

THE MOST TRUSTED NAME IN RADIO SINCE AM RADIO RULED THE AIRWAVES

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GAVIN
The Most Trusted Name in Radio Since AM Radio Ruled the Airwaves
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ANNIVERSARY

GAVIN

Summer in Motor City

A Profile of Detroit Radio



SPECIAL FEATURE:

**Independent Promotion and
Radio's 'New World Order'**

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AS TOLD TO TONY SANDERS

Darryl Brown

ABC Radio Networks Exec. VP

On the Evolving Role of Network Radio

The network business is a good business to be in if your focus is on quality programming and quality service.

Before consolidation, the network business had evolved into a mass of spot carriers. The network-affiliate relationship was "carry these commercials for me and here's some programming. I hope you like it, but if you don't just make sure you carry the commercials." That is a far cry from the original network concept, the old "sponsored by" commercials.

As networks evolved into these huge spot carriers for radio stations, it got to the point where you had AM and FM stations carrying a load of commercials for a network, but not being compensated nearly as well as they could on the local level, with local spot buys.

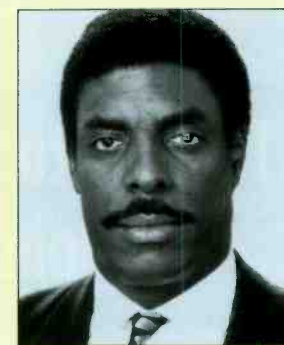
The obvious question became "Why do it?" And with the consolidation of the last few years, the question became even more important. Unless you're getting programming or other off-air services that you can't duplicate yourself, then you really have to take a hard look at why you're clearing those commercials.

There are really three different businesses for a radio network: daypart programming, personality programming, and specialized product targeted to AM stations. It all boils down to entertainment and quality programming that can't be produced locally.

It's a bit harder to produce programming for FM stations, but I feel very strongly that there are per-

sonalities who break through, like Tom Joyner, Howard Stern, Bob and Tom, or John Boy and Billy.

Customization is going to be an important factor for networks as new competitors enter the business. A network like AMFM can offer advertisers excellent clearance in top markets. We like to think we're different from AMFM, because we're in



the programming business. We deliver a quality news product and customization is a key factor. We can deliver major-market news reporters, and that's what stations want. They want to know that if there's a big story happening, they can say they're on the scene, wherever and whatever it is. You're bigger than life when you can do that.

As a network, if we give our affiliates quality product and quality service, then we're building something they will want to identify with and be attached to. And that attitude crosses competitive lines. If you're delivering a product that stations can't produce themselves, then they don't care where it comes from. It can come from ABC, from Jacor, CBS, or anyone else. Getting that station listeners is what it's all about.

PAGE 10

Detroit Rock City

GAVIN takes an in-depth look at radio in the Motor City—the stations, the music, and the listeners.

PAGE 16

On Their Own?

What do the folks who work in ancillary sectors of the business think of consolidation? Specifically, how do independent promotion people—the men and women whose job it is to convince programmers to add records—view the "new world order" of all things radio? GAVIN Editor Reed Bunzel fills you in.



PAGE 37



Save the Dates

Filling the 12 available slots for this year's Fox Theater line-up at GAVIN's Boulder Summit was truly a labor of love, lust, and anguish. But the Zims have done it again, finding a balance of musicians who

represent the width and breath of what the GAVIN Summit and Triple A radio is all about.

Contents

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in Miller Freeman
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News

Universal to Push Foreign Product	5
BMI to License Radio Webcasts	5
Gen Xers are Insomnio-Surfers	6
Top 50% In 10 Radio Markets	7

Radio@Large

Lyrics Re-Heat Controversy	8
SelectorReach Prevents Burn	9

GAVIN MARKET PROFILE: Detroit

10

SPOTLIGHT: Indie Promotion

16

New Mainstream

Tapping Radio's Farm System	25
Troop Marches Again	26
A Star is Made	28
CHARTS: TOP 40	29
HOT A/C	30
A/C	32
URBAN	34
HIP-HOP	35

New Rock Zone

This Year's Fox Theater Line-Up	37
Local Acts Make for Solid Radio	38
College Radio, Records	
React to Spins	39
CHARTS: ALTERNATIVE	40
COLLEGE	41
ACTIVE ROCK	42
A3	43

Nashville

The Spring Book Has Sprung	46
Detroit's Americana Triple Threat	47
CHARTS: COUNTRY	48
AMERICANA®	50

Jazz & Smooth

Take the Smooth Jazz Test	51
CHARTS: SMOOTH JAZZ	51
JAZZ	52

Parting Shots ShowBiz

54
54



CHARLOTTE LEE
is interning at PolyGram Classical
and Jazz Business Affairs.



COURTNEY DOMERCQ
is interning at VH1.



DAVID CLOYD
is interning at EMI Music Publishing.

THE JONI ABBOTT MUSIC FOUNDATION

**Thanks to your support, the Joni Abbott Music Foundation
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The Joni Abbott Music Foundation gives qualified, motivated young people who are interested in the music industry a head start by offering the opportunity to work in an environment they otherwise wouldn't have access to. The Foundation provides financial support, finds mentors and arranges internships at leading record labels, promotion companies, radio stations and television networks. It's a chance for talented students from outside major metropolitan areas to learn and work in major media companies.

**Get ready for the Second Annual JAMF Fundraiser
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**For more information,
call the Foundation at (713) 520-9453.**



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is interning at EMI Music Publishing.



HUAY-MING-NG
is interning at Clinton Recording Studios.



DANNY BOYLAN
is interning at Media Ventures.

The Joni Abbott Music Foundation

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Irving Azoff
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Revolution Records

John Cannelli
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Author — Fundraiser

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Sheri Howell
MTV: Music Television

Traci Jordan
Motown Cafe

Rick Krim
EMI Music
Louis Messina
Pace Concert

Jeff Pollack
Pollack Media Group

John Sykes
VH1: Music First

Universal to Push Foreign Product in U.S.

With Doug Morris and Jorgen Larsen running the show at Universal, look for the company's foreign repertoire—enhanced greatly by the Universal-PolyGram merger—to get a major push in the United States.

"Unequivocally, international artists are going to be given much more of an opportunity to fly here," Morris told GAVIN sister publication *Music Week*. "It's interesting because very often the international guy doesn't report to a record person. But music is internation-

al...I will understand it."

Morris and Larsen currently are taking steps to reassure artists and executives that the merger will only have a positive effect on their careers. Still, consolidation of the two companies will necessitate the trimming of some fat, which likely will come from the PolyGram side. While noting that the first key appointments at the combined label came from Universal, "it doesn't mean we have planned to replace PolyGram's senior management with our own

people," observed Larsen. "Some will probably go because that's statistically what happens, but not automatically to be replaced by Universal people."

Lipman Named Sr. VP at Universal

Monte Lipman has been promoted to Senior Vice President of Universal Records, label Chairman Doug Morris and Vice Chairman Mel Le-



winter announced. "Monte has been an integral part of the Universal Records team in developing many of our artists, including Billie Myers, Erykah Badu, Chumbawamba, Sister Hazel, and the Cherry

Poppin' Daddies," Morris said. "His highly motivated and results-oriented approach has brought an uncommon vitality to the projects he has worked."

Lipman previously had served as Vice President of Promotion for Universal; prior to joining the label he served as National Director of Promotion for Atlantic Records.

Herr Assumes Verve VP Post

Nate Herr has been named Vice President of Verve Records U.S. In his new position, Herr will supervise the day-to-day activities of the marketing, publicity, and radio promotion departments for Verve Records US and all of its imprints. He will also oversee the development and implementation of all marketing strategies.

Herr was most recently Senior Director, Product Development and Alternative Marketing at Verve Records.

Kevin Gore, Senior Vice President, General Manager, PolyGram Classics and Jazz commented, "Nate brings a vast amount of experience to his new position. I'm thrilled that he will be leading the Verve team in the U.S."

BMI to License Radio Webcasts; Following ASCAP, SESAC Lead

BY TONY SANDERS

BMI is set to join ASCAP and SESAC in requiring radio stations to sign a separate music licensing agreement to cover Internet audiocasting. There's been no official word on the topic from BMI, but GAVIN has learned that the organization is in the final stages of preparing the new license agreement.

The move by BMI will make it the second music licensing organization to do so this year. SESAC just initiated a "webcasting" license earlier this year, with its first such agreement signed in late May, says SESAC Assistant General Counsel Mark Levine. Dan Meyer, Manager of Internet/New Media Licensing for SESAC says his organization now has "dozens" of agreements signed and waiting to be processed.

ASCAP began requiring an Internet performance license two years ago. "It's an experimental license because [the Internet] is a fast-changing medium" says ASCAP's Marc Morgenstern, SVP/New Media. Currently,

the ASCAP license runs for one year and is available in three different rate schedules—blanket, light airplay, or specific song tracking.

The music licensing firms are very serious about getting broadcasters to sign agreements for webcasting. Just last week, SESAC filed a lawsuit for copyright infringement against Saul Frischling's WPNT Inc., which owns WLTJ/FM & WRRK/FM-Pittsburgh and KXOK/FM-St. Louis. (See related story on page 6) Part of that complaint alleges copyright infringement for over-the-air broadcasts, but SESAC also says its complaint "breaks new ground" by asserting claims for copyright infringement for "unlicensed streaming" on the Web of the Pittsburgh FMs' audio feeds.

Most radio station operators contacted by GAVIN say they're not making a profit from their audio streaming. Morgenstern agrees that "most radio stations are just getting started [with webcasting]," but he justifies the Internet agreements because "radio is becoming a major music application on the Web."

"Pay-for-play is like peeing in the bathtub. It's unhealthy and unwise to sell your greatest asset to any bidder."

SEAN COAKLEY
SEE PAGE 16

Summer in Motor City

From the steady roll of combustion engines inching down assembly lines to the combustible rhythm and funk pounding through hot, steamy streets, Detroit is the definition of the American experience. Rich or poor, black or white, Top 40 or Jazz or R&B or Country, the people of Motor City paint a colorful urban pastiche and define not only the soul of this diverse, exciting city, but much of America, as well.

From Stimson Street to East Jefferson Avenue, Garfield Playground to Roosevelt Park, Detroit's radio stations provide an endless backbeat to the sounds of the city. Regardless of format or target demo or core audience or share trend, it's the music of Motown—the community, not just the label—that defines its character.

This week GAVIN takes a special look at the men and women of Detroit radio... who they are, what they do, and how they catch—and reflect—the city's vibe and character through their on-air sound.

While strikers have stalled some of the region's assembly lines, there is no hesitation in the music, the noise, the vibrancy, the volume echoing off the rooftops and sidewalks of Motor City. Join us while we take a tour through the stations of the nation's seventh largest radio market...

Reed Bunzel,
Editor-in-Chief

The G-files

ACQUISITIONS

■ SPANISH BROADCASTING IS ENTERING THE PUERTO

Rico market (recently established as Arbitron market number 11) with the purchase of WDOY/FM from Pan Caribbean Broadcasting for \$8.3 million.

■ SPRING BROADCASTING HAS PICKED UP WZZP/FM

in Atlantic City/Cape May from Radio Vision Communications for \$2.9 million.

■ LEGEND COMMUNICATIONS IS BUYING WJEH/AM

and WMGG/FM in Huntington, and W.V./Ashland, Ky. from Wagner Broadcasting for \$1.5 million.

CLOSINGS

■ CUMULUS MEDIA COMPLETED ITS ACQUISITION OF

16 stations in three separate deals. Included the multiple transactions: WUSY/FM-Chattanooga, and WLWI/FM, WMSP/FM, WMXS/FM, and WNZZ in Montgomery, Ala, purchased from Colonial Broadcasting in a stock deal valued at \$39 million; KBAT/FM, KGEE/FM, KMND/FM, KNFM/FM, and KODM/FM in Odessa/Midland, Texas, acquired from New Frontier Communications for \$14 million; and WDDD AM/FM, WFRX/AM, WQUL/FM, WTAO/FM, and WVZA/FM in Marion/Carbondale, Ill., purchased from Clearly Superior Broadcasting for \$12.5 million.

■ SFX ENTERTAINMENT FINALIZED ITS ACQUISITION

of Blackstone Entertainment, valued at \$90 million.

Retailers, Labels Ramp Up for Internet Sales

CDnow, Music Boulevard, and amazon.com, watch out!

Several major record retailers and labels are set to make a major push on the Internet to get a greater share of on-line CD sales. Tower Records, which already has a Web retail presence, is developing "Internet centers" to establish e-mail accounts to alert

customers to upcoming releases. Musicland, meanwhile, has hired an on-line commerce executive to create a virtual record store.

On the label side, BMG plans to join Sony, Warner, and Universal in marketing CDs via the Internet, but all are taking care not to undercut retailers, which still provide them with the lion's share of sales.

SESAC Suit Claims Copyright Violation

BY TONY SANDERS

SESAC has filed a copyright infringement suit against Saul Frischling's WPNT Inc., which owns WLTJ/FM & WRRK/FM-Pittsburgh and KXOK/FM-St. Louis. The SESAC complaint has two key aspects: The first alleges that Frischling's stations violated copyright laws "by broadcasting more than 300 unlicensed and unauthorized performances of 25 copyrighted compositions pub-

lished by more than a dozen SESAC affiliates." The second aspect of the complaint charges that WLTJ and WRRK violated copyright by "unlicensed streaming" of the two FM's audio feeds on the Internet.

In SESAC's own words, this complaint "breaks new ground" by alleging copyright infringement via webcasting. SESAC says that "for many years" the Frischling stations refused to take SESAC licenses, but that "after SESAC's

new monitoring technology" was able to track music in formats like Classic Rock, A/C, and Urban, the organization "was able to identify a clear pattern of defendants' unlicensed and unauthorized performances."

With a \$100,000 maximum fine for an unauthorized performance, SESAC's 25-count case could add up to \$2.5 million.

The suit was filed on June 30 in the United States District Court in Pittsburgh.

Late Night With the Internet: Gen Xers Are Insomnio-Surfers

Is your target demo for overnights sleeping less and surfing more? Arbitron's latest Pathfinder study of consumer attitudes and media behavior found that 35 percent of 16-29 year olds say they're getting less sleep than they did a year ago—



and nearly half of this same under-30 crowd (48 percent) say they're spending more time using the Internet.

Web browsing is on the increase with the entire population (ages 16-74), according to the Pathfinder study, but more of the younger group of respondents said they have upped their Net surfing. While 48 percent of those 16-29 say they're surfing more, only about one-third of the entire population says they're doing so. Also by comparison, only 25 percent of the total population (16-74) say they're getting less sleep than a year ago.

The Pathfinder study is a comprehensive survey of consumer media behavior

and new media preferences. The results are based on phone and mail responses

from 4,500 consumers. The information was collected during the first half of 1997.

Gavin Family Values



Bill Gavin, who founded this publication 40 years ago, was never one to hide his values. That, of course, was one of his great strengths. In the '60s, when Gavin himself was heading into his sixties, he ran up against increasingly bold language and subject matter in pop music. As he recalled in 1978: "During the '60s, certain record lyrics started to imply approval and encouragement for the use of marijuana and other illegal drugs. In those days there was not the widespread tolerance of marijuana use that exists today, and many parents were alarmed at its penetration into the schools, while bitterly resenting its friendly treatment by popular songs and singers. We took the position that most radio stations that played such drug-oriented records on the air would antagonize many listeners, damaging the station's image in the community and risking the loss of some advertisers.

"Because our publication accepted no record company advertising, we could express our views freely without risking the loss of advertising revenue. Since then, we have made it a policy to omit listings of records that were drug-oriented, vulgar, or pornographic.

"We have been told that our willingness to write frankly and honestly about offensive record lyrics added considerable stature to our reputation for integrity."

Next week: A case in point. —BEN FONG-TORRES



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Group Shares Top 50% In 10 Radio Markets

BY TONY SANDERS

With all the talk about which group owner is breaking through the 40 percent mark in revenue share, let's not forget there still are 10 markets where at least one owner takes home more than half of all that market's radio ad revenue. That's going to change very soon in several cases, such as in Boston and St. Louis, where agreements with the Justice Department will bring CBS Radio well below 50 percent. In other cases, though, one owner is still

taking home the lion's share of the radio billing.

Duncan's American Radio has just released its analysis of the Arbitron Winter rat-



ings and the work includes a "Consolidation Report" that details the revenue and ratings share percentages garnered by station operators in the 94 continuously-surveyed markets. The Duncan tally lists 10 mar-

kets where a radio group owner claims 50 percent or more of that market's radio revenue.

The market list runs the gamut of Arbitron rankings. Jim Duncan told GAVIN, "On a pro forma basis, it's true that owners are at or above 50 percent in Boston, St. Louis, Greenville, and Jackson, but cures are being made that will bring these owners to well below 50 percent."

Aside from those four markets mentioned by Duncan, the six other markets are (alphabetically): Akron (mar-

ket #67), Allentown/Bethlehem (#66), Hartford (#42), Honolulu (#59), Lansing (#111) and Louisville (#52).

By the way, GAVIN found another 35 markets in the same Duncan report where at least one owner has a claim to between 40 percent and 50 percent of a market's radio revenues. The only markets in the top 20 that fit this category are Houston (#9), Philadelphia (#5), Pittsburgh

(#20) and Seattle/Tacoma (#13). In three of these top-20 markets—Houston, Philly, and Seattle—the Justice Department has approved the current revenue percentages, which are very close to 40 percent.

Duncan also told GAVIN that, in Pittsburgh, the sale of Capstar's WTAE/AM to Jacor will bring Capstar's revenue share there to "around 40 percent."

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SENATE HEARINGS RESUME AS...

"Explicit" Lyrics Re-Heat Washington Controversy

BY LAURA SWEZEY

You may have read that at a recent Senate hearing chaired by Sen. Sam Brownback (R-Kan.), Debbie Pelley, a teacher at Westside Middle School in Jonesboro, Ark., testified that a student accused of opening fire on classmates was a fan of Tupac Shakur and Bone Thugs-N-Harmony. As a result, she blamed the music's message for provoking the violent outburst.

Ridiculous, says Warren Peace, Urban/Rap Music Director at KUNV-Las Vegas on the UNLV campus. "If the music was that effective, and Bone was causing people to shoot other people, then gospel should cause people to praise other people," he says. "It has to go both ways. If bad music is promoting bad things, then good music should promote good things. Therefore, all Christians

who listen to Christian music should be the best of the best, and every time you listen to Christian music you should be doing good things. And it doesn't happen that way."

Witnesses at the recent hearing—and a similar Brownback-helmed forum last November—testified that music lyrics deemed violent or misogynistic negatively affect youth. That comes as no surprise to Dorsie Fyffe, MD at Alternative station WOXY-Cincinnati, who says a number of things negatively affect young people. "Parents negatively affect young people if, in fact, they are given the power," he observes. "It all begins with how you are raised and how you approach your children, how you deal with things and how you talk to them."

The value of parental advisory stickers, which the Recording Industry Association of America has placed on releases with explicit

lyrics, has been debated as long as they were first applied to records back in 1985. Noting that children under the age of 12 may be unable to handle more intense music, Michelle Santosuosso, PD of Urban station KKBY 92.3 "The Beat" in Los Angeles says, "I agree with the parental advisory because it serves as a guide. Parents aren't as hip as kids and they might not know about the artist—and labels might help them to know."

"There's no way in the world those things work," KUNV's Peace counters. "The recording industry just put those on there to make people shut up. It's ridiculous, but as long as people think that it helps and they think the warnings on cigarettes help, let them think so."

Fyffe equates stickered music with forbidden fruit: "It makes a kid want a record even more, because they see something they can't have. It's like telling somebody they can't have cigarettes when they're 16."

At last November's hearing, no one was willing to use the "C-word" (censorship) to describe their solutions. While C. Delores Tucker, National Chairperson of the National Political Council for Black Women, Inc., expressed the need for government regulation of record corporations producing and distributing gangsta rap, Sen. Brownback said he prefers to see songs with controversial lyrics deemed unacceptable by society rather than by regulation.

Which, of course, raises another issue altogether. "Unacceptable by whom?" KKBY's Santosuosso challenges. "That's a fascist state of mind, and I totally disagree with it."

As Rosen pointed out last November, Peace notes that Elvis Presley was considered shocking in generations past, and that the debate over music probably will continue. "This has happened with every generation of popular music, and it's just happening again," he says. "We're going to look back on this and laugh. All these old farts who are running all this stuff and trying to point the blame at the music will be nowhere to be found." ■

ROSEN A NO-SHOW TO PROTEST 'BIAS'

On June 16, the Senate Commerce Committee, led by Senator Sam Brownback (R-Kan.), held a hearing to discuss the impact of violent music lyrics on young people and the effectiveness of parental advisory stickers on music. RIAA Chairman/CEO Hilary Rosen, who testified last November on behalf of the music industry at a similar hearing conducted by Brownback, refused to testify this time around. In fact, the only musician present was Krist Novoselic, President of the Joint Artists and Music Promotions Political Action Committee, who was asked four days beforehand to testify.

"I declined to testify today because Senator Brownback assured me and others that future hearings would include the testimony of parents, young people, First Amendment advocates, scholars, musicologists, and artists with differing views from those previously articulated," Rosen said in a press release. "I'm pleased that Krist Novoselic has been granted a seat. However, the restriction of objective messages is emblematic of Senator Brownback's approach to this issue."

Those who asked to testify but were denied a seat at the table included representatives from the National Campaign for Freedom of Expression, People for the American Way, the American Civil Liberties Union, and Michael Eric Dyson, Professor of African American Studies at Columbia University, author of three books on rap and black youth. Senator Brownback's press secretary did not return GAVIN's calls for comment.

Tim Sites, Senior Vice President of Communication of RIAA told GAVIN, "Our point is that using music as a scapegoat really does little to address the problems that are facing young people, and if we're going to solve the problem, we've got to understand its cause, and it's not the music."

242

FRIENDS OF RADIO

Gregg Matteosian

CEO, Tidal Wave Media Group

Current project:

Executive Producer of Kai's self-titled debut album (Tidal Wave/Geffen)

What radio stations did you grow up listening to?

As a youngster WRKO (Drake), WBZ, and WMEX-Boston. Later, I'd drive out to the Massachusetts Pike and listen to WABC (George Michael), WLS, and CKLW (Super Max). During the rebellion, WBCN.

What stations do you listen to now?

KYLD, KMEL, KALX, Live 105, KOMA, and Alice-San Francisco; KIIS-Los Angeles; and

Hot 97, WKTU, Z100, and WBSL-New York.

If you owned a radio station, you would:

...program it with community-oriented jocks full of energy, without regard to the national outlook on records and definitely without nationally syndicated shows.

Your favorite track on Kai's debut album and why?

"Will You Still Love Me." It was written by producer Fitzgerald Scott to feature another member of the group, AC (who had not yet sung lead), at the very end of the recording process when everyone was under an incredible



amount of pressure. AC and the group came through with flying colors.

An artist you'd like to work with someday and why?

The Boston Pops with a number of guest vocalists ranging from Tony Bennett to Brandy. They are tremendous musicians and it would be great if they had a pop smash.

Future ambitions:

Preside over a major label in the U.S. or Europe along with my Tidal Wave artists. Then, retire to a farm on the coast of Sicily.

by Annette M. Lai

RCS, Arbitron Target Early Burn With SelectorReach Analysis

BY DARLENE FISCUS

“Ask your listeners what they want to hear and then play it for them.” That’s the basic tenet behind most programming decisions, but even when program directors know what listeners want to hear, sometimes they can still make the mistake of offering too much (or too little) of a good thing. To help stations avoid either burning out or prematurely dropping songs, Radio Computing Systems (RCS), in alliance with Arbitron, developed a new software product that automatically does what previously could only be done by hand—if at all: calculate the reach and frequency of a particular song.

The new product, which is a module within RCS’ popular Selector music scheduling system, gives programmers and music directors the ability to generate the same kind of analysis that advertisers have been doing for years. As Tom Zarecki, Marketing Director for RCS, explains, “The whole sales and advertising business is built upon knowing who hears commercials how often. SelectorReach combines a station’s Arbitron ratings data with our Selector scheduling system so that PDs and music directors can now find out who hears the hits how often. For the first time, PDs can match music rotations to listening patterns to make sure their core listeners hear the hits—but not to the point of burnout.”

Zarecki further observes that access to reach and frequency data through the SelectorReach software gives PDs numerous ways to analyze audience listening patterns. One of the most important of these will be examining whether power rotations are reaching P1 listeners, who usually account for the bulk of a station’s ratings. “Traditional methods of analysis can only tell you that a song has played 25 times this week,” he

says. “With SelectorReach, you can find the answers to such questions as ‘How can I reach my P1s?’ ‘Are they hearing my songs?’ ‘Are they hearing them enough?’ If only 20 percent of your P1s have heard a song more than three times this week, then everybody else isn’t hearing it at all. This type of analysis can be a real eye opener.”



Combine the power of RCS Selector with your ARBITRON ratings!



Another important use of the software will be to compare call-out research results against the play history of songs. If call-out says a song is “burned,” the software will reveal the number of plays that caused the song to burn. In fact, SelectorReach even enables program directors to analyze the listening patterns and “burn thresholds” of specific audience groups. These filters include age, gender, ethnicity and preference, all of which can be selected individually or in combination. Additionally, the product allows programmers to view aggregate numbers such as the gross impressions of a song within the last week and the overall percentage of the station’s audience that it reached. PDs also can analyze the reach and frequency of a particular artist, as opposed to a particular song.

Because the software was released only recently, it is too early to tell whether it can help individual stations and overall formats boost their numbers. However, Harv Blain, a programming consultant who specializes

in Top 40 and A/C stations, believes that the software will be good for the radio industry as a whole, based on the preliminary results he’s having with some of his clients. “Many program directors really don’t have a strong inkling of how often their audiences are hearing the songs they are playing,” Blain comments. “After running the software for several clients, we found that it was a real wake-up call for them to see the actual frequency of some of the songs that were being played in different categories. SelectorReach is valuable because it can help stations avoid dropping off songs too quickly, as well as alerting them to burn out.”

Bob Michaels, Manager of Radio Programming Services for Arbitron, concurs: “The software will give programmers the basic tools they need to answer two very difficult programming questions: How many times does a station need to play a new song in the course of a week before it’s heard by the average listener, and how many times are too many?”

According to Michaels, helping stations move even closer to their audiences by answering these questions was the driving force behind the Arbitron/RCS alliance. “Arbitron is committed to helping the radio industry grow,” he explains. “Sometimes the best way to do that is not just to develop and market products of our own, but also to align ourselves with leaders in the marketplace. This is an important step in making Arbitron information more useful for programmers and music directors, and we are confident that SelectorReach will have industry-wide benefits down the road.” ■

DARLENE FISCUS IS A PRINCIPAL OF CREATIVE ACCESS TO COMMUNICATIONS SERVICES, A NEW YORK-BASED FIRM THAT PROVIDES BUSINESS WRITING AND CREATIVE SERVICES TO THE ENTERTAINMENT INDUSTRY.

Founded by Bill Gavin in 1958

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Market Profile: Detroit

I feel uptight on a Saturday night

Nine o'clock and the radio's the only light

I hear my song and it pulls me through

Comes on strong, tells me what I gotta

I got to Get up!

Everybody's gonna move their feet

Get down!

Everybody's gonna leave their seat

You gotta lose your mind in Detroit Rock City!

—“Detroit Rock City,” **KISS**

Detroit may seem like an interesting choice of city to celebrate in a trade magazine, but Michigan's urban center is nonetheless the subject of this week's GAVIN special salute.

Why? Detroit is a unique big-city haven that plays host to a virtual smorgasbord of commercial music radio stations. Only a handful of other ranked markets can boast the Motor City's airwave diversity, with stations supporting every format genre known to the radio broadcast industry.

From Rock to Jazz, Country to Urban, Top 40 to A/C, even Triple A and Urban A/C, this Midwestern mecca has it all. And everyone who calls the Motor City “home” can tell you that it's a down'n'dirty, hard-rocking, big-funking, straight-no-chaser town where listeners possess a big appetite for music and for radio. And Detroiters aren't afraid of healthy competition, either, as many of these formatted outlets go head-to-head in the ratings game. The home of Motown soul, American automakers, Aretha Franklin, and Red Wings hockey definitely requires an intricate broadcast landscape.

In this special Detroit tribute, you'll get snapshots of the city's broadcast entities. Further, programmers will reveal the music that keeps Detroit's airwaves hot.

—JANINE COVENEY



WMXD/FM (Mix 92.3)

“Detroit is going through an amazing re-birth, and it's exciting to be a



Monica Starr

part of it,” raves Monica Starr, PD at WMXD (Mix 92.3) in the Motor City.

“WMXD is a heritage station that is embraced warmly by the community,” Starr continues. “What we're doing is connecting to the vibe of the city and celebrating this renaissance along with the people. One of the greatest aspects of living here in the Motor City is that the people really know their music. You can't pull a fast one here—this is the home of Motown—and people *know* the history of their music.”

“WMXD is an Adult Contemporary Urban station, the kind of station people like to listen to while they're working,” Starr observes. “Our goal is to increase

our at-work listening by overcoming a slight signal problem. Our research indicates that our target audience (35-44 year old females) listens at home and in the car, but can't get the station at work.”

To compensate for this, Starr and her staff go where the listeners are and do what their listeners do. Hustle and ballroom dancing currently are hot in Detroit. “Hustle music carries the beat that you can hustle to,” Starr explains. “The ‘hustle’ is like line dancing. For the last 18 months, I've been trying to learn all the different types of hustle dances. Ballroom dancing is performed to today's music, and when you see the couples whirling and swirling, it's very romantic.”

Starr's strategy is to keep her air staff out in the community. “Our listeners are looking for a station that's going to give them information they need for their lifestyles; they're looking for the type of music they can listen and relax to,” she says. “For example, our core artists include Luther Vandross and Aretha, but our listeners also relate to younger artists like R. Kelly and Toni Braxton. Our personalities must relate to the lifestyle of our

BOYZ II MEN

BEBELAH MORGAN HORACE BROWN

WILL DOWNING

PAULA PERRY WILLIE MAX

RAPHAEL SAADIO

MISS JONES SUBWAY

QUEEN LATIFAH

DIANA ROSS 702 THE TEMPTATIONS

BRIAN MCKNIGHT

STEVIE WONDER 98°

THE NEW MOTOWN, RESTORING THE GLORY.



target listener. The reality is, personalities aren't as important to this target demo when compared to younger listeners who feel a hot DJ is as important as an artist. The 35-44 year old listeners want personalities to be a likeness of themselves. The only way to relate is to get out and meet the people."

QUINCY MCCOY



WCHB

Though he's only been on board for seven months, James Alexander has



kept Urban mainstream WCHB 105.9-Detroit on track with a hits-only programming philosophy and aggressive positioning.

Now that the station has been sold to Radio One Broadcasting, which has a successful track record of operating hot Urban stations in fiercely competitive markets like Atlanta, Philadelphia, and Washington D.C., the prospects for WCHB look even hotter.

"We are a very well-focused 18-34 radio station," Alexander, a 30-year radio veteran, explains. "It's focused and hit-oriented. If it's a hit, we play it, and we play rap throughout the day." The transition to Radio One ownership is "very exciting" for the station—and for Alexander personally, though at press time he anticipated no immediate changes in staffing or programming style.

