTERNATIVE REPORTS

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

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

PICTURE PARADE

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



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



COLLEGE

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

BY DAN MACKTA, AUTOTONIC

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

RESPONSIBILITIES OF THE COLLEGE MUSIC DIRECTOR

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

- Distinguish own ass from a hole in the ground. (Thank Jeanne when you see her for coming up with this one).
- Process and log all releases received by the station.
- Coordinate reviewing of new releases.
- Expedite getting new releases available for airplay
- Be available by phone or email at a regular time for tracking new releases.
- Coordinate ongoing music/DJ staff education (new and old releases)—this is also Jeanne's dream world thinking entering in here.
- Demonstrate some degree of open-mindedness and appreciation for all types of music.

Looks simple, doesn't it? Some MDs can—and do—take on many more responsibilities. Some of these people would simply blow you away. On the other hand, some don't even handle the above with much consistency. Drag!

COLLEGE RADIO KOANS

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

A: Yes.

Interpretation: The Zen master questions the ability of any entity to exist successfully outside of its

"community." Also, the Zen master assumes college radio stations want free records. And tickets.

Q: How do I get all these annoying reps to stop harassing me?

A: Quit reporting to GAVIN and CMJ.

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

Q: I can't keep up with the never-ending onslaught of new releases...

A: Please phrase your koan in the form of a question or riddle.

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

Q: How can I make my station better?

A: The Zen master quotes Japanese novelist Jun'chiro Tanizaki: "In a large city it takes a concerted search to turn up a dish that will be palatable to an old person."

I: More punk, less junk!

Q: Can we change the world with our revolutionary new indie pop broadcast?

A: Belle and Sebastian do not play loud enough to do the kind of damage necessary to effect permanent societal changes.

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

ORDER OF THINGS AN MD

SHOULD WORRY ABOUT, AS FAR AS I AM CONCERNED

1. your health
2. your family/friends/significant other(s)!
3. job/school
4. logging and reviewing new releases, a.k.a. "getting the music available for airplay"
5. educating self about music
6. educating DJs/staff/listeners about music
7. seeking promo service for station
8. tracking
9. drinking or leisure activity of your choice

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

PROMO PEOPLE ARE HUMANS, TOO

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

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

c) If you don't want to network, at least figure out some way to interface with the folks that send the free records. I mean CDs. Albums? When people leave those "pissed-off" sounding phone messages, they usually *are* pissed off! Wouldn't you be a little frustrated if you sent package after package, left a dozen or more friendly and perhaps concerned phone messages, sent emails, perhaps a fax or two, a restraining order...No, seriously, it is

a big bummer.

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

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

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

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

THIS TIME THE ADVICE IS FREE

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

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

COLLEGE

MOST ADDED



BEULAH (39)
When Your Heartstrings Break (Sugar Free)

Including: CTR, K ALX, KCOU, KCP, KCSB, KFSR, KGLT, KJHK, KLSU, KTCU, KTX, KUCI, KUGS, KUSF, KVMP, KVRX, KWBU, KWVA, WCBN, WCDB, WDBM, WFDU, WHRW, WTR, WMNF, WNYU, WQFS, WRSU, WRUV, WSMU, WTSR, WUMS, WUSB, WUSC, WVFS, WVUM, WWWU, WZBC

KREIDLER (31)
Appearance and the Park (Mute)

Including: KALX, KCOU, KCSB, KGLT, KJHK, KTX, KUCI, KUGS, KUSF, KVMP, KVRX, KWBU, KWVA, WBNY, WCDB, WFDU, WJCU, WMNF, WNYU, WPRK, WQFS, WRAS, WRUV, WSMU, WTSR, WUSC, WVFS

FRANK BLACK AND THE

CATHOLICS (28)
Pistolero (SpinArt)

Including: KBDD, KCOU, KFSR, KGLT, KLSU, KTX, KUCI, KUGS, KWBU, KWVA, WBNY, WCDB, WDBM, WFDU, WHRW, WICB, WJCU, WMNF, WQFS, WRAS, WRSU

LOW (27)
Secret Name (Kranky)

Including: CTR, KCOU, KCP, KCSB, KGLT, KTCU, KTX, KUGS, KUOM, KUSF, KWBU, KWVA, WBNY, WCBN, WDBM, WJCU, WNYU, WPRK, WRSU, WRUV

RECORD TO WATCH



WILCO
Summerteeth (Reprise)

One thing you can always count on is a new sound for Wilco on each album. This one has the boys listening to a lot of Beach Boys influenced pop. Well executed, guys!

LW	TW		Rpts.	Adds
1	1	BUILT TO SPILL - Keep It Like A Secret (Warner Bros.)	56	0
2	2	SEBADOH - The Sebadoh (Sub Pop/Sire)	42	0
3	3	SLEATER-KINNEY - The Hot Rock (Kill Rock Stars)	46	0
8	4	BEN LEE - Breathing Tornadoes (Grand Royal)	33	1
7	5	THE ROOTS - Things Fall Apart (MCA)	27	1
4	6	VARIOUS ARTISTS - Pop Romantique (Emperor Norton)	33	0
9	7	XTC - Apple Venus Volume 1 (TVT)	27	0
19	8	KID SILVER - Dead City Sunbeams (Jetset) <i>Award winning Jetset Records signs another winner!</i>	28	0
10	9	BURNING AIRLINES - Mission Control! (DeSoto)	29	0
5	10	APRIL MARCH - Chrominance Decoder (Mammoth/Ideal)	29	0
11	11	JIMMY EAT WORLD - Clarity (Capitol)	24	0
6	12	IMPERIAL TEEN - What Is Not to Love (Slash/London)	22	0
22	13	OF MONTREAL - The Gay Parade (Bar/None)	27	0
14	14	THE BETA BAND - The Three EPs (Astraiwerks)	20	0
N	15	BETH ORTON - Central Reservations (Arista) <i>The woman with the voice of gold nabs the top debut!</i>	26	3
16	16	PAN SONIC - A (Mute)	24	1
23	17	THE CREATURES - Anima Animus (Instinct)	26	2
13	18	POSTER CHILDREN - New World Record (SpinArt)	19	0
17	19	MOJAVE 3 - Out of Tune (4AD/Sire)	15	0
24	20	THE PASTELS - Illuminati (Up)	20	0
20	21	SMOG - Knock Knock (Drag City)	17	0
38	22	SPY - Music to Mauzner By (Lava/Atlantic)	17	0
18	23	QUINTRON - These hands Of Mine (Skin Graft)	17	0
28	24	THE LIVING END - Living End (Reprise)	11	1
15	25	ANI DIFRANCO - Up Up Up Up Up Up (Righteous Babe)	16	0
40	26	TOBIN SPROUT - Let's Welcome the Circus People (Luna)	18	1
37	27	SILVER SCOOTER - Orleans Parish (Peek-A-Boo)	20	0
26	28	ARLING AND CAMERON - All In (Emperor Norton)	19	0
N	29	LOOPER - Up A Tree (Sub Pop)	21	3
30	30	JOHN McENTIRE - Reach the Rock Soundtrack (Hefty)	17	0
32	31	GIGOLO AUNTS - Minor Chords and Major Themes (E Pluribus Unum)	15	0
21	32	SAM PREKOP - Sam Prekop (Thrill Jockey)	18	0
46	33	POLE - CD 1 and 2 (Matador)	16	1
45	34	JIM O'ROURKE - Eureka (Drag City)	17	1
33	35	KITTY CRAFT - Beats and Breaks from the Flower Patch (Kindercore)	14	0
N	36	THE RENTALS - Seven More Minutes (Maverick)	16	1
12	37	TAKAKO MINEKAWA - Cloudy Cloud Calculator (Emperor Norton/March)	15	0
27	38	ADEN - Black Cow (TeenBeat)	16	0
29	39	SPARKLEHORSE - Good Morning Spider (Capitol)	15	0
N	40	HEDWIG & THE ANGRY INCH - Original Cast Recording (Atlantic)	16	0
48	41	AUTECHRE - The Peel Session (Warp/Nothing)	17	1
43	42	VARIOUS ARTISTS - Anti-Racist Action Benefit (Attitude/Asian Man)	15	0
25	43	JASON FALKNER - Can You Still Feel? (Elektra/EEG)	13	0
N	44	CITIZEN KING - Mobile Estates (Warner Bros.)	13	1
N	45	THE CONTROLS - One Hundred (Sm:)e)	12	1
31	46	VARIOUS ARTISTS - Songs for the Jetset Volume 2 (Jetset)	16	0
N	47	PRINCE PAUL - A Prince Among Thieves (Tommy Boy)	16	0
N	48	PAUL WESTERBERG - Suicaine Gratification (Capitol)	12	0
N	49	GRAND MAL - Maledictions (Slash)	11	1
39	50	THE BOWLING GREEN - One Pound Note (Nothing/Interscope)	11	0



REVIEWS

VINICIUS CANTUARIA

Tucumã (Verve)

At a time when Brazilian music, especially the psychedelic-influenced *tropicalia*, has been championed by some of today's important artists, Verve releases the second domestic album by Cantuaria, one of the original artists of that movement that helped defined the genre. This new album is also influenced by the bossa nova, while also incorporating elements of sampling, ambient minimalism, and other non-traditional Brazilian instrumentation. The results is a sparkling, beautifully balanced album which features, among others, Sean Lennon, and Arto Lindsay. Contact Jill Weindorf at (212) 424-1088.



RUNAWAYS UK

(Arcade America/360)

Licensed from the great UK label Ultimate Dilemma, this great album is now being made available domestically. Once a hip-hop trio called RPM, Runaways UK is now a duo. Unlike the vast numbers of "trip-hoppers" nowadays, who seem to rehash old loops, Runaways UK come with a totally unique sound, incorporating original samples, amazing turntable work, and the occasional rapper with the butter flow.