Alexander and MD Vycki Preston rely on research that includes call-out, phones, and analyzing local SoundScan sales figures to calculate what brings the heat to their playlist. But Alexander never rules out the gut factor, what he terms "potential hits."

"Research has to be married with the vision that you have for your radio station and with the expectation that the listener has for that radio station," he states.

WCHB is a comparative newcomer to the market, launched within the last two years to go head-to-head with longtime market dominator WJLB. But though Alexander's tenure at WCHB had been brief, he is no stranger to the market, and he takes a pragmatic approach to keeping WCHB competitive.

"I'm a veteran of the Detroit radio wars; I was here for eight years at that other radio station," says Alexander, who has not only programmed WJLB, but has also been successful at WBMX-Chicago, KKDA (K104)-Dallas, and as VP of Programming for Georgia's Davis Broadcasting, which operated WFXA-Augusta and WFXE-Columbus.

"I have a feel for the market, for competitive situations, and for what you determine is your niche and how to truly focus on what that is," he observes.

JANINE COVENEY



WDET and CIDR

Few can hang on to numbers with a single format. Even fewer can pull off two formats at a time. But



Judy Adams

WDET, both a Jazz and a Triple A station in Detroit, has been doing it for over ten years. One of the pioneering stations in the Triple A format, WDET began programming "music variety" when Judy Adams became the Program Director in 1984. Back then, nobody knew what to call this style of radio; it was eclectic and appealing to a large audience, but uncategorizable by anyone's standards.

Taking a look at their playlist today, one might get confused. Tricky nuzzles up to Bela Fleck. Massive Attack drops next to Jimmy Vaughn. "We have eclectic listeners," says Adams. "They want music with substance to it. Bela Fleck and Massive Attack are not, in most people's books, very close

together. But put them together in the right set, and you've got something. This is a funky city. We've grown up with everything from

Brothers," says Alex Tear, who took over as PD of rhythmic-leaning WDRQ two months ago, crossing the street from the APD/MD slot at

"If you play Jazz in the Detroit market, it had better have a beat. It's the Motor City, and that kind of energy permeates all of the broadcasting in the Detroit area."

Bob Seger to George Clinton, and this is in our blood."

CIDR The River, which serves both Detroit and Windsor, carries a more guitar-based Triple A format. "[We're] built around the classic artists like Eric Clapton, the Rolling Stones, and Tom Petty," says PD Wendy Duff. "We cover both sides of the river, playing both American and Canadian artists.

"It's for people who love music, who grew up in the '70s but still care about what is happening today."

CIDR will host the RiverFest this Saturday, July 11, featuring the Brian Setzer Orchestra, Agents of Good Roots, Patty Griffin, and Billy Mann. They'll also broadcast live from both Lilith Fair and the H.O.R.D.E. Festival as each comes through town. These live feeds are vital during the summer months, says Duff. "It'll be a lot of work," she concedes, "but it should also be a lot of fun!"

With a citywide billboard campaign and a television presence during the Red Wings Stanley Cup finals, The River has tremendous visibility. They've even had permanent lines installed in one of the local record shops for impromptu performances. In the number seven Market, heavy community presence and fun on the air and off means a lot to listeners. Especially when you deal with a double identity.

JON FOJTIK



WDRQ

"I listen to everything from the Isley Brothers to the Chemical

sister Alternative WPLT. While Tear does have previous Top 40 experience, most of his latest influences have come from the Alternative side, and he's incorporating this into WDRQ.



Alex Tear

While acknowledging the obvious differences between the two formats, Tear also finds some common ground: "I believe that both formats are driven by hit music," he says. "I didn't come in here with a lot of the preconceived notions that many rhythmic programmers might have developed. We're not re-inventing the wheel, just putting a new spin on things without getting too hip for the room."

When WDRQ was first conceived, the word "Dance" was a highly visible component in the station's identity. Later, as the dance product seemed to dry up, the station dropped the identifier and attempted to mainstream its approach. Just two weeks ago, WDRQ brought back the slogan: "Today's Hit Music—Dance to It."

"I feel that Detroit needs a rhythmic/dance/pop radio station. We're in Motown, and that type of music is very deeply rooted here," says Tear, who has seen an increase in the available supply of rhythmic and dance product. "When I got here, I was having to search to find the records that had a feel that I liked; today, it seems like they're coming a little quicker." After only 60 days in the halfway house between Alternative and Rhythm, Tear admits he still struggles with certain sounds. "Like the Pras record—I know it's relevant, but I'm still getting used to balancing that sound in my mind. I know it's

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a hit; I know it's huge; it's just me making that mental adjustment," says Tear, who also wrestles with remix-mania: "For example, Shania Twain and Celine Dion, records rooted in other formats, with backbeats slapped behind them—I'm still figuring out if they really fit on a rhythmic station."

Tear, who considers crosstown WKQI his main competitor, is thankful for his multi-format upbringing. "I feel that working in different formats has given me a deeper understanding of this job; it's taught me how to balance many different elements, from personalities to music to how the industry perceives you. It's been very different coming from Alternative to the hotbed of Top 40, which is a little more in-your-face, to put it mildly," notes Tear, who looks ahead: "We expect great things from Detroit in the next three to five years, and I really want to lay the groundwork today to watch this radio station grow with this city."

KEVIN CARTER

WEMU

"If you play Jazz in the Detroit market, it had better have a beat. It's the Motor City, and that kind of energy permeates all of the broadcasting in the Detroit area. You'd better be able to move to the music."

So says Jazz programmer Linda Yohn at WEMU, who has been a GAVIN Jazz reporter since Day One, ten years ago.

Actually, non-commercial WEMU is based in Ypsilanti, but serves both the Ann Arbor and Detroit markets. The station has been serving the Detroit area as a jazz outlet for 18 years. According to Yohn, WEMU jazz fans have unique preferences. Standard East Coast post-bop isn't enough, so Yohn has always augmented the playlist with a healthy dollop of the blues.

"A ballad vocal every so often is just fine," explains Yohn. "But it needs to be balanced with an 'amen number,' and that means organs, horns, and shout choruses. *The Tenor Triangle* with Mel Rhyne on the small label, Criss Cross, has gotten a great response.

"The 'El Niño on *Two Blocks From the Edge*, the new Michael Brecker CD on Impulse!, has also

done very well on the air. It sounds like the hit on the record, and there's a slight Latin dance groove to it. That flavor is important in your music mix, because there's both a progressive and modern feel to Latin/Afro-Cuban jazz that still maintains its melodic tendencies."

Like most major market Jazz stations, the median jazz listener in Detroit is an older male, and not necessarily white.

Yohn keeps WEMU's profile high in the Detroit/Ann Arbor market by being "very active with live remotes, going out on-site and setting up a recording studio via ISDN lines and broadcasting live. Detroit is a great market to be in," she says. "For us, it's one of the most competitive markets in the nation because there are all sorts of public radio stations—and that's not counting CBC [across the Canadian border]. There are many outlets for intelligent radio listening in Detroit. People have lots of choices and you must be on your toes."

KEITH ZIMMERMAN

WRIF and WWBN

"Detroit is Viet Nam when it comes to radio. It's constant war. It's big competition all the time," says Motor City native and WRIF PD Doug Podell. "All of your competitors are good. All of your competitors have good promotions, good personalities, and compete well. In order to win that war you have to be even better. You're competing on a daily basis in this market. There's never a cake walk day. If you get a great idea, you'd better

local artists like Ted Nugent, who we still play every other hour," explains WWBN PD Brian Beddow. "In Michigan, once the listener accepts an artist, they're always going to support that artist."

"There's a slowness to react to new music in Detroit," adds Podell. "But once our listeners do react, and they embrace you—you're ours for life.

"It's been that way for bands like Kiss and J. Geils through the years who've been embraced by Detroit and are considered Detroit bands in the market," he continues.

Podell and Beddow agree that programming during the summer doesn't change. They both play the cards they've been dealt and stick with a solid core. The key to these stations' successes have been giving the people of Detroit what they want—and that's rock & roll.

Note: We're pleased to welcome Ann Arbor's WIQB to GAVIN's Active panel. WIQB has made the Active switch from a formerly Triple A format.

MATT BROWN



WJLB

"Here it's like players and hustlers, street people. If you're not programming and appealing to the people in the street, you're not gonna win here," says Michael Saunders, PD of Urban heritage

"Detroit is Viet Nam when it comes to radio. It's constant war. It's big competition all the time. All of your competitors are good. All of your competitors have good promotions, good personalities, and compete well."

pull the trigger quickly because it's highly competitive and there are no small players here."

The event-driven city of Detroit takes as much pride in its rock & roll as it does in its World Champion Red Wings. "Detroit's an excellent rock town. Michigan fans like the guitar, bass, and drum-driven sound. They're very loyal to

outlet WJLB-Detroit, of the city's distinctly urban flavor.

Saunders keeps WJLB tightly focused on the target demo, with hit after hit and no syndicated programming. The station's new slogan, "FM 1998," reinforces its contemporary lean. "A hit is a hit, and if it's a not a hit rap record, it's going to be dayparted," he says.

Determining what's hot through a combination of callout research and requests, Saunders says, "My hottest records right now are 'The



Boy Is Mine' by Brandy & Monica, 'Ghetto Supastar,' and Big Pun's 'Still Not a Playa.' 'They Don't Know' by Jon B. con-

tinues to be a big record for us." A personal favorite, also popular with listeners, is Gerald Levert's "Thinkin About It."

With summer now in full swing, Saunders says, "We bring back a whole category of music, like 'Summertime' by Jazzy Jeff & the Fresh Prince, summertime-sounding songs. They're records that feel like summer, and feel like Detroit." Surprisingly, the city has a fondness for bass music, so WJLB frequently features titles like "Who You Wit," "The Freak," "Tootsie Roll," and others.

In a competitive radio market where WJLB goes head to head with crosstown Urban WCHB, Saunders is supremely confident in WJLB's relatability to its 18-34 audience. "It's like any other serious, radio-intensive battle," he says. "You listen to what they're doing, and I'm positive they're listening to us. It's not that we have to make any adjustment, basically what they're doing is they are attempting to imitate us, and that's the best form of flattery."

But unlike other markets—most notably Philadelphia, where competitors WUSL and WPHI took their battle to the airwaves—WJLB prefers to simply jam the best music. A recent Still Down on-air promotion attempts to reinforce listener loyalty by offering cash prizes to listeners who identify back-to-back strong songs.

JANINE COVENEY

WKQI

Rick Gillette is programming against his past. Named PD of Chancellor's adult-targeted Top 40 WKQI seven months ago, Gillette's previous 11 years in the Motor City include programming the late WHYT (now Alternative WPLT),

which, ironically, retains the Planet moniker Gillette gave it. "I'm also programming against my boy Alex Tear at WDRQ," says Gillette, who originally hired Tear in Detroit from WGRD-Grand Rapids.

"When I first came to this market, back in 1986-87, WHYT was a straight ahead Top 40 that later evolved into rhythm-crossover. Q95 at that time was a Top 40, then later an A/C with Dick Purtan in the morning, then a Hot A/C. It didn't matter what format they were, I still wanted to crush 'em," says Gillette.

Regardless of any format confusion, Gillette says Q95 has always remained targeted to a 25-54 audience and, more specifically, 25-34.



Rick Gillette

start playing Edwin McCain. "Michaels said to me, 'How about that—I'm stealing one of your records for a change!'" to which Gillette replied, "Hey man, no problem—I've been cherry-picking off of you for five months."

KEVIN CARTER

WCBN

Situated 45 minutes outside of Detroit, Ann Arbor is home to one of America's foremost College radio stations, WCBN, which began as a series of individual stations for each of the on-campus dorms; the present day set-up is the culmination of these stations, hence the meaning behind the call letters: the College Broadcast Network. The station, which recently celebrated its fiftieth anniversary, is currently enjoying its twenty-sixth year on the FM dial.

"Here it's like **players** and hustlers, street people. If you're not programming and appealing to the people in the **street**, you're not gonna win here."

"Two years ago, Q95 was an adult Top 40 that leaned slightly rhythmic," says Gillette. "Then WDRQ came on, and this station didn't know how rhythmic to be, so it went into a more pop direction, became maybe a little too Pop/Alternative over last summer. All I've done is steer the station right down the middle. Songs like those from Savage Garden and Shania Twain pretty much happen in the middle, so we can own those. We have the Planet on one side of us, and WDRQ, the rhythm-crossover station, on the other side. We don't want to get squeezed out, so we get in the middle, inhale deeply, push out our chest, and spread our shoulders as wide as possible to cover as far to the fringes as we can."

While Q95, as rightful owner of that middle ground, regularly borrows the most mass appeal hits from both neighbors, occasionally Gillette returns the favor. He ran into WPLT PD Garrett Michaels about a month ago, and Michaels mentioned that he was going to

Brendan Gillen, who has been the station's Music Director for the past five years, won GAVIN's and CMJ's 1995 College MD of the Year Awards, and is considered by many a seasoned vet. He describes the programming: "We have jazz in the morning from nine a.m. until noon. We also have Pacifica Radio news talk during the week from 5:30 to 7 p.m. We do specialty shows from 7 to 8 p.m. The rest of the time is filled with freeform programming."

"Freeform,' for us, is a designated aesthetic," he continues. "It means DJs are required to play a wide variety of music spanning multiple genres. We have rules about what WCBN-quality broadcasting is, and we'll re-educate [our DJs] if we feel it's necessary."

Ordinarily, the airstaff ratio runs about 60 percent student to 40 percent non-student. But since most students are away for the summer, more community members are granted prime time slots, which, according to Gillen, allows for more weirdness. "Summertime is a

little bit more casual, but even more psychedelic. Because there are fewer students in town, more non-students get prime time radio shows, and they can go a little nuts," he laughs.

With a total operating budget for the year of only \$36,000, WCBN's staff is no stranger to fundraising. "We do on-air fundraising once a year, and two benefit bashes twice a year, usually in March and October," he says.

While money is obviously a big concern, what keeps the station in top form seems to be its dedication to provide quality alternative radio for the Ann Arbor and Detroit communities. "WCBN's attitude has always been to keep an open mind and to keep pushing the boundaries," says Gillen. "With college radio, your license is given to you as an educational station. If you're not educating your listeners, and you're not challenging yourself, then you're not doing your job."

VINNIE ESPARZA



WVMV

Detroit had one of the last signature commercial Jazz stations in the country, WJZZ, which served the



Tom Sleeker

Detroit metro for 20-plus years, playing everything from Coltrane and Ella to Sanborn. Eventually, WJZZ flipped to a Smooth Jazz format before going dark. A couple of years ago, WVMV picked up the torch and made huge inroads by blending Smooth Jazz with Urban crossover vocals.

Program Director Tom Sleeker came from Minneapolis to program the CBS-owned station. WVMV continues to super-serve its 25-54 core. "We had a good Winter Book," recalls Sleeker. "We were fourth, 25-54, and third, 35-64. We're hoping we can fall in some-

where within the Top Seven for the upcoming Spring Book. That's our goal."

But even as WVMV has built market share with a string of successful rating books, the competition for adult listeners has grown even more intense. Like many successful major market Smooth Jazz stations, the presence of Urban A/C—especially in a city like Detroit—is a growing concern.

"It's become a highly competitive market," says Sleeker. "The Urban A/C in the market, WMXD, is doing an outstanding job. They're on one side of us. On the other side of us is WNIC, the Adult/Contemporary. They're the Number One station in the market, 25-54, and certainly the 'at work' station to beat."

On the music front, Sleeker and his Music Director, Sandy Kovach, like to spice up medium tempo Smooth Jazz instrumentals with British soul/funk records by artists like guitarist Chris Standring.

"The acid jazz from Instinct Records works for us. Anything with an Urban slant also seems to do well for us, too," he says.

The station's most-played current is an upbeat guitar instrumental called "Dancing on the Shore," by crossover artist Jonathan Butler. Sleeker agrees that Detroit audiences demand a little more energy and tempo than their Smooth Jazz counterparts in Chicago and Los Angeles.

"The future is very bright for Smooth Jazz in Detroit," predicts Sleeker. "We can consistently place top eight in our demos and, of course, Top Five is certainly where we would like to stay."

KEITH ZIMMERMAN

WWWW

There's a terrific scene in the Howard Stern's film, *Private Parts*, when in 1981, Howard's working at AOR WWWW-Detroit and the station flips format to Country music. "Hopalong Howie," as he refers to himself on-air, just can't cope and quits the station.

That year marked the beginning of W4's life as the heritage Country station in Motor City. When W4 was a standalone Country station it was number one in the market, beating other heritage stations like

News/Talk WJR. "Now with a competitor for several years, shares have split, but it's still a tremendous market for Country Music" remarks PD Tim Roberts.

"The big difference between us and our competitor (WYCD) is the music," states Roberts. "We're much deeper, with a very popular six-hour gold show on Sundays, and we play more classics during regu-

lar programming. We are the heritage country station in this market. We back that up with the music and our community involvement, which is superior to our competitor's."

But W4 is also quick to embrace to newer artists. Roberts cites the Dixie Chicks' success in Detroit as one example. "We were one of the first stations nationally to play the Dixie Chicks. We've seen great reaction to them, and they're continuing to sell extremely well—in the top four sales in this market. It's surprising that an act this new is moving so much product."

In a culturally diverse city like Detroit, it's interesting that music retail sales lean traditional. "Acts like Randy Travis' new album, George Strait, and artists with a pure country sound move product in an area which you would think would not be quite as traditional," Roberts notes.

JAMIE MATTESON

WXDG, WPLT, CIMX

Taking a quick glance at the Alternative radio scene in Detroit, you realize that this truly is *the* rock city. With three stations to choose from—CIMX (89X), WXDG (The Edge), and WPLT (The Planet)—the Motor City covers the full spectrum of the Alternative soundscape. "Detroit is one of those radio markets that's not only a Top 10 market, but it changes a lot," remarks WPLT MD Ann Delisi of the city's unique Alternative radio situation.

On the air now for almost a decade, 89X strives for a street vibe

that accurately captures the soul of the city. "Detroit is so 'street.' It has a cool history and amazing soul to it," remarks 89X PD Vince Cannova. "It's kinda ugly, but the night life is amazing." Truly tapping into the streets, 89X hosts several club nights including their Friday night *Maximum Overload*, which blasts live techno mixes from the hip club Motor. They also drop the

years ago from a heavy Top 40 to a more adult-leaning Alternative. The move proved to be a good one as the station has developed a signature sound in the market.

"I think we lean slightly more adult than 89X and The Edge do, although we still have an Alternative flavor to what we do," comments MD Ann Delisi. You can see that by the Planet's playlist, which balances out songs by Sarah McLaughlin and Paula Cole with harder edged cuts from the likes of Eve6 and the Urge.

The Planet taps heavily into the Red Wings frenzy (they have an excellent rapport with the team) and places strong emphasis on live in-studio performances. "We

do a lot of live performances in our studios," remarks Delisi. "A lot of bands come by and play, and we have a special studio built just for that."

So far, Detroit has been able to support three Alternative stations, perhaps because each has developed a separate and unique identity, expertly positioned to target specific niches in the Alternative format. Or maybe it's because Detroit is a unique market unto itself, a city with a diverse population that's hungry for radio. So while other markets fail to support more than one Alternative station, Detroit could conceivably become the exception to the rule.

SPENCE D. ■

"Detroit is so 'street.' It has a cool history and amazing soul to it. It's kinda ugly, but the night life is amazing."

live remote *Club X* on Saturday nights from the State Theater. Additionally, Vince taps into the local scene by supporting up-and-coming Detroit-based acts such as the Atomic Fireballs and Mustard Plug. "We try and help local bands out a lot by putting them into regular rotation," says Cannova of the station's support of Detroit bands.

Giving 89X a run for their money is newcomer WXDG The Edge. The station—originally the classically inclined WQRS—signed on back in November of '97 and has proven a force to be reckoned with. "We've shown that the heritage can be an easy target if they don't stay at the top of their game," MD Spike says of the station's rise to prominence in the past 7 months. "Detroit Alternative listeners are very active and need to be super-served, not just handed the same old radio promotions and programming." The Edge's playlist follows the standard Alt blueprint, but they spice things up with some not-so-obvious Alternative picks from groups like Litany, Crystal Method, and Limp Bizkit. Additionally they present *Edge Sessions*, in which bands like Everclear, Green Day, Our Lady Peace, and Days of the New perform in a private recording studio before 30 lucky listeners. "That's just a good way of thinking out of the box to serve a jaded alternative audience that's seen it all and done it all."

On the other end of the spectrum, covering the aural space between Modern A/C and Alternative, is WPLT "The Planet," which changed its focus about 5



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“What do you mean you can't add my record...?”

or *How Has Consolidation Affected Radio Airplay?*

BY REED BUNZEL

In the two-plus years since the Telecommunications Act was passed, broadcasters have become obsessed with the “C” word (consolidation). Group heads, station managers, program directors, and sales managers all have theories, experiences, and horror stories about how mergermania has changed the radio industry. Some recount strong stock prices and earnings as proof that radio has never been healthier; others cite the pink slips and job redefinitions as evidence that “radio as we know it” is in dire trouble. Everyone has an opinion, and virtually everyone is willing to share it with anyone who will listen.

So what do the folks who work in ancillary sectors of the business think of consolidation? Specifically, how do independent promotion people—the men and women whose job is to convince programmers to add records—view the “new world order” of all things radio? Has Telecom rewritten the rules of the game, or is consolidation “much ado about nothing”? Most important, what effect—if any—has it had on program directors’ willingness (or ability) to add a record?

“Consolidation has forever changed everything we know about the ‘music radio’ industry we co-exist with,” observes Heavy Lenny Promotions’ Lenny

Bronstein. “The rules have changed; personalities have changed; ethics and professionalism have changed; relationships have changed.” Bronstein notes that the clearest signal comes from the “highly illogical dictum” that no two stations in a market cluster can share music.

“Many of these consolidators are shutting the door on the age-old practice of spreading a hit through the market to direct competitors and then expanding it to adjoining formats,” Bronstein continues. “No album is propelled up the charts nor can it sell multi-platinum without multiple stations in each market reaffirming that hit status until it becomes such a

part of our daily popular culture that other divisions of the media are required to acknowledge its lofty accomplishments.

“Sadly, music is becoming the least important part of the programmer’s world, and consequently, the least important part of the on-air presentation...yet if something slips, the first blame is laid on new music—how ironic!” Bronstein concludes.

“With such high debt service, there has been a more ‘careful’ approach to new music in some cases,” says All Access’ Joel Denver. “There are a few groups where the VP/Programming has to approve all music adds—and that often

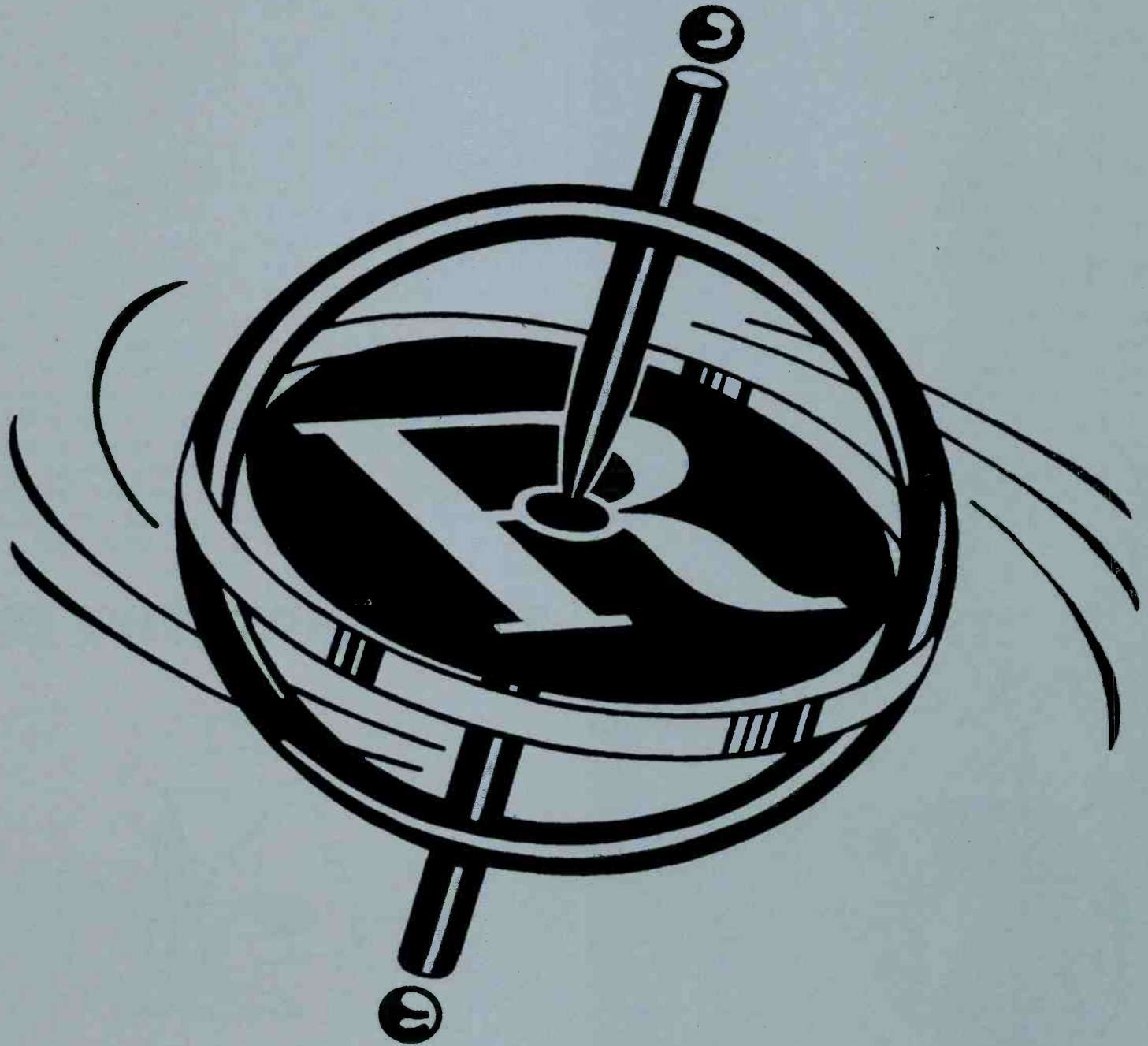
leads to a more ‘national perspective’ on music decisions, versus a localized viewpoint predicated on what’s going on in that individual market.” In clusters where one station has the potential to step on a sister station’s musical toes, “many times the mainstream station will wait longer to actually play a record that would have gotten a shot earlier had both stations not been owned by the same company,” he explains. “They are under a mandate to win, but not at the expense of their sister stations.”

The “big brother is watching” phenomenon of consolidation is definitely a factor, observes TJ Promotions’ Lynda Tice. “I can’t say how many times we’ve been told, ‘I’d love to add it, but the corporate boss has to give the okay.’ Most PDs feel that risk involves possible job jeopardy or loss.”

Music definitely has taken a back seat to business, insists Tandem Promotions’ Tari Laes. “Unfortunately, as a matter of economic survival, the ‘risk-takers’ aren’t as likely to debate philosophies with their new owners...and who can blame them when their jobs are at stake in a world full of downsizing?” Even more unfortunate, she says, is the fact that “those same ‘risk’ stations were the original folks who recognized Garth Brooks (when everyone else was saying they had no room for new acts) and re-paved the way for the Country format’s success.”



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New World 'n Jazz

Prior to consolidation, "stations had a free hand in what they played and were more willing to take risks," notes Bill Jerome. "Now, they wait for smaller markets to test whether new music will get a positive response before they play it."

Simply put, programmers are reluctant to add new music, Callahan & Associates' Tom Callahan says. "Instead of trusting their gut and knowledge of their market, they are now having group meetings to decide what to play based on what their sister stations are adding," he says.

In many cases, the effects of consolidation follow formatic lines. As New World 'n' Jazz Promotions' Neal Sapper notes, "Consolidation really hasn't had any effect musically as far as the Smooth Jazz format is concerned. Programmers are not showing any overt reluctance to take risks or add new music solely because of consolidation or any edicts from above. Those stations and programmers who have been willing to step forward and take a chance are still willing to do so, while those who have always

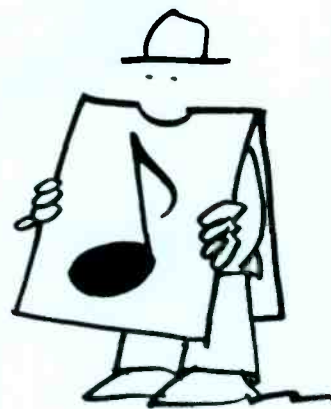
played it safe and close to the vest continue to."

JK Promotions' Jon Konjoyan agrees. "So far, I've seen only a limited effect of the consolidation of radio with regard to adding new music at the A/C format," he says. "But then, this format is famous for being reluctant to add new music!"

MVP Entertainment's Sam Kaiser doubts that consolidation has had a significant effect on the "risk" that stations will take to play new music, although it has contributed to—and possibly accelerated—the fragmentation and the trend to more "niche" music positioning. "As far as the Top 40 format is concerned, programmers in general are not more reluctant to add new music, but consolidation and multiple station ownership have narrowed their focus," he explains.

Despite the effects of consolidation, it remains secondary to the strength of good product, stresses Ralph Carroll, of Ralph Carroll Promotions. "In my years in the music business, both in radio and promotion, I have found that a hit record will always get through," he

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insists. "I see the add totals staying about the same after consolidation. I think more of the effect has been in the radio station building than in the industry."

Not necessarily, counters Al Moss of Al Moss Promotions. "There's been a continuous lessening of the risk that radio will take in playing new music for a number of years," he says. "The jury's still out for the long run as stations may need to broaden their scope in order to cover the full demographic spread that multiple station owners seem to need to provide advertisers—and thus may need to take more risks in order to do this. As a result, and with a few exceptions, radio has become much more

homogenized—and thus very boring."

"Consolidation has created formats with narrower niches," adds Jerry Lembo Entertainment Group's Jerry Lembo. "This often limits the programmers in terms of format boundaries. It seems as if group owners, general managers, and program directors spend more time looking at the Dow Jones Industrial average than GAVIN's New Mainstream section. Their focus is on adding new revenues as opposed to adding new music."

"Consolidation has made it difficult for some programmers to add new music without some pay-back, whether it be the promise of a co-presents or free show, time buys,

or fly-aways," says Songlines' Sean Coakley. "Everyone wants to spend less and make more. The smart promoter honors and supports successful programmers who take chances and win."

Consolidation can cut costs with localization and provide services that would not have been previously affordable for stations, observes Howard Rosen, of Howard Rosen Promotions. "Radio stations still program for their particular markets, and the fact that one company may own a number of stations throughout a region does not affect the programming decisions on a per-station basis. If one programmer has always programmed using his or her 'gut feel-

ing' and another by sifting through piles of research, they will continue to do so."

Consolidation really hasn't had any impact on radio airplay whatsoever, says Jeff McClusky & Associates' Tom Barsanti. "The same rules still apply; people want to play the songs that work for their formats, their markets, and their radio stations, and big companies understand that these are the stations that are best made locally, and generally they appear to be," he concludes. "Programmers have always wanted to do what wins for them; they've always had pressure to perform, and they're continuing to do what they've always done, and that's what works best for them." ●

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Pay for Play... So Who Really Pays?