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

ARTISTPROFILE

METABOLICS

FROM: Brooklyn, NY
LATEST: Release: The M-Virus
LABEL: WordSound
CONTACT: wordsound@aol.com
WHO: Big Pat and Mr. Dead
THE SOUND: They're taking hip-hop back to the glory days when it dealt with relevant

social issues, versus the money and hootie mentality of today. METABOLICS IS: "...everything. We cover everything that's missing in hop-hop today. Everyone else is loopin' shit that we were vibing to back in the day. We try and come with all of the positive aspects of what

hip-hop used to be, but with a modern twist. Our album is multi-versed. We got some party vibes, some club vibes, some bug-out shit, some radio-friendly modes, and then some stuff you really can't be playing on the radio. We're not just catering to one group of people."—Mr. Dead
ON RADIO: "Commercial radio needs to represent the

underground better during the daytime. Underground artists can pay their way on to radio. Music should get played because it's good, not because somebody is getting a check."—Big Pat



MOST ADDED



MARILYN MANSON (18)

Rock Is Dead
(Nothing/Interscope)
Including: KFMW, WXTM, WHMH, WRIF, WMFS, WMZK, KIBZ, WCCC, WIHN, WRUF, KDOT, KTUX, WCPR, WJJO, WWBN, KEYJ, WGBF, WYSP

MONSTER MAGNET (11)

Temple Of Your Dreams
(A&M)
Including: KRXQ, KUPD, WRIF, KILQ, KFMW, WPUP, WWBN, WIHN, KXXR, KISW, KZZK

EVERLAST (9)

Ends (Tommy Boy)
Including: KLAQ, WHMH, WRUF, WKZQ, KPOL, KRQR, WQXA, WCPR, WMFS

SPONGE (6)

Live Here Without You
(Beyond Music)
Including: KTUX, WTFX, KXXR, WWBN, WCCC, WZBH

KID ROCK (5)

Bawitdaba (Lava/Atlantic)
Including: KPOL, KUFO, KHOP, WRUF, WPUP

RADIO SAYS



STAIND

"Just Go" (Elektra/EEG)

"Got a great sound, textural; has a lot of credibility."

—KUFO Portland, Oregon PD
Dave Numme.

ACTIVE

LW	TW		Spins	Diff.
1	1	CREED - One (Wind-up)	2508	+48
2	2	COLLECTIVE SOUL - Heavy (Atlantic)	2470	+33
3	3	EVERLAST - What's It Like (Tommy Boy)	2182	-21
4	4	METALLICA - Whiskey In The Jar (Elektra Entertainment Grp.)	2065	+32
5	5	GODSMACK - Whatever (Republic/Universal)	1584	+56
6	6	ROB ZOMBIE - Living Dead Girl (Geffen)	1351	+46
11	7	SAMMY HAGAR - Mas Tequila (MCA) <i>Mas adds boost the Red Rocker into the top ten</i>	1336	+220
9	8	BARE JR. - You Blew Me Off (Immortal/Epic)	1216	+38
7	9	CANDLEBOX - Happy Pills (Maverick)	1175	-41
10	10	OFFSPRING - Why Don't You Get A Job? (Columbia/CRG)	1162	+39
8	11	EVE 6 - Leech (RCA)	1132	-73
14	12	TOM PETTY & THE HEARTBREAKERS - Free Girl Now (Warner Bros.)	1127	+137
12	13	OLEANDER - Why I'm Here (Republic/Universal)	1126	+57
15	14	HOLE - Malibu (DGC)	950	+15
13	15	STABBING WESTWARD - Haunting Me (Columbia/CRG)	944	-63
17	16	BLACK CROWES - Only A Fool (Columbia/CRG)	906	+80
18	17	SECOND COMING - Vintage Eyes (Capitol)	819	0
25	18	GOO GOO DOLLS - Dizzy (Warner Bros.)	800	+115
20	19	ORGY - Blue Monday (Reprise)	800	+23
24	20	KORN - Freak On A Leash (Immortal/Epic)	759	+64
23	21	SILVERCHAIR - Anthem For The Year 2000 (Epic)	730	+21
21	22	ROB ZOMBIE - Dragula (Geffen)	728	-2
19	23	METALLICA - Turn The Page (Elektra Entertainment Grp.)	724	-78
16	24	BLACK SABBATH - Selling My Soul (Epic)	700	-134
27	25	MARVELOUS 3 - Freak Of The Week (HiFi/EEG)	655	+49
30	26	LOUDMOUTH - Fly (Hollywood)	628	+106
22	27	LENNY KRAVITZ - Fly Away (Virgin)	581	-145
40	28	BUCKCHERRY - Lit Up (DreamWorks) <i>Even Chuck Berry loves Buckcherry...</i>	566	+206
26	29	MONSTER MAGNET - Powertrip (A&M)	559	-77
31	30	FEAR FACTORY - Descent (Roadrunner)	527	+16
32	31	SCREAMING CHEETAH WHEELIES - Right Place Wrong Time (Capricorn)	502	-9
28	32	THE FLYS - Got You (Where I Want You) (Trauma/Delicious Vinyl)	491	-98
37	33	HONKY TOAST - Shakin' And A Bakin' (550 Music)	455	+45
29	34	MARILYN MANSON - I Don't Like The Drugs (Nothing/Interscope)	430	-105
34	35	LIMP BIZKIT - Faith (Flip/Interscope)	415	-40
36	36	CUTTERS - Satisfied (CMC International)	409	-4
35	37	TRAIN - Free (Aware/Columbia)	390	-54
45	38	ECONOLINE CRUSH - All That You Are (Restless)	379	+52
33	39	BLACK CROWES - Kicking My Heart Around (Columbia/CRG)	374	-91
—	40	LIT - My Own Worst Enemy (RCA)	369	N

CHARTBOUND

STAIND - "Just Go" (Flip/Elektra/EEG)	FINGER ELEVEN - "Above" (Wind-Up)
MOON DOG MANE - "I Believe" (Eureka)	VIRGOS MERLOT - "Gain" (Atlantic)
FUEL - "Jesus Or A Gun" (550 Music)	PUSHMONKEY - "Caught My Mind" (Arista)
BAD COMPANY - "Hey Hey" (EastWest/EEG)	LOCAL H - "All-Right (Oh Yeah)" (Island)
JONNY LANG - "Wander This World" (A&M)	GRINSPORN - "PostEnebratedAnxiety" (Grudge/Universal/UMG)
THE FLYS - "She's So Huge" (Trauma)	KID ROCK - "Bawitdaba" (Lava/Atlantic)

REVIEWS

SPONGE

"Live Here Without You"

(Beyond Music)

The Motor-City modern rockers are back in action after chillin' in hiatus-land for a few years with a new label, new management, and a new album. After scoring such early 90's radio hits like "Plowed" and "Wax Ecstatic", the band took its time in making *New Pop Sunday*. Recorded at The Loft outside Detroit with producer Tim Patalin, the record focuses more on the currently evolving Sponge sound, with "Live Here..." laced in melodic hooks and a catchy chorus. Already soakin' up the sounds are WRXF, WRIF, KTUX, KZZK, and WCPR. Look for the full album to be in stores April 13. Call Beyond Music's Gina Iorillo at (310) 385-4885 for the up-to-the-minute juice on Sponge.



ADDS FOR MARCH 22 & 23

Soulmotor "Guardian Angel" (CMC International), Sprung Monkey "Naked" (Surfdog/Hollywood), Placebo "Every You Every Me" (Virgin), Janus Stark "Floyd (What Are You On?)" (Earache/Trauma)

ADDS FOR MARCH 29 & 30

Zebrahead "The Real Me" (Columbia)

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GAVIN

JAZZ + SMOOTH

JAZZ & VOCALS

Big First Quarter Jazz Releases Loosen Post-Bop Grip

BY KEITH ZIMMERMAN

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

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

research conscious and particular about what goes on the air, while Jazz programmers are eyeing a move towards more spice in their currents slots.

One jazz track that's receiving praise is "Sybil's Blues" by Russell

where in the last four years, things have become a little stagnant."

Taking a more contemporary jazz stand amounts to an act of courage for young artists like Gunn. "It has a lot to do with the format of radio," he admits. "You almost have to

encouraged that Gunn's release is gaining acceptance from mainstream programmers.

"After the GAVIN convention, the response from Jazz Radio for the Russell Gunn release has been extremely positive," she says. "It's encouraging that people are interested in something that's not the usual bop. Jazz radio has this opportunity to be creative and adventurous."

"My instinct tells me that Cassandra Wilson and Russell are two records that have to be played," says Bert Gambini of WBFO-Buffalo. "But I know what's going to happen; we'll hear that these records don't test well. Is it possible that the people with the pencils are failing the test? We never seem to ask that question. Research is a valuable tool, but so much of what we consider great about this [radio] medium was created by instinct."

"Jazz radio and jazz listeners want something new in 1999," says Eric Cohen of WAER-Syracuse. "I don't think people want to hear just another record that's rehashing standards. The industry is [saturated] with one quartet or quintet



Jan Garbarek



Cassandra Wilson



Terence Blanchard

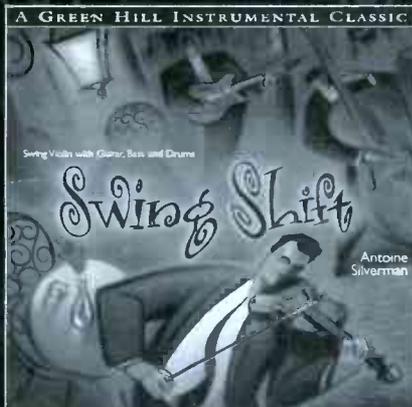
Gunn. The piece—an upbeat synthesis of Jazz, hip-hop, and Washington, D.C., Go-Go influences—scored high marks with PDs during the recent GAVIN Jazz Jukebox Jury in New Orleans. Gunn sees *Ethnomusicology* as a eclectic blend of his personal music tastes.