The concept of pay-for-play—simply defined as label sponsorship of record airplay—has stirred considerable debate since CBS Radio first announced its plans to extract non-traditional revenues from the record companies. Perhaps a sensational media-driven term, “pay-for-play” has left virtually no one without an opinion...including independent promoters, whose livelihoods depend on getting radio stations to play records:

“If pay-for-play becomes common practice, we are headed down the ‘slippery slope’ toward ruining radio. This is a Pandora’s box of huge fiscal expense that record labels should slam the lid on. Adding a record because you are directed to by upper management or sales can only lead to a denigration of the on-air product in the long run.”

—**JOEL DENVER**

“Pay-for-play is dangerous because it is a short-term, quick fix. What happens when the wells are dried up due to short-sighted plundering?”

Experimenting with non-traditional revenue sources is wise, but more thought needs to go into the plan—and it should be a win-win for both sides. Aren’t we all better served in the long run?” —**TARI LAES**

“Pay-for-play gives even more of an advantage to the big labels with lots of money. It has nothing to do with the quality of the music that the label is presenting to the public. Money talks, and whether the music is good or not becomes irrelevant. Listeners are smarter than radio often gives them credit for. If the

quality of the product on the air drops, so will your numbers! Play the best music that crosses your desk, not the music that goes to the highest bidder!” —**NEAL SAPPER**

“Payola in disguise.”
—**TOM CALLAHAN**

“Historically, we’ve seen what happens when you play records based on money, not merit. The product suffers and everyone loses: radio, the record companies, and the fans.”
—**JERRY DUNCAN**

“Pay-for-play will risk a station’s credibility and audience loyalty for the sake of a fast buck. In the short term, a pay-to-play scenario may be lucrative, but in the long run, radio’s reputation and image may suffer.”
—**JON KONJOYAN**

“Pay-for-play is like jumping out of an airplane without a parachute.”
—**LYNDA TICE**

“It’s the same as payola.”
—**GARY LEFKOWITH**

“Pay-for-play is great for jukeboxes.”
—**RALPH CARROLL**

“If radio spent a fraction of the effort pitching record companies and record retailers on the value of radio advertising that they spend on pitching auto dealers and other advertisers, they might be able to get more label money instead of trying to hold labels hostage with ‘pay-for-play.’ Most contemporary commercial radio stations get a large chunk of their programming free from record companies anyway... certainly as compared to the programming costs for TV.”
—**AL MOSS**

“Pure pay-for-play is revolting. I encourage marketing support for programs or creative ideas that support airplay, enhance artist development, and create top-of-mind awareness and motivation for a listener to purchase the music. The three Rs—records, radio, and retail—must be part of the format.”
—**JERRY LEMBO**

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Music Marketing

"Pay-for-play is like peeing in the bathtub. It's unhealthy and unwise to sell your greatest asset to any bidder." —SEAN COAKLEY

"If record companies pay for play with mediocre records in prime time, the radio stations will lose listeners, then lose ratings, and then their advertisers. It would clearly be a no-win situation for the station. It will destroy all the success that the program directors have built."

—MIKE KRUM

"My favorite scenario is working with programmers who decide what they want to play first, then working with them to make the song and artist successful in their market. My least favorite is watching a song become a chart success due to pay, and then never going anywhere."

—SUSAN LEVIN

"I don't see the reality of pay-for-play. Who chooses what goes on the radio—the station or the record company? What radio station will risk its ratings to test songs? Their

property is worth too much."

—HOWARD ROSEN

"I can't even imagine pay for play. If you don't have the funds, does this mean you can't get airplay? What would happen to the natural hits? Why would labels have to pay for play on their major artists? How would BMI or ASCAP pay royalties? Do labels get charged different prices for light spins opposed to heavy spins? Why would they advertise in the trades when they can pay-for-play?"

—MICHAEL MARTUCCI

"Pay-for-play is a media phrase that's getting a lot of exposure, but these programs really aren't pay-for-play. They're commercial announcements adjacent to music that's already been played on the station; they're packages that include everything from Web site exposure to retail plans, already around music that the station has been playing. The old term pay-for-play is a misnomer and it just stirs up a lot of controversy over something that doesn't really exist."

—TOM BARSANTI ■



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The Secrets of Our Success...

It's a simple question of supply and demand. So many records, so little room on the playlist. Not all projects are created—or promoted—equally, a fact of life with which independent promoters deal every day. We asked our panel of independents to reveal those artists or projects that stand out as true success stories. And forget the "every project we work is special to us" routine. We wanted specifics.

"All Access has worked on projects from Backstreet Boys, N'Sync, Alanis Morissette, Savage Garden, Will Smith, and many, many others, but Sophie B. Hawkins' 'Wish I Was Your Lover,' LeAnn Rimes' 'How Do I Live,' and Jennifer Paige's 'Crush' are three of our biggest successes."
—**JOEL DENVER**

"'Popcorn,' by Hot Butter, because I'm the producer and artist. Musicor Records did not want to release 'Popcorn' because they didn't believe in it. I forced the issue because I had a 'gut feeling' that it was a hit...and

we sold 4½ million records worldwide."
—**BILL JEROME**

"The David Lee Roth project currently is causing the most heads to turn."
—**LENNY BRONSTEIN**

"My biggest success stories in Jazz are having three of the top five 1996 year-end GAVIN Jazz releases, Dr. Billy Taylor's first number one record, and the Fred Hersh solo project. In Smooth Jazz it's Norman Brown's last release, breaking the Braxton Brothers, and the Down to the Bone and the Kim Waters releas-

es this year."
—**NEAL SAPPER**

"We had the opportunity to work with Collin Raye for six years or so before his hits with Epic."
—**BILL WENCE**

"This year probably LeAnn Rimes, Shania Twain at Mainstream,



The Wallflowers

Wallflowers, Natalie Imbruglia, and Billie Myers at Hot, and William Topley at A3."
—**TOM CALLAHAN**

"We've worked over 50 number one singles, but our first and maybe most memorable success was helping break the Kentucky Headhunters."
—**JERRY DUNCAN**

"Breaking a new artist at A/C has

never been easy. Re-breaking an artist who has been off the scene for awhile can be even more difficult. This year we helped to chart two veteran players, Janis Ian (who last charted in 1980) and 38 Special (which last charted in 1989)."
—**JON KONJOYAN**

"Inner Circle has been very, very rewarding, and is a group that deserves every ounce of success."
—**GARY LEFKOWITH**

"I am very proud of our role in breaking Jennifer Paige. We began working with Jennifer and producer Andy Goldmark over a year and a half ago. Last year, our client Edel America Records signed Jennifer and we began to plan the release of 'Crush.' Dan Kieley, Tracy Austin, and Gwen Roberts at KIIS heard the single in April and went nuts, adding 'Crush' a full two months in front of our scheduled date."
—**SAM KAISER**

"I've had the pleasure of promoting two separate albums by Ricky Skaggs



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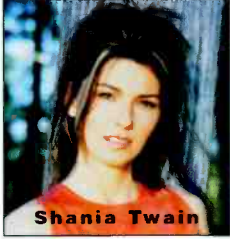
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within several months of each other. *Life Is a Journey* went to number three and *Bluegrass Rules* went to number one, and I understand it's become the biggest selling bluegrass album of all time. Also, *Chris Knight* was an unprecedented success story for a debut album, and the *Derailers* stayed at number one for 7 weeks."

—AL MOSS

"Some recent artists I am proud to have been associated with are



Shania Twain, Cherry Poppin' Daddies, Natalie Imbruglia, and

Fastball. I predict continued and future success for Jennifer Paige, Billie Myers, Dreamhouse, Brian Setzer, Dave Matthews, mini king, and Eagle Eye Cherry."

—JERRY LEMBO

"I share that with my wife, Dana. Their names are Emmett (11) and

Jackson (10)."

—SEAN COAKLEY

"My children." —MIKE KRUM

"It's difficult to pin down one biggest success after 8-plus years and many celebrations of success, but most currently Paula Cole at A3."

—SUSAN LEVIN

"We've had many successes: the *Verve, Sister Seven, Richie Sambora, Sixpence None the Richer, and Eagle Eye Cherry.*"

—HOWARD ROSEN

"I've been blessed with several successes, including *Michael Bolton, Michael W. Smith, and Men at Work.*"

—MICHAEL MARTUCCI

"The *Creed* project is a tremendously exciting project, a record that, with relatively limited radio exposure, has already certified platinum, and the call-out research is coming back at tremendously strong levels."

—TOM BARSANTI

Pay-For-Play: Don't Waste Your Money!

"As an industry, we judge ourselves by airplay and sales charts, all of which are artificially stimulated, and then trumpeted to satisfy our competitive egos. Why do we throw money at guys who won't add our records until they're Top 10? We thrive on the volume that the Top 20 markets provide, but we've gotten away from artist development for the quick financial kill. There is no hidden fund that record companies have to fill this new revenue pipeline. The greed of the '80s escalated into the '90s and spread to formats that never had their hands out before. We have a cottage industry of people who exist to be middlemen to make deals record companies should be making. We have this earth-shatteringly-stupid habit of rewarding the biggest thorns in our side.



"We'll shove \$10,000 at a major market reporter who gives us 6-8 spins a week, but balk at \$500 for a Top 200 market station that plays a song 20-30 spins per week for 20 weeks and rushes to add the second single! We used to ship gold and take back platinum to influence the sales charts, instead of figuring out how to sell those to the consumer and not to our own industry.

"Radio and records are cousins, not enemies. The best calling card a radio station can have is not its hourly commercial load, but what entertains its listeners. Cluttering the airwaves with a bunch of disclaimers before and after each song is a turnoff."

—LENNY BRONSTEIN, HEAVY LENNY PROMOTIONS

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Pay-For-Play Works Both Ways

"Pay-for-play has similar potential to that of television infomercials. The labels will probably sell some product and the station might generate additional revenues, but do you want to do it regularly in prime time? The successful broadcast and cable television networks don't run these things in prime time, due to the simple fact that they don't wish to run off their audience and negatively affect their primary source of revenue. Same with radio: if you cross the line on 'paid' music slots and lose listeners as a result, then how much is pay-for-play worth? Radio is still about entertainment, and giving the listeners what they want.



"Radio's current buzz phrase is 'new revenue streams,' and the music industry is a very large and juicy target. Here's a concept I heard just recently: if radio desires to structure their new music/artist playlist spots for sale, would it not be fair for the labels to structure similar licensing fees for airplay on their superstar artists? Radio benefits from these

superstars so, in essence, both labels and radio would realize revenue from providing access to not only playlist lots but major artists that attract audience and advertisers."

—SAM KAISER, MVP ENTERTAINMENT

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It's a law of broadcasting nature and, sometimes, a function of geography. Certain radio stations in certain markets—usually those in close proximity to a major—are commonly used as a *de facto* farm team for those majors, because air talent is close enough to be heard by that big market PD. In those rare cases, your smaller market size ceases to be a discriminating factor and, in fact, your convenient location becomes a selling point.

No doubt, you or someone you know has worked for such a farm team station—you fondly recall the owner or the GM who accused you of “stabbing them in the back,” and/or “leaving them in the lurch” by having the gall to actually take that major market offer. Of course, months later, their hurt goes away, and, just when you're hitting it big in the trades, these same guys are patting themselves on the back for discovering you.

Most PDs agree that these secondary—or feeder—markets serve a valuable purpose, keeping the increasingly rare flow of talent pumping into the major markets. Situated midway between New York and Philadelphia, WPST-Trenton PD Dave McKay understands the situation. He recently lost Andy West to Chancellor's Big 105 (WBIX-New York) as APD/Creative Services Director, and Dan Kelly to Creative Services at WYXR-Philadelphia. “Having two top five markets within driving distance, we know we're in the crosshairs,” McKay says.

Down the coast, Neil Sullivan, PD of Nassau sister WBBO (B98.5)-

Major Markets Tap Radio Farm System

BY KEVIN CARTER



RENE BRUCKNER/GAVIN

Monmouth/Ocean, is no stranger to the farm team system. Years ago, when programming WQGN-New London, “I lost my promotions director, Steve Salhany, to WTIC-Hartford,” he recalls. “Less than a year later, the guy who replaced him, Rich Crombie, was acquired by WKSS-Hartford. When I programmed WKDD-Akron, I was basically feeding Cleveland, and at WOVV/West Palm Beach, I was feeding Miami.” Just weeks ago, Sullivan's midday talent Porsche Foxx was signed by legendary Urban outlet V103-Atlanta.

“I accept it, and even consider it flattering that a station like ours can develop talent to a level of performance good enough to be scooped up by a major,” Sullivan says. “It's the reality of running a station on the Jersey Shore; people vacation here, and our jocks get heard by decision-makers.”

Today though, Nassau Broadcasting is prepared to fight back. “Our company is now actively trying to keep people,” McKay says. “We understand the reality of the major market thing, but we're now prepared to compensate our people better,” he says. “We're going to give them a viable option to stay here. We have a state-of-the-art facility and the benefits of a growing company. We also use the the stability factor as our advantage, rather than risking the rat race of the major markets and worrying about who owns what from week to week.”

Despite everyone's best efforts, McKay and Sullivan realize that someone is going to leave eventually. “We'll do everything within our ability to keep talent,” adds Sullivan. “But, if someone is offered a six-figure salary, we'll help them pack.”

However, when that jock ultimately takes that big offer and

leaves, McKay admits his first thought is usually selfish. “I always wonder first how it's going to affect me,” he says, before adding he's not too jaded to take any such raid any way other than the backhanded compliment it was intended to be.

“It's a tribute to us to be thought of that highly,” he says. “We believe our talent is major-market caliber. Being so close to New York and Philadelphia, we come close to 700,000 people—that's major market. Obviously the dollar signs will always be bigger in the majors, but this company has made staying here a priority. But, if they leave, we'll replace them with other major market talent.” McKay does see one advantage to losing a jock to the bigs: “It gives me another good connection into a major market.”

KBOS (B95)-Fresno PD Steve Wall, who worked with Mancow and the Baka Boyz early in their careers, knows that California's Central Valley is a pipeline to the Bay Area. Recently, B95 personalities Marcus D. and C.K. ended up in San Francisco—Marcus to Z95.7 (KZQZ), and C.K. to nights at crosstown Wild 94.9 (KYLD).

“I always try to push my air talent to be bigger than my market,” says Wall. “I want them to try to entertain the world, not just their friends.” Speaking of that global view, Wall notes that the increased power of the Internet is now exposing his station—and his talent—to a far larger audience than anyone ever imagined. Ever. “It's now easy for a PD in a larger market to pop on the Web and hear talent without having to drive,” he says.

While you're reading this, the farm system continues its never-ending mission to replenish the majors: At press time, one of Sullivan's staffers was entertaining an offer in Philadelphia, while Wall's morning show of three months had an offer on the table from Dallas. ■

Hit-Making Troop Marches Again

BY JANINE COVENEY

The old saying goes, "If at first you don't succeed, try, try again." But in the case of five-man recording group Troop, even if you do succeed, you must try, try again.

During the new jack swing era, Troop scored seven top 10 hits for Atlantic Records, including "Mamacita," "Spread My Wings," and the classic "All I Do Is Think of You." They hold two gold and one platinum album. Now, six years after their 1992 *Deepa* album, the group is back with a fourth album, *Mayday*, on independent Acts Entertainment/Warrior Records.

The story of Troop starts in 1984, when friends Reggie Warren and Rodney Benford decided to put together a group to audition for the TV show *Puttin' on the Hits*. They recruited friends Allen, Jon Jon, and Steve and went on to win the \$1000 first prize. The group then signed to Atlantic and embarked on successful career: a string of top 10 R&B hits and studio time with producers like Gerald Levert & Marc Gordon, Joyce Irby, Chuckii Booker, and even Babyface. Troop became a superstar act, quickly moving from opening slots for Keith Sweat, New Edition, and Hammer, to headlining. And then in 1992, everything stopped.

"After our platinum album *Attitude*,

we changed management [because] we outgrew the situation we were in before," explains Li'l Steve. "But...we lost momentum, because the people that we brought to the table soured the situation with their disposition. Once we found out that Atlantic was burnt out with the move we made,



we asked for a release."

So how does a group, once at the pinnacle of the record game, battle back? By never giving up. Steve says the group has simply continued to rehearse, refining their performance skills as well as their knowledge of the business. He and Allen have also become better songwriters/producers. Their newfound knowledge of the business led Troop to form Acts Entertainment and enter a joint venture with L.A.'s Warrior Records.

Troop has also retained indie promotion/marketing team Peck & Anderson and has been steadily pro-

moting the new album with station visits and performances across the country. First single, "The Way I Parlay," has received generally positive reviews from the trades, as well as increasing spins throughout the South and Midwest.

"Independent labels are bringing all the heat right now," says Steve. "We're the creators. There's no way we should have to spend 20 years in this industry and then still have to go out and perform to make money when you're creating your own music. We all need to get more into ownership."

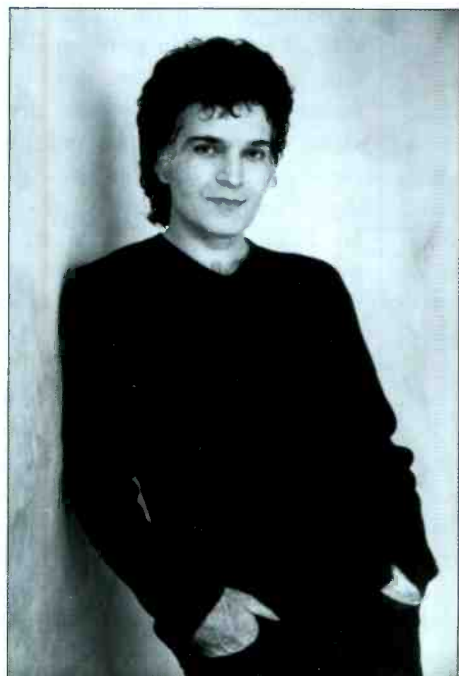
The title *Mayday* is taken from an "audio play" incorporated onto the album, a story in which Allen discovers that his girl is cheating on him over the Internet. Currently the group plans to create a *Mayday* film short, much in the way Michael Jackson produced a short feature to promote *Thriller*.

The 14-track album represents a more mature, but no less talented Troop. "It's good, straight-up R&B, with Troop being mature with the same sound," says Steve. "I think that helps us with the uniqueness, the magic that was always our sound. Now that the production is up-to-date, it's like Troop, just on a whole 'nother page."

FOR MORE INFORMATION, CALL WARRIOR RECORDS AT (213) 467-1411.

Comings and Goings

Reporting panel changes: Top 40 outlet **KKJM (K93)**-St. Cloud, Minn. is switching to the Contemporary Christian format, effective July 6; Hot A/C reporter **KVYN/FM**-Napa, Calif. has flipped to adult rock. As a result, their reporting status in Top 40 and Hot A/C has been suspended...**Elliot Segal**, co-host of Z100 (WHTZ)-New York's *Z Morning Zoo* has renewed his contract for two years...After an exhaustive nationwide search, **KKFR**-Phoenix has hired **Charlie Huero (a.k.a. Charlie Brown, a.k.a. Gnarley Charlie, etc.)** for its p.m. drive (2-6 p.m.) slot...At **Mix 104.7 (KYRX)**-Cape Girardeau, Mo., morning duo **Stu and Rien** have moved onto a new gig at **WZYP**-Huntsville. The station's **Mike Bridges** will handle wake-ups TFN; middayer **Rachel McKnight** assumes MD duties...A/C outlet **KVLY**-Weslaco, Texas needs a new *Love Songs* host. If you're the one who can keep the numbers up (that's what the press release says!), PD **Dave Collins** is waiting for your call at (956) 968-1548...**104 KRBE**-Houston Programming Assistant **Shana Sonnier** has been promoted to Promotions Director...**Hollywood Records'** Regional Promotion Director in Chicago, **David Perl**, relocates to the City of Brotherly Love (Philadelphia) in a similar capacity...Watch for **550 Music** Northwest Regional promo guy **Mark Rose** to make a move soon...Service request: **KJOY (Joy 99)**-Stockton is in need of mainstream A/C service. The station's address is: 110 N. El Dorado Street; Stockton, CA 95303.



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Khan Upped to VP/R&B Post at Jive



Larry Khan

Jive Records President Barry Weiss has announced that Larry Khan has been promoted to Senior Vice President, R&B Promotion and

Marketing for Jive Records.

In his new role, Khan will continue

to emphasize the promotion of Jive's releases at Urban radio, and will take on the additional responsibilities of managing the marketing department and marketing managers within the Urban music area.

Weiss commented, "Larry has been a valuable member of our company for over seven years. This new appointment is a major step towards meeting the continuing needs and challenges of our growing company."

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FULL MOON BAY

The Single: "Back Into the Night"

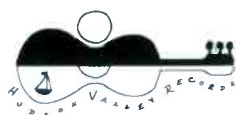
A/C edit.....TRACK 1.....3:35
Hot A/C Edit.....TRACK 2..... 3:35
Album Version.....TRACK 3.....4:37

From the album "Back Into the Night"

Took the full CD home and loved the whole thing. One of my favorite CD's right now." —Randy McKnight, WRCJ



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PD PROFILE

Kathy Brown



WWIN/FM-Baltimore, WOL/AM-Washington, D.C., and WOLB/AM-Baltimore

If there's a format that spells smooth sophistication, Urban A/C is it. And recent Arbitrend numbers show that Urban A/C-formatted stations are maintaining or even improving their market standings. In Baltimore—one of the most competitive Urban radio markets—WWIN PD Kathy Brown keeps Urban A/C sounding fresh and exciting for the 25-54 target demo.

What's her secret? Experience, for one thing. This Chicago native took a field trip to Chicago's famed WJPC radio station as a high schooler and caught sight of a female engineer cueing the jock in the booth. Immediately, Brown was hooked.

"I guess I dreamed of being on the air at some point, but once I got into it, I found programming much more interesting." Brown's dream came true when she worked at WJPC for 5 years, 3 of them as PD.

She later worked at Milwaukee's WMCS for five years, first as APD and then as PD; the station was also targeted to

an adult demo. Now in Baltimore, she programs music on WWIN, as well as talk programming for Radio One Broadcasting's WOL/AM, which is simulcast on WOLB.

In addition to her unique career experience programming all Urban A/C outlets, Brown possesses another secret. "I'm my own prime target audience," she acknowledges. "I know exactly what the demo wants because I'm part of it."

An ongoing promotion for the station has been the successful Over 30 Club, where listeners can participate in a number of events, giveaways, trips, and concerts designed specifically for an affluent, activity-minded audience.

GAVIN caught up with Brown to pose a few key questions.

There are very few black female Program Directors at commercial stations. How did you break through?

I don't know exactly how it happened. There wasn't a particular formula, it was just my time.

With Urban and especially Urban A/C, we have stations playing 75 percent oldies and others 75

percent new music. I was able to get in on the bottom floor of this fragmented and diverse Urban A/C movement and stick with it.

As African American women, we really need to reach back and teach those who are coming up. De-regulation and syndication really limit the amount of job opportunities for those coming up underneath us.

Who do you acknowledge as a mentor?

I still give homage to [WJPC's] Dee Handley, because she gave me a shot. She taught me the difficulties of being a woman in this business. Under her, I saw them first hand and understood them first hand. That was my real training ground. She taught me the fundamentals, and [Radio One national VP of Programming] Steve Hegwood has fine-tuned me and taught me how to be a Program Director. I've found that you have to be honest and dedicated to your craft.

by Annette M. Lai



The new single for AC Radio from the Chuck Jackson Album "I'll Never Get Over You"

"WHAT GOES AROUND COMES AROUND"

Impact Date July 13th & JULY 14th

Coming Soon the new Lisa Molina single "I Would Walk Through Fire" on WAVE Entertainment Inc.





A Star Is Made, Not Born

BY QUINCY MCCOY

In last week's column, "Fundamentals Make Legends," I described how Michael Jordan's command of basketball basics helped him evolve into a champion. His tremendous work ethic, passion for winning, and relentless pursuit of perfection have made him a living legend. The article also included ways for jocks to learn from Jordan so that they, too, could move from air talent to star personality.

One of my most trusted programming colleagues had a very interesting reaction to the column: "That's great stuff for talent, but how do middle management guys like me become stars?"

At first I didn't understand the problem, because this person is a Program Director who works for one of today's dominant radio companies and oversees three stations; some people would consider that star worthy. But then I realized this person was shooting for higher ground. In order to keep his or her name anonymous, I'll just refer to them as PD. This is part of our conversation:

PD: I agree with your advice for air personalities, but I also think it's easier for them to be recognized in today's corporate structure as compared to managers. If a personality gets great ratings he or she is immediately spotlighted. More important, that person rarely has to deal with anything other than preparing their show. If one of my stations is underperforming in ratings or revenue, a shadow of doubt follows you around. Programming one station effectively and leading your team was tough enough, but overseeing several staffs, dealing with two sales departments, various promotional needs, and—God forbid—two gen-

eral managers is a nightmare. This leaves me with very little time to plan my next career move. How can star managers still stand out in this consolidated radio age?

Q: You're right. Consolidation has certainly changed the playing field, but I still think that becoming a star at work takes identifying your bad habits and then working every day to improve them.

Most of us want to be more productive and live up to our potential. Sure it's harder to do when your responsibilities increase, but it can be done. Consolidation has been good for a lot of people.

PD: That's true, I've seen others getting ahead. People with roughly the same talent that I have are moving on a faster track. What are they doing that I'm not?

Q: I'd advise you to start by taking a good hard look at yourself and at the star performers you work with or admire. Ask yourself what they're doing that you're not. Understand who you are and how you work best. Too many people try to change themselves to become a star, and it rarely works. It's important to recognize who you are and turn that into an advantage. Become a student of high achievers, and you'll soon realize what they do *can* be learned. Apply their techniques to what works best for you.

PD: I think I need help understanding how this company really works.

Q: In today's consolidated business world, you must have organizational smarts. You must understand the lay of the land; you must understand the company's goals. Then you must align yourself with those goals so that you

can contribute directly to the larger purpose. You have to navigate your way around all the competing interests in your company. Get your boss' view and seek views from old timers—especially those you consider stars in the company. From those various perspectives you can discover who to trust and who to avoid.

PD: In other words, get myself a mentor.

Q: A mentor would be great, but as you know, they're hard to find. I suggest you become your own mentor. Pay attention to what's going on. Find out who the people are that are making things happen. Become a student of things that work, and you'll begin to know what *doesn't* work in your environment. To help supplant the knowledge you don't have, network. Be on the lookout to cultivate relationships that can help you learn. Do you know how good net-

working works?

PD: No, what—I have to share conference call costs or something?

Q: The key word is share. Networking is really a barter system. People with expertise expect to trade for something worth trading. You have to be prepared to help others in return for the information you hope to gain. Networking and teamwork are the two most essential ingredients to getting known as a star manager.

PD: Where does teamwork play into all of this?

Q: The only way for you to stand out is to help others. The average person gets hung up on their own ambition. To be a good team leader, you always have to check

your ego and focus on the goals of the station and your boss. Team players make sure that everyone on the team knows and buys into the goals. They make sure the work is distributed fairly and makes sense to everyone. Most important, they make sure the job gets done.

If you think your boss is moving in the wrong direction, learn to disagree without being disagreeable. When you work in this fashion, you gain a reputation as someone who's working for the good of the company. Everything we've talked about leads us to the key action-oriented quality that separates star managers from all the rest: leadership.

PD: Don't you think leadership is restricted by consolidation?

Q: I think it's needed more than ever before. With large companies and operations like yours, with three stations in one building, the ability to bring people together to get things done is the main component of real leadership. People who bring creative energy to the job and create momentum, who pay attention to their people's needs, are the leaders who attract attention and rise to a VP of Programming position.

PD: OK, let me see if I've got everything: know thy self, understand your company's goals, networking, and teamwork will all help make you a management star.

Q: The last ingredient is taking initiative. A lot of people say stars are smarter people or are born leaders. I believe the important thing is how you transform your potential. That's why the first step in becoming a star is to take initiative. First, show how competently you can do your own work. Then demonstrate your willingness to do work beyond your job description. Usually this includes an element of risk taking, but being a star means doing work that doesn't get done until someone steps forward to tackle it. These things send an important message to your colleagues and your boss. It tells them that you are on the path to stardom. ■



TOP 40

MOST ADDED



BACKSTREET BOYS (39)
JENNIFER PAIGE (30)
**** DAVE MATTHEWS BAND (24)**
**** 'N SYNC (24)**
SWIRL 360 (21)

TOP TIP



SWIRL 360
 "Hey Now Now" (Mercury)
 Radio reports early curiosity calls for this brotherly duo. Among the new: WFLZ, Sweet 98, Z107.7, Loose 102, and KKSS.

RADIO SAYS



BACKSTREET BOYS
 "I'll Never Break Your Heart" (Jive)
 "The new Backstreet Boys is already blowing up on the phones—this may be their biggest hit yet!"
 —Andy Shane, APD/MD, WKTU-New York City

LW	TW		Weeks	Reports	Adds	SPINS	TREND
4	1	BRANDY & MONICA - The Boy Is Mine (Atlantic)	10	179	0	8002	+359
3	2	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	15	163	2	7747	+76
1	3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	16	164	1	7513	-286
5	4	FASTBALL - The Way (Hollywood)	20	164	0	7282	-58
2	5	NATALIE IMBRUGLIA - Torn (RCA)	24	157	1	6971	-717
6	6	NEXT - Too Close (Arista)	25	149	1	6686	-68
7	7	SHANIA TWAIN - You're Still The One (Mercury)	26	140	0	6244	-343
8	8	MATCHBOX 20 - Real World (Lava/Atlantic)	15	158	2	6231	+188
10	9	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	8	158	1	5595	+466
9	10	K-CI & JOJO - All My Life (MCA)	32	134	0	5307	-641
12	11	WILL SMITH - Just The Two Of Us (Columbia/CRG)	10	133	2	4927	+195
14	12	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	11	139	0	4480	+14
11	13	MADONNA - Ray Of Light (Maverick/Warner Bros.)	11	138	0	4401	-636
16	14	SEMISONIC - Closing Time (MCA)	16	135	0	3953	+300
13	15	BRIAN MCKNIGHT - Anytime (Motown)	26	108	0	3950	-640
18	16	ALL SAINTS - Never Ever (London/Island)	14	130	5	3599	+119
15	17	MARCY PLAYGROUND - Sex and Candy (Capitol)	35	101	0	3572	-440
17	18	SARAH McLACHLAN - Adia (Nettwerk/Arista)	19	124	1	3552	-29
22	19	SMASH MOUTH - Can't Get Enough Of You Baby (Elektra/EEG)	6	141	9	3280	+560
36	20	JENNIFER PAIGE - Crush (Edel America/Hollywood)	5	150	30	3231	+1252
<i>Jumping 36-20* speaks for itself—doesn't it?</i>							
23	21	ACE OF BASE - Cruel Summer (Arista)	4	135	15	3222	+545
21	22	CELINE DION - To Love You More (550 Music)	10	117	2	2879	-177
32	23	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	4	125	9	2803	+619
25	24	PRAS / OL' DIRTY BASTARD... - Ghetto Supastar (Interscope)	10	89	6	2802	+225
24	25	EDWIN MCCAIN - I'll Be (Lava/Atlantic)	35	83	2	2730	+148
26	26	FIVE - When The Lights Go Out (Arista)	12	107	6	2653	+137
27	27	BILLIE MYERS - Tell Me (Universal)	7	113	2	2557	+66
28	28	USHER - My Way (LaFace/Arista)	11	79	5	2554	+78
19	29	MARIAH CAREY - My All (Columbia/CRG)	16	82	0	2539	-861
20	30	BACKSTREET BOYS - Everybody (Jive)	22	86	0	2463	-719
29	31	EVERCLEAR - I Will Buy You A New Life (Capitol)	17	104	1	2447	+21
—	32	'N SYNC - "Tearin' Up My Heart" (RCA)	3	115	24	2043	N
<i>The week's highest debut, 'N Sync is "tearin' up the chart."</i>							
35	33	VOICES OF THEORY - Say It (H.O.L.A./Red Ant)	17	63	5	2035	+29
33	34	SPARKLE featuring R. KELLY - Be Careful (Rockland/Interscope)	11	61	2	1921	-214
31	35	'N SYNC - I Want You Back (RCA)	26	68	0	1901	-419
—	36	BIG PUNISHER - Still Not A Player (Loud)	10	42	1	1666	N
—	37	JANET JACKSON - Go Deep (Virgin)	5	81	20	1652	N
30	38	VONDA SHEPARD - Searchin' My Soul (550 Music)	14	60	0	1621	-716
—	39	ALANA DAVIS - Crazy (Elektra/EEG)	8	75	3	1564	N
34	40	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	15	60	1	1545	-467

Total Reports This Week 195 Last Week 193

CHARTBOUND

	Reports	Adds	SPINS	TREND
BACKSTREET BOYS - "I'll Never Break Your Heart" (Jive)	93	39	1066	+813
ROD STEWART - "Ooh La La" (Warner Bros.)	65	6	1234	+50
INNER CIRCLE - "Not About Romance" (Universal)	64	3	1201	+43
DAVE MATTHEWS BAND "Stay (Wasting Time)" (RCA)	54	24	662	+308

REVIEWS

Reviews are written by New Mainstream Editors Annette M. Lai and Kevin Carter.

NATALIE IMBRUGLIA "Wishing I Was There" (RCA)

Can you say smokin'? Natalie has just finished a 15-week #1 run at GAVIN Hot A/C and this single debuts at #29 on the same chart. To say that pop radio is already in a lather about Imbruglia's follow-up is an understatement. KYSR (Star 98.7)-Los Angeles PD Angela Perelli has already told *gmail*: "This new Natalie Imbruglia track just pops out of the radio at you. Tons of attitude." Impacting mainstream Top 40, Modern-Hot A/C.



DAKOTA MOON "Another Day Goes By" (Elektra/EEG)

Ty Taylor, Malloy, Joe Dean, and Ray Artis have already made a number of radio friends with their first release, which went top ten at A/C. This single (Annette's favorite cut off their album, by the way) will solidify those relationships. "Another Day..." is a wonderful showcase for this foursome's inspiring vocal talents. Impacting mainstream Top 40, Hot and mainstream A/C.



Continued on page 31

TOP 40 REPORTS ACCEPTED
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TOP 40 UP&COMING

Rpts.	Adds	SPINS	TREND	
52	21	563	+406	SWIRL 360 - Hey Now Now (Mercury)
43	1	887	-49	B-52's - Debbie (Reprise)
43	6	876	-25	98 DEGREES and STEVIE WONDER - True To You (Walt Disney/Hollywood)
43	6	703	+182	ATHENAEUM - What I Didn't Know (Atlantic)
42	7	564	+112	HARVEY DANGER - Flagpole Sitta (Slash/London)
41	16	396	+302	MISTER JONES - Destiny (A&M)
38	8	609	+165	DREAMHOUSE - Stay (Trauma)
37	—	1332	-172	MYA featuring SISQO - It's All About Me (Interscope)
33	12	415	+321	HEATHER NOVA - London Rain (Nothing Heals Me...) (Big Cat/WORK/CRG)
31	2	987	+11	JON B. - They Don't Know (Yab Yum/550 Music)
31	2	925	-78	BRIAN McKNIGHT - The Only One For Me (Motown)
31	2	906	+143	GREEN DAY - Time Of Your Life (Reprise)
30	6	478	+234	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)
29	7	798	+183	AALIYAH - Are You That Somebody (Atlantic)
29	1	504	-33	COLOR ME BADD - Remember When (Epic)
28	2	464	+52	PUFF DADDY featuring JIMMY PAGE - Come With Me (Epic)
25	5	503	+179	BRANDY featuring MASE - Top Of The World (Atlantic)
25	—	411	+139	ESPERANZA - They Don't Understand Me (LaFace/Arista)
23	1	631	+47	K-CI & JOJO - Don't Rush (Take Love Slowly) (MCA)
22	—	584	0	NICOLE - Make It Hot (The Gold Mind, Inc./EastWest)
22	1	389	-87	CLEOPATRA - Cleopatra's Theme (Maverick)
22	4	306	+37	LOVE NUT - Love Found You (Big Deal)
22	8	283	+44	NATALIE IMBRUGLIA - Wishing I Was There (RCA)
21	5	730	+113	LAURYN HILL - Can't Take My Eyes Off You (Columbia/CRG)
21	4	591	+251	TATYANA ALI - Daydreamin' (MJJ/Epic)
21	1	419	-27	CREED - My Own Prison (Wind-Up)
19	1	421	+75	4 THE CAUSE - Stand By Me (RCA)
19	4	337	+124	CHUMBAWAMBA - Drip, Drip, Drip (Republic/Universal)
18	8	532	+267	INOJ - Time After Time (So So Def/Columbia/CRG)
17	—	422	+51	MASTER P - I Got The Hook Up feat. Sons Of Funk (No Limit/Priority)
17	2	358	+44	KELLY PRICE - Friend Of Mine (Island)
17	9	145	+42	FAITH HILL - This Kiss (Warner Bros.)
16	—	407	-12	DESTINY'S CHILD - With Me (Columbia/CRG)
14	9	116	+71	* PURE SUGAR - Delicious (Geffen)
13	1	453	+60	MO THUGS FAMILY - All Good (Relativity)
13	1	224	-84	DONNA LEWIS - I Could Be The One (Atlantic)
13	2	174	-37	ANGGUN - Snow On The Sahara (Epic)
12	—	171	+30	TONY MASCOLO - Where Do We Go From Here? (Modern Voices)
11	2	226	+55	* NATE DOGG - Nobody Does It Better (Dogg Foundation/Breakaway)
11	4	225	+49	* BARENAKED LADIES - One Week (Reprise)
11	3	200	+109	NEXT - I Still Love You (Arista)
11	1	198	-12	JERMAINE DUPRI feat. JAY-Z - Money Ain't a Thang (So So Def/Columbia/CRG)
11	5	162	+92	* CAM'RON featuring MASE - Horse And Carriage (Entertainment/Epic)
11	2	145	+43	THE CONNELLS - Crown (TVT)
10	1	174	0	MASE - Lookin' At Me (Bad Boy/Arista)
10	3	162	+42	* SISTER HAZEL - Concede (Universal)
10	1	151	-43	LIONEL RICHIE - Time (Mercury)

Drops: #37-Savage Garden ("Truly"), #38-The Wallflowers, #39-Will Smith ("Jiggy"), #40-Matchbox 20 ("3 AM"), Link, Ronna, Hi-Town DJs, Kai, BB Shawn, Jana Maria.

GAVIN ONLY

GO STATION PANEL: The GO Chart is based on reports by 110 GAVIN correspondents who are not part of *Radio & Record's* or *Billboard's* panels. UNDERLINES indicate upward movement, while RED entries highlight a stronger performance than on the main Top 40 Chart.

TW		SPINS	TREND
1	<u>GOO GOO DOLLS</u> - Iris (Warner Sunset/Reprise)	3891	+64
2	FASTBALL - The Way (Hollywood)	3779	-29
3	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)	3532	-152
4	<u>MATCHBOX 20</u> - Real World (Lava/Atlantic)	3470	+246
5	<u>BRANDY & MONICA</u> - The Boy Is Mine (Atlantic)	3289	+251
6	NATALIE IMBRUGLIA - Torn (RCA)	3122	-189
7	<u>AEROSMITH</u> - I Don't Want To Miss A Thing (Columbia/CRG)	3121	+263
8	MADONNA - Ray Of Light (Maverick/Warner Bros.)	2801	+31
9	<u>NATALIE MERCHANT</u> - Kind & Generous (Elektra/EEG)	2744	+98
10	SHANIA TWAIN - You're Still The One (Mercury)	2503	-147
11	NEXT - Too Close (Arista)	2408	+111
12	<u>SEMISONIC</u> - Closing Time (MCA)	2317	+184
13	<u>ACE OF BASE</u> - Cruel Summer (Arista)	2138	+401
14	SARAH McLACHLAN - Adia (Netzwerk/Arista)	2075	+21
15	<u>SMASH MOUTH</u> - Can't Get Enough Of You Baby (Elektra/EEG)	2055	+361
16	K-CI & JOJO - All My Life (MCA)	1949	-172
17	ALL SAINTS - Never Ever (London/Island)	1878	+87
18	<u>BILLIE MYERS</u> - Tell Me (Universal)	1751	+123
19	<u>WILL SMITH</u> - Just The Two Of Us (Columbia/CRG)	1651	+68
20	<u>EVERCLEAR</u> - I Will Buy You A New Life (Capitol)	1632	+82
21	<u>CELINE DION</u> - To Love You More (550 Music)	1579	+55
22	MARCY PLAYGROUND - Sex and Candy (Capitol)	1461	-77
23	<u>JENNIFER PAIGE</u> - Crush (Edel America/Hollywood)	1359	<u>N</u>
24	<u>BACKSTREET BOYS</u> - Everybody (Jive)	1334	-54
25	<u>EDWIN McCAIN</u> - I'll Be (Lava/Atlantic)	1273	+105
26	<u>CHERRY POPPIN' DADDIES</u> - Zoot Suit Riot (Mojo)	1224	-40
27	<u>SAVAGE GARDEN</u> - To The Moon & Back (Columbia/CRG)	1218	+370
28	VONDA SHEPARD - Searchin' My Soul (550 Music)	1217	-111
29	<u>THE WALLFLOWERS</u> - Heroes (Epic)	1198	-108
30	<u>FIVE</u> - When The Lights Go Out (Arista)	1183	+150
31	MARIAH CAREY - My All (Columbia/CRG)	1172	-117
32	BRIAN McKNIGHT - Anytime (Motown)	1090	-89
33	<u>ALANA DAVIS</u> - Crazy (Elektra/EEG)	1038	+97
34	USHER - My Way (LaFace/Arista)	921	+59
35	<u>'N SYNC</u> - Tearin' Up My Heart (RCA)	880	<u>N</u>
36	'N SYNC - I Want You Back (RCA)	871	-68
37	<u>ROD STEWART</u> - Ooh La La (Warner Bros.)	871	+37
38	B-52's - Debbie (Reprise)	808	+15
39	<u>INNER CIRCLE</u> - Not About Romance (Universal)	752	+44
40	<u>VOICES OF THEORY</u> - Say It (H.O.L.A./Red Ant)	684	<u>N</u>

CROSSOVER

URBAN/DANCE

BRANDY featuring MASE - "Top Of The World" (Atlantic)
 LAURYN HILL - "Can't Take My Eyes Off..." (Columbia/CRG)
 NICOLE - "Make It Hot" (The Gold Mind/Elektra/EEG)
 BRIAN McKNIGHT - "The Only One For Me" (Motown)
 K-CI & JOJO - "Don't Rush (Take Love Slowly)" (MCA)
 TATYANA ALI - "Daydreamin'" (MJJ/WORK)

ALTERNATIVE

B-52's - "Debbie" (Reprise)
 BARENAKED LADIES - "One Week" (Reprise)
 PUFF DADDY & JIMMY PAGE - "Come With Me" (Epic)
 HARVEY DANGER - "Flagpole Sitta" (Slash/London)
 ATHENAEUM - "What I Didn't Know" (Atlantic)
 NATALIE IMBRUGLIA - "Wishing I Was There" (RCA)

MOST ADDED



BACKSTREET BOYS (27)
JENNIFER PAIGE (24)
'N SYNC (16)
DAVE MATTHEWS BAND (13)
****MISTER JONES (11)**
****SWIRL 360 (11)**

HOT A/C

MOST ADDED



NATALIE IMBRUGLIA (25)
SAVAGE GARDEN (17)
DAVE MATTHEWS BAND (15)
BACKSTREET BOYS (14)
ERIC CLAPTON (11)

TOP TIP



ANGGUN
 "Snow On The Sahara"
 (Epic)
 Indonesian-born Anggun is enchanting Hot A/C audiences with her debut effort.

RADIO SAYS



DAVE MATTHEWS BAND
 "Stay (Wasting Time)"
 (RCA)
 "This is a great song from a phenomenal album and artist."
 —Jay Nachlis, PD, WLCE (Alice)-Buffalo

ARTIST PROFILE

SAVAGE GARDEN

LABEL: Columbia/CRG
 CURRENT SINGLE:
 "To the Moon and Back"
 CURRENT RECORD: Their self-titled multi-platinum debut album has also produced two other hit singles, "I Want You"

and "Truly, Madly, Deeply." VP A/C PROMOTION: Elaine Locatelli
 BAND MEMBERS: Darren Hayes-lead vocals; Daniel Jones-guitarist/keyboardist
 BAND'S BIRTHPLACE & DATE: On the local bar scene in Brisbane, Australia, four years ago.
 "We connected right from the start," recalls Darren, "We were

both so determined, so ambitious that meeting seemed almost like coming home."
 ON TOUR THIS SUMMER: Having just recently finished a SRO tour of Europe, Asia, and Australia, they are currently on their first U.S. tour that began on June 28 in Chicago, Illinois.
 ON THE PAST AND THE FUTURE: "We understand that we have had a couple of hits in our town and it's only now that we're

venturing out into the world. I think we realized from an early stage that this career is not predictable. You never know where you'll be tomorrow and there are no guarantees that we will achieve all the goals we have set out. We have had some amazing breaks and good fortune. All we can do now is continue to write songs and do what we do best."
 CHECK OUT SAVAGE GARDEN'S

WEBSITE: <http://www.savagegarden.com>



REVIEWS continued

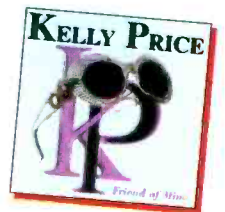
EAGLE-EYE CHERRY "Save Tonight" (WORK Group)

Son of jazz great Don Cherry and younger brother of pop singer Neneh, Eagle-Eye Cherry's musical heritage borders on the stuff legends are made of. He's already buzzing at Alternative radio and some cutting-edge pop stations with his cool, debut single. Now, it's your turn to share this unique sound with your listeners. Impacting mainstream Top 40 and Modern-Hot A/C.



KELLY PRICE "Friend of Mine" (Teaneck/Island)

Queens, New York native Kelly Price serves up her soul-filled debut single from the album *Soul of a Woman*. Produced by "Stevie J." Jordan out of Bad Boy Entertainment, this tune is already blowing up at Urban and Rhythm-Crossover. "Friend of Mine" tells the story of a not-so-good-friend stealin' the singer's man. Price's emotional rendering leaves the listener wondering if this story is more fact than fiction. Impacting mainstream Top 40.



Continued on page 33

LW	TW	Reports	Adds	SPINS	TREND
3	1	106	0	4123	-41
GOO GOO DOLLS - Iris (Warner Sunset/Reprise) <i>Patience pays off and the Goo Goo Dolls are Hot A/C's new #1!</i>					
2	2	102	0	3951	-216
1	3	105	0	3866	-352
5	4	106	1	3543	-11
4	5	95	1	3411	-268
6	6	104	1	3202	-49
8	7	99	1	3201	+166
7	8	89	2	3112	-89
9	9	84	0	2374	-378
10	10	82	0	2356	-276
12	11	82	2	2237	+210
13	12	76	1	1980	+53
15	13	76	4	1969	+223
14	14	75	0	1900	+113
11	15	68	0	1838	-260
19	16	75	7	1644	+254
16	17	50	0	1437	-252
18	18	54	3	1434	-110
24	19	70	8	1366	+173
17	20	52	0	1303	-342
25	21	49	1	1263	+92
26	22	54	2	1261	+99
22	23	44	2	1168	-82
31	24	65	17	1103	+302
28	25	55	4	1103	+134
21	26	43	0	1044	-290
35	27	52	15	1005	+297
27	28	37	0	957	-127
—	29	57	25	948	N
NATALIE IMBRUGLIA - Wishing I Was There (RCA) <i>The week's high debut and #1 Most Added slot goes to this Australian lass.</i>					
20	30	37	0	918	-439
29	31	34	3	912	+10
23	32	34	0	908	-337
34	33	44	6	902	+190
30	34	32	0	766	-118
36	35	30	1	719	+31
37	36	27	0	615	-60
38	37	25	0	560	-94
32	38	28	0	551	-219
—	39	29	9	507	N
40	40	23	0	491	-70

Total Reports This Week 115 Last Week 115

CHARTBOUND

Reports	Adds	SPINS	TREND	Reports	Adds	SPINS	TREND
27	8	447	+129	15	1	183	+4
ANGGUN - "Snow On the Sahara" (Epic)				* PATTY GRIFFIN - "One Big Love" (A&M)			
23	2	452	+4	15	1	269	+56
98%/S. WONDER - "True To You" (Walt Disney/Hollywood)				* HEATHER NOVA - "London Rain..." (BigCat/WORK)			
20	14	246	+197				
* BACKSTREET BOYS - "I'll Never Break Your Heart" (Jive)							
17	4	336	+133				
* FAITH HILL - "This Kiss" (Warner Bros.)							
16	4	210	+89				
* THE MURMURS - "La Di Da" (MCA)				<i>Drops: #33-Meredith Brooks, #39-Madonna(Teigen), Lionel Richie.</i>			

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MOST ADDED

RICHIE SAMBORA (20)
**** CHRISTINA AGUILERA (15)**



**** COCHRAN/BRICKMAN (15)**
BACKSTREET BOYS (14)
DARYL HALL & JOHN OATES (12)

TOP TIP



RICHIE SAMBORA
 "In It For Love" (Mercury)
 Scoring number one Most Added honors and a gain of 300 more spins, bring Sambora closer to charting.

RADIO SAYS



MARILYN SCOTT
 "Starting To Fall" (Warner Bros.)
 "Like a cool summer breeze, this song is reminiscent of the wonderful Anita Baker, Roberta Flack-type hits of the '80s, with a dash of '90s thrown in for good measure." —Doug Daniels, PD, WKWK/FM-Wheeling, W. Va.

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

LW	TW		Weeks	Reports	Adds	SPINS	TREND	28+	21+	14+	7+
1	1	CELINE DION - To Love You More (550 Music)	9	155	0	3997	+133	71	41	35	8
2	2	SARAH McLACHLAN - Adia (Nettwerk/Arista)	19	153	0	3810	-12	67	42	30	11
3	3	ROD STEWART - Ooh La La (Warner Bros.)	9	152	2	3602	+238	59	42	30	19
4	4	BONNIE RAITT - One Belief Away (Capitol)	14	140	0	3176	-4	54	29	35	16
6	5	LeANN RIMES - Looking Through Your Eyes (Curb/Atlantic)	16	134	2	2969	-9	44	38	30	20
5	6	SHANIA TWAIN - You're Still The One (Mercury)	26	119	0	2945	-154	44	39	29	7
8	7	LIONEL RICHIE - Time (Mercury)	8	139	5	2809	+342	38	31	40	20
7	8	NATALIE IMBRUGLIA - Torn (RCA)	23	104	2	2628	+5	44	28	22	8
11	9	MARILYN SCOTT - Starting To Fall (Warner Bros.)	14	102	3	2118	+85	37	10	29	20
12	10	BOB SEGER & MARTINA McBRIDE - Chances Are (Capitol)	10	106	1	2074	+149	27	21	29	24
10	11	GLORIA ESTEFAN - Heaven's What I Feel (Epic)	15	101	1	1965	-76	20	24	31	19
9	12	ERIC CLAPTON - My Father's Eyes (Duck/Reprise)	22	95	0	1926	-208	17	25	36	15
16	13	NATALIE MERCHANT - Kind & Generous (Elektra/EEG)	10	70	5	1715	+216	30	23	10	7
15	14	LYRIC - Would I Lie? (National)	10	77	2	1692	+41	29	15	21	9
20	15	RINGO STARR - La De Da (Mercury)	7	99	4	1558	+169	13	20	28	22
14	16	SAVAGE GARDEN - Truly, Madly, Deeply (Columbia/CRG)	39	77	0	1550	-157	14	24	24	14
13	17	CHICAGO - All Roads Lead To You (Reprise)	13	87	2	1526	-225	12	20	30	19
21	18	BRIAN WILSON - Your Imagination (Giant/Warner Bros.)	8	93	4	1507	+130	8	18	36	23
18	19	STEVE PERRY - I Stand Alone (Atlantic)	10	83	6	1499	+86	18	16	20	24
17	20	NA LEO - The Rest Of Your Life (NLP)	17	81	2	1422	+1	16	15	21	20
22	21	KENNY LOGGINS - Just Breathe (Columbia/CRG)	9	70	2	1338	+25	10	24	22	13
28	22	GARTH BROOKS - To Make You Feel My Love (Capitol)	9	83	7	1297	+240	7	16	28	23
24	23	EDWIN McCAIN - I'll Be (Lava/Atlantic)	35	55	0	1223	-31	17	14	19	5
19	24	VONDA SHEPARD - Searchin' My Soul (550 Music)	14	55	0	1189	-209	14	13	21	7
29	25	A. J. CROCE - Lover's Serenade (Ruf)	8	60	2	1119	+80	6	19	28	7
36	26	ANNE COCHRAN and JIM BRICKMAN - After All These Years (Windham Hill) <i>You're all incurable romantics! Anne & Jim take another huge leap this week</i>	4	82	15	1113	+244	3	14	27	27
27	27	DAVE ROBYN - This Ain't Good (High Time)	19	51	1	1112	+16	15	16	13	7
40	28	GEORGE BENSON - Standing Together (GRP) <i>Biggest chart leap and number two Spincrease honors go to Mr. Benson.</i>	3	78	10	1045	+304	2	10	29	26
25	29	ELTON JOHN - Recover Your Soul (Rocket/Island)	23	60	0	1025	-145	5	12	26	12
33	30	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	11	42	2	1017	+70	17	9	11	4
34	31	OLIVIA NEWTON-JOHN - I Honestly Love You (Universal)	9	62	2	1006	+66	4	14	23	17
30	32	BACKSTREET BOYS - As Long As You Love Me (Jive)	37	55	0	996	-10	10	9	16	16
35	33	DONNA LEWIS - I Could Be The One (Atlantic)	5	59	3	982	+68	6	13	22	15
26	34	JOHN TESH & JAMES INGRAM - Give Me Forever (GTSP/Mercury)	26	59	0	974	-173	6	9	24	18
32	35	PATTY O'HARA - I Love You (J-Bird)	17	45	0	967	+12	14	13	8	10
39	36	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	7	48	8	944	+197	11	10	13	12
23	37	MARIAH CAREY - My All (Columbia/CRG)	17	50	0	895	-385	7	9	20	12
—	38	SAVAGE GARDEN - To The Moon & Back (Columbia/CRG)	4	59	10	882	N	5	8	23	20
37	39	AGARTHA - It Could Be Love (Fearless)	14	39	2	846	+20	9	18	7	5
—	40	ACE OF BASE - Cruel Summer (Arista)	4	52	9	822	N	4	8	22	12

Total Reports This Week **175** Last Week **175**

CHARTBOUND				
	Reports	Adds	SPINS	TREND
CHRISTINA AGUILERA - "Reflection" (Walt Disney/Hollywood)	68	15	738	+191
RICHIE SAMBORA - "In It For Love" (Mercury)	63	20	765	+303
PAUL LESLIE - "All That I Am" (Balance)	53	5	819	+0
GINO VANNELLI - "Slow Love" (Verve)	52	5	793	+136
MAX CARL & BIG DANCE - "One More River" (Mission)	51	6	660	+75

SPINCREASE	
LIONEL RICHIE	+342
GEORGE BENSON	+304
RICHIE SAMBORA	+303
COCHRAN/BRICKMAN	+244
GARTH BROOKS	+240

Coming Next Week:

MAINSTREAM, HOT, MODERN, URBAN

Gavin Surveys A/C's Full Spectrum

Contact Mel DeLatte for Marketing Opportunities (310) 573-4244

A/C UP&COMING

Rpts.	Adds	SPINS	TREND	ARTIST - Title (Label)
45	12	539	+139	DARYL HALL and JOHN OATES - Throw The Roses Away (Push/BMG)
44	8	535	+74	PHOEBE SNOW feat. MICHAEL McDONALD - Right To The End (House of Blues)
41	3	566	+85	ALTO REED - Change The World (Harmonie Park)
37	4	514	+71	LINDA HORNBUCKLE - Pages Of Time (EJ)
36	1	698	+38	LANCE BAKER FENT - Watchin' Over Me (Greenman)
36	2	637	+18	ARLYNN & SABELA - Real Life (665 Records)
34	3	503	+27	FUSHIA - The Girl Inside (Finakon)
32	2	575	+69	ZAK DANIELS & ONE EYED SNAKES - Sky Boy (Big Water)
32	2	516	+37	THE ROAD - Someone Like You (Buddy-X)
30	6	338	+61	CUTTING EDGE - Without You (Thunder Quest)
29	6	384	+72	SIMON APPLE - A Boy Like Me (Trunk)
28	2	527	+39	ANGELES - Can't Find The Words (Ace)
28	1	700	+59	FASTBALL - The Way (Hollywood)
28	3	449	+20	KEN DeROUCHIE BAND - Keep On Walkin' (KPD)
28	14	242	+136	BACKSTREET BOYS - I'll Never Break Your Heart (Jive)
27	2	360	+38	FICTION - So Many Tears (High Time)
25	3	645	+31	MATCHBOX 20 - Real World (Lava/Atlantic)
25	—	429	-2	BOBBY SKY - Neon Signs (Future)
23	—	611	+33	ALANIS MORISSETTE - Uninvited (Warner Sunset/Reprise)
23	1	350	+57	THE HEATERS - That Boy (Wants To Be A Girl) (Garage)
22	2	254	+6	JOE'S BAND - State Of Independence (Rag)
22	1	272	+16	ARDEN JONES - Wasted Pride (Coast)
22	2	276	+20	DAVID FRANKEL BAND - Dancin' Into Dreamland (Anonymous Rex)
21	2	229	+31	ANEEL - I Keep Looking For You (Aneel)
19	3	200	+35	ALAN ST. JON - Kick (J-Bird)
19	6	282	+104	* DAVE MATTHEWS BAND - Stay (Wasting Time) (RCA)
17	3	174	+57	* BABYFACE & DES'REE - Fire (550 Music)
17	—	234	+9	DAVID CASSIDY - I Think I Love You (Slamajama)
16	3	354	+10	MADONNA - Ray Of Light (Maverick/Warner Bros.)
16	5	103	+34	* THE TONY RICH PROJECT - Silly Man (LaFace/Arista)

Drops: #31-Peter Cetera, Peter Waldman, Linda Ronstadt, Feels 2 Real

REVIEWS continued

STARS ON 54
(Ultra Naté, Amber, Jocelyn Enriquez)
"If You Could Read My Mind"
(Tommy Boy)

Life is funny. Who would've thought that, 25 years ago when I was sitting in guitar class learning to play this song (don't ask me to play it now), I'd be writing about its dance-intensified version in 1998? Some of dance music's hottest stars collaborate on this remake of the Gordon Lightfoot classic. The song will be featured in the upcoming feature film about the legendary Studio 54. 54 stars Neve Campbell, Mike Myers, and Selma Hayek. Impacting Top 40.



MARC ANTHONY & TINA ARENA
"I Want to Spend My Lifetime Loving You" (Sony Classical/Columbia/CRG)

Add this stunning duet to the summer's growing bumper crop of movie music. Written by the Oscar-winning team of James Horner and Will Jennings (*Titanic*), their latest collaboration will be featured in the forthcoming soundtrack to the Antonio Banderas, Anthony Hopkins, and Catherine Zeta-Jones movie *The Mask of Zorro*, opening next weekend. Bringing this song to life are Australian superstar Tina Arena and Latin America's Marc Anthony. Impacting mainstream A/C.

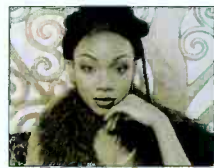
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URBAN

MOST ADDED

MARY J. BLIGE (49)
Missing You (MCA)

KBMS, WRVS, WJGN, WFLM, WQZZ, WPLZ, KHRN, KMJJ, WJUN, WJFX, WBLX, WQOK, WKV, KTBT, KVSP, WJZF, WJMI, KJMM, WKND, WGZB, KCEP, WRNB, WZHT, WNFQ, WCDX, KDKO, WOWI, WZAK, KZWA, WHRK, KJMS, WMNX, KKDA, WRDU, KYEA, WAMO, WQHH, WPAL, KBCE, WJMG, WBLS, WJZD, WFXE, WZND, WBLK, WPEG, WCKX, WFXA, KXZZ



KMJM, WZND, WPEG, WCKX, WEDR, WVEE

WBLX, WOOK, KVSP, WJMI, KJMM, WRNB, WZHT, WNFQ, WCDX, KDKO, KZWA, WHRK, KKDA, WRDU, KYEA, WAMO, WQHH, WPAL, WJMZ, KBCE, WJMG, WBLS, WJZD,

BOYZ II MEN (47)
Doin' Just Fine (Motown)

WFLM, WJGN, WQZZ, WDAS, WPHI, WPLZ, KHRN, KMJJ, WJUN, WAAA, WJFX, WBLX, WMCS, WKV, KTBT, KVSP, WJZF, WJMI, KJMM, WKND, WGZB, KCEP, WZHT, WTMP, WNFQ, KDKO, WOWI, WVAZ, WZAK, KZWA, WHRK, KJMS, WMNX, KKDA, KYEA, WAMO, WQHH, WPAL, WJMZ, KBCE, WJMG, WJZD, WFXE, WHQT, WBLK, WPEG, KXZZ



WJGN, WZND, WPEG, WCKX, WEDR, WVEE

ANGEL GRANT (18)
Knockin' (Flyte Tyme/Universal)

WJGN, KHRN, KMJJ, WAAA, WJZF, WGZB, WCDX, WVAZ, KZWA, KJMS, WMNX, KYEA, WQHH, WPAL, KBCE, WJMG, WJZD, WCKX

BRANDY FEAT. MA\$E (45)
Top of the World (Atlantic)

WGZB, WJZ, WGVW, WJMH, KBMS, WRVS, KRIZ, WEUP, WQZZ, KMJK, WPHI, WILD, KHRN, WJUN, WAAA, WJFX,

RUFUS BLAQ (9)
Make It Hot (A&M)

WJGN, KMJJ, WJFX, KTBT, WTMP, WOWI, KZWA, KYEA, KBCE

BLACK A/C Most Played Current Hits

- BRIAN McKNIGHT "The Only One For Me" (Motown)
- MAXWELL "Luxury: Cococure" (Columbia/CRG)
- JANET JACKSON "Go Deep" (Virgin)
- ARETHA FRANKLIN "Here We Go Again" (Arista)
- KELLY PRICE "Friend Of Mine" (Teaneck/Island)

URBAN REVIEWS

Reviews written by Janine Coveney

ANGEL GRANT
"Knockin'" (Flyte Tyme/Universal)

Flyte Tyme newcomer Angel Grant possesses a gentle and effective soprano that pleases the ear. On this pop-edged ditty, she attempts to make a wake-up call on a less-than-aware brother, taunting "the lights are on/but nobody's home." Adult demos will find this Jam & Lewis production delightful.