"I always felt that anything you're influenced by is fair game as far as jazz goes," Gunn recently told GAVIN. "It's an ever-changing music that should always expand. But some-

make a choice. It's as if you have to decide [whether] to take care of your career or break new ground. It's like a life decision: Should I try to be original and forge ahead, or am I going to save my career and make sure that my records are playable so I'll be able to take my band on the road?"

So far programmers have given the project a thumbs-up. Erica Linderholm, Atlantic Records' Director of Jazz Promotion, is

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record after another, but when you pop in 'A Streetcar Named Desire' from *Jazz in Film*, the listener is hearing something that grabs them. Cassandra's record will cross over outside of jazz boundaries, and the Russell Gunn has gotten some good play with us so far."

"For those stations not subscribing to the whole modal research

thing and presenting a broad spectrum of music, these releases are the best thing that can happen," enthuses Groov Marketing's Neil Gorov. "Jazz radio can't rely on music for 55+ males to attract new audiences. If it screws up one ratings book or doesn't sound quite right while they

tweak and weave this music into their playlist, they still need to stick with it and make the commitment. Some stations are willing and able, others are scared to death. But I'll tell you, a lot of the big stations are not afraid of it all."

To Encoded Music A&R executive Carl Griffin, jazz replenishing itself is healthy—and long overdue. "Change creates excitement," Griffin explains. "After coming out of your convention and listening to these musicians, people are saying, 'We need to keep growing and changing.' I give a lot of credit to Christian McBride and his *A Family Affair* release. It might not have sold well,



Russell Gunn

but I know musicians like T.S. Monk listened to that record and understood what he was trying to do."

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

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

"I hope it's a trend," says Gambini. "We've been stuck in the post-bop mold for a long time. I thought it was going to change a couple of years ago when

Herbie Hancock released *The New Standard*, but there wasn't enough momentum. Now we're starting to hear from Medeski Martin & Wood, Cassandra Wilson, and Russell Gunn. I'm excited."

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

KLON and WBGO Raise Big Bucks For Jazz Radio

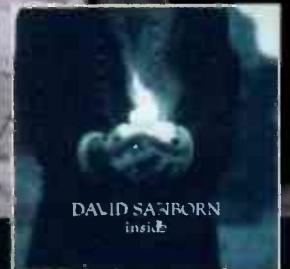
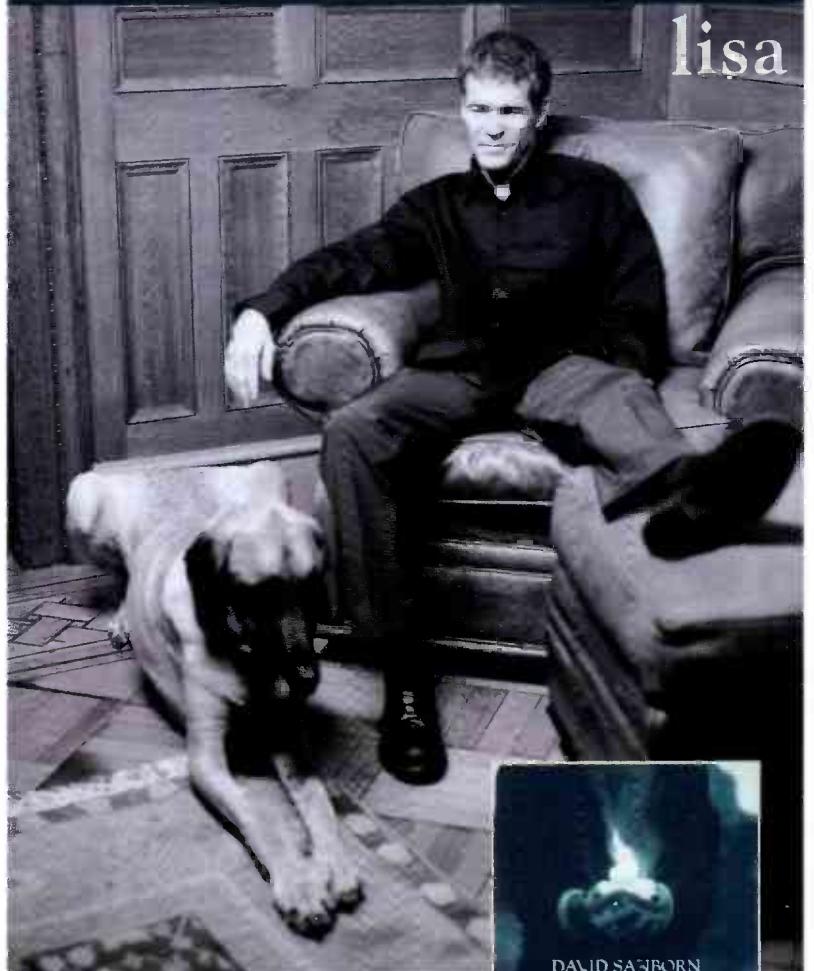
For the second year in a row, KLON-Long Beach has edged out WBGO-Newark in the bonanza battle between the full-time Jazz radio powerhouses. A bi-coastal pledge contest that took place in February challenged each station to be the first to raise one million dollars in a two-week on-air campaign. Neither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

Though both fell short of the million dollar mark, both stations were

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

DAVID SANBORN

lisa



from the new album inside

Album
In Store
3/23

On his new album *inside*, multiple Grammy-winner DAVID SANBORN is joined by producer Marcus Miller for the first time in five years, and plays with many special guests, including Eric Benét, Lalah Hathaway, Sting and Cassandra Wilson.

Produced by Marcus Miller
Co-Produced by David Isaac
Management: Patrick Fains & Associate



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JAZZ

MOST ADDED



MARK ELF (63)

New York (Jen Bay)

Including: WGBH, WUWH, WBG0, WAER, WBFO, WGMC, WITR, WDUQ, WEEA, WESM, WHRV, WSHA, WKGC, WUWF, WUCF, WKRY, WDNA, WUSF

LIVE AT BIRDLAND (27)

Various Artists (RCA Victor)

Including: WFPK, WTUL, WWOZ, WDET, WSIE, KANU, KKUP, KUVO, KUJZ, KUNV, KUNR, KCLU, KCBX, KCSM

VALERIE CAPERS (25)

Wagner Takes the A Train (Elysium)

Including: WUWH, WBG0, WGMC, WDUQ, WTJU, WHRV, WHOV, WNCU, WRQM, WUCF, WUAL, WWOZ

CROWN PROJECT (25)

Ultimate Ellington (Monarch)

Including: KCLU, KUNR, WFMT, WKGC, WUCF, WNCU, WUAL, KCSM, KUSD, WFSS, WNOP, WUSF, KUNV, KKUP

JOEL FRAHM (24)

Sorry, No Decaf (Palmetto)

Including: WGBH, WUWH, WSHA, WRQM, WFSS, WKGC, WUCF, WDNA, WUAL, WWOZ, WCPN, WXTS

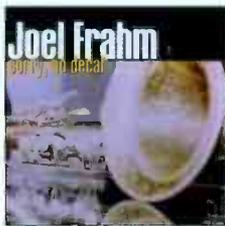
AL MCKIBBON (22)

Tubmao Para...

(Chartmaker/BlueLady)

Including: WUWH, WRTI, WESM, WUWH, WSHA, WFSS

RECORD TO WATCH



JOEL FRAHM

Sorry, No Decaf (Palmetto)

From the label that took a chance with the great Kerry Strayer project comes this whirlwind saxophonist fueled by caffeine-induced bop energy.

ARTIST PROFILE

TERENCE BLANCHARD

JAZZ ON SCREEN [PART 2]

"I knew that I wanted to have Joe Henderson on the record. It wasn't about trying to find a particular kind of soloist. I was overjoyed when he accepted the project. It was a treat to stand next to such a

legend. Obviously, I've had a lot of history with Donald Harrison and I've known Steve Turre since I moved to New York when I was playing with Art Blakey. I tried to use Kenny Kirkland on earlier recordings, but he was always busy. You had to bid your time until he had time for your project. This was a perfect

opportunity.

Obviously we can't perform *Jazz in Film* with orchestra everyone, but we are going to do a few orchestra dates here and there. I'm adding an alto saxophonist, Aaron Fletcher, to the sextet just to perform some of these tunes.

I want to let people know that there's great music out there that stands on its own that was written for film. Jazz

is a language like any other music and can be tailored to almost any film.

I just came back from London working on a new Spike Lee film project about Son of Sam [the New York murderer David Berkowitz]. We scored it in London with a 70-piece orchestra. It was awesome. We recorded and mixed for three days. You should hear it by the end of June.



REVIEW

RUSSELL GUNN

Ethnomusicology Volume 1 (Atlantic)

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

SPINCREASE

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

CHARTBOUND

*MARK ELF (Jen Bay)

VALERIE CAPERS (Elysium)

*ERIK FRIEDLANDER (Siam)

*ANTOINE SILVERMAN (Greenhill)

*DAVID LIEBMAN (Arkadia Jazz)

*SAM NEWSOME (Columbia/CRG)

Dropped: #41 Houston Person, #42 Ernie Andrews, #43 Jason Marsalis, #45 Blue Note Motown Tribute, #47 Bireli LaGrene, #48 Greg Osby.

JAZZ & SMOOTH JAZZ

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SMOOTH

JAZZ & SMOOTH JAZZ



REVIEW

NITE FLYTE

Ascension (Instinct)

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

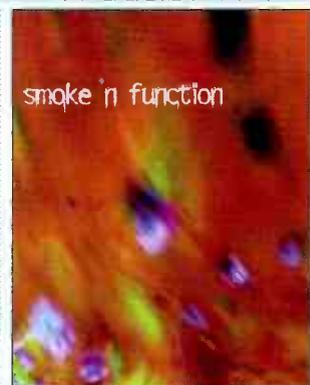
SPINCREASE

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

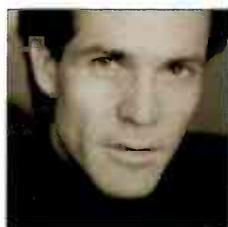
CHARTBOUND

- SMOKE 'N FUNCTION (Mesa/Atlantic)
 - KENNY LATTIMORE (Columbia/CRG)
 - LUTHER VANDROSS (Virgin)
 - NITE FLYTE (Instinct)
 - DAVID SANBORN (Elektra/EEG)
 - GLENN McNULTY (Isona)
- Dropped: #44 Rachel Z

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MOST ADDED



DAVID SANBORN (11)

"Lisa" (Elektra/EEG)

Including: WBJB, WJFK, WSNC, WFSJ, WLOQ, WUKY, WJAB, KPRS, KSBR, KQEX, KWJZ, and KNK

ROGER SMITH (9)

"Off the Hook" (Miramar)

Including: WSNC, WFSJ, WLOQ, KOAI, WNVV, KHH, KUNC, KUOR, and KRVR

NITE FLYTE (9)

"Open Your Heart" (Instinct)

Including: WLOQ, KCLC, KPRS, KBZN, KIFM, KUOR, KSBR, KMGQ, and KRVR

NELSON RANGELL (8)

"The Way to You" (Shanachie)

Including: WHRL, WJZ, WJFK, WCCJ, WLOQ, WSJT, WVAS, and WNIJ

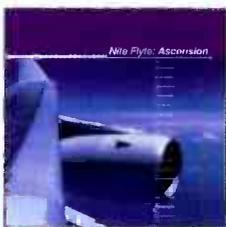
JANGO (6)

"With Your Love"

(Samson Music)

Including: KOAI, KCJZ, WNVV, KCIY, KHH, and KUNC

RECORD TO WATCH



NITE FLYTE

"Open Your Heart" (Instinct)

Producer and instrumentalist Tony Campbell keeps one foot in the British dance scene and one foot in American Smooth Jazz. Featuring Simply Red guitarist Mark Jaimes.

LW	TW		Repts.	Adds	Spins	Diff.
4	1	BONEY JAMES - Body Language (Warner Bros.)	57	1	898	+157
2	2	GEORGE BENSON - Standing Together (GRP)	45	0	879	+46
1	3	KIRK WHALUM - For You (Warner Bros.)	52	0	850	-56
3	4	LEE RITENOUR - This Is Love (i.e. music)	46	0	741	-11
6	5	KIM WATERS - Love's Melody (Shanachie)	38	1	708	+41
7	6	BLUE NOTE MOTOWN TRIBUTE - Various Artists (Blue Note)	47	0	701	+35
5	7	NAJEE - Morning Tenderness (Verve Forecast)	48	0	621	-64
14	8	GOTA - Let's Get Started (Instinct)	51	2	615	+38
13	9	RICK BRAUN - Full Stride (Atlantic)	53	1	614	+32
10	10	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	41	1	597	-15
8	11	MARC ANTOINE - Madrid (NYC/GRP)	43	0	593	-40
9	12	GRANT GEISSMAN - In With The Out Crowd (Higher Octave)	41	0	574	-55
11	13	ERIC MARIENTHAL - Walk Tall (i.e. music)	47	1	568	-26
17	14	PETER WHITE - Perfect Moment (Columbia/CRG)	52	5	516	+41
12	15	WALTER BEASLEY - For Your Pleasure (Shanachie)	43	1	513	-72
22	16	3RD FORCE - Force Field (Higher Octave)	54	3	504	+92
15	17	WILL DOWNING/GERALD ALBRIGHT - Pleasures of the Night (Verve Forecast)	39	2	484	-38
20	18	JIM BRICKMAN - Destiny (Windham Hill)	47	1	481	+46
18	19	BRIAN BROMBERG - You Know That Feeling (Zebra)	39	2	458	-3
19	20	JOHN TESH with JAMES INGRAM - One World (GTSP/Mercury)	34	0	457	+14
16	21	WARREN HILL - Life Thru Rose Colored Glasses (Discovery/Sire)	40	1	440	-70
21	22	PATTI AUSTIN - In and Out of Love (Concord/Vista)	35	1	426	+9
23	23	GREGG KARUKAS - Blue Touch (i.e. music)	26	0	351	-12
29	24	WAYMAN TISDALE - Breakfast With Tiffany (Atlantic)	26	1	326	+57
<i>"The Bass Man" posts up low with respectable SPINcrease.</i>						
25	25	PHIL COLLINS - ...Hits (Atlantic)	22	0	272	-35
24	26	JEFF LORBER - Midnight (Zebra)	24	0	270	-39
28	27	FOURPLAY - Four (Warner Bros.)	32	5	268	-17
30	28	GABRIELA ANDERS - Wanting (Warner Bros.)	22	0	261	+11
26	29	JK - What's the Word (Verve Forecast)	23	0	256	-39
27	30	VANESSA WILLIAMS - "My Flame" (Island/Mercury)	23	0	249	-39
31	31	THE BRAXTON BROTHERS - Now and Forever (Windham Hill Jazz)	29	1	247	+17
32	32	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	21	1	225	+4
40	33	JANGO - Dreamtown (Samson Music)	32	6	203	+37
36	34	DOTSERO - Jumpin' Thru Hoops (Ichiban)	18	0	192	+11
34	35	BOBBY CALDWELL - The Anthology Part 1 (Sin-Drome)	17	0	191	-18
33	36	CRAIG CHAQUICO & RUSS FREEMAN - "Riders of the Ancient Winds" (Windham Hill Jazz/Peak)	21	0	188	-30
39	37	ED CALLE - Sunset Harbor (Concord/Vista)	19	2	183	+14
38	38	MARILYN SCOTT - Starting to Fall (Warner Bros.)	14	0	174	+3
37	39	DDN DIEGO - This Must Be Heaven (Ichiban)	18	0	174	0
46	40	NELSON RANGELL - Always (Shanachie)	31	8	171	+53
49	41	SCOTT WILKIE - Boundless (Narada)	18	0	158	+45
45	42	NICK COLIONNE - The Seduction (Chicago Lakeside Jazz)	18	1	155	+28
42	43	EVERETTE HARP - Better Days (Blue Note)	20	1	155	+12
35	44	PEACE OF MIND - Journey to the Fore (Nu Groove)	15	0	146	-36
47	45	MARIAH CAREY - "I Still Believe" (Columbia/CRG)	10	0	141	+27
48	46	DANNY LERMAN - Danny's Island (Chartmaker)	14	1	137	+24
—	47	ROGER SMITH - Both Sides (Miramar)	25	9	135	N
<i>Currently on tour with Peter White, Smith's funky solo project should do well.</i>						
41	48	SHAKATAK - Shinin' On (Instinct)	13	0	135	-24
—	49	TOM SCOTT AND THE L.A. EXPRESS - Smokin' Section (Windham Hill)	22	4	133	N
43	50	CHRIS STANDRING - Velvet (Instinct)	15	0	132	-6

ARTIST PROFILE

SMOKE 'N FUNCTION

CLIFF SARDE GOES NONLINEAR
 "This is my first record in nine years. I moved to Arizona 23 years ago from New York. I work a lot in LA and base myself out of Phoenix. I have a production company and do music

for documentaries, independent films and television commercials. I just finished a film called *Quality Time*, which stars Nancy Allen and Bruce Weitz.

Smoke 'N Function (on Mesa/Atlantic) was a side project. In 1995, Nick Francis moved to Phoenix and I got in touch with him. The project I was starting was to be totally experimental. I

called Nick at KYOT and he listened to the stuff at my house. I played all the instruments and engineered. Nick listened and made a few suggestions. Since I needed an objective opinion, he became producer. I wrote all the tunes, engineered it and played all the parts. We became a team.

We're both Miles Davis fanatics, and always loved *In A Silent Way*, *Bitches Brew*, and early Weather Report. These

records were groundbreaking because they were non-linear in form. They didn't go verse-chorus-verse-chorus.

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



AMERICANA

SXSW Cha Cha Cha

BY JESSIE SCOTT

Yeah, but can you dance to it? I'll bet you can on the first day you arrive in Austin, but I'm not so sure you'll have the energy by the end! There are lots of delectable events scheduled—like Leon Russell with special guest Willie Nelson on the same show as Rodney Foster, BR5-49, and Damnations TX. Lucinda Williams will present the Keynote address. As in years past, the SXSW line-up is a veritable who's who of the Americana chart!

Wednesday performers include Fred Eaglesmith, Linda Hargrove, and Mount Pilot; Thursday welcomes Charlie Robison, Jack

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

Station Stuff

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

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

Chuck Johnson has left the building at WKZE/AM-Sharon/Conn. Chuck is a ten-year veteran, very

dedicated and willing to relocate. Americana is where his heart is. Reach him at (413) 528-8013.

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

More press!! A highly-complimentary article, "Chroniclers of Wayward Souls," saw the light in the Sunday, March 7 New York Times Arts & Leisure section. It spotlights the new albums *What I Deserve* from Kelly Willis and *The Mountain* from Steve Earle with the Del McCoury Band.