MYA FEAT. SILKK THE SHOCKER
"Movin' On" (University/Interscope)

The beautiful young singer/dancer/choreographer who has racked up hits with Pras and ODB on "Ghetto Supastar" and with labelmate Sisqo on "It's All About Me" breaks out on another jam, stretching her supple voice over this track full of dreamy wah wah guitars and thumping bass. Here she confronts a cheating lover with evidence of his creeping, and informs him that she's jetting. Guest Silkk the Shocker's conversational

rap adds a twist as the brother who's willing to take up the slack in this scenario.

ALEXANDER O'NEAL
Lovers Again (One World Entertainment/Ichiban)

In the mid-'80s, Alexander O'Neal was the undisputed king of R&B with hits like "Fake" and "Criticize." He's been absent since breaking with the Jam & Lewis production team in the early '90s, but he now resurfaces for this pleasant collection of dancefloor movers and soul balladry. Alex is in familiar form on the smooth "Lovers Again," "No One But You," and "Body Talkin'," all produced by B-Cube & Kazir, who have mastered the art of keeping Alex's vocal at the center of the mix where it belongs. "Sleepin'" offers a nice midnight-lovin' groove; "Our Love" co-written by Alex himself, is a classic ballad; while "Grind" is an invitation to bedtime pleasures with an overlay of dancehall flavors. A highlight is his reunion duet with Cherelle on "Baby Come to Me," which is given a contemporary edge by producers Dennis Charles and Ronnie Wilson. Executive producers on the project include industry veterans Robert "Kool" Bell & Cecil Holmes with Buzz Willis and Alan Bellman. Alexander O'Neal fans will be thrilled to hear the artist back at it again.

URBANLANDZCAPE

WEST COAST

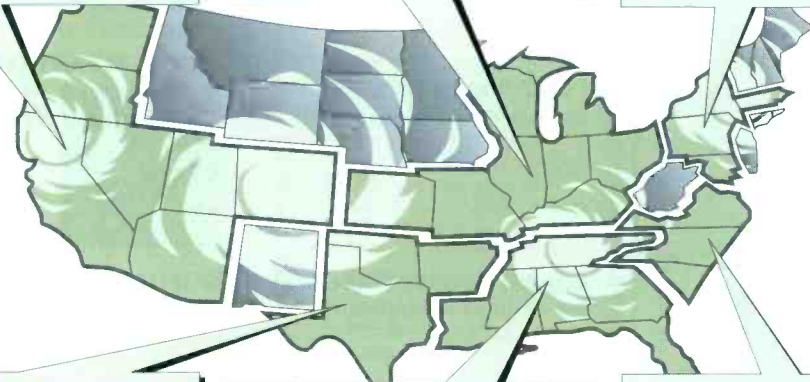
KEITH WASHINGTON +38 "I Love You" (Silas/MCA)
TAMI +31 "So Into You" (Qwest/Warner Bros.)
GERALD LEVERT +27 "Thinkin' Bout It" (Eastwest/EEG)
NEXT +27 "I Still Love You" (Arista)
TAMI DAVIS +27 "How Do I Say I'm Sorry" (RedAnt)

MIDWEST

BRANDY & MASE +79 "Top Of The World" (Atlantic)
JANET JACKSON +50 "Go Deep" (Virgin)
7MILE +47 "Do Your Thing" (Crave)
BLACKSTREET +47 "I Can't Get You Out Of My Mind" (550 Music)
NICOLE +47 "Make It Hot" (The Gold Mind/Eastwest)

EAST COAST

BRANDY & MASE +135 "Top Of The World" (Atlantic)
NEXT +103 "I Still Love You" (Arista)
BIG PUN +80 "Still Not A Player" (Loud)
K-CI AND JOJO +76 "Don't Rush" (MCA)
MAXWELL +56 "Luxury: Cococure" (Columbia/CRG)



SOUTHWEST

BRANDY & MASE +66 "Top Of The World" (Atlantic)
TATYANA ALI +57 "Day Dreamin'" (WORK)
JANET JACKSON +49 "Go Deep" (Virgin)
KEITH WASHINGTON +47 "I Love You" (Silas/MCA)
N'DEA DAVENPORT +47 "Bring It On" (V2)

SOUTHEAST

BRANDY & MASE +167 "Top Of The World" (Atlantic)
GERALD LEVERT +143 "Thinkin' Bout It" (Eastwest)
BRIAN MCKNIGHT +134 "The Only One..." (Motown)
PUBLIC ANNOUNCEMENT +128 "It's About Time" (A&M)
SILKK THE SHOCKER +123 "It Ain't My Fault" (No Limit/Priority)

CAROLINAS/VIRGINIA

MAXWELL +155 "Luxury: Cococure" (Columbia/CRG)
SILKK THE SHOCKER +152 "It Ain't My Fault" (No Limit/Priority)
GERALD LEVERT +130 "Thinkin' Bout It" (Eastwest)
PUBLIC ANNOUNCEMENT +128 "It's About Time" (A&M)
MASE +119 "Lookin' At Me" (BadBoy/Arista)

TOPTENSPINZ

1	BRIAN MCKNIGHT "The Only One For Me"	3153	3341
2	KELLY PRICE "Friend Of Mine"	2812	2956
3	AALIYAH "Are You That Somebody"	2551	2843
4	BRANDY & MONICA "The Boy Is Mine"	2758	3433
5	QUSHER "My Way"	2755	3064
6	JANET JACKSON "Go Deep"	2015	2443
7	NICOLE "Make It Hot"	2219	2420
8	JON B. "They Don't Know"	2329	2684
9	PRAS "Ghetto Superstar"	2140	2289
10	MAXWELL "Luxury: Cococure"	1872	2223

SPINZ LAST WEEK

SPINZ THIS WEEK

URBAN REPORTS ACCEPTED MONDAYS 8 A.M.-5 P.M.

GAVIN STATION REPORTING PHONE: (415) 495-1990 FAX: (415) 495-2580

ARTISTPROFILE

BRANDY

LABEL: Atlantic
 PROMOTIONAL CONTACT:
 Lisa Valasquez (212) 707-2237

After a four-million selling debut, several major awards, acting in her own hit TV show *Mo'Nisha*, and starring opposite Whitney Houston in the TV

movie "Cinderella," what's a 19-year old pop R&B artist to do? If you're Brandy Norwood, you take some time off from singing until it feels right, then follow up that debut smash.

On her sophomore effort, *Never Say Never*, Brandy duets with Monica and mixes it up with hip-hop star MASE.

BRANDY SAYS: "I can only make

music that I care about. I can't listen to the people who say I'm too good to be true. I'm just gonna be myself—Brandy. I'm not going to lower my standards. I'll continue to surround myself with beautiful, positive people. It's hard being 19 sometimes in this business, because I'm more of an adult than a teenager. I have to stay focused. But I'm not boastful. I'm going to stay low, keep

moving, and believe in God. As long as people can relate to my music, to what I'm saying and feel the groove, then I'll know it was all worth it."



WORKSHOP

Top of Mind

If you're one of the unfortunate programmers who's had to start the fall rating period without the benefit of a television, direct mail, or outside marketing campaign, your toughest job will be trying to keep your station's call letters top-of-mind with your listeners. Here are few suggestions on how to overcome this obstacle:

CONTESTS

Set up a major contest that employs the use of the call letters, frequency, or your station's slogan. Give away t-shirts and hats that boldly display your calls. Use guerrilla marketing techniques to flood the marketplace with outdoor stickers on legal posting places around town. Hand out bumper stickers at every major event including concerts, sporting events, and movie premieres.

COMMUNITY

Develop community projects that will get your station coverage on television or ink in other media. The press likes topical issues and projects, like "Coats for the Cold" or "Gun Returns," which are structured around community services.

SALES EVENTS

Develop every sales and promotional appearance into a come-building opportunity. Sales promotions and air personalities doing charity work can bring in media coverage if properly promoted on and off the air. Make sure to distribute press releases for all your station projects. Always have banners, tee-shirts, bumper stickers, photos, etc. on hand at your event.

INTERNET

Don't overlook the potential of this new and exciting venue to promote your station and gain new listeners. You can billboard your staff lineup, hype your promotions, and do contests. Personalities or guests can have chats with listeners and your call letters will be seen by millions. You can't get more top of mind than that.

—QUINCY MCCOY

HIP-HOP

HIP-HOP REVIEWS

All reviews written by Janine Coveney

M.C. LYTE

"I Can't Make a Mistake" (EastWest/EEG)

M.C. Lyte has one of the most expressive and distinctive female voices in hip-hop, and on this percussive jam (which echoes the groundbreaking production style of Missy &



Timbaland), Lyte gets her groove on in a big way, jumping out on the dance floor at the club to rule all that she surveys, whether scoping out a fly brother, spinning rhymes, or just busting a move. Produced by Pharrell Williams and Chad Hugo of The Neptunes, it's from her forthcoming album *Seven & Seven*.

DEVIN

"Do What You Wanna Do" (Rap-A-Lot)

A gently grooving, smooth R&B track serves as the basis for an equally laid-back, inspirational recitation by Houston newcomer Devin, who proves to be an effective storyteller. With a distinctly Southern flow, Devin advises listeners to maintain respect for family, friends, and self while pursuing whatever makes them happy.



RAP REPORTS ACCEPTED

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

STATION REPORTING PHONE:

(415) 495-1990

FAX: (415) 495-2580

MOST ADDED



THE REEPZ (43)
MOOD SWINGAZ (39)
BLACK EYED PEAS (38)
XZIBIT (36)
DRES THE BLACK SHEEP (34)

MOST REQUESTED



PUMPKINHEAD
GANGSTARR
NOREAGA
LAURYN HILL
BIG PUNISHER

RADIO SAYS



MOOD SWINGAZ (39)
 "The Blessin'"
 (Karmis)
 "New joint banging out Jersey."
 —Beni-B, Bay Area Hip-Hop Coalition

ZW	LW	TW	ARTIST - Album (Label)
4	1	1	PUMPKINHEAD - Dynamic Remix (Makin' Records)
5	3	2	GANG STARR - Militia (Noo Trybe/Virgin)
3	4	3	LAURYN HILL - Lost One (RCE/Ruffhouse/Columbia/CRG)
1	2	4	NOREAGA - N.O.R.E. (Penalty Recordings)
12	6	5	KING TEE - Got It Locked (Interscope)
16	8	6	FAT CAT KARHEEM - Fugazi/Money Game (Casino/London)
17	11	7	A+ - Boyz To Men/Up Top New York (Kedar/Universal)
—	19	8	BLACK STAR - Definition (Rawkus)
6	7	9	HEATHER B - Do You (MCA)
2	5	10	ALL CITY - The Actual/Priceless (MCA)
8	9	11	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)
15	12	12	DIAMONDS IN THE ROUGH - Da Doe (Roc-A-Fella/Def Jam)
26	18	13	CANIBUS - How Come (Interscope)
13	14	14	BIG PUNISHER - Twinz/Deep Cover 98 (Loud)
11	10	15	MIC VANDALZ - Love & Hate (Jive)
21	16	16	DEFARI - Never Loose Touch (Tommy Boy)
24	21	17	ROYAL FLUSH - Can't Help It/What A Shame feat. Noreaga (Blunt Recordings)
27	22	18	8 BALL - Coffee Shoppe feat. Redman (Suave/Universal)
—	27	19	CAM'RON - Horse & Carriage feat. Mase (Epic)
7	13	20	SUNZ OF MAN - Shining Star (Wu-Tang Records/Red Ant)
10	15	21	JOHN FORTE - 99 (RCE/Ruffhouse/Columbia/CRG)
22	23	22	CALI KINGS - Likwit All-Stars: Cali Kings Part 1 (V-Wax)
35	29	23	ANIMAL PHARM - The Brink (Goodvibe)
14	17	24	DAZ DILLINGER - Might Sound Crazy (Death Row)
—	31	25	GODSUNZ - 1-718 (Tru Criminal)
19	24	26	DEF SQUAD - Full Cooperation (Def Jam/Mercury)
34	28	27	MASTERMINDS - The Ante (Mind Your Recordings)
NEW	28	28	SPORTY THIEVZ - Cheapskate (Roc-A-Blok)
28	25	29	CLIPSE - Got Caught Dealin' (The Gold Mind, Inc./EastWest)
NEW	30	29	BUCKSHOT, 5 FT., & EVIL DEE - War Zone (Duck Down/Priority) <i>The former Black Moon crew is back and ready to battle for #1.</i>
—	36	31	KRAKEN - Dusty Trails (Goodvibe)
18	26	32	PLAYER'S CLUB SUNDTK. - Ice Cube & Master P/ I'm A Ho (A&M)
—	32	33	ONYX - React (JMJ/Def Jam Recording Group)
9	20	34	XZIBIT - 3 Card Molly (Loud)
NEW	35	35	LOOT PACK - The Anthem (Stones Thrown Records)
—	39	36	LORD TARIQ & PETER GUNZ - We Will Ball (Codeine/Columbia)
25	33	37	CAPPADONNA - Dart Throwing (Razor Sharp/Epic Street)
NEW	38	38	PYRO - Propagada (GoodVibe)
NEW	39	39	BLACK EYED PEAS - Joints & Jams (Interscope) <i>Don't sleep—it's got Q's okay.</i>
39	—	40	JD FEAT. JAY Z - Money Ain't A Thing (Columbia/CRG)

CHARTBOUND

M.O.P. "4 Alarm Blaze" (Relativity)
MC LYTE "I Can't Make A Mistake" (EastWest/EEG)
ECLIPSE "My Position" (Conception)
YANKEE B "Hurt Somebody/ that Feeling" (Gee Street)
DR. DREZ AND THE ANONYMOUS "Dr. Ez's Cool Fantastic" (GoodVibe)

UP&ADD'EM

NYPD "Dangerous Waters" (MCA) 7/23
FLIPMODE "Cha Cha Cha/ We Got You Open Featuring Buckshot" (Elektra) 7/16

JC'SHIP-HOPBOX

Fans of onetime New York crew **Black Moon**: Be aware that the group is no more and its original label, Nervous, retains rights to that name. Meanwhile, former members of the group have reformed as **Buckshot 5 Ft. & Evil Dee** on their own label, Duck Down Records. The new jam is called "War

Zone." Duck Down exec **Dru-Ha** says he wants no beef with Nervous; a similar dispute arose over nomenclature when affiliated group **Smif & Wessun** had to drop the name and become the **Cocoa Brovaz** after a suit from the arms maker. Gee Street/V2 Records has signed a label deal for D&D

Records, a recording offshoot of New York's D&D Studios, which has become a hip-hop landmark as a recording facility for such stars as the **Notorious B.I.G.**, **KRS-One**, **Gangstarr**, **Funkmaster Flex**, the aforementioned **Black Moon**, and others. First project will be by rapper **Afu-Ra**, executive produced by D&D principals **Doug Grama** and **David Lotwin**

with **DJ Premier**, scheduled for a fourth quarter release...As distributor Tommy Boy continues to spread the message of Penalty Recordings artist **Noreaga** ("N.O.R.E.") to more and more markets, its also preparing to market and promoted the release of the next No Limit soldier, **Skullduggery**, whose single "These Wicked Streets," goes

to radio July 27...Basketball's **Kobe Bryant** has signed a deal with **Track Masters** production team. What will that sound like?...Peace and best wishes to **Wu-Tang Clan's Big Baby Jesus**, a.k.a. **Ol' Dirty Bastard**, who was shot during a robbery at his Brooklyn, N.Y., apartment June 30. He was treated at a local hospital and released.

REVIEWS *continued*

Devin acknowledges that he's known for explicit lyrics (Devin's album *The Dude* carries a parental advisory sticker), but adds "say whatcha want if you're grown/you make decisions on your own/ro

one would suffer but you/so do what the [blank] you wanna do." Backed with "Boo Boo'n," a similarly easy-tempoed track where Devin explains that bulls**t walks, and in the meantime he'll be in the bathroom. Executive produced by J. Prince and Scarface.

MIXSHOW *Rec'd Spins*

CW	TW		Spinz
1	1	QUEEN LATIFAH - Bananas (Motown)	72 -5
3	2	BULWORTH SDTRK - Ghetto Superstar f/ Prae, Mye & DDB/Zoom f/ Dr.Dre & L.L (Interscope)	70 -3
2	3	THE LOX - Money, Power, & Respect (Bad Boy/Arista)	65 -10
4	4	LUKE - Bounce To The Beat (Luke/Island)	59 -8
5	5	HEATHER B - Do You (MCA)	57 -8
—	6	SUNZ OF MAN - Shining Star (Wu-Tang Records/Fred Ant)	56 N
1	7	CHARLI BALTIMORE - Money (Epic)	56 +4
3	8	ICE CUBE - We Be Clubbin' (Remix) Feat. D-MX (heavyweight/A&M)	55 -7
7	9	JAY-Z - A Million & One Questions (Roc-A-Fella/Def Jam)	55 -7
3	10	GOODIE MoB - They Don't Dance No Mo' (Arista)	50 -9
10	11	JAYO FELONY - Whatcha Gonna Do (Insomniac)	46 -6
9	12	ALL CITY - The Actual/Priceless (MCA)	44 -15
—	13	BLACK CAESAR - System (Tommy Boy)	38 N
12	14	MYSTIKAL - The Man Right Chea,Unpredictable (Live)	38 -6
13	15	MASTER P - I Got The Hook Up (No Limit/Priority)	36 -8
19	16	LAURYN HILL - Lost One (RCE/Ruffhouse/Columbia/CRG)	35 -1
16	17	PUFF DADDY & THE FAMILY - Victory (Bad Boy/Arista)	35 -8
17	18	BIG PUNISHER - Still Not A Player (Loud)	32 -8
15	19	FRANKENSTEIN - The UV (Knowledge Of Self)	30 -13
—	20	GANG STARR - Militia (Noo Trybe/Virgin)	28 N

RECORDPOOLPROFILE

Starfleet Music Pool

5400 Buena Vista Avenue
Charlotte, N.C.
28205

Contacts:
Ronnie Matthews or
Scott Beaty

Ph: (704) 532-8496

Fax: (704) 532-2252

Email: starflet@charlotte.infi.net

Web Site: www.starfleetmusic.com

Starfleet Pool
Picks: Daz Dillinger
"It Might Sound
Crazy" (Death Row),
Montell Jordan "I
Can Do That" (Def
Jam/Mercury).

Props Over Here:
"Since our inception
in January 1990,
Starfleet has grown to

60 members strong.
We're based in
Charlotte, however we
have DJs from
upstate New York to
Key West and all the
way out to Salt Lake
City. We've been
responsible for break-
ing hundreds of
artists, forcing the
radio stations in all of
the markets we ser-
vice to get busy." —
Ronnie

Top Ten Singles
1. 69 BOYZ - "Woof
Woof" (Atlantic)
2. JANET - "Go
Deep" (Virgin)
3. KINSU - "Tha Hop"
(Blunt/TVT)
4. ARETHA FRANKLIN
- "A Rose Is Still a
Rose" (Arista)
5. LOIS LANE -



Ronnie Matthews

"Chinese Checkers"
(JEA/Basix)
6. BRANDY & MONI-
CA - "The Boy Is
Mine" (Atlantic)
7. ZWEETY -
"Rumpshaka" (RCA)
8. CHARLI BALTI-
MORE - "Money"
(Epic)
9. N-TYCE - "We
Come To Party"
(Columbia/CRG)
10. NUTTA BUTTA -
"Freak Out"
(Lil' Man/Interscope)

10

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NEW ROCK ZONE

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Filling the 12 available slots for this year's Fox Theater concept series at our Boulder Summit, especially given the many possibilities was truly a labor of love, lust, and anguish. From the mountains of music we considered, here are the night-by-night rosters that will proudly represent the width and breath of what the GAVIN Summit and Triple A radio are all about.

THURSDAY, AUGUST 20 American Legends in Rare Performances

Robbie Robertson
Willie Nelson
Neil Finn
Grant Lee Buffalo



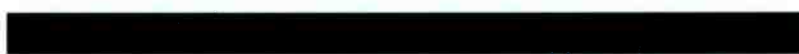
Program Notes: Probably the most common question Robbie Robertson gets

asked is, "When are you going to tour?" Not only does Robertson not tour, he rarely sets live, so don't expect a typical set of music from this American legend.

Fresh from producing Bob Dylan's best record in decades, Daniel Lanois has now just finished Willie Nelson's latest, *Teatro*, which Willie describes as, "the best record of my career." We agree—and we're massive Willie Nelson fans.



As for Neil Finn, if he's courageous enough to leave Crowded House and go solo, then we feel privileged that he chose to play for us.



1998 Fox-O-Rama This Year's Fox Theatre Line-Up

BY KENT ZIMMERMAN

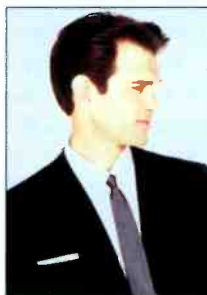
Grant Lee Buffalo comes highly recommended from the radio side, being the favorite of many discriminating programmers. *Jubilee* their breakthrough album, is one of the best of the year.



FRIDAY, AUGUST 21 Chris Isaak Headlines a Night Superb Songwriting

Chris Isaak
Lucinda Williams
Patty Griffin
Rufus Wainwright

Program Notes: Chris Isaak has just finished up a new album, and is willing to test new songs on a Summit audience. It's been a long time since Isaak has played a club stage.



Years in the making, Lucinda Williams' *Car Wheels on a Gravel Road* is described by legendary producer Joe Boyd as "the *Blonde on Blonde* of the '90s." Already an accomplished songwriter, this is the album that will push Williams into the limelight as a performer.

After one listen to her new album, *Flaming Red*, Patty Griffin became the first act we selected. After laying considerable groundwork with the



acoustic *Living With Ghosts*, this new album displays her talents as a full band leader influenced by Stevie Nicks, Tom Petty, and Rickie Lee Jones.



Rufus Wainwright composes songs that some describe as "modern standards" or "popera." We see him as an uncategorizable writer in the vein of Randy Newman, Stephen Foster, and Van Dyke Parks. The son of Kate McGarrigle and Loudon Wainwright III, Rufus is carving out his own original legacy.



SATURDAY, AUGUST 22 Flecktones, Junkies, a New Familiar Face and a Special Surprise

Bela Fleck and the Flecktones
A Very Special Surprise Guest
Cowboy Junkies
Joan Jones

Program Notes: Bela Fleck and the Flecktones boast one of the most amazing groups of combined talent on the road today. Bela Fleck, Jeff

Coffin, Victor Lemonte Wooten, and Future Man meld four individuals into one single, unique vision. After a decade of performing, Bela and the band are discovering a new audience after touring extensively with the Dave Matthews Band.



Saturday night will feature our first Surprise Guest. A few clues: Well-known performer, previous platinum album, and a homecoming of sorts.



Cowboy Junkies have come a long way since recording albums on a single stereo microphone. Their newest, *Miles From Our Home*, is their most expansive experiment yet, recorded in a 125-year old mill house.

If the name Joan Jones doesn't ring a bell, perhaps SUN60 does. This former half of SUN60 was born and raised in Hollywood listening to Exene and Martha Davis. Joan's new album, *Startlite Criminal*, was recorded in Atlanta with engineer/producer Nick DiDia (Pearl Jam, Rage Against the Machine).



Cracker Headlines Whenjagetin Wednesday at the Fox

Cracker, From Good Homes, and Pete Droge



Thanks to RCA's Art Phillips and last year's Agents of Good Roots show, what started as a guerilla night of music has entered the official mainstream. A preshow party and shuttle buses make it all official.

Local Acts Make for Solid Radio With Strong Community Ties

BY SPENCE D.

Summer's here, and although on the surface playlists appear tight, many are opening up just a bit to let some local talent shine through. By all accounts most Alternative stations support local acts via a "locals only" type specialty show (traditionally relegated to a half hour slot sometime on Sunday night), but quite a few stations are now gong one step further, giving regular rotation slots to local artists.

Just take a look at The End in Seattle. Scan their recent playlists, and you'll notice a couple of the Pacific Northwest's finest—Pigeonhed and Modest Mouse—sharing ample spin time with the likes of the Beastie Boys and Smashing Pumpkins. A similar story is taking place in Atlanta, where 99X came out of the box on local artist Shawn Mullins by adding his track "Lullaby" the week of June 22—three weeks before the CD sin-

gles were ready to be officially shipped to radio!

Over in Memphis at 96X, MD John Michael has been touting the sonic wares of local rockers Skillet for several months now. "The listener response has been unbelievably huge," he says of the band's single "Locked in a Cage," which currently racked up 39 spins a week for several months. "I wouldn't be messing with this if there wasn't something here."

And in Ft. Wayne, WEJE was among the first stations to add MCA act Why Store. Why? Because the band hails from the area. "They're really popular with the kids in Ft. Wayne," explains PD Weasel.

For some PDs, supporting local acts is not merely a labor of love, but an integral part of the station's imaging. "One of the reasons we went on the air back in 1983 was to expose local music," exclaims WHTG-Asbury Park PD Rich Robinson. 'HTG's playlist is judi-

ciously spiked with local acts such as Ozone Monday, Mars Needs Women, and Pee Shy. "We really promote our local aspect. It's what makes us different from K-ROCK. Besides, a lot of this music is good and deserves to be heard."

Similar ideology is echoed in Detroit, where considerable support is also lent to local acts. Vince Cannova, PD at Motor City's 89X, remarks, "We try and help local bands out whenever we can, either by putting them in regular rotation or showcasing them at our concerts. We really get behind bands that we think should be signed."

Stephanie Hindley and Steve Picard up at the WBTV "The Buzz" in Burlington have been giving roughly 10 spins a week to "Candy Music" by Stupid Club. The reason behind this is twofold, Hindley says. "[It's] probably one of the best local songs I've heard in a long time," she explains. "The community has basically made it very clear to us that local music is very important to them, which is why you will see one, two, or three local artists in regular rotation on our playlist from time to time."

To further boost its support of local artists, the station employs a local music director who is in charge of fielding local music and setting up local events.

In Cincinnati, Keri Valmassei and the WOXY crew also give considerable support to local acts. Columbus, Ohio

band Watershed is currently enjoying 20 spins a week at the station. "We've always supported local acts," comments Vallmassei. "In fact, this station is known for its local music support. In the past, 97X has thrown support behind Guided By Voices and all of the Afgan Whigs records, just because that's Dayton/Cincinnati local stuff. A lot of times you've got the best bands in the world in your backyard, and there's no point in not paying attention to that if you're a radio station. The listeners are familiar with it, it's easily accessible to them, and it makes you sound like you're clued in to what's going on."

"I try to play local music as often as I can," states WWCD-Columbus PD Andy Davis, who's currently supporting two Columbus bands, Scrawl and Watershed, in regular rotation. "Listener response is very positive. The fact is that people recognize immediately that radio stations don't do this anymore."

So what does this all mean? The bottom line is that playing local music on your station brings you closer to your target audience by showing them that you are in touch with the local scene. Perhaps WWCD-Columbus PD Andy Davis sums it up best when he says, "It's all part of trying to

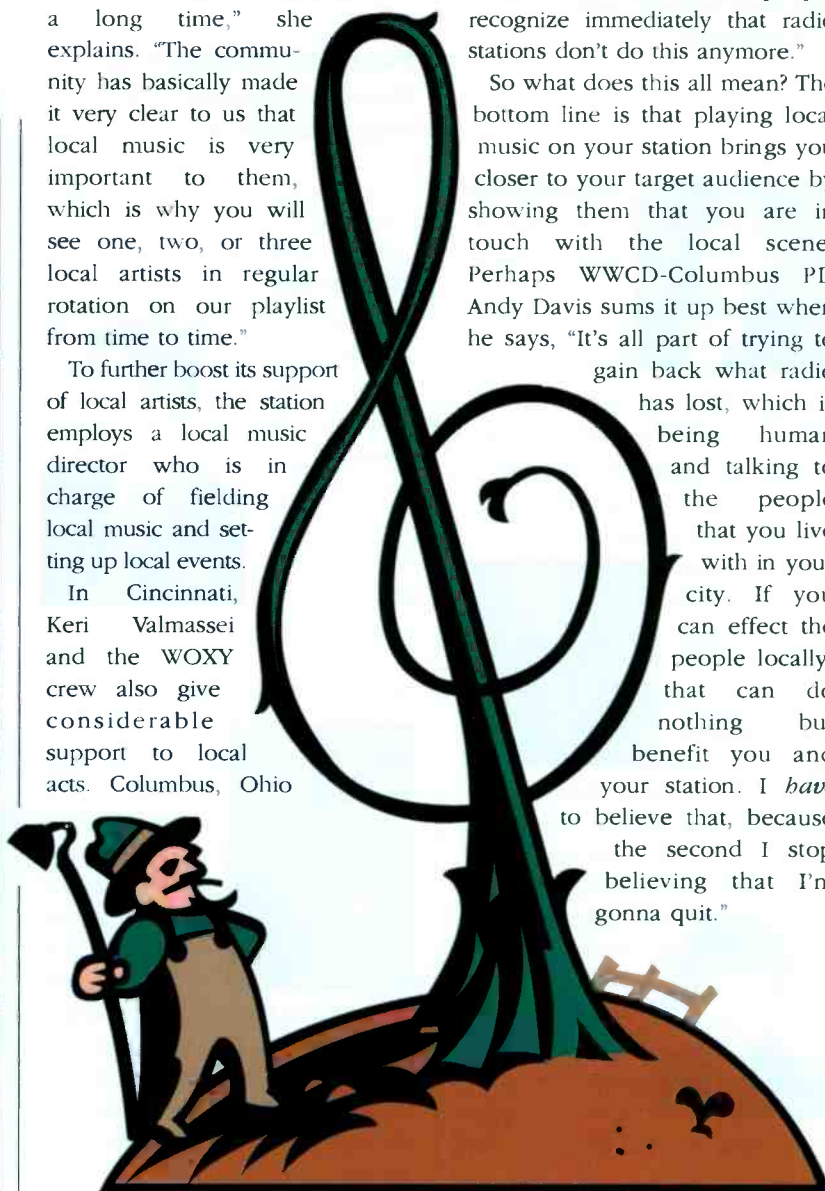
gain back what radio has lost, which is being human and talking to the people that you live with in your city. If you can effect the people locally, that can do nothing but benefit you and your station. I *have* to believe that, because the second I stop believing that I'm gonna quit."

the **brian jonestown massacre**
STRUNG OUT IN HEAVEN

Bombs away, Baby!

#1 most added at college week of June 22/98

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College Community Reacts to Spins

BY VINNIE ESPARZA

On June 8, GAVIN adopted a new method of compiling its weekly College chart. What was once tabulated through rotations (i.e. heavy and medium reports) was switched to spins, meaning stations were asked to report their top 40 with the total number of plays for that week attached to each title. This was part of a program to switch all of GAVIN's formats to spins.