CRS Wrap Up

Good to see so many people in Nashville for the Thirtieth Annual Country Radio Seminar! When Nashville throws a party, there just has to be entertainment—and so it was, as Charlie Robison joined the Columbia Records show, sitting in for an ailing Deryl Dodd and rocked out in front of hot new Country act Montgomery Gentry. Other fabulous moments were provided by Mary Chapin Carpenter, (again, thank you Columbia!) with an

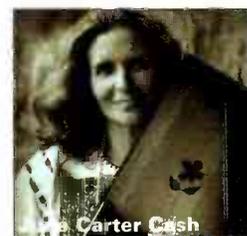


Charlie Robison

assist from Vince Gill for the last two songs of her set. Wow! And Waylon Jennings made a surprise appearance on the RCA Label Group boat show. That man has presence! I also enjoyed the Wades, new on Charlie Daniel's *Blue Hat* label. Dick Clark was the Keynote speaker...amazing man, cool stories. Of course, there were lots of informative panels and wheelbarrows-full of information. One interesting session, conducted by Larry Rosin from Edison Research, addressed Country's declining radio audience. Could Americana be the answer? I think so!

Legends Alert

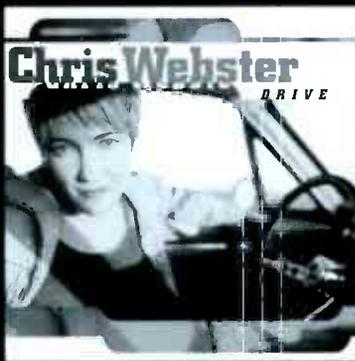
Expect a new June Carter Cash album *Press On* on April 20 from Risk/Small Hairy Dog Records. There will be a grand bash in celebration at the Cash compound with lots of familiar faces on hand. That Cash/Carter clan is so incredible...Also coming soon, look for a new David Allen Coe, entitled *Recommended For Airplay* from Lucky Dog, and



Carter Cash

a new Kinky Friedman package on the way from Kinkajou Records called *Pearls in the Snow*. It has new tracks from Kinky as well as Kinky music from such luminaries as Willie Nelson, Marty Stuart, Dwight Yoakam, Lee Roy Parnell, Delbert McClinton, Asleep at the Wheel, Tom Waits, Guy Clark and Lyle Lovett.

Chris Webster Drive



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KULP	KNBT	KFAN	KBCR	KSUT	KRCL	KXCI
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"If Thelma & Louise were brought back from the dead and needed a soundtrack for the sequel, they'd use *Drive*."
-Sean Marx, KRJC

"Chris Webster's *Drive* is a musical gumbo with all the right ingredients and plenty of spice. Indulge!"
-Armando Bellmas, WNCW

"Bonnie Raitt would be proud."
-Robert K. Oermann, Disclaimer

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Tin Pan South

Tin Pan South, the nation's largest festival saluting singers and songwriters, is scheduled for April 12-17 in Nashville, with more than 250 performances in clubs around Music City. Paul Williams will host the Seventh Annual Legendary Songwriters Acoustic Concert at the Ryman Auditorium on Tuesday, April 13. He will be joined by Graham Nash, Charles

Fox, and Peter Yarrow, with more to be announced. One of Nashville's best kept secrets, Tin Pan South attracts an incredible caliber of writers and provides a relaxed atmosphere fostering spontaneity and audience participation. For more information on the event, get in touch with the Nashville Songwriters Association International at (800) 321-6008.

Impact Dates

(As always, subject to change)

March 23

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

the underdogs

Blues and Roots Music
From the South Coast



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Thanks for the spins!

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KVOO KFAN KPFT KKDY KNON KRCL and more daily...

This litter of puppies will hunt!
Sonny Payne, Host of King Biscuit Time, KFFA

...very cool CD. Lots of great cuts...Mike Landwehr, PD, KXCI

I love the CD. You guys have got the blues/roots
thing absolutely nailed...John Macdonell, MD, WUWF

Americana and Blues Program Directors! If you haven't checked
out *Unleashed* yet, dig it up and find out what the buzz is about.

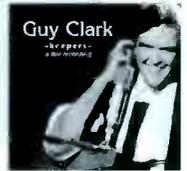
If you don't have one, contact us and we will hook you up.

Rt66@mail.usa.com www.underdogblues.com

sugar hill records at south by southwest

showcase at
Liberty Lunch
Friday, March 19

9 PM:
Guy Clark



Keepers SH-1055



10 PM:
Donna the Buffalo

Rockin' in the Weary Land SH-3877

11 PM:
Terry Allen



(add date: 3/23) *Salivation* SH-1061



12 AM:
Gatemouth Brown

Blackjack SH-3891 (add date 3/23)

1 AM:
Bad Livers



Industry and Thrift SH-3887

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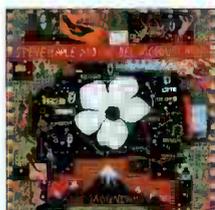
OLD JOE CLARKS (21)
MONTE WARDEN (13)



STACEY EARLE (11)
STEPHEN BRUTON (11)
LUCY KAPLANSKY (10)

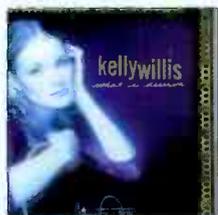
HOT PICKS

KELLY WILLIS
ROSIE FLORES
TRIO



THE DEL MCCOURY
BAND
DAMNATIONS TX

RADIO SAYS



KELLY WILLIS

What I Deserve (Ryko)

"Kelly Willis is singing those songs for me. It seems we went to the same high school at different times."

— Keith Scott, WVLS,
Monterey Virginia

LW	TW		Repts.	Adds	Spins	Trend
1	1	STEVE EARLE AND THE DEL MCCOURY BAND - The Mountain (E-Squared)	80	0	1009	+22
2	2	KELLY WILLIS - What I Deserve (Rykodisc)	76	2	941	+100
4	3	TRIO - Trio II (Asylum)	73	1	822	+82
3	4	RICKY SKAGGS - Ancient Tones (Skaggs Family Records)	69	1	821	+4
5	5	CHERYL WHEELER - Sylvia Hotel (Philo)	72	1	674	-9
7	6	FLACO JIMENEZ - Said And Done (Barb Wire/Virgin)	69	1	644	+11
6	7	SARA EVANS - No Place That Far (RCA)	43	0	611	-40
9	8	JONI HARMS - Cowgirl Dreams (Warner Western)	49	1	601	+3
8	9	ROBERT EARL KEEN - Walking Distance (Arista)	46	0	570	-63
16	10	ROSIE FLORES - Dance Hall Dreams (Rounder)	71	4	538	+98
10	11	ALLISON MOORER - Alabama Song (MCA)	43	0	537	-31
11	12	BOTTLE ROCKETS - Left Overs (Doolittle)	55	1	535	-11
14	13	REAL: THE TOM T. HALL PROJECT - Various Artists (Sire)	53	0	504	+8
12	14	OLD DOGS - Old Dogs (Atlantic)	46	1	490	-19
13	15	DOUG SAHM - SDQ 98 (Watermelon)	43	1	471	-28
18	16	THE DEL MCCOURY BAND - The Family (Ceili)	56	6	457	+49
15	17	J.D. CROWE & THE NEW SOUTH - Come On Down To My World (Rounder)	58	1	456	-12
17	18	CHARLIE ROBISON - Life Of The Party (Lucky Dog)	29	0	396	-35
21	19	CHRIS WEBSTER - Drive (Compass)	47	1	349	+32
27	20	DAMNATIONS TX - Half Mad Mood (Sire)	49	4	324	+42
<i>Great harmonies grow from this sweet sisterhood.</i>						
33	21	JEFF WHITE - The Broken Road (Rounder)	42	5	317	+68
<i>Tasty bluegrass licks and a voice like chocolate. Yum.</i>						
24	22	LYNN MILES - Night In A Stranger Town (Philo/Rounder)	46	2	316	+8
31	23	JIMMY LaFAVE - Trail (Rounder)	38	7	313	+58
22	24	MIKE HENDERSON & THE BLUEBLOODS - Thicker Than Water (Dead Reckoning)	42	0	312	-6
20	25	BEAVER NELSON - The Last Hurrah (Freedom)	40	0	311	-32
19	26	JOHN JENNINGS - I Belong To You (Vanguard)	28	1	300	-63
—	27	MONTE WARDEN - A Stranger To Me Now (Asylum)	35	13	297	N
28	28	THE FLATIRONS - Prayer Bones (Checkered Past)	41	2	287	+13
23	29	LYLE LOVETT - Step Inside This House (Curb/MCA)	28	1	285	-30
25	30	THE WARREN BROTHERS - Beautiful Day In The Cold Cruel World (BNA)	19	0	280	-17
26	31	TOM T. HALL - The Essential Tom T. Hall: The Story Songs (Island/Mercury)	33	0	266	-19
30	32	SUNDOGS - Dancing Room Only (Parheliion)	31	3	249	-14
29	33	THE TRACTORS - Farmers In A Changing World (Arista)	25	0	248	-20
34	34	ASYLUM STREET SPANKERS - Hot Lunch (Cold Spring)	43	3	244	+15
35	35	ROB ICKES - Slide City (Rounder)	31	4	235	+6
—	36	BILL MORRISSEY - Songs Of Mississippi John Hurt (Philo/Rounder)	38	4	218	N
36	37	CHRIS WALL - Tainted Angel (Cold Spring)	23	0	215	-14
—	38	GROOVE GRASS BOYZ - Groovegrass 101 (Reprise)	25	2	211	N
—	39	STACEY EARLE - Simple Gearle (Gearle Records)	37	11	207	N
32	40	MARK DAVID MANDERS - Tales From The Couch Circuit (Blind Nello)	14	0	198	-58



AMERICANA REVIEWS

THE REAL TOM T. HALL PROJECT (Sire)

This one deserves a second look. There are people for whom songwriting is a lifelong dialogue, and Tom T. Hall's music touches us in that everyday place. It is special for its innate ease and simplicity. Further, there is an incredible array



of people on this album, and so many of them are the songwriting voices of these times. Thanks to Johnny, Kelly, Iris, and all of the others who have lent their grace to The Storyteller's magical music.