No one in the College world was quite sure what to expect. Now almost a month into the process, the verdict is in, and response has been mixed. Quite simply, those in favor of spins tend to be major labels and the more commercially-structured stations on the panel, while those not completely sold on the idea tend to be from the the more freeform, indie-artist end and the smaller independent labels.

"When the chart was based on rotations, you didn't really know what was happening," says Virgin's Mike Newman. "A heavy could mean three spins for one station and 25 for another. I like the fact that you can see the spins and find out exactly how many times a record was played at a station. It gives me more to work with; it gives me more information. It allows me to see what stage a station is at with a record—whether they're behind with it or if they're on the same par with everyone else."

Indeed, having such a calculation method also enables label reps to see how "heavy" and "medium" are defined by the individual stations.

Atlantic's Gary Gorman agrees. "If you have two stations, one that plays a record five times a week and calls it 'heavy,' and another that plays a record 12 times a week and calls it 'light' because their heavies are 20," he says, "you can't weigh them as equals. Under rotations, you were doing just that."

Gorman also adds that spins are crucial for understanding and maximizing a band's exposure within a station's respective market.

"One of the most important aspects of College radio is band exposure," he continues. "It's pretty clear that the most important way of maximizing impact for your artist is

to know how many spins they're getting at a particular station in a particular market. Often a band will tour through a city or town where they've gotten 'heavy' spins at the College station, but when they get there to perform, the turnout is poor. The band is bummed-out, management gets upset, and it all trickles down to the label—if one is involved. Then they find out that a 'heavy' rotation at this particular station is only three spins a week."

Virgin's Newman adds that spins are also beneficial for those looking to do promotion on a commercial level.

"I think it is a benefit for those of us doing College promotion who are planning to do something on a national or commercial level. Since everything is based on spins everywhere

else, it gives me a vantage point to see how things are working."

As mentioned, not all the words pertaining to spins have been kind.

Autotonic's Dan Mackta addresses the fact that each station on the reporting panel is unique. "The problem is one that has always existed," he says. "Different College stations have different goals and reasons for existence. The stations are so different that the chart is just a patchwork of different people's ideas of what College radio can be."

"The number one record at Station A gets 40 spins, and the number one record at Station B gets a hot 7," he explains. "The part that makes it painful is that the stations with a low spin count tend to be the more adventurous, cutting edge stations, whereas stations with a high spin count tend to be more cookie cutter, mainstream, major label-oriented learning laboratories for commercial radio."

KCMU-Seattle Music Director Don Yates agrees. "My main concern is the chart becoming weighted towards the less adventurous or commercial/modern rock-oriented stations. This will be a big problem if it makes the GAVIN College chart less adventurous and more a mirror

of the commercial Alternative chart."

"College radio should emphasize a great variety of new music, and with the system of spins, what you get is something that leans more towards quantity than quality," says Up Records' James Stockstill. "Because some (commercial alternative-leaning) stations will spin a record 45 times, it takes away from the smaller releases that deserve just as much airplay."

"What scares me about spins is that it's forcing stations to trim down their broadcasting," says WRFL Music Director Ross Wilbanks. "If you have a playbox of 150 discs and your #1 gets nine spins, you're not going to count as much as if you trimmed your list down to 90 and got 20 spins. It's very upsetting because it cuts down on diversity. There's so much stuff out there, if you're going to try and represent that, it makes it very difficult."

"Once you compare our spins to commercial radio, we look like we're not supporting anything," adds KALX-Berkeley, Calif. Music Director Rachael McGovern.

WFMU's Music Director Brian Turner says, "My problem with spins is that from the point of view of stations such as ours—freeform and underground—we're not structured as rigidly as the major (commercial) stations."

The spins question is clearly a double-edged sword. While it is interesting to know exactly how many times a record was spun at College radio each week, it also gives us a clearer view of the results of the gradual commercialization of the format. Does this mean that compiling a chart based on rotations is merely a smokescreen for what is truly happening at College radio? Or is spins simply a means by which major labels can take advantage of the more commercial-flavored stations in order to receive credible College play from a GAVIN station?

WHAT ARE YOUR FEELINGS ON THE SUBJECT? E-MAIL ME AT VINNIE@MAIL.GAVIN.COM WITH YOUR FEEDBACK.



CAFÉ MUSIC NETWORK



JULY 1998 • TOP 25

	LAST MONTH	THIS MONTH	
	1	1	Bob Dylan - Time Out of Mind (Columbia)
	17	2	Various Artists - Cafe Music Selects, Volume V (CMN)
	3	3	Natalie Imbruglia - Left Of Middle (RCA)
	2	4	Ani DiFranco - Little Plastic Castles (Righteous Babe)
	7	5	Various Artists - Cafe Music Selects, Volume IV (CMN)
	8	6	Good Will Hunting - Music from the Miramax Motion Picture (Capitol)
NEW	7		Tom Waits - Beautiful Maladies, The Island Years (Island)
	4	8	Mono - Formica Blues (Echo/Mercury)
	5	9	Exotica - World Music Divas (RCA Victor)
	6	10	Buena Vista Social Club - Buena Vista Social Club (Nonesuch)
	9	11	Celtic Wave - A Collection of the Best in Contemporary Celtic Music (RCA Victor)
	10	12	Deep Forest - III Comparsa (550 Music)
	11	13	Shawn Colvin - A Few Small Repairs (Columbia)
NEW	14		Hope Floats - Music from the Motion Picture (Capitol)
	18	15	New York Voices Sing - The Songs of Paul Simon (RCA Victor)
	12	16	Aine Minogue - Circle of the Sun (RCA Victor)
NEW	17		Sam Kimball - Cover to Cover (Ovation)
NEW	18		Pete Drogue - Spacey & Shakin' (57/Epic)
NEW	19		Jewel - A Night Without Honor (Harper Collins Audio)
	13	20	Titanic - Soundtrack (Sony Classical)
NEW	21		Crosby Pevar Raymond - CPR (Samson Music)
NEW	22		Acoustic Waves - Volume Three (Island)
	14	23	Olive - Extra Virgin (RCA)
NEW	24		Deep Impact - Music from the Motion Picture (Sony Classical)
	15	25	Sarah McLachlan - Surfacing (Arista)

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ALTERNATIVE

MOST ADDED



EVERCLEAR (20)

Father of Mine
(Capitol)

Including: KKND, WQXA, CIMX, WPGU, WQBK, WDST, KLZR, WEJE, WPLY, WKRD, WGRD, WBCN, WBZU, WHMP, KHLR, WEOX, WKQX, KFTE, WLIR, XHRM

SMASHING PUMPKINS (11)

Perfect
(Virgin)

Including: KKND, KPDI, WRXQ, KNRK, WEDG, WGRD, WHMP, WEOX, KDGE, WLIR, XHRM

FLYS (9)

Got You
(Where I Want You)

Including: CIMX, WKRL, WJSE, WNNX, WPBZ, WBZU, WFNX, WEOX, KMYZ

CHERRY POPPIN' DADDIES (9)

Brown Derby Jump (Mojo)

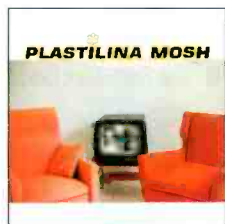
Including: WBER, WJSE, WEDG, WOSC, WBCN, WPBZ, WFNX, XTRA, XHRM

THIRD EYE BLIND (8)

Jumper
(Elektra/EEG)

Including: CIMX, WWDX, WPLY, WIXD, KPNT, KQXR, WFNX, WLSZ

RECORD TO WATCH



PLASTILINA MOSH

"Mr. P. Mosh"
(Capitol)

"I've been digging Plastilina Mosh's 'Mr. P Mosh.' Check it out."

—Rick Brewer,
WEND-Charlotte

LW	TW		Spins	Diff
1	1	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	2265	-130
2	2	HARVEY DANGER - Flagpole Sitta (Slash/London)	2091	-59
4	3	FUEL - Shimmer (550 Music)	2011	-73
6	4	EVE6 - Inside Out (RCA)	1874	+33
7	5	BARENAKED LADIES - One Week (Reprise)	1836	+119
3	6	SEMISONIC - Closing Time (MCA)	1821	-278
5	7	SMASHING PUMPKINS - Ava Adore (Virgin)	1490	-471
13	8	FOO FIGHTERS - Walking After You (Elektra/EEG)	1304	+92
9	9	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	1277	-51
11	10	BEASTIE BOYS - Intergalactic (Capitol)	1275	-11
14	11	GRANT LEE BUFFALO - Truly, Truly (Warner Bros.)	1261	+133
12	12	ATHENAEM - What I Didn't Know (Atlantic)	1118	-105
10	13	THE URGE - Jump Right In (Immortal/Epic)	1106	-197
28	14	DAVE MATTHEWS BAND - Stay (RCA)	1000	+292
18	15	SPRUNG MONKEY - Get 'Em Outta Here (Hollywood)	981	-52
16	16	TORI AMOS - SPARK (Atlantic)	970	-123
25	17	SMASHING PUMPKINS - Perfect (Virgin)	949	+190
8	18	GARBAGE - Push It (Almo Sounds)	899	-559
17	19	FASTBALL - The Way (Hollywood)	837	-227
22	20	STABBING WESTWARD - Save Yourself (Columbia/CRG)	803	-13
26	21	CREED - What's This Life For (Wind-Up)	779	+51
36	22	EVERYTHING - Hooch (Blackbird/Sire)	778	+236
27	23	FEEDER - High (Elektra/EEG)	771	+59
32	24	GUSTER - Airport Song (HYBRID/SIRE)	683	+59
30	25	BIG BAD VOODOO DADDY - You & Me & the Bottle Makes 3 Tonight (Baby) (Coolsville)	668	+24
40	26	NATALIE IMBRUGLIA - Wishing I Was There (RCA)	646	+162
21	27	PEARL JAM - Wishlist (Epic)	643	-246
15	28	THE WALLFLOWERS - Heroes (Epic)	627	-471
35	29	DAYS OF THE NEW - The Down Town (Outpost)	612	+47
41	30	Seven Mary Three - Over Your Shoulder (Atlantic)	598	+157
43	31	GARBAGE - I Think I'm Paranoid (Almo Sounds)	596	+181
20	32	EVERCLEAR - I Will Buy You A New Life (Capitol)	584	-333
31	33	OUR LADY PEACE - 4 A.M. (Columbia/CRG)	581	-46
19	34	GREEN DAY - Redundant (Reprise)	570	-358
—	35	BRIAN SETZER ORCHESTRA - Jump Jive An' Wail (Interscope)	563	N
		Swing, swing, swing!		
33	36	RAGE AGAINST THE MACHINE - No Shelter (Columbia/CRG)	559	-56
23	37	MATCHBOX 20 - Real World (Lava/Atlantic)	490	-281
—	38	EAGLE EYE CHERRY - P (WORK)	485	N
—	39	THIRD EYE BLIND - Jumper (Elektra/EEG)	478	N
39	40	THE GANDHARVAS - Downtime (MCA)	449	-36
45	41	SWIRL 360 - Hey Now Now (Mercury)	437	+47
37	42	NATALIE MERCHANT - Kind and Generous (Elektra/EEG)	428	-69
38	43	RANCID - Bloodclot (Epitaph)	416	-71
42	44	K's CHOICE - Everything For Free (550 Music)	412	-19
50	45	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	398	+75
46	46	SMASH MOUTH - Can't Get Enough Of You Baby (Interscope)	383	+8
24	47	THE VERVE - Lucky Man (Virgin)	352	-416
—	48	MONSTER MAGNET - Space Lord (A&M)	340	N
		Astral projection intergalactic metallo surge-o-rama!		
44	49	CHERRY POPPIN' DADDIES - Zoot Suit Riot (Mojo)	333	-72
34	50	BEN FOLDS FIVE - Song For The Dumped (550 Music)	320	-257

REVIEWS

SUNCATCHER

The Girl That God Forgot (Restless)

Rippling guitar crush sprinkled with summer splash and glistening cherry red warmth. Toss in some dusted bits of easy glide psychedelic enhancement and you've captured the essence of Suncatcher's debut platter. The single "Trouble" is an energetic rocker (think Hollies-meets-the Byrds in the year 2999) that should find a home at both Alt and A3. For further plushness peep the title track, a mesmerizing wisp of seasoned guitar flurl and omnipotent rhythm surge. Then there's "Heaven," an ecclesiastical sonic experience, while "Dandelion" is subdued acoustic bliss replete with rapturously cryptic lyrics. Also check "The Puritan Song" and "Viva."



THE BRIAN SETZER ORCHESTRA

The Dirty Boogie (Interscope)

Jump, jive, an' wail accurately captures the essence of this release. We're talkin' 13 sooper swingin' big band blow-outs here. Go deep on cuts like "This Cat's On A Hot Tin Roof," "Let's Live It Up," "You're The Boss," and "Nosey Joe." Hell, if you got room for Cherries, Voodoo, and Squirrels, then you got room for the BSO, baby!



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ARTISTPROFILE

KOMEDA

HOME BASE: Umea, Sweden
MEMBERS: Jonas Holmberg, drums, keyboards, vox; Marcus Holmberg, bass, keyboards; Lena Karlsson, vox; Mattias Norlander, guitar
CURRENT SINGLE: "It's Alright, Baby"
ALBUM: What Makes You Go?

LABEL CONTACT: Anthony @ Minty Fresh (773) 665-0289
INFLUENCES: "There are many, both musically and cinematic. The name Komeda refers to Krsztyof Komeda, who was a Polish film music composer and jazz musician. Also Nino Rota, the Italian film composer for many Fellini films. But we get inspired by

most things in life, like a good book or whatever." —Lena
FAVORITE LATE NIGHT SNACK WHILE ON TOUR: "On the road you can't get any favorites. You have to eat things at Denny's or McDonalds." —Lena
"I like the cheese balls. The crunchy ones are my favorite." —Marcus
ANIMAL YOU MOST LIKELY IDENTIFY WITH: "I kind of like cats because they're

independent." —Lena
"I'm an owl, or maybe I'm a snake." —Marcus
COMMENTS ON LUTEFISK (A TRADITIONAL SCANDINAVIAN DISH OF GELATINOUS FISH): "It's a thing that most kids don't like, and then when you grow up you get to really enjoy it." —Lena

"It's very much like that with Swedish meals. You get to appreciate them much more when you grow up."



COLLEGE

MOST ADDED



RASPUTINA (31)
How We Quit the Forest
(Columbia/CRG)
Including: KCDU, KCRW, KVMA, KVRX, KWBU, KWVA, WBNY, WCBN, WCDB, WEGJ, WPRK, WQFS, WRUV.

OF MONTREAL (28)
The Bedside Drama: A Petite Tragedy (Kindercore/Elephant 6)
Including: KCPR, KJHK, KUGS, KVRX, KWBU, WCBN, WCDB, WEGJ, WMSE, WYUJ, WPRK, WRFL, WRSU, WXDU.

12 ROUNDS (28)
My Big Hero (Nothing/Interscope)
Including: KCDU, KCPR, KFSR, KGLT, KGRG, KTXJ, KUGS, KWBU, WDBM, WICB, WJCU, WMNF, WRUV, WUMS, WUSB.

LES THUGS (26)
Nineteen Something (Sub Pop)
Including: KCDU, KDVS, KFSR, KGLT, KUCI, KUGS, KVMA.

N'DEA DAVENPORT (23)
N'Dea Davenport
(Delicious Vinyl/V2)
Including: KCRW, KCSB, KGLT, KTXJ, KUGS, KVRX, KWBU.

PERPLEXA (23)
This Glorious Forward
(Small Stone)
Including: KCSB, KDVS, KGLT, KUGS, KVRX, WBNY.

RECORD TO WATCH



VARIOUS ARTISTS
Sex-O-Rama 2 (Oglio)
Yes!! More '70s porn funk. Excellent first date music. With titles like "Blow Me Down," "Pearl Necklace," and "The Money Shot," you just can't go wrong! Contact info@oglio.com.

2W	LW	TW			
1	1	1	TRICKY - Angels With Dirty Faces (Island)	43	0
2	2	2	MASSIVE ATTACK - Mezzanine (Virgin)	37	0
6	3	3	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)	39	0
3	4	4	JESUS & MARY CHAIN - Munki (Sub Pop)	29	1
11	5	5	SHONEN KNIFE - Happy Hour (Big Deal)	29	0
4	6	6	ROCKET FROM THE CRYPT - RFTC (Interscope)	28	1
8	7	7	SPINANES - Arches and Aisles (Sub Pop)	30	0
13	8	8	BRIAN JONESTOWN MASSACRE - Strung Out In Heaven (TVT)	29	1
10	9	9	MOGWAI - Kicking A Dead Pig (Jetset)	25	0
5	10	10	SONIC YOUTH - A Thousand Leaves (DGC)	23	0
15	11	11	DON CABALLERO - What Burns Never Returns (Touch & Go)	21	1
12	12	12	BAXTER - Baxter (Maverick)	19	0
7	13	13	BAD RELIGION - No Substance (Atlantic)	18	0
9	14	14	MONEY MARK - Push the Button (Mo'Wax/ffrr/London)	26	0
14	15	15	GRAVITY KILLS - Perversion (TVT)	14	0
19	16	16	CIV - Thirteen Day Getaway (Lava/Atlantic)	17	1
18	17	17	MXPX - Slowly Going the Way of the Buffalo (A&M)	17	0
16	18	18	GRANT LEE BUFFALO - Jubilee (Slash/Warner Bros.)	17	0
25	19	19	BARRY ADAMSON - As Above So Below (Mute)	23	3
35	20	20	OZOMATLI - Ozomatli (Almo Sounds)	16	0
			<i>Amazing live shows. Excellent Latino flavored rhymes. Features Cut Chemist.</i>		
23	21	21	BEASTIE BOYS - "Intergalactic" (Grand Royal/Capitol)	14	0
17	22	22	SMASHING PUMPKINS - Adore (Virgin)	14	0
26	23	23	VARIOUS ARTISTS - Selector Dub Narcotic (K)	19	2
22	24	24	ADD N TO X - On the Wires Of Our Nerves (Mute)	14	0
39	25	25	ARAB STRAP - Philophobia (Matador)	14	0
			<i>"I don't write happy songs, because I feel like a prick" —Aidan</i>		
N	26	26	VARIOUS ARTISTS - Amp 2 (Astralwerks)	13	0
45	27	27	BRIAN SETZER ORCHESTRA - The Dirty Boogie (Interscope)	18	4
21	28	28	TORI AMOS - From the Choirgirl Hotel (Atlantic)	12	0
20	29	29	X FILES SOUNDTRACK - The X-Files: The Album (Elektra/EEG)	13	0
30	30	30	KOMEDA - What Makes It Go (Minty Fresh)	9	0
49	31	31	BEN NEILL - Goldbug (Antilles)	16	0
—	32	32	JOAN OF ARC - How Memory Works (Jade Tree)	12	0
28	33	33	GIRLS AGAINST BOYS - Freak*On*Ica (DGC)	16	0
44	34	34	SWINGING UTTERS - Five Lessons Learned (Fat Wreck Chords)	12	1
40	35	35	HOME GROWN - Act Your Age (Outpost)	8	0
N	36	36	SPRING HEELED JACK USA - Songs From Suburbia (Ignition)	11	0
37	37	37	GETAWAY CRUISER - Getaway Cruiser (550 Music)	8	0
N	38	38	WILL OLDHAM - Black/Rich Music (Drag City)	13	0
27	39	39	CALEXICO - The Black Light (1/4 Stick)	14	2
24	40	40	PIZZICATO FIVE - Remix Album: Happy End Of You (Matador)	11	0
31	41	41	LENNY KRAVITZ - 5 (Virgin)	8	0
29	42	42	ALASTAIR GALBRAITH - Mirrorwork (Emperor Jones/Trance)	11	0
N	43	43	zoviet*france - Digilogue (Soleilmoon)	10	1
48	44	44	HI-FI KILLERS - Possession (LooseGroove)	10	1
42	45	45	SISTER SOLEIL - Soularium (Universal)	7	0
N	46	46	PULP - This Is Hardcore (Island)	10	0
33	47	47	LIONROCK - City Delirious (Time Bomb)	13	0
43	48	48	DIAMANDA GALAS - Malediction And Prayer (Asphodel)	9	0
N	49	49	SNUFF - Tweet Tweet My Lovely (Fat Wreck Chords)	9	0
46	50	50	THE BOMBORAS - Head Shrinkin' Fun (Zombie A Go-Go/DGC)	9	0

REVIEWS

THE BRIAN JONESTOWN MASSACRE Strung Out in Heaven (TVT)



In a perfect world BJM's seventh album will bring this soon-to-be legendary S.F. band some national attention (preferably, *before* they self-destruct). Low-fi pop brilliance shines the most on "Wasting Away", "Nothing to Lose", "Maybe Tomorrow" and "Going to Hell"—a cut which *needs* to be the next single in order to truly ignite the revolution. Contact Anya Feldman at (212) 979-6410.

BIKINI KILL The Singles (Kill Rock Stars)



This now-defunct band needs no introduction to anyone that has paid attention to college radio. Raw and uncompromising, they will surely be missed at the format. KRS was kind enough to give us one final "album" worth of material from the grrrls which includes the "New Radio +2", "The Anti Pleasure Dissertation" and "I Like Fucking b/w I Hate Danger" 7"s. Contact Maggie Vail at KRS at (360) 357-9732.

ADDS FOR JULY 13/14

Violent Green (Up), **Beastie Boys** (Grand Royal/Capitol), **Modest Mouse/764 Hero 12"** (Up/Suicide Squeeze), **V-Roys** (E-Squared), **The Pixies** (4AD/Elektra), **The Sugarcubes** (Elektra), **Laughing Us** (Risk), **Robert Williams** (Casual Tonalities), **Mavis Piggott** (Flydaddy), **Ultra Babyfat** (Velvet), **Michael Shelley** (Big Deal), **Bikini Kill** (Kill Rock Stars).

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ARTISTPROFILE

MOGWAI

FROM: Glasgow, Scotland
LATEST RELEASE: Kicking A Dead Pig
LABEL: Jetset
CONTACT: Will @ (212) 625-0202
KICKING SOME REMIXES: The latest release is a double disc that features remixes of

Mogwai material from the likes of My Bloody Valentine, Hood. DJ Q, Alec Empire, Arab Strap and others.
WHY WE EXIST: "We've been together for three years. There's no real story as to why we started. We just wanted to make some quality, and different, music. We feel that so much of today's music

is so contrived, formulaic, and bland. Like ska for example. A lot of it is like Beverly Hills 90210 with a horn section. To do something with substance seems to be quite revolutionary at the moment."—Stuart Braithwaite, Guitar/Vox
ON RADIO: "You're very lucky to have college radio in America. There's not a lot of variation here, we have John

Peel's show. We get played on a few shows here late at night. It's hard for a new band to get played on the radio here. There's a big step between nobody knowing who you are and everybody knowing who you are. There's not a lot of space in between."—Stuart
WHAT IS A MOGWAI?: "It's means 'devil' in Chinese." —Stuart



MOST ADDED



EVERCLEAR (11)
 Father Of Mine (Capitol)
 including: KBAT, KEYJ, KRQR, KRZR, KTUX, KZRK, KPPT, WHMH, WMFS, WQXA, WTOS.

AEROSMITH (10)
 What Kind Of Love Are You On (Columbia/Sony Music Soundtrax)
 including: WCCC, WMFS, KFMW, KTUX, KIBZ, KXXR, KLAG, KBAT, KEYJ, KZRQ.

TOOL (10)
 Eulogy (Volcano/FreeWorld)
 including: WRIF, WAAF, WBUZ, WLZR, WHMH, KDOT, KRZR, KTUX, KIQZ, KXXR.

KENNY WAYNE SHEPHERD (5)
 Somehow, Somewhere, Someway (Revolution)
 including: WIYY, WMFS, WTOS, KISS, KZRK.

UNWRITTEN LAW (5)
 Holiday (Interscope)
 including: WCCC, WTOS, WHMH, KIBZ, KEYJ.

THE RED TELEPHONE (3)
 Piranha (Warner Bros.)
 including: WRCC, WRIF, KTUX.

RADIO SAYS



"Days of the New and Creed are doing extremely well for us. We're three cuts deep on both of those albums and I don't see our audience losing any interest."
 —**WWBN-Flint, Michigan PD,**
 Brian Beddow

ACTIVE

LW	TW		Spins	Diff.
1	1	DAYS OF THE NEW - The Down Town (Outpost)	1161	+86
4	2	MONSTER MAGNET - Space Lord (A&M)	1080	+56
2	3	STABBING WESTWARD - Save Yourself (Columbia/CRG)	1031	-22
3	4	SMASHING PUMPKINS - Ava Adore (Virgin)	976	-68
8	5	CANDLEBOX - It's Alright (Maverick/Warner Bros.)	889	+102
5	6	CREED - Torn (Wind-Up)	859	-6
7	7	JERRY CANTRELL - My Song (Columbia/CRG)	831	+41
9	8	CREED - What's This Life For (Wind-Up)	806	+67
6	9	METALLICA - Fuel (Elektra/EEG)	792	-1
11	10	FUEL - Shimmer (550 Music)	688	+8
15	11	JIMMY PAGE & ROBERT PLANT - Shining in the Light (Atlantic)	570	+39
13	12	PEARL JAM - Wishlist (Epic)	531	-49
17	13	AEROSMITH - I Don't Want To Miss A Thing (Columbia/CRG)	529	+49
10	14	BROTHER CANE - I Lie In The Bed I Make (Virgin)	529	-156
16	15	ADDICT - Monsterside (Big Cat/V2)	521	+24
14	16	GOO GOO DOLLS - Iris (Warner Sunset/Reprise)	519	-20
21	17	MEGADETH - A Secret Place (Capitol)	492	+73
19	18	MARCY PLAYGROUND - Saint Joe On The School Bus (Mammoth/Capitol)	482	+31
12	19	DLR BAND - Slam Dunk (Wawazat!!)	475	-121
18	20	SEMISONIC - Closing Time (MCA)	448	-4
24	21	RAMMSTEIN - Du Hast (Slash)	447	+63
<i>Active radio's most requested song for a third straight week moves up three slots.</i>				
20	22	KENNY WAYNE SHEPHERD - Blue On Black (Revolution)	419	-22
22	23	GRAVITY KILLS - Falling (TVT)	382	-13
30	24	SEVEN MARY THREE - Over Your Shoulder (Atlantic)	371	+80
23	25	THE GANDHARVAS - Downtime (MCA)	371	-13
27	26	GIRLS AGAINST BOYS - Park Avenue (DGC)	370	+20
28	27	DRAIN S.T.H. - Crack The Liar's Smile (The Enclave/Mercury)	362	+31
26	28	RAGE AGAINST THE MACHINE - No Shelter (Columbia/CRG)	350	-2
—	29	KENNY WAYNE SHEPHERD - Somehow, Somewhere, Someway (Revolution)	346	N
<i>An impressive debut from the young man with the magic hands.</i>				
29	30	FOO FIGHTERS - My Hero (Capitol)	303	-14
35	31	EVE6 - Inside Out (RCA)	298	+55
34	32	LENNY KRAVITZ - Fly Away (Virgin)	273	+24
25	33	VAN HALEN - Fire In The Hole (Warner Bros.)	266	-105
32	34	MEGADETH - Use the Man (Capitol)	263	-14
40	35	FEEDER - High (Elektra/EEG)	238	+18
31	36	THE WALLFLOWERS - Heroes (Epic)	236	-51
33	37	FASTBALL - The Way (Hollywood)	235	-37
42	38	THE HUNGER - Free (Universal)	219	+15
41	39	FILTER - One (Elektra/EEG)	204	-16
45	40	FOO FIGHTERS - Walking After You (Elektra/EEG)	202	+7

CHARTBOUND

DEEP PURPLE - "Any Fule Kno That" (CMC International)	AEROSMITH - "What Kind..." (Columbia/Sony Music Soundtrax)
THE MAYFIELD FOUR - "Always" (Epic)	DAVE MATTHEWS BAND - "Stay (Wasting Time) (RCA)
ANTHRAX - "Inside Out" (Ignition/Tommy Boy)	EVERCLEAR - "Father Of Mine" (Capitol)
BROTHER CANE - "Machete" (Virgin)	GOV'T MULE - "She Said, She Said" (Capricorn/Mercury)
GLORITONE - "Halfway" (Kneeling Elephant/RCA)	DLR BAND - "Relentless" (Wawazat!!)
THE WHY STORE - "When You're High" (Way Cool/MCA)	TOOL - "Eulogy" (Volcano/FreeWorld)

REVIEWS

ROCKET FROM THE CRYPT RFTC



(Interscope)
 The hardest working six-piece in show biz is back with a brilliant new album. San Diego's Rocket From The Crypt has been making killer music since their inception in 1990. *RFTC* was produced by Kevin Shirley (Aerosmith, Journey) and features some impressive hired help in Jim Dickinson and Anton Fig. No ska, no swing, no nonsense, just straight ahead rock and roll delivered by Speedo and his army. So put on your dancin' shoes 'cause it's time to Dance Party USA, Rocket style. Tracks that'll move your booty include: "Break It Up," "You Gotta Move," "Lipstick," and "Eye On You".

CLUTCH

The Wishbone Mini E.P. (Columbia/CRG)

This four song E.P. contains two tracks ("Wishbone" and "The Dragonfly") from *The Elephant Riders* and two rippin' B-sides ("Gifted & Talented" and "05"). Clutch's groove is somewhere between old Chili Peppers and Allman Brothers. This is a rootin' tootin' record, guaranteed to satisfy any ramblin' man, woman, or child. Ride on brothers and sisters.

ADDS FOR JULY 13/14

Clay People "Awake" (Slipdisc/Mercury), Brother Cane "Machete" (Virgin), Aerosmith "What Kind Of Love Are You On" (Columbia/Sony Music Soundtrax), Krunk "Get Out Of My Kountry" (S.N.U.G.), The Flies "Got You (Where I Want You)" (Trauma/Delicious Vinyl), Crumb "Tonight" (Red Ant), Crowbar "Odd Fellows Rest" (Mayhem/Fierce).

ACTIVE ROCK REPORTS ACCEPTED
 MONDAYS 9 A.M.-5 P.M. AND
 TUESDAYS 9 A.M.-4 P.M.
 GAVIN STATION REPORTING
 PHONE: (415) 495-1990
 FAX: (415) 495-2580

ARTISTPROFILE

ANTHRAX

ACTIVE SINGLE: "Inside Out"
 LABEL: Ignition/Tommy Boy
 CONTACTS: Liz Koch (212) 388-8493 and Cheryl Valentine (212) 388-8490
 WEB SITE: www.igrecords.com
 STATIONS ON THE SINGLE: WRIF, WXRK, WRCX, WWBN, KILO, KDOT, KIBZ, KXXR,

WLZR, WTOS, KZOZ, KRQR, KRXQ, KNAC, WHMH, WSOU, WAAF.
 WHO THE HELL'S ANTHRAX?: John Bush, vocals; Scott Ian, guitar; Frank Bello, bass; Charlie Benante, drums, guitars, percussion.
 BRING THE NOISE: "This is by far the most diverse record we've ever made. We loved our

last record (*Stomp 442*) but we felt it was a little bit one dimensional. We wanted to really show the diversity of the band which is something we have a lot of. Anthrax has always been a band that's had the opportunity to take chances and been willing to do that. We've never strained from being what we are—a metal band. The band has always been that and we don't have a problem

being that, however it doesn't mean that we're pigeon holed and blocked by that. We've always been willing to stick our necks out and do things differently. Our main objective was to push everybody individually by bringing out the best in themselves: musically, creatively, lyrically, and vocally. I look back and think it was all worth it because we made this record." —John



TRIPLE A

Red entries highlight a stronger performance than on the combined A3

MOST ADDED



SHAWN COLVIN (14)
"When the Rainbow Comes"
(Columbia)

Including: WXRV, WBOS, WEBK, WFUV, WXPB, WTTS, WMMM, KUWR, KRXS, KTAD, KTHX, KRSH, KRVM, and KNBA

JEFF BLACK (12)
"That's Just About Right"
(Arista Austin)

Including: WMVY, Music Choice, WYSD, KPFT, WNCW, WMKY, WNKU, WDET, KUWR, KTAD, KTHX, and KLCC

COWBOY JUNKIES (10)
"Miles From Our Home"
(RCA)

Including: WYSD, WFHB, WMKY, WNKU, WDET, KUWR, KTAD, KTHX, and KLCC

EAGLE-EYE CHERRY (9)
"Save Tonight" (WORK)

Including: WXRV, WEBK, WIIS, KIWR, KTCZ, WXRT, KBXR, KTHX and KINK

BONNIE RAITT (7)
"Spit of Love" (Capitol)

Including: KGSF, Music Choice, WTTS, KPIG, KRSH, CIDR, and KNBA

RECORD TO WATCH



JEFFREY GAINES
Galore
(Rykodisc)

Stations galore, 32 and counting. Jeffrey is on the cusp of debuting on the big chart, making a Non Comm dent this week at #39. Action on "Right My Wrongs."

LW		TW		COMBINED	LW		TW		COMMERCIAL	LW		TW		NON-COM
1	1	1	1	DAVE MATTHEWS BAND (RCA)	1	1	1	1	DAVE MATTHEWS BAND (RCA)	3	1	1	1	PATTY GRIFFIN (A&M)
2	2	2	2	NATALIE MERCHANT (Elektra/EEG)	2	2	2	2	NATALIE MERCHANT (Elektra/EEG)	2	2	2	2	LUCINDA WILLIAMS (Mercury)
4	3	3	3	PATTY GRIFFIN (A&M)	3	3	3	3	CITY OF ANGELS SOUNDTRACK (Reprise)	1	3	3	3	DAVE MATTHEWS BAND (RCA)
9	4	4	4	COWBOY JUNKIES (Geffen)	5	4	4	4	JOHN FOGERTY (Reprise)	6	4	4	4	GRANT LEE BUFFALO (Slash/Warner Bros.)
3	5	5	5	JOHN FOGERTY (Reprise)	7	5	5	5	COWBOY JUNKIES (Geffen)	4	5	5	5	NATALIE MERCHANT (Elektra/EEG)
7	6	6	6	GRANT LEE BUFFALO (Slash/Warner Bros.)	9	6	6	6	GRANT LEE BUFFALO (Slash/Warner Bros.)	5	6	6	6	BILLY BRAGG & WILCO (Elektra/EEG)
5	7	7	7	CITY OF ANGELS SOUNDTRACK (Reprise)	4	7	7	7	ERIC CLAPTON (Reprise)	7	7	7	7	BELA FLECK & THE FLECKTONES (Warner Bros.)
6	8	8	8	BONNIE RAITT (Capitol)	6	8	8	8	BONNIE RAITT (Capitol)	21	8	8	8	COWBOY JUNKIES (Geffen)
12	9	9	9	BARENAKED LADIES (Reprise)	8	9	9	9	SEMISONIC (MCA)	41	9	9	9	NANCI GRIFFITH (Elektra/EEG)
8	10	10	10	ERIC CLAPTON (Reprise)	10	10	10	10	PATTY GRIFFIN (A&M)	13	10	10	10	JOHN FOGERTY (Reprise)
10	11	11	11	TORI AMOS (Atlantic)	15	11	11	11	BARENAKED LADIES (Reprise)	15	11	11	11	NEIL FINN (WORK)
11	12	12	12	SEMISONIC (MCA)	11	12	12	12	TORI AMOS (Atlantic)	9	12	12	12	DAVE ALVIN (Hightone)
26	13	13	13	BRIAN SETZER ORCHESTRA (Interscope)	18	13	13	13	BRIAN SETZER ORCHESTRA (Interscope)	11	13	13	13	SONIA DADA (Capricorn)
16	14	14	14	LUCINDA WILLIAMS (Mercury)	12	14	14	14	MATCHBOX 20 (Lava/Atlantic)	10	14	14	14	FRANCIS DUNNERY (Razor & Tie)
30	15	15	15	NEIL FINN (WORK)	13	15	15	15	MARC COHN (Atlantic)	12	15	15	15	PAUL KELLY (Vanguard)
15	16	16	16	MARC COHN (Atlantic)	16	16	16	16	EVERYTHING (Blackbird/Sire)	17	16	16	16	LITTLE FEAT (CMC International)
17	17	17	17	SONIA DADA (Capricorn)	26	17	17	17	NEIL FINN (WORK)	16	17	17	17	JOE ELY (MCA/Nashville)
20	18	18	18	AGENTS OF GOOD ROOTS (RCA)	19	18	18	18	AGENTS OF GOOD ROOTS (RCA)	22	18	18	18	BARENAKED LADIES (Reprise)
13	19	19	19	MATCHBOX 20 (Lava/Atlantic)	14	19	19	19	FASTBALL (Hollywood)	14	19	19	19	BONNIE RAITT (Capitol)
23	20	20	20	LITTLE FEAT (CMC International)	17	20	20	20	NATALIE IMBRUGLIA (RCA)	45	20	20	20	BRIAN SETZER ORCHESTRA (Interscope)
29	21	21	21	HEATHER NOVA (Big Cat/WORK/CRG)	20	21	21	21	SMASHING PUMPKINS (Virgin)	23	21	21	21	JEFF BUCKLEY (Columbia/CRG)
22	22	22	22	SMASHING PUMPKINS (Virgin)	25	22	22	22	SCOTT THOMAS BAND (Elektra/EEG)	19	22	22	22	ROBBIE ROBERTSON (Capitol)
18	23	23	23	EVERYTHING (Blackbird/Sire)	29	23	23	23	WILLIAM TOPLEY (Mercury)	8	23	23	23	TORI AMOS (Atlantic)
31	24	24	24	BUDDY GUY (Silvertone)	38	24	24	24	LUCINDA WILLIAMS (Mercury)	31	24	24	24	JOSH ROUSE (Slow River/Rykodisc)
28	25	25	25	SCOTT THOMAS BAND (Elektra/EEG)	30	25	25	25	BUDDY GUY (Silvertone)	18	25	25	25	LENNY KRAVITZ (Virgin)
35	26	26	26	CPR (Samson Music)	21	26	26	26	SONIA DADA (Capricorn)	24	26	26	26	HEATHER NOVA (Big Cat/WORK/CRG)
19	27	27	27	LENNY KRAVITZ (Virgin)	27	27	27	27	ROD STEWART (Warner Bros.)	28	27	27	27	FROM GOOD HOMES (RCA)
21	28	28	28	FASTBALL (Hollywood)	39	28	28	28	CPR (Samson Music)	29	28	28	28	BAP KENNEDY (E-Squared)
34	29	29	29	PAUL KELLY (Vanguard)	33	29	29	29	JIMMY PAGE & ROBERT PLANT (Atlantic)	26	29	29	29	SHEMEKIA COPELAND (Alligator)
24	30	30	30	NATALIE IMBRUGLIA (RCA)	23	30	30	30	GODZILLA SNDTRK (Epic)	20	30	30	30	LILITH FAIR (Arista)
14	31	31	31	FRANCIS DUNNERY (Razor & Tie)	31	31	31	31	LENNY KRAVITZ (Virgin)	42	31	31	31	JIMMIE VAUGHAN (Epic)
37	32	32	32	WILLIAM TOPLEY (Mercury)	24	32	32	32	PEARL JAM (Epic)	N 32	32	32	32	ANGELIQUE KIDJO (Island)
32	33	33	33	BILLY BRAGG & WILCO (Elektra/EEG)	35	33	33	33	X FILES SOUNDTRACK (Elektra/EEG)	39	33	33	33	CPR (Samson Music)
25	34	34	34	GODZILLA SNDTRK (Epic)	36	34	34	34	LITTLE FEAT (CMC International)	32	34	34	34	BUDDY GUY (Silvertone)
38	35	35	35	X FILES SOUNDTRACK (Elektra/EEG)	42	35	35	35	HEATHER NOVA (Big Cat/WORK/CRG)	25	35	35	35	LARGO (Mercury)
27	36	36	36	ANI DI FRANCO (Righteous Babe)	34	36	36	36	ANI DI FRANCO (Righteous Babe)	44	36	36	36	STEVE RILEY & THE MAMOU PLAYBOYS (Rounder)
N 37	37	37	37	EAGLE EYE CHERRY (WORK)	43	37	37	37	PAUL KELLY (Vanguard)	33	37	37	37	JOHN HAMMOND (Point Blank/Virgin)
40	38	38	38	BELA FLECK & THE FLECKTONES (Warner Bros.)	41	38	38	38	UGLY AMERICANS (Capricorn)	34	38	38	38	BILLY MANN (DVB)
33	39	39	39	PEARL JAM (Epic)	N 39	39	39	39	EAGLE EYE CHERRY (WORK)	N 39	39	39	39	JEFFREY GAINES (Rykodisc)
41	40	40	40	ROD STEWART (Warner Bros.)	37	40	40	40	B-52's (Reprise)	36	40	40	40	JOHN SCOFIELD (Verve)
43	41	41	41	ROBBIE ROBERTSON (Capitol)	42	41	41	41	FRANCIS DUNNERY (Razor & Tie)	37	41	41	41	KATE CAMPBELL (Compass)
42	42	42	42	DAVE ALVIN (Hightone)	44	42	42	42	STORYVILLE (Atlantic)	43	42	42	42	IMOGEN HEAP (Almo Sounds)
44	43	43	43	UGLY AMERICANS (Capricorn)	N 43	43	43	43	THE WHY STORE (MCA)	N 43	43	43	43	EAGLE EYE CHERRY (WORK)
N 44	44	44	44	JIMMIE VAUGHAN (Epic)	40	44	44	44	EDWIN McCAIN (Atlantic)	N 44	44	44	44	X FILES SOUNDTRACK (Elektra/EEG)
47	45	45	45	SUSAN TEDESCHI (Rounder)	32	45	45	45	SARAH McLACHLAN (Nettwerk/Arista)	46	45	45	45	SMASHING PUMPKINS (Virgin)
46	46	46	46	JIMMY PAGE & ROBERT PLANT (Atlantic)	28	46	46	46	THE VERVE (Virgin)	27	46	46	46	ANI DI FRANCO (Righteous Babe)
39	47	47	47	SARAH McLACHLAN (Nettwerk/Arista)	N 47	47	47	47	KENNY WAYNE SHEPHERD (Revolution)	50	47	47	47	SCOTT THOMAS BAND (Elektra/EEG)
N 48	48	48	48	NANCI GRIFFITH (Elektra/EEG)	49	48	48	48	ROBBIE ROBERTSON (Capitol)	47	48	48	48	WILLIAM TOPLEY (Mercury)
N 49	49	49	49	THE WHY STORE (MCA)	N 49	49	49	49	BILLY BRAGG & WILCO (Elektra/EEG)	N 49	49	49	49	JUPITER COYOTE (Roadrunner)
N 50	50	50	50	STORYVILLE (Atlantic)	N 50	50	50	50	ROY ROGERS (Virgin)	30	50	50	50	DOUGLAS SEPTEMBER (Samson Music)



KATE JACOBS
the new CD
hydrangea

"If the Paula Coles and Shawn Colvins of the world wove tales this compelling, radio would be a better Place." -Mother Jones



A³ Non-Commercial
Impact Date
7/14




Radio: Michele Clark (609) 232-8883, Julia Mucci (212) 426-2279; Label: (201) 795-9424

A3 BOOMER GRID

EDITORS:
KENT/KEITH
ZIMMERMAN

TW	Title (Label)	Spins	Trend	CDR	KACV	KBAC	KBKO	KBRR	KCRW	KEPC	KFAN	KELY	KFDG	KFJU	KGSR	KINX	KKZN	KLCC	KLRD	KMMS	KMTT	KNBA	KOTR	KPCC	KPIG	KPOK	KPSH	KRVM	KRVS	KSPN	KSUT	KTAO	KTZ	KTHX	
1	DAVE MATTHEWS BAND (RCA)	1127	-93	43	24	14	27	25		6	5	19	20	25	17	25	13	7	5	16	28	1	12	7	38	6	15	14		8	9	14			
2	NATALIE MERCHANT (Elektra/EEG)	1018	-55	34	18	24	24	50		9	18	13	15	6	10	29	5	6	28	8	4	5	4	34	19	20	7		11	13	19	11			
3	PATTY GRIFFIN (A&M)	806	+32	17	25	16		11		11	10	14		13	15	11	12	5		7	11	7	7	2	37	27	15	12		10	8	9	10		
4	COWBOY JUNKIES (Geffen)	804	+120	32	27	15		14		6	5	18	21	25	15	12	12	4		6	23	11	12	7	2	32	9	7	9	5	25	8	13		
5	JOHN FOGERTY (Reprise)	796	+20	16	27	19		20		6	5	13	6	24	15	36	9		10	17	7	13	12	7	15	37	14	15	14		10	14	9	14	
6	GRANT LEE BUFFALO (Slash/Warner Bros.)	778	+42	34	24	14	14	12	5	11			11	24	16	11	12		5	7	8	12	16	7		33	5	10	9		5	8	11	9	
7	CITY OF ANGELS SOUNDTRACK (Reprise)	753	-4	37	24	11	23	26				13		24	15	9	28							7		38	11	15	14			6	11		
8	BONNIE RAITT (Capitol)	671	-79	18		5	36	24		7	5	31	21	17	10	20	11	7			21			7		29	15	9		13	19	9	10		
9	BARENAKED LADIES (Reprise)	632	+102	30	24	8	23	10		9				14	7			12	4	9			8	3		37	9	10	7		7	7			
10	ERIC CLAPTON (Reprise)	629	-76	25		7	23					1	21	7	18	28	5			9	23			7	10	36	11	15	9			18	10	12	
11	TORI AMOS (Atlantic)	542	-112	33		9	10	11			5			24						17	10	7		5		31	10	20			4	5	8		
12	SEMI-SONIC (MCA)	529	-33	22		22	6	25		6					11	5				16	6		7	7		24	15	10	9			13	2		
13	BRIAN SETZER ORCHESTRA (Interscope)	525	+123	34	25	21	6	26	5	6		14	10	6	4	9					24			5	14		8	10	7		4	8	6	9	
14	LUCINDA WILLIAMS (Mercury)	518	+61	7	14	14			7	3	10	10		12	13	9	15							8	6	5	16				13	20	8	8	
15	NEIL FINN (WORK)	507	+112	10	13	17	10	18	10	7	3		12	8	11	11			5	5		6	12	16	5		17	6			5	8	8		
16	MARC COHN (Atlantic)	475	+11	11		3	22	11			3	19	7	14		15	12	7		17	7				9	16	7	15	9		6	18	13	8	
17	SOBIA DADA (Capricorn)	456	+4		5	14				10	3			8			7	8	7	10	11		7		1	9	10	7		8	9	6	11		
18	AGENTS OF GOOD ROOTS (RCA)	444	+10	25		7	13					7	11	25			5			9					33	10	15				18	8	10		
19	MATCHBOX 20 (Lava/Atlantic)	439	-48	43				10					10	6	3	30										38	18	15	12			10			
20	LITTLE FEAT (CMC International)	430	+14			8				9	10	19		7	8		7	3	14			6	6	7	23	15	15	12		9	9	9	8		
21	HEATHER NOVA (Big Cat/WORK/CRG)	420	+21	13	8	10				9		1	9	16			17		8			8	7	5		13	7	10		8	7	8			
22	SMASHING PUMPKINS (Virgin)	413	-6		18	10			5						10		10				6						10	7			8	4			
23	EVERYTHING (Blackbird/Sire)	411	-39	16		21	14	13			5			24	7	11	13					23				33	14	10	12		5	20			
24	BUBBY GUY (Silvertone)	401	+8			2		18		6	10	12	21	8	4			7	8	16	10	6	4			24	8		12	7	5	8	11		
25	SCOTT THOMAS BAND (Elektra/EEG)	396	-5	17	22	3	16				3		9	12	10		14			6	10		9	5		24	6	7		8	10				
26	CPR (Samson Music)	388	+47			9				8		20		7	10			7		7	7		7	5	3		4	7	9		9	8	10		
27	LENNY KRAVITZ (Virgin)	387	-60							9						21		4	16	15	11	7			3		15	12		14	10		10		
28	FASTBALL (Hollywood)	384	-36	10			15	23							9	32						4		4	5		38	4	12		7	10			
29	PAUL KELLY (Vanguard)	382	+29			12				10	7		7				7	10	7				7	3	2	26	4	10	12		7	8		8	
30	NATALIE IMBRUGLIA (RCA)	382	-33	23	17		25								8									5		24	7	10			7	17			
31	FRANCIS DUNNERY (Razor & Tie)	372	-95	2						9									16					5		24	5	15	9			13			
32	WILLIAM TOPLEY (Mercury)	367	+40			10	26				5			7	5	25			8			7		5	5	14	5	10	7		5	8		11	
33	BILLY BRAGG & WILCO (Elektra/EEG)	365	-5		7	8			8	11	5				12					6		8	12	3	14	13	7		9	8	6				
34	GODZILLA SNOTRACK (Epic)	338	-71	22			4	23			10	4	20				26					6		5		12	7	9		7	9				
35	X FILES SOUNDTRACK (Elektra/EEG)	335	+11	16	24	15	14	7		10			9	7	8					10				3		12	7	7			11	8			
36	ANI DI FRANCO (Righteous Babe)	334	-68	5																	7		7			16	9	15			7				
37	EAGLE EYE CHERRY (WORK)	299	NEW		11	14	14		15					8	7			5		6		4	3			4		9		4	8		5		
38	BELA FLECK & THE FLECKTONES (Warner Bros.)	298	-20							7							5						12	4				7			12	7		8	
39	PEARL JAM (Epic)	298	-67		8	4	24					11	15			11	5		17						25		9								
40	ROD-STEWART (Warner Bros.)	292	-12				15					25		13	10	9			10	16	9	9	3			12	10	12		18	13	11			
41	ROBBIE ROBERTSON (Capitol)	291	-8			6								5	7						8	8	7		4	12	20	9		12	20		9		
42	DAVE ALVIN (Hightone)	282	-17							10	15							5		6		4	3	14			7			12	6		12		
43	UGLY AMERICANS (Capricorn)	264	-10				5				15	11				11		4	6					5	12	31				5	9				
44	JIMMIE VAUGHAN (Epic)	251	NEW			3				8	10	11			16						8	12	4	3		15	5	7	12		5	7		9	
45	SUSAN TEDESCHI (Rounder)	248	-6							8	5							4			6	12	7	4			10	14		7	7		8		
46	JIMMY PAGE & ROBERT PLANT (Atlantic)	244	-18				7	18				11	20	7					9	7	6		9				20	7			17				
47	SARAH McLACHLAN (Netwerk/Arista)	243	-77	18			1	8			5	20				19						9				24	3	15							
48	NANCI GRIFFITH (Elektra/EEG)	238	NEW		11					6	3				4									6	3	14					13				
49	THE WHY STORE (MCA)	236	NEW	10		5								14		11	8		5	6		7		3		7		12			9		9		
50	STORYVILLE (Atlantic)	232	NEW		19			11			10				11	16		12						4		5		7	7			6	10	8	




THEPHOIDS

Produced by Niko Bolas
(Neil Young, Melissa Etheridge,
Keith Richards)

Getting great response at

WEBX (Top 5 phones) WEBK WCBR WMWV KROK WIVI WVOD WCLZ WMNF WLPW	WNGW KRVM KPFT KAXE KVNF WERU KBSU WBSD WLPW
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Music Choice



Smitty @ Ng Records
(212) 595-5414
smitty@ngrecords.com

Serious Bob Promotions
(212) 580-3314
seriousbob@mcione.com

Coast to Coast Promotions
(212) 582-1590
misfitmag@aol.com

Ng Records
81 Van Dam St., 3rd Floor
New York, NY 10013

A3 BOOMER GRID

SPINS in RED are ADDS

Artist - Title (Label)	KUMR	KXL	WAPS	WBOB	WBZC	WCOB	WCLZ	WDET	WEEK	WERY	WERU	WFJB	WFPK	WFOV	WIS	WKCE	WMMN	WNAVY	WNBV	WNCS	WNCV	WPKU	WPRN	WRLT	WSPR	WTVX	WVOD	WTVR	WVCD	WYLE	WYRN	WYRT	WYRV	WYEP		
DAVE MATTHEWS BAND (RCA)	5		5	25	7		16		10	24	10		12	9	5	16	32	13	9	12	16		28	35	15	23	23	19	17	33	15	26	26	9		
NATALIE MERCHANT (Elektra/EEG)	5	25	4	25		7	7		8		6	8	12	10	5	16	25	12	13	13	4	15	28	19	12	21	12	16	18	48	8	23	24	11		
PATTY GRIFFIN (A&M)	5	17	6	26		6	8	10	21			9	3	12	10			14	14	9	16	15		17	14	8	24	15		18	24	8	15	12		
COWBOY JUNKIES (Geffen)	3		6	27		6	7	6	14		3			7	3	6	16	5	16	12	16		16	18	12	12	19		9	10	12	8	16	16		
JOHN FOGERTY (Reprise)		4		22		7	8	14				5	8	5		12	14	9	16	9	4	15		30	14	23	24			8	17	16	5			
GRANT LEE BUFFALO (Slash/Warner Bros.)	5		8	21	13	9	7	12	21	17	8				8	6	8	6	14	13	4	6	28	18	5	12	23		1	20	17	12	10	13		
CITY OF ANGELS SOUNDTRACK (Reprise)		8	6	35	12	7									6		15	5		7			24	30		26	12	92	21	93		11				
BONNIE RAITT (Capitol)	5	31	4	36		9	14				24			8	9		16	17	6	14	12		18	30	7	8					10	15		8		
BARENAKED LADIES (Reprise)	3		8	25	7				12	3					5	6	8	4	10	7			18	30	5	8	11	18	20	29	7	14	24	8	5	
ERIC CLAPTON (Reprise)		25		30											5	16	26	7	7	12			21			10	23					9	3	26	5	
TORI AMOS (Atlantic)	5		9		9	7			14			2	12	5	1			14	14	15	8		30	30		26			9	29	2	10	13	7		
SEMISONIC (MCA)			6	27	13	7			14	36	4				17					14		3	26	11		8		45	8	42		10		9		
BRIAN SETZER ORCHESTRA (Interscope)	3		6	25					14					4			7	9	9	10	8		11	12		14		13		5	8	15	10			
LUCINDA WILLIAMS (Mercury)	5		4			9		16	7		10	11	12	8		12	7	7	18		16	15		18	12	6	11		10	7				16		
NEIL FINN (WORK)	5	5	7	22	3			11	8	17	7			12	4	6	6	6	14	15	4	6	5			18		11		11		15	13			
MARC COHN (Atlantic)		19	5	12			19		8	7				7		16	16	12	14	4						17				5		9	8			
SONIA DADA (Capricorn)	5		3	12	6			11	14	17	5		4	2		12	15	4	7	12		6		12					3	9	8	7				
AGENTS OF GOOD ROOTS (RCA)	3			12					14	17	5		4	2		5	8	14	12	8						23			6	9	8	7				
MATCHBOX 20 (Lava/Atlantic)				18			11								16		25	11									15		77		15					
LITTLE FEAT (CMC International)	3	7		12	3	7	9	14					12			16	8	8	9	8	8	3			10								5	7		
HEATHER NOVA (Big Cat/WORK/CRG)	3	7	8	9	9	4		14					8	2				5	7	9			16	11		23		9								
SMASHING PUMPKINS (Virgin)	3	6	20	5	6			24			3	4			16			12	6				6	20	29		24		28		39	8				
EVERYTHING (Blackbird/Sire)	3					7			7								15		12				3	16	12	5	21		1		12			6		
BUDDY GUY (Silvertone)	3			16			14						4	2		6	12	6				16	3			17				16	16	7				
SCOTT THOMAS BAND (Elektra/EEG)	3		5	5	4	7		13	17					4	5		7	4	8		16			12	19			7	3	3	7	7				
CPR (Samson Music)	3	7		33		7		15	36	3				5		6	7	10	7					5					2		17	7				
LENNY KRAVITZ (Virgin)						3		7	14		6			8	4				11	13	9	4			29		12		11	7		10				
FASTBALL (Hollywood)							14								16									8	19		21		41	12	46		14		6	
PAUL KELLY (Vanguard)	5		7		9	3	11	11	13	24	9	4	12	2	6	12		4	8	13	4	15			8					5			14		8	
NATALIE IMBRUGLIA (RCA)		6	6	32			14								22									20	7		12		48		41					
FRANCIS DUNNERY (Razor & Tie)			6		8	9	4		7	50	6			12	5		16		7	7	7	16			12		8				12	15	12			
WILLIAM TOPLEY (Mercury)	3		5		9			22	36								7	6	12	8				11	5	8	12			3		10		8		
BILLY BRAGG & WILCO (Elektra/EEG)	3		6		9	9		10						12	4	4	6	7		12			16	15	8		5	6		14	4					
GODZILLA SNDTRK (Epic)	3		6		8	7									6		24		12					12	11		17			7			12			
X FILES SOUNDTRACK (Elektra/EEG)		7	6		10							9			16										18				13	7		9	9			
ANI DI FRANCO (Righteous Babe)				15	12	7		16	50	5	2			9		16		8						18	17				3		7	5	11			
EAGLE EYE CHERRY (WORK)	3		5	11				7						4				4	5	6				16	5		12			9	4	3	6			
BELA FLECK & THE FLECKTONES (Warner Bros.)	5	3	6		3		15	14		8	14	4	8		1			4	7	6	16	15	10			16			8	4				5		
PEARL JAM (Epic)				26	5	7												7						24	26				8		27					
ROD STEWART (Warner Bros.)	3	20		11		4											22	10		8		6					17									
ROBBIE ROBERTSON (Capitol)					6	3				3	9			9		16		15		7				12	16					3		5	4			
DAVE ALVIN (Hightone)	5		4		9	4	15		7	6	9	8	2	12					14			16	15													
UGLY AMERICANS (Capricorn)					6	7		12	17					12				4		5		3			19	12		12					10	5		
JIMMIE VAUGHAN (Epic)					3	4	14	8		3				4			7	5	12	5	4														6	
SUSAN TEDESCHI (Rounder)					7			8	24	6				7		12	13	2	18							8										
JIMMY PAGE & ROBERT PLANT (Atlantic)				10				24							10			10							11								17			
SARAH McLACHLAN (Network/Arista)		29			4									5				5	12									16		44		3				
NANCI GRIFFITH (Elektra/EEG)	3				9		7					11	4	9		6						16	15	8							10				9	
THE WHY STORE (MCA)			5					22							7		7	5	5						5	6								8	6	
STORYVILLE (Atlantic)	3					7											14		10						5	10	19			3						

REVIEWS

LUCINDA WILLIAMS Car Wheels on a Gravel Road (Mercury)

As close to a perfect record as I've heard all year long. Don't even think about hanging that acoustic singer-songwriter sign on Lucinda Williams. This is electric music with guts and, yes, gravel. "Right in Time," "Car Wheels on a Gravel Road," and "Lake Charles" are my faves today. Tomorrow, who knows?



PATTY GRIFFIN Flaming Red (A&M)

"One Big Love," Patty Griffin's top three Triple A song certainly isn't

the last word here. Once the rest of the radio world gets wind, they'll be spinning songs like "Tony" and "Christina" (among others) well into 1999. I know I frequently complain about albums lacking depth. Here's one of the few exceptions.

COWBOY JUNKIES Miles From Our Home (Geffen)

Everyone has their favorites, and while I hate to quibble with success seeing as how hot the reception has been to the title track, I'm still in the "New Dawn Coming" camp. It's a smashing



opener for the Junkies' fuller-sounding direction. No stranger to environmental recording (*Miles From Our Home* was recorded inside a 125-year old mill house), Keith's favorite is the bluer, organ-laced "The Summer of Discontent."

NEIL FINN Try Whistling This (WORK)

When Neil Finn dismantled the world-famous Crowded House, he tried his hand at painting canvases.

It was through such an unlikely process (as well as building a home studio) that *Try Whistling This* was born.

True to the title, the album is challenging, but still melodically sweet. Doing well on the strength of "Sinner," "Last One Standing" sounds like a heavy contender for "next track" status, although my local station is spinning "She Will Have Her Way."



GRIDBOUND

JEFFREY GAINES (Rykodisc)
SHAWN COLVIN (Columbia)
BAP KENNEDY (E-Squared)
IMOGEN HEAP (Almo Sounds)
JOSH ROUSE (Slow River/Rykodisc)

FIVE EASY PIECES (MCA)
JOE ELY (MCA/Nashville)
STEVE RILEY & THE MAMOU PLAYBOYS (Rounder)
JUPITER COYOTE (Autonomous/Roadrunner)
JEFF BLACK (Arista Austin)

NASHVILLE

COUNTRY ROADS AND AMERICANA BYWAYS

It's that time again—the delivery of the crucial Spring Book. Whether your numbers are good, bad, or downright ugly, there are certain things every Program Director should look at.

FIRST, DO A FULL BOOK ANALYSIS.

- Examine diary placement. Check age and sex in-tab versus the market. Check the ethnic in-tab versus the market. Look for discrepancies.
- Compare the number of diaries returned this time versus past books.
- Check 12+ trends Monday-Sunday for gains/losses in all dayparts. Do the same for your competitor(s).
- Examine the numbers book-to-book, season-to-season.
- Is your come up, down or flat?
- Check for gains and losses within your target demo.
- Examine each month separately, checking for any changes or fluctuations.
- Look over your hour-to-hour listening pattern.
- Check your audience composition, male and female, along with sex and age.
- Check your AQH share and come,

men and women.

- Examine TSL for gains and losses.

REVIEW YOUR STATION AND YOUR COMPETITORS IN THE MARKET.

- What contests did you run? Your competition? How effective were they?
- Did anyone do silent contesting, telemarketing, etc?
- What was your advertising budget? Theirs?
- Who used TV, billboards, bumper stickers, bus cards, etc?
- Did you or they have any technical difficulties during the book?
- Has the mix of live air talent, voice tracking, or satellite talent changed with you or the competition?
- Did any stations make major audio and/or technical improvements during the book?
- Were you or they off the air during the book? If so, when and for

how long? If you were off the air, did you notify Arbitron?

- What on-air personnel changes (if any) occurred in the market?
- What were the music rotations on your station and the competition(s)?
- Are you playing more, less, or the same amount of gold as your competition?
- How long is your current playlist versus your competition?
- How was your commercial count compared to your competition?
- Did stations with long music sweeps do better or worse?

Next Week: *Strategize for the Fall Book.*

BILL HENNES IS PRESIDENT AND OWNER OF BILL HENNES & ASSOCIATES, A NATIONAL MULTI-FORMAT RADIO CONSULTING COMPANY. HE CAN BE REACHED AT (910) 313-2491, FAX (910) 313-0228 OR E-MAIL BHENNES105@AOL.COM.