RONNIE DAWSON More Bad Habits (Yep Roc)

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

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CIGAR STORE INDIANS (Deep South)	ERIC TAYLOR (Koch)
CHRIS SMITHER (Hightone)	TOMMY ALVERSON (TOK)
WACO BROTHERS (Bloodshot)	RIPTONES (Bloodshot)
HI-LO COUNTRY SOUNDTRACK (TVT)	TOM PERLMAN (Cantina)
RIVER BLUFF CLAN (Fat Chance)	
TOM RUSSELL (Hightone)	

ARTISTPROFILE

ASYLUM STREET SPANKERS

ALBUM: Hot Lunch
LABEL: (Cold Spring)
In this day of audio overload, the Asylum Street Spankers don't have to plug in to get

your attention. The band, which ranges in age from 21 to 53, Wammo, Pops Bayles, Christina Marrs, and Colonel Josh Arnson called just after leaving court, where they found themselves as a result of Watermelon Records' ongoing bankruptcy troubles. Needless to say, the members were ready to talk about the



future—in a retrospective kind of way. The group's new album, *Hot Lunch*, is a journey back to the time between WWI and WWII, when life was simpler: "We love the new record! It's a different sound than the other two albums, tighter and better because we have a new rhythm section and

guitar player." Together for five years now, the Spankers plan to be on the road for most of 1999 spreading the gospel of their "All-acoustic, Vaudeville Medicine Show." With live shows that have created a buzz from coast to coast—ten pieces, full of energy, and decidedly not shy—the Asylum Street Spankers live by the motto "Music the way God intended." Amen.

We are proud to
announce
the debut release
on Asylum Records
from

monte warden

a stranger to me now

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**"Monte Warden has been
winning people over
for a decade with his unique
brand of country music!"**

- Country Weekly

Catch Monte during SxSW

at the Broken Spoke

Thursday, March 18 at 9:00 pm.



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COUNTRY

Spotlight On The Northeast: Making Country Cool

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



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

The calendar may say 1999, but to those of us who fight the fight for our beloved Country music in parts of the Northeast, it may as well be 1979. Don't get the wrong idea, the folks here who love Country music have as much (if not more) passion for it as anywhere else—and new listeners are pulled in every day thanks to our music, our songs, and our infectious artists. However, in the Northeast, it is apparently still very cool to hate Country music, and to verbally attack anyone who dares to listen. Country listeners in the Northeast—especially in the New York City

area—probably take more flack for their taste in music than anywhere else in the nation.

The radio stations that I program recently commissioned a perceptual research piece, and the passion from our Country music listeners was as high as any other region in America. However, the "hate" factor from non-listeners was off the chart, higher than our research company had ever seen. We all know that country's cool, but I'm here to tell you that plenty of non-listeners still perceive the format as *Hee-Haw*-styled music similar to

would target, because research shows there's plenty of growth potential."

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

Keith Gale, National Promotion Director of RCA Records, agrees

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

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

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

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

that the Northeast—especially New York—is sometimes a tough sell. "First of all, you have to fight the old stereotype that still exists in New York," says Gale, himself a New York native. "I know so many people here who think they hate Country music, who would be fans if they gave it a chance. They'd find that the music's a lot different from their perception of sawdust and hay bales."

Gale also believes that many Northeast Country fans are a bit behind the curve, "It's not uncommon for listeners in New York to perceive Trisha Yearwood or Martina McBride as brand new acts," he says. "You just have a lot more battles to face here. The competition is greater with more signals, and the life group is smaller. That's just a fact of life."

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

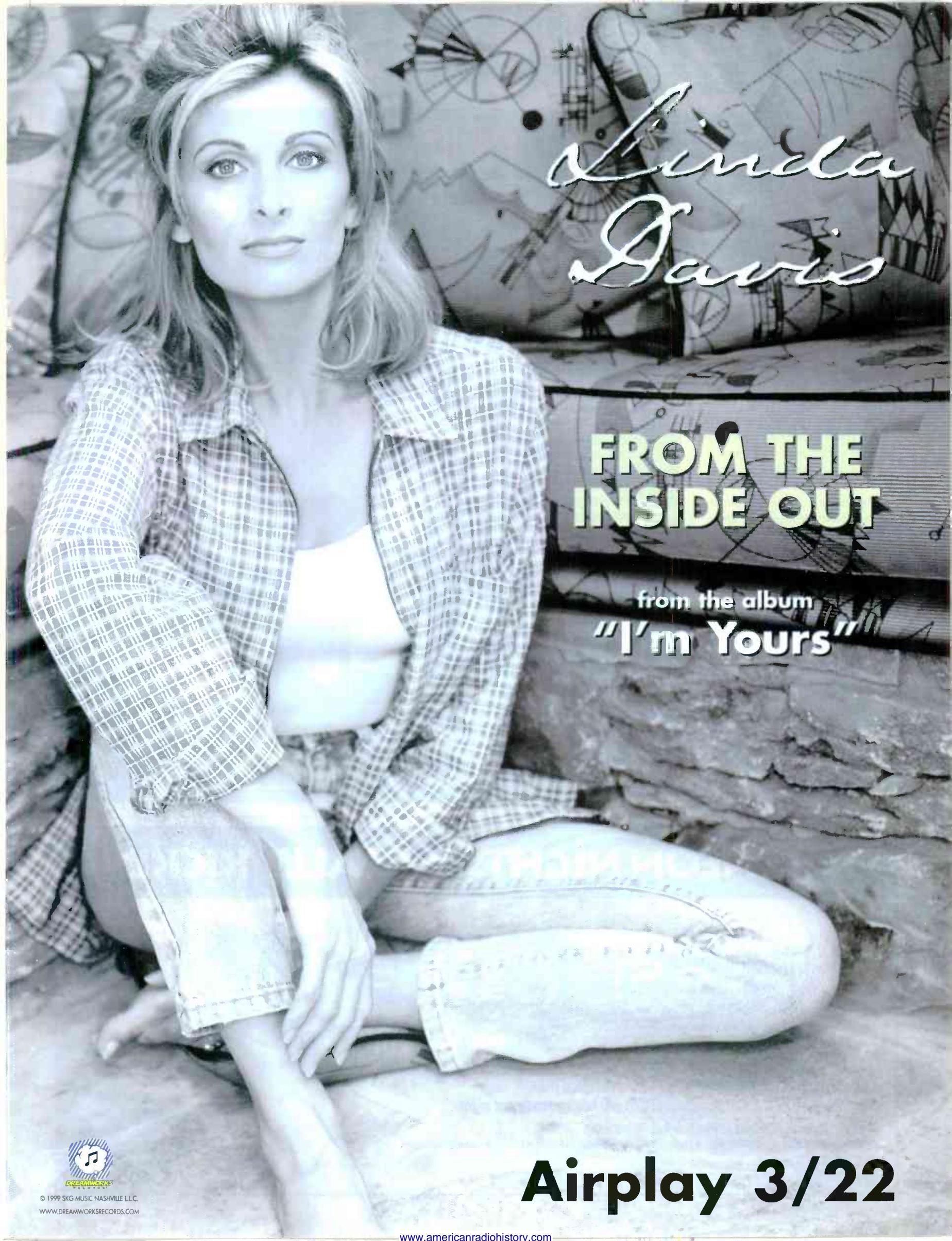
Once again though, there's the Northeast in general, and then there's the major cities. "I'd compare places like Rochester and Syracuse to the Midwest," says programming consultant Joel Raab. "Let's face it, places in upstate New York, Maine, and Massachusetts are very rural. It's the Northeast, but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

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

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

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

Continued on page 56



Linda
Davis

**FROM THE
INSIDE OUT**

from the album
"I'm Yours"



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Airplay 3/22

NORTHEAST *Continued from page 54*

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



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

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

Scenes from CRS



Cledus Loves GAVIN! Cledus T. Judd gets surrounded by the GAVIN gals (l-r): Jamie Matteson, Paula Erickson and Jessie Scott.



2 Disco Ducks! Sporting more sequins than a Las Vegas stripper, DreamWorks' Jimmy Harnen and Mercury's Chad Schultz show why there's "no parking on the dance floor!"

Read All About It! (l-r): WYNY's Sherri Roth, Virgin's Larry Hughes and GAVIN's Jamie Matteson cheer the good news about GAVIN's partnership with Mediabase. (Gee Lar, nice choice of finger to point with!)



Cheese! MCA's Kimberly Dunn and WNGC's Tim Ciccirelli.



Brophey and Brophay! WKLB's Ginny Rogers (a.k.a Mrs. Brophay) and WKLB's Mike Brophay make the session rounds during CRS.



Taking a Breather... GAVIN's Jeff House and WWZD's Tom Freeman sharing a "brewsky" during the confab!



Deal Me In! KFIN's "Ugly" Ed Johnson and Independent Promoter Trudie Richardson win big at the DreamWorks Monte Carlo party.

LIA'S NEON NIGHTS IS REALLY KICKIN'



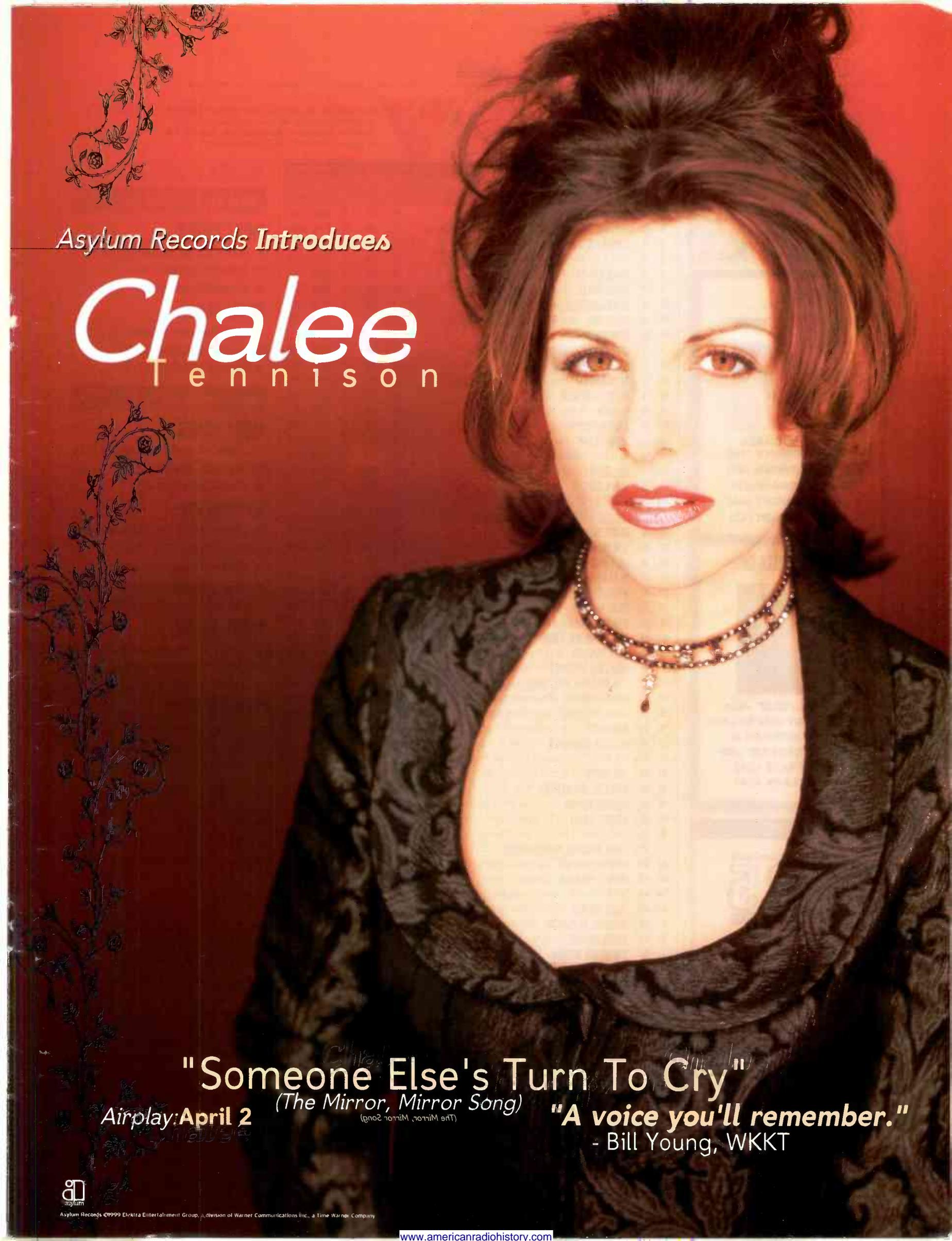
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"Someone Else's Turn To Cry"

(The Mirror, Mirror Song)

Airplay: April 2

"A voice you'll remember."

- Bill Young, WKKT



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J E F F H O U S E

MOST ADDED



- JOHN MICHAEL MONTGOMERY (75)
- SHANIA TWAIN (46)
- TIM MCGRAW (45)
- CHELY WRIGHT (44)
- SHANE MINOR (42)

MOST SPINCREASE



- STEVE WARINER +504
- MONTGOMERY GENTRY +484
- LORRIE MORGAN & SAMMY KERSHAW +468
- COLLIN RAYE +343
- TERRI CLARK +341

HOTPHONES



WXXQ-Rockford, Ill.
Stateline Dirty Dozen
Bill Michaels, 7-Midnight

1. DIXIE CHICKS - You Were Mine (Monument)
2. KENNY CHESNEY - How Forever Feels (BNA)
3. LEE ANN WOMACK - I'll Think Of A... (Decca)
4. DIAMOND RIO - Unbelievable (Arista)
5. SAWYER BROWN - Drive Me Wild (Curb)
6. CHAD BROCK - Ordinary Life (Warner Bros.)
7. BROOKS & DUNN - I Can't Get Over You (Arista)
8. PATTY LOVELESS - Can't Get Enough (Epic)
9. FAITH HILL - Love Ain't Like That (Warner Bros.)
10. TY HERNDON - Hands Of A Working Man (Epic)
11. GEORGE STRAIT - Meanwhile (MCA)
12. VINCE GILL - Don't Come Crying To Me (MCA)

LW	TW		Weeks	Rpts.	Adds	SPINS	TREND
1	1	KENNY CHESNEY - How Forever Feels (BNA)	13	197	0	7153	+31
<i>Kenny's 2nd week at Number One gamers him top 5 album sales for Everywhere We Go!</i>							
3	2	GEORGE STRAIT - Meanwhile (MCA)	11	197	0	6899	+45
5	3	LEE ANN WOMACK - I'll Think Of A Reason Later (MCA)	12	198	0	6776	+206
6	4	BROOKS & DUNN - I Can't Get Over You (Arista)	11	197	0	6706	+160
2	5	TRISHA YEARWOOD - Powerful Thing (MCA)	16	190	1	6577	-291
7	6	CHAD BROCK - Ordinary Life (Warner Bros.)	19	197	1	6466	+244
8	7	MARK WILLS - Wish You Were Here (Mercury)	11	198	0	6120	+310
13	8	ALAN JACKSON - Gone Crazy (Arista)	8	196	1	5730	+321
11	9	FAITH HILL - Love Ain't Like That (Warner Bros.)	11	194	0	5727	+118
12	10	SAWYER BROWN - Drive Me Wild (Curb)	14	194	2	5664	+212
4	11	DIXIE CHICKS - You Were Mine (Monument)	13	169	0	5416	-1419
14	12	COLLIN RAYE - Anyone Else (Epic)	9	195	0	5284	+343
15	13	TY HERNDON - Hands Of A Working Man (Epic)	12	192	1	5132	+193
16	14	PATTY LOVELESS - Can't Get Enough (Epic)	11	192	1	4772	+233
9	15	ALABAMA - Keepin' Up (RCA)	15	168	1	4770	-1032
17	16	AARON TIPPIN - I'm Leaving (Lyric Street)	8	189	0	4754	+229
18	17	TERRI CLARK - Everytime I Cry (Mercury)	8	195	1	4719	+341
10	18	BILLY RAY CYRUS - Busy Man (Mercury)	19	152	0	4672	-1108
20	19	VINCE GILL - Don't Come Crying To Me (MCA)	10	178	0	4016	+132
21	20	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	12	180	4	3936	+334
23	21	STEVE WARINER - Two Teardrops (Capitol Nashville)	4	187	10	3806	+504
<i>Conversions this week at KKAT, KCKR, WJCL, WDEZ, KNFR, WDDD, KORD, and KAYD.</i>							
22	22	CLINT BLACK - You Don't Need Me Now (RCA)	9	181	0	3778	+231
32	23	TIM MCGRAW - Please Remember Me (Curb)	2	181	45	3447	+1180
25	24	LILA McCANN - With You (Asylum)	9	178	4	3266	+217
24	25	BLACKHAWK - Your Own Little Corner Of My Heart (Arista)	7	167	2	3263	+161
27	26	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia/CRG)	5	177	13	3213	+484
26	27	NEAL McCOY - I Was (Atlantic)	7	161	3	2970	+140
31	28	RANDY TRAVIS - Stranger In My Mirror (DreamWorks)	4	171	16	2915	+542
29	29	L. MORGAN & S. KERSHAW - Maybe Not Tonight (BNA/Mercury)	5	171	13	2907	+468
28	30	CLAY WALKER - She's Always Right (Giant)	5	168	7	2883	+278
36	31	MARTINA McBRIDE - Whatever You Say (RCA)	3	157	20	2556	+594
34	32	THE WARREN BROTHERS - Better Man (BNA)	9	137	5	2227	+39
40	33	REBA McENTIRE - One Honest Heart (MCA)	2	144	30	2164	+634
35	34	SHANE McANALLY - Say Anything (MCG/Curb)	10	119	1	2029	-84
38	35	SHEDAISY - Little Goodbyes (Lyric Street)	5	138	12	1984	+244
37	36	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	8	132	9	1980	+236
19	37	THE KINLEYS - Somebody's Out There Watching (Epic)	20	74	0	1730	-2444
42	38	JOE DIFFIE - A Night To Remember (Epic)	3	116	22	1657	+430
39	39	SONS OF THE DESERT - What About You (Epic)	6	112	2	1626	+75
48	40	SHANIA TWAIN - Man I Feel Like A Woman (Mercury)	2	96	46	1520	+769
43	41	BRAD PAISLEY - Who Needs Pictures (Arista)	4	98	7	1192	+119
33	42	TOBY KEITH - If A Man Answers (Mercury)	6	61	1	1135	-1089
—	43	JOHN MICHAEL MONTGOMERY - Hello L.O.V.E. (Atlantic)	1	80	75	1034	N
44	44	JAMES PROSSER - Life Goes On (Warner Bros.)	6	76	3	1011	+10
45	45	MONTE WARDEN - Someday... (Asylum)	9	58	1	990	+20
30	46	DEANA CARTER - You Still Shake Me (Capitol)	11	46	0	975	-1457
46	47	JULIE REEVES - It's About Time (Virgin)	3	71	5	916	+86
—	48	MICHAEL PETERSON - Something 'Bout A Sunday (Reprise)	2	68	25	832	N
50	49	MARK NESLER - Baby Ain't Rocking Me Right (Asylum)	3	53	4	693	+85
—	50	T. GRAHAM BROWN - Happy Ever After (Platinum)	4	49	6	672	N

UP & COMING

Reports	Adds	SPINS	Weeks	
37	2	650	4	JUSTIN TEMME - The Auctioneer (Doorknob)
49	4	626	4	SOUTH SIXTY FIVE - No Easy Goodbye (Atlantic)
54	42	598	1	* SHANE MINOR - Slave To The Habit (Mercury)
42	3	596	4	TRINI TRIGGS - Horse To Mexico (MCG/Curb)
44	44	570	1	* CHELY WRIGHT - Single White Female (MCA)
35	1	481	3	ALLISON MOORER - Pardon Me (MCA)
37	4	454	2	JODY JENKINS - Every Single Thing (Zone7)

QUESTIONS? COMMENTS?

e-mail Jamie Matteson gavingirl@earthlink.net
or Jeff House jeff@mail.gavin.com

REGION x REGION

West Coast (40)

MOST ADDED:

1. JOHN M. MONTGOMERY (10)
2. TIM MCGRAW (10)
3. SHANE MINOR (9)

SPINCREASE:

1. MONTGOMERY GENTRY +112
2. ALAN JACKSON +98
3. STEVE WARINER +95

Southwest (34)

MOST ADDED:

1. JOHN M. MONTGOMERY (17)
2. SHANIA TWAIN (10)
3. DIAMOND RIO (9)

SPINCREASE:

1. MORGAN & KERSHAW +130
2. COLLIN RAYE +124
3. ALAN JACKSON +99

Midwest (58)

MOST ADDED:

1. JOHN M. MONTGOMERY (24)
2. CHELY WRIGHT (17)
3. TIM MCGRAW (14)

SPINCREASE:

1. STEVE WARINER +201
2. MONTGOMERY GENTRY +193
3. TERRI CLARK +153

Northeast (31)

MOST ADDED:

1. SHANIA TWAIN (9)
2. JOHN M. MONTGOMERY (9)
3. TIM MCGRAW (6)

SPINCREASE:

1. ANDY GRIGGS +142
2. STEVE WARINER +108
3. MORGAN & KERSHAW +89

Southeast (35)

MOST ADDED:

1. JOHN M. MONTGOMERY (15)
2. TIM MCGRAW (9)
3. SHANIA TWAIN (9)

SPINCREASE:

1. STEVE WARINER +99
2. TERRI CLARK +74
3. ANDY GRIGGS +72

COUNTRY BREAKOUT

THE GAVIN COUNTRY BREAKOUT CHART REPRESENTS ARTISTS WITH NO MORE THAN THREE GAVIN COUNTRY TOP TEN SINGLES.

LW	TW	Artist/Title/Label	Weeks	Rpts.	Adds	SPINS
1	1	CHAD BROCK - Ordinary Life (Warner Bros.)	19	197	1	6466
3	2	ANDY GRIGGS - You Won't Ever Be Lonely (RCA)	12	180	4	3936
4	3	LILA McCANN - With You (Asylum)	9	178	4	3266
5	4	MONTGOMERY GENTRY - Hillbilly Shoes (Columbia)	5	177	13	3213
<i>Conversions this week include KUZZ 10X-22X, WDAF 10X-20X, WWWW 15X-24X, WTXN 12X-25X, KCKR 14X-25X, KNCI 6X-15X, KRWQ 11X-26X, and KVOX 13X-21X. Big phones at WQBE, KZSN, WXBQ, WDGG, WYZM, and KTPI.</i>						
6	5	THE WARREN BROTHERS - Better Man (BNA)	9	137	5	2227
7	6	SHANE McANALLY - Say Anything (MCG/Curb)	10	119	1	2029
9	7	SHEDAISY - Little Goodbyes (Lyric Street)	5	138	12	1984
8	8	JESSICA ANDREWS - I Will Be There For You (DreamWorks)	8	132	9	1980
2	9	THE KINLEYS - Somebody's Out There Watching (Epic)	20	74	0	1730
10	10	SONS OF THE DESERT - What About You (Epic)	6	112	2	1626
12	11	BRAD PAISLEY - Who Need Pictures (Arista)	4	98	7	1192
—	12	JAMES PROSSER - Life Goes On (Warner Bros.)	6	76	3	1011

TOP TIP

MONTGOMERY GENTRY

"Hillbilly Shoes" (Columbia)

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



PROFILE

Kerry Owen



Station/Market: WSSL-Greenville, S.C.

Position: Music Director/APD

How long? 7 years

First radio job: STATION/MARKET: WSSL-Greenville, S.C.
TITLE: I did whatever they would let me do—and I kept John

Cullen's car really clean.

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

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

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

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

DIDYAKNOW? I restore old cars and trucks, backpack, and raise honey bees.

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

Motto to live & work by: On your way home stop and visit a neighbor. They may need a favor. It'll make you feel good and one day when you're all alone or having a hard time, they may return the favor.

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

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

The early years: BORN IN: Brevard, N.C.
GREW UP IN: Brevard, N.C.

by Jeff House

THE HOT LINE

DAVE STEELE, PD, WBVT-SOUTH BEND, IND.

"Kenny Chesney's 'How Forever Feels' has a great hook and is burning up our phones. There's also other great stuff on the album....Women love the Lee Ann Womack tune 'I'll Think of a Reason Later.' They relate to it because they say most women are guilty of that type of behavior at some time...At first I wasn't a believer in Chad Brock's 'Ordinary Life' and I was late to the party. I was wrong and I apologize to both Chad and the label because this song has really connected with our listeners and our phones are ringing off the hook."

PAUL NEUMANN, MD, KNFR-SPOKANE, WASH.

"Jessica Andrews shows more talent at 15 years old than most artists twice her age. I truly believe we will be hearing from her for years to come. The album is one of the best projects I've heard in a long time...We were out of the box on Andy Griggs' 'You Won't Ever Be Lonely'. The song is truly special and he is one of Country's rising stars. The only disappointment for our listeners is that he's married!...Faith Hill proves she's a superstar with 'Love Ain't Like That'. It's a very relatable song and the phones have been excellent...Kenny Chesney's 'How Forever Feels' is an amazing spring song. Great phones on a feel-good Kenny Chesney home run!"

KEN SCOTT, PD, WJVL-JANESVILLE, WIS.

"Chad Brock's 'Ordinary Life' is getting big phones. It's a lifestyle song that people relate to and are passionate about...Patty Loveless' 'Can't Get Enough' is a hot, rockin', flame throwin' song. Lots of night phones as our younger listeners are warming up to it...Montgomery Gentry's 'Hillbilly Shoes' is a song Waylon Jennings would love. These guys have the tightest bar band sound I've heard in a long time...Brad Paisley's 'Who Needs Pictures' is a wonderful ballad. I met him at CRS and he's a great guy. The rest of his album is great, too."

RANDOMRADIO

Tips on Getting the Most From "MusicMaster"

To guarantee perfect Hour Rotation of a Priority Category (first in the schedule pass with a search depth of one), all you have to do is make Hour Rotation the only Unbreakable test.

This creates an "automatic kick" where MusicMaster will dig into the "stack" only when the upcoming song would fail your Hour Rotation test. This eliminates the need to ever spend your time manually adjusting the kick of the category.

To institute special program features like "Two-Fer Tuesdays": From the Global Menu, there is a utility called "Kickoff" which will

automatically build a list of Artist Cards that mirrors your Artist Density. All you have to do is add the Kickoff Category to your clocks and call for Two-Fers. Occasionally, a MusicMaster user will need a way to make sure a minimum

number of a certain Sound Code plays in a given hour. Maybe they want at least

three songs with a "C" (Core Artist) Sound Code every hour. Just set our exclusive "Minimum Per Hour" test for that code to 3.

FOR MORE INFORMATION, CONTACT ALAN LAWSON, A-WARE SOFTWARE, TOLL FREE DIRECT: (877) 657-9210 OR E-MAIL: ALAN@A-WARE.COM



PARTINGSHOTS

I IGNORED THE LAW AND THE LAW WON

Menaces to society Steve Zap and Nancy Levin of MCA couldn't even cross the street without getting busted. The pair were nabbed for jaywalking enroute to the Roots' House of Blues show. Lucky for them, a cameraman captured the magical moment for us all to share.



SPORTIN' A LITTLE STYLE

Mark Vogel was the big winner of 77 WABC-New York's "Duds for Dwarfs" contest. Well, maybe not a big winner, but a winner nonetheless, seen here being measured for a spiffy new suit.

gmailBOXSET

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

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

Packages to Salgo or consultant **Dave Shakes**.

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

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

B104 (KBFM)-McAllen/Brownsville

PD/MD/p.m. driver **Jeff "Hitman" DeWitt** exits after eight years, and will not be replaced. Morning jock **Sonny Rio** is interim MD, while Promotions Director **Tony Farina** will do afternoons. Mixshow coordinator **Grizzly** also exits, replaced by mixshow **DJ Kid Mike**.

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

International diva **RuPaul** is back doing mornings, at least for now, at **WKTU**-New York, replacing **Sean "Hollywood" Hamilton**.

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

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

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

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

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

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from the critically-acclaimed new album

★★★★★

Rolling Stone

"...the best and most
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of his long, complex career."

Billboard

"...not only rocks, but reflects
the honesty that is at the root
of Mellencamp's best music."

Boston Globe

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



On tour this spring

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