The Spring Book Has Sprung

BY BILL HENNES

Letter to the Editor: Has Country Gone Soft?

First Wynonna, then LeAnn Rimes and Shania Twain crossed over, but Garth? What is going on? Has Country gone soft? It didn't really hit me until the PD of our A/C sister station asked me for a copy of Garth Brooks' latest single, from the movie *Hope Floats*. He was considering adding it. You know what? It fits the A/C format. It's that sound that is hurting Country. Where is the drive and the edge that put Country on the map 12 years ago?

Songs like Dwight Yoakam's "Guitars, Cadillacs," Travis Tritt's "Put Some Drive in Your Country," and Garth's "Friends in Low Places" are gone. Could this be the reason male listeners are looking elsewhere for these types of sounds? I understand the artists' point of view. They just want to sing and have their songs heard. Most even have influences from multiple formats. I just want to know what station I'm listening to by the music I'm hearing on it. The music is what makes each format [different]. Pop vs. Country. Two very distinctive sounds. Open your ears. The solution is easy. Two versions: One version Country and one version Pop.

If you're not sure what sound Country is after, take a listen to the newest single by Wade Hayes, "How Do You Sleep at Night," or the new Pam Tillis single, "I Said a Prayer." They rock, but Country style. Check out Arista's new guy Clint Daniels, or the Dixie Chicks, Brooks & Dunn, or Randy Travis, who can all tell you where it's at, too. The A/C stations stay away from the sound these artists deliver. We want our Country and our cowboys! You don't have to look far, just listen!

—JUDI AUSTIN, MD, KRWQ-MEDFORD, ORE.

Do you have a comment or thought on this subject? Call (615) 255-5010 ext. 103, or e-mail Jamie at gavingirl@earthlink.net

The Scene



Cool Pool Parking! Warner Brothers Nashville parking garage manager extraordinaire William Patton takes a brief respite from the heat!



Gavin's Gofer! During a recent trip to Nashville, WKXC-Augusta, Ga. OM/PD T. Gentry (left) delivered Gavin Magazines to Music Row's finest including DreamWorks' Scott Borchetta (right).



Eddy and Billy Joe Shaver take a break from a recent recording session with producer Ray Kennedy at Room & Board studios in Nashville.



(l-r): WBWI's PD Rick McKay and "Let's Talk NASCAR's" Lew Turner during the "1998 Celebrity Race For Life," held to heighten awareness for organ donation at Slinger Super Speedway in Slinger, Wis.

Americana's Motor City Triple Threat

BY CHRIS MARINO

While there is currently no full-time Americana station in downtown Detroit, there are three Americana reporters within commuter distance of the Motor City, and all three impact its music scene. In fact, one reporter, *Acoustic Café*, a syndicated two hour show, does have an affiliate in the Detroit ADI: CIDR-Windsor, Canada. *Acoustic Café's* operation is located 45 minutes from downtown Detroit in the college town (University of Michigan) of Ann Arbor. Produced at a recording studio rather than a broadcast facility, *Acoustic Café* is sent out on CD to over 46 affiliates all over the United States and beyond, including Voice of America, World Radio, and CIDR "The River."

Host Rob Reinhart, who is also the show's producer, has artists stop by the studio regularly, and has most recently welcomed Cheri Knight, Salamander Crossing, Chris Knight,

and Kieran Kane. Says Reinhart, "Detroit is forever a music town. We're in Ann Arbor, which is just outside of Detroit, but there is a whole alternative country-roots scene that goes on here. Venues have a very active and aggressive Americana scene."

"There are a lot of people in this area that are watching this music



very closely," he continues, "and, because of our proximity to Canada, we get a lot of people making their first foray South. Detroit is a good entry spot for the north [Canada] and a good tour stop."

Also in Ann Arbor is programmer Chad Williams, a.k.a. the Funky Farmer, who is responsible for at least three programs at the

University of Michigan's WCBN, including the very popular *Down Home Show*, featuring "country music with everything from old to new." Extremely passionate about the Americana genre, Chad is also very active in the live music scene in and around Ann Arbor and was just featured as "Ann Arborite of the Month" in *The Ann Arbor Observer*.

A little to the north, in East Lansing, is Michigan State's WDBM. That's where programmer Doug Neal and Jamie DePalo produce *Progressive Torch & Twang*, an eclectic country show with a definite Americana slant. The show, on which touring artists appear frequently, has spawned *Torch & Twang* nights at an area club, and a *Torch & Twang* Festival that will be held again this fall. Says Neil, "What I have been trying to do—and it has jelled pretty well—is to have this circle of radio, press, retail, and live music venues."

The sense of community between these three Americana programmers is remarkable. All support each others' efforts and view their musical overlap as a bonus rather than as a threat. This mutual admiration and support is what makes the Americana format so unique and formidable. ■

Happy Trails, Roy

The world lost a true hero when singer/guitarist/Country legend Roy Rogers, who appeared in over 87 films and starred in his own long-running '50s television show, died



last week of heart failure at age 86. His wife of 50 years, former co-star Dale Evans, was by his side at their Victorville, Calif. home.

"The King of the Cowboys" was the quintessential Western hero in the '40s and '50s, with a good guy reputation for never shooting villains dead in films.

Rogers scored various Country hits through the years, beginning his singing career in the '30s as a member of the Sons of the Pioneers, but his signature song remains "Happy Trails," *The Roy Rogers Show* theme song. —LAURA SWEZEY

AMERICANAPROFILE

Michael Zamora



STATION/MARKET:

DishCD, a product of MUZAK® Audio Imaging

POSITION:

Audio Architect

HOW LONG? Two Years

WHAT DO YOU LIKE MOST ABOUT YOUR JOB? My phone day.

Weekly contact with labels/promoters not only provides me with current format data, I get to work (long distance) with a great group of people.

LEAST? Nothing.

THE EARLY YEARS:

BORN IN: San Francisco, Calif.

GREW UP IN: East Bay Grease

FIRST RADIO JOB:

STATION/MARKET: KBCS-Bellevue/Seattle
TITLE: Production

Volunteer

WHAT IS YOUR FAVORITE SONG OF ALL TIME?:

"Harlem Nocturne" by Johnny Otis

WHAT ALBUM/CD IN YOUR COLLECTION ARE YOU MOST ASHAMED OF?:

Pat Boone's "Long Tall Sally" on vinyl

DIDYAKNOW?: I was once an aerobics instructor

IF I WORKED FOR A RECORD LABEL, I WOULD:

Get that Gulfstream IV I've had my eye on...kidding! I would employ my strategy for building strong regional artists into national artists.

MOTTO TO LIVE & WORK BY:

Invest in the future. Set an example for our children by practicing respect for others and the environment.

IF STUCK ON A DESERT ISLAND, WHAT FIVE ALBUMS WOULD YOU WANT?

Live at the Fillmore East (Polydor Chronicles), Allman Brothers; *OKEH Rhythm & Blues Story*, Various Artists; *A Night in San Francisco*, Van Morrison; and *50 Years of Swing*, Tito Puente.

RADIO STATION YOU GREW UP LISTENING TO:

The mighty KSAN with Tom & Rachel Donohue, Tony Pigg, Bob McClay, Mylan Melvin, Paul Bouchet, Norman Davis, Stephen Ponic, and Dave McQueen/Scoop Nisker News! I was never quite the same after that.

by Chris Marino

COUNTRYPROFILE

Jim DeCesare



Station/Market:

WGCG- Bowling Green/Glasgow, Ken.

Position:

Operations Manager

How long?

Since August 1997

What do you like most about your job?

Every day is different and exciting.

What do you like least about your job?

Emptying the garbage.

The Early Years:

BORN IN: St. Petersburg, Fla.
GREW UP IN:

Clearwater, Fla.

First radio job?

Hopkinsville, Ken.

TITLE: Overnights

What is your favorite song of all-time?

"Gimme Some Lovin'" by the Spencer Davis Group

What is your favorite song out right now?

"Cryin' Game" by Sara Evans

What album/CD in your collection are you most ashamed of?

"A Little Ain't Enough" by

David Lee Roth

DIDYAKNOW?

I was once a Technical Director for the Home Shopping Network. I also play drums.

If I worked for a record label, I would:

Show up every day and work hard.

Motto to live & work by: Make it happen!

by Jeff House

COUNTRY

MOST ADDED



**STEVE WARINER W/
GARTH BROOKS (72)
MARK WILLS (54)
BROOKS & DUNN (53)
GREAT DIVIDE (23)
SHERRIE' AUSTIN (20)**

MOST REQUESTED

**GARTH BROOKS
SHANIA TWAIN W/
BRYAN WHITE
FAITH HILL W/
TIM MCGRAW
DIXIE CHICKS
COLLIN RAYE**

MOST SPINCREASE

**GEORGE STRAIT +802
JODEE MESSINA +387
FAITH HILL W/ TIM
MCGRAW +336
DIXIE CHICKS +332
THE WILKINSONS +300**

RADIO SAYS



MARK WILLS
"Don't Laugh at Me" (Mercury)
"If you haven't felt like this,
you haven't been born yet!"
—J.J. Gerard, MD,
WYGY-Cincinnati, Ohio

LW	TW		Weeks	Reports	Adds	SPINS	TREND	35+	25+	15+	5+
1	1	COLLIN RAYE - I Can Still Feel You (Epic)	13	197	0	7101	-125	133	51	10	3
<i>Two weeks at the top! New album hits stores July 14.</i>											
3	2	TERRI CLARK - Now That I Found You (Mercury)	16	200	0	7055	+54	127	59	14	0
5	3	GARTH BROOKS - To Make You Feel My Love (Capitol Nashville)	10	200	0	7048	+254	126	61	11	2
7	4	SHANIA TWAIN with BRYAN WHITE - From This Moment On (Mercury)	10	199	1	6973	+251	124	61	12	2
6	5	TRISHA YEARWOOD - There Goes My Baby (MCA)	11	200	0	6959	+191	117	63	19	1
4	6	TY HERNDON - A Man Holdin' On (Epic)	17	196	0	6779	-147	120	54	18	4
8	7	DIXIE CHICKS - There's Your Trouble (Monument)	15	200	1	6702	+332	110	62	25	3
9	8	MARTINA McBRIDE - Happy Girl (RCA)	13	200	0	6161	+290	76	80	41	3
10	9	FAITH HILL with TIM MCGRAW - Just To Hear You Say That You Love Me (Warner Bros.)	8	199	0	5886	+336	64	76	55	4
11	10	JOE DIFFIE - Texas Size Heartache (Epic)	15	196	5	5652	+171	57	79	52	8
12	11	PAM TILLIS - I Said A Prayer For You (Arista)	10	199	0	5538	+239	45	85	65	4
13	12	VINCE GILL - If You Ever Have Forever In Mind (MCA)	8	200	1	5424	+188	39	84	68	9
16	13	JODEE MESSINA - I'm Alright (Curb)	9	200	1	5244	+387	30	86	79	5
14	14	DWIGHT YOAKAM - Things Change (Reprise)	10	199	1	5207	+195	28	89	74	8
2	15	CLINT BLACK - The Shoes You're Wearing (RCA)	15	166	0	5177	-1993	92	30	20	24
17	16	JOHN MICHAEL MONTGOMERY - Cover You In Kisses (Atlantic)	7	199	1	4849	+260	16	81	92	10
23	17	GEORGE STRAIT - True (MCA)	4	198	9	4650	+802	13	73	95	17
<i>Just four weeks new, this one's racing up the charts!</i>											
19	18	LARI WHITE - Stepping Stone (Lyric Street)	10	198	0	4597	+100	14	76	86	22
15	19	TRACE ADKINS - Big Time (Capitol Nashville)	11	169	0	4505	-429	33	67	60	9
20	20	RANDY TRAVIS - The Hole (DreamWorks)	5	200	0	4499	+267	3	77	102	18
21	21	SUZY BOGGUSS - Somebody To Love (Capitol Nashville)	16	188	0	4068	+89	11	62	78	37
22	22	CLAY WALKER - Ordinary People (Giant)	11	184	2	4024	+80	15	58	72	39
24	23	DIAMOND RIO - You're Gone (Arista)	8	185	1	3847	+163	8	46	95	36
26	24	THE WILKINSONS - 26¢ (Giant)	5	195	5	3800	+300	2	52	94	47
25	25	PATTY LOVELESS - High On Love (Epic)	8	185	2	3773	+154	3	55	91	36
35	26	BROOKS AND DUNN - How Long Gone (Arista)	2	189	53	3370	+1296	4	34	90	61
27	27	RESTLESS HEART - No End To This Road (RCA)	10	175	2	3292	-12	3	40	78	54
29	28	DAVID KERSH - Wonderful Tonight (Curb)	11	155	8	2840	+182	5	33	62	55
28	29	TRACY BYRD - I Wanna Feel That Way Again (MCA)	5	161	4	2740	+80	2	24	73	62
18	30	REBA & BROOKS & DUNN - If You See Him/If You See Her (MCA Nash. & Arista Nash.)	12	114	0	2582	-1987	30	14	28	42
30	31	MINDY McCREADY - The Other Side (BNA Records)	7	152	3	2463	+77	1	24	56	71
32	32	LINDA DAVIS - I Wanna Remember This (DreamWorks)	11	157	16	2433	+264	1	23	57	76
31	33	MICHAEL PETERSON - When The Bartender Cries (Reprise)	7	149	12	2418	+228	1	23	56	69
34	34	NEAL McCOY - Love Happens Like That (Atlantic)	5	148	7	2332	+219	1	18	60	69
37	35	MARK NESLER - Used To The Pain (Asylum)	8	135	9	2070	+111	2	14	54	65
39	36	SAMMY KERSHAW - Honky Tonk America (Mercury)	4	141	15	2040	+318	1	15	51	74
36	37	MONTY HOLMES - Why'd You Start Lookin' So Good (BANG II)	11	126	3	2010	+40	3	18	43	62
38	38	SHANE STOCKTON - Gonna Have To Fall (Decca)	5	140	7	1870	+115	1	10	40	89
41	39	LONESTAR - Everything's Changed (BNA Records)	3	128	19	1752	+348	0	8	46	74
40	40	CLINT DANIELS - A Fool's Progress (Arista)	5	133	6	1656	+107	0	6	39	88
46	41	WADE HAYES - How Do You Sleep At Night (Columbia/DKC)	4	107	13	1394	+181	1	5	34	67
44	42	SARA EVANS - Cryin' Game (RCA)	5	103	5	1370	+97	0	7	34	62
45	43	LILA McCANN - Yippy Ky Yay (Asylum)	5	91	4	1349	+85	0	10	32	49
48	44	BILLY DEAN - Real Man (Capitol Nashville)	3	106	13	1298	+202	0	3	30	73
43	45	THE MAVERICKS - Dance The Night Away (MCA)	6	70	0	1243	-42	2	13	26	29
47	46	DOUG STONE - Gone Out Of My Mind (Columbia/CRG)	6	89	3	1115	+6	0	5	27	57
—	47	STEVE WARINER W/ GARTH BROOKS - Burnin' The Roadhouse Down (Capitol Nashville)	1	77	72	1058	N	2	2	31	42
49	48	SHANA PETRONE - Heaven Bound (Epic)	5	81	5	994	+106	0	6	21	54
50	49	BRADY SEALS - I Fell (Warner Bros.)	4	79	6	936	+104	0	3	22	54
—	50	KEVIN SHARP - If She Only Knew (Asylum)	3	65	4	851	N	0	2	23	40

COUNTRY UP&COMING

Rpts.	Adds	SPINS	Wks.	
62	54	719	1	* MARK WILLS - Don't Laugh At Me (Mercury)
56	17	713	2	THE KINLEYS - You Make It Seem So Easy (Epic)
42	2	541	3	CHARLIE DANIELS BAND - Texas (Blue Hat)
36	23	498	1	* GREAT DIVIDE - Pour Me A Vacation (Atlantic)
35	16	365	1	* JEFF CARSON - Shine On (MCG/Curb)

**GOT A THOUGHT, SUGGESTION,
OR COMMENT ABOUT GAVIN?**

Email Jamie Matteson at: gavingirl@earthlink.net

COUNTRY REPORTS ACCEPTED FRIDAYS 8 A.M.-3 P.M. AND MONDAYS 8 A.M.-3 P.M.
GAVIN STATION REPORTING PHONE: (615) 255-5010 GAVIN FAX: (615) 255-5020

DOLLY PARTON

The first single from *Honky Tonk Songs*
Dolly's fourth coming album *Hungry Again*.



"Sometimes to know just how far
you've traveled, you've gotta go
back to where you began."

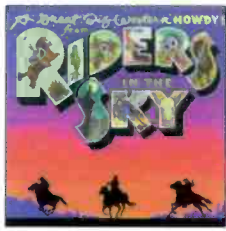
Dolly

GOING FOR AIRPLAY JULY 20TH

DECCA
RECORDS
A UNIVERSAL MUSIC COMPANY

AMERICANA®

MOST ADDED



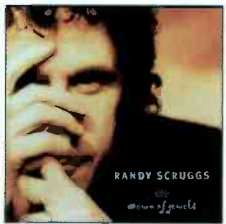
RIDERS IN THE SKY (23)
WILL SING FOR FOOD (22)
MOLLY & THE MAKERS (20)
WANDERING EYES (19)
NANCI GRIFFITH (16)
BIG SANDY (16)

HOT PICKS



NANCI GRIFFITH
RANDY SCRUGGS
BILLY BRAGG & WILCO
DWIGHT YOAKAM
JOHNNY CASH & WILLIE NELSON

RADIO SAYS



RANDY SCRUGGS
 Crown of Jewels
 (Reprise)

"Super stuff... 'I Wanna Be Loved Back' is working real well. The whole album blows me away!"
 —Bo Robertson, PD, KVLR-Twisp, Wash.

LW	TW		Repts.	Adds	Spins	Trend
4	1	DWIGHT YOAKAM - A Long Way Home (Reprise)	55	4	723	+89
2	2	GEORGE JONES - It Don't Get any Better Than This (MCA/Nashville)	56	0	692	-4
3	3	WAYLON JENNINGS - Closing In On The Fire (Ark 21)	64	5	680	-2
8	4	LUCINDA WILLIAMS - Car Wheels On A Gravel Road (Mercury)	69	5	641	+52
6	5	JOE ELY - Twistin' In The Wind (MCA/Nashville)	71	1	624	+6
5	6	RALPH STANLEY - Clinch Mountain Country (Rebel)	66	4	599	-25
9	7	BRUCE ROBISON - Wrapped (Lucky Dog)	52	0	594	+15
11	8	DAVE ALVIN - Blackjack David (Hightone)	65	1	571	+3
14	9	JOHNNY CASH & WILLIE NELSON - VH1 Storytellers (American) <i>The two Americana gods break into the top ten.</i>	65	5	565	+87
7	10	SAM BUSH - Howlin' At The Moon (Sugar Hill)	62	0	527	-64
1	11	THE HORSE WHISPERER SDTRK. - Various Artists (MCA/Nashville)	53	1	498	-209
10	12	THE MAVERICKS - Trampoline (MCA/Nashville)	41	1	493	-83
12	13	BLACK DOG - Original Soundtrack (Decca)	35	0	473	-85
13	14	DON WALSER - Down At The Skyview Drive-In (Watermelon/Sire)	55	1	461	-97
18	15	CHRIS HILLMAN - Like A Hurricane (Sugar Hill)	59	3	438	+53
22	16	RANDY SCRUGGS - Crown Of Jewels (Reprise)	57	10	436	+126
28	17	NANCI GRIFFITH - Other Voices, Too (Elektra/EEG)	58	16	432	+179
17	18	JERRY DOUGLAS - Restless On The Farm (Sugar Hill)	61	2	415	-6
15	19	BAP KENNEDY - Domestic Blues (E-Squared)	56	0	402	-65
31	20	WANDERING EYES - Songs Of Forbidden Love (Lazy SOB Recordings)	45	19	387	+169
16	21	LAURIE LEWIS - Seeing Things (Rounder)	54	0	381	-54
29	22	BILLY BRAGG & WILCO - Mermaid Avenue (Elektra/EEG)	45	9	356	+122
19	23	BONNIE RAITT - Fundamental (Capitol)	32	1	300	-63
24	24	CLAY BLAKER - Rumor Town (Neobilly)	36	3	299	+3
23	25	JOHNNY BUSH - Talk To My Heart (Watermelon)	40	0	284	-21
25	26	CHRIS KNIGHT - Chris Knight (Decca)	28	0	261	-23
30	27	STEVE RILEY & THE MAMOU PLAYBOYS - Bayou Ruler (Rounder)	45	4	258	+36
—	28	WILL SING FOR FOOD - SONGS OF DWIGHT YOAKAM - V/A (Little Dog) <i>Not only did Yoakam clinch #1 this week, but his songs debut as well.</i>	41	22	243	N
20	29	KATE CAMPBELL - Visions Of Plenty (Compass)	35	0	233	-105
26	30	CORNELL HURD BAND - Texas Fruit Shack (Behemoth)	32	0	229	-43
33	31	GREAT DIVIDE - Break In The Storm (Atlantic)	16	0	228	+27
21	32	KIERAN KANE - Six Months, No Sun (Dead Reckoning)	32	0	219	-100
40	33	JOHN FOGERTY - Premonition (Reprise)	21	5	185	+43
32	34	SALAMANDER CROSSING - Bottleneck Dreams (Signature Sounds)	28	0	184	-21
38	35	ONE FELL SWOOP - Look Out (Magoos)	36	3	182	+22
27	36	LEON RUSSELL - Legend In My Time (Ark 21)	23	0	166	-102
35	37	JASON & THE SCORCHERS - Midnight Roads & Stages Seen (Mammoth)	27	0	158	-28
34	38	CARRIE NEWCOMER - My True Name (Philo/Rounder)	15	0	155	-38
36	39	MIKE IRELAND & HOLLER - Learning How To Live (Sub Pop)	24	1	154	-30
37	40	JIM LAUDERDALE - Whisper (BNA Records)	17	0	142	-34

CHARTBOUND

- FARMER NOT SO JOHN** (Compass)
- ROOTS ROCK ACTION FIGURES** (Paladin)
- JUSTIN TREVINO** (Neon Nightmare)
- JASON WILBUR** (Flat Earth)
- THE GOURDS** (Watermelon)
- THE REVENANTS** (Epiphany)
- DONNA THE BUFFALO** (Sugar Hill)
- BELA FLECK** (Warner Brothers)

AMERICANA REVIEWS

VARIOUS ARTISTS

The Wandering Eyes Sing Songs of Forbidden Love (Lazy S.O.B.)

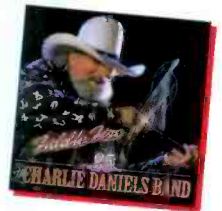
A cast of Texo-Americana all-stars that includes Kelly Willis, Dale Watson, Ted Roddy, Rosie Flores, Chris O'Connell, and Mary Cutrufello, among others, combines to form the Americana equivalent of Derek & the Dominos. The album is chock full of cheatin' and heartbreak, all delivered by virtuoso talents firmly rooted in Country tradition. With songs like "Hell Yes, I Cheated," which continues in verse with "and I'd do it again," you can't help it but want to belly-up to some dive bar, press replay, and drink yourself silly.



THE CHARLIE DANIELS BAND

Fiddle Fire: 25 Years of the CDB (Blue Hat)

Why celebrate 25 years of the Charlie Daniels Band? 1) Let's face it, Daniels was alt-country before anyone new there was such a thing; 2) It was Daniels who took the fiddle from relative obscurity to overwhelming popularity; 3) It was Daniels that first turned the heads of a generation of Baby Boom rockers and introduced them to country music; and 4) This record kicks ass.

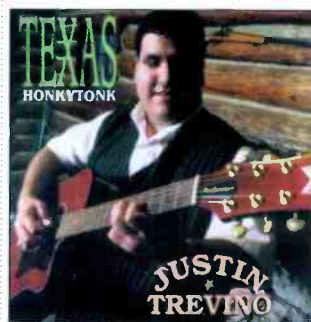


AMERICANA REPORTS ACCEPTED MONDAYS AND TUESDAYS 8 A.M.-3 P.M. (CT) GAVIN STATION REPORTING PHONE: (615) 255-5010 FAX: (615) 255-5020

ARTIST PROFILE

JUSTIN TREVINO

BIRTHPLACE/BIRTHDATE: Brownsville, Texas; July 6, 1973
 CURRENT RESIDENCE: San Marcos, Texas
 LABEL: Neon Nightmare



CURRENT ALBUM:

Texas Honkytonk
 EARLY INFLUENCES: "My very first influences—even though you may not hear it in my singing—were Johnny Cash, Earnest Tubbs, Hank Snow, and Hank Thompson. Later on, stuff like Ray Price, Marty Robbins, Johnny Bush, Faron Young, and Darrell McCall. I love that high, powerful singing with vibrato, like

Johnny Bush, who has been my favorite since I was ten."

FIRST INSTRUMENT: "I was seven when I got my first guitar. It was a Mexican guitar, of course—I've got family down there. A lady, who I considered my aunt though she is not related, bought it for me. It wasn't expensive but you could tune it and play it."

CURRENTLY LISTENING TO:

"Johnny Bush's Talk to My Heart. I told him I thought it was the best thing he has done since 1980. Also Don Walser's Down at the Skyview Drive-In and Cornell Hurd's Texas Fruit Shack."

BEST ADVICE EVER RECEIVED: "Don't sing songs you can't relate to. Sing something you can identify with whether it's the sadness in a song or the joy."

JAZZ + SMOOTH

THE JAZZ AND SMOOTH CONNECTION



How well do you know the nuances behind the commercial format known as Smooth Jazz? The following are a series of multiple choice and true/false questions to test your knowledge of the format's audience appeal. The data on which the questions are based comes from the most recent Interop 1998 Study of Radio Formats. If you have that volume on your desk, then no cheating! Good luck and watch out for the trick questions.

1. IN TERMS OF GENDER, SMOOTH JAZZ SKEWS 54% SLIGHTLY TOWARDS:

- a) Women
- b) Men

2. THE STATISTICAL BREAKDOWN BETWEEN WHITE, BLACK, AND ASIAN LISTENERSHIP IS:

- a) 60% White, 29% Black, 10% Asian
- b) 66% White, 22% Black, 11% Asian
- c) 74% White, 19% Black, 6% Asian
- d) 81% White, 15% Black, 3% Asian
- e) 88% White, 10% Black, 1% Asian

3. WHICH REGION OF THE COUNTRY HAS THE HIGHEST PERCENTAGE OF SMOOTH JAZZ STATIONS?

- a) Northeast
- b) South
- c) Midwest
- d) West

4. OF THESE FIVE FORMATS, WHICH HAS THE HIGHEST

Test Your Knowledge! Take the Smooth Jazz Test

BY KEITH ZIMMERMAN

CONCENTRATION OF PROFESSIONAL/MANAGERIAL TYPES AMONG ITS LISTENERS?

- a) News/Talk
- b) Smooth Jazz
- c) Classical
- d) Adult/Contemporary
- e) All News

5. OF THESE FOUR FORMATS, WHICH HAS THE HIGHEST CONCENTRATION OF TECHNICAL/CLERICAL/SALES TYPES AMONG ITS LISTENERS?

- a) Smooth Jazz
- b) News/Talk
- c) Golden Oldies
- d) All News

6. WHICH FORMAT DRAWS THE HIGHEST "MEDIAN HOUSEHOLD INCOME"?

- a) All News
- b) Classical
- c) Triple A
- d) News/Talk
- e) Smooth Jazz

7. ALTERNATIVE HAS A HIGHER "MEDIAN HOUSEHOLD INCOME" THAN SMOOTH JAZZ.

- a) True
- b) False

8. ALTERNATIVE HAS A HIGHER INDEX PERCENTAGE OF COLLEGE GRADUATES THAN SMOOTH JAZZ.

- a) True
- b) False

9. ALTERNATIVE HAS A GREATER REACH POTENTIAL THAN SMOOTH JAZZ FOR THOSE WHO MAKE \$75,000 OR MORE.

- a) True
- b) False

10. AT 31%, WHAT IS THE TOP SECONDARY FORMAT WITH WHICH SMOOTH JAZZ SHARES ITS LISTENERS?

- a) Country
- b) Adult Contemporary
- c) News/Talk/Business/Sports
- d) Classic Rock
- e) NPR/Jazz

11. THE MEDIAN AGE OF THE SMOOTH JAZZ LISTENER IS:

- a) 36.7 years
- b) 39.7 years
- c) 41.7 years
- d) 42.7 years
- e) 43.7 years

12. 54% OF SMOOTH JAZZ LISTENER HOUSEHOLDS ARE MORE LIKELY TO HAVE CHILDREN THAN NOT.

- a) True
- b) False

13. BETWEEN TRIPLE A, CLASSICAL, ALL NEWS, AND SMOOTH JAZZ, HOW DID SMOOTH JAZZ PLACE IN THE PERCENTAGE RANKING OF "COLLEGE GRADUATE OR

MORE"? (HINT: THE BREAKDOWN WAS 53% TO 39% TO 36% TO 34%)

- a) First place
- b) Second place
- c) Third place
- d) Last place

14. WHERE DO SMOOTH JAZZ LISTENERS FALL IN REGARDS TO HOME OWNERSHIP?

- a) Above the national norm
- b) Below the national norm

15. AMONG THE FOLLOWING ADULT FORMATS—LITE ROCK, OLDIES, A/C, COUNTRY, AND SMOOTH JAZZ—HOW DID SMOOTH JAZZ RANK IN THE HIGHEST PERCENTAGE OF 25-54 DEMOS? (HINT: THE BREAKDOWN WAS 75% TO 71% TO 70% TO 68% TO 67%.)

- a) First place
- b) Second place
- c) Third place
- d) Fourth place
- e) Last place

16. WHICH OF THE FOLLOWING FORMATS HAS THE HIGHEST PERCENTAGE OF MARRIED LISTENERS?

- a) Triple A
- b) Smooth Jazz
- c) Urban Contemporary
- d) Alternative
- e) AOR

How did you score?

14-16 correct answers: **Hey Frank Cody, I'm taking over your job.**

12-14 correct answers: **Give this person a promotion!**

10-12 correct answers: **You're a research savvy person.**

4-9 correct answers: **Go work for a record label.**

Less than 3 correct answers: **Get an air talent gig at a Country station.**

Answers are located Below.

13. D. It's Classical (53%), All News (39%), Triple A (36%), Smooth Jazz (34%)
14. B. It's probably due to a lot of big city listeners.
15. C. We're right in the middle of the pack—Oldies, A/C, Smooth Jazz, Lite Rock, then Country.
16. B. Smooth Jazz (53%) edged out Triple A (48%) and AOR (50%), while Urban (36%) and Alternative (35%) scored much lower.

8. A. True again. Triple A, Classical and Alternative beat Smooth Jazz.
9. B. The Smoothies edged out the Haircuts.
10. C. Yes, talk edges out other music formats.
11. B. Smooth Jazz is a shade under 40, and maybe a little older than some of us perceive.
12. B. It's the other way around.

A/C. They're all above the national norm.
5. A. It's Smooth Jazz followed by News/Talk, Oldies, and All News.
6. C. Triple A rules with \$62,954, followed by All News (\$62,722), Classical (\$55,248), and News/Talk (\$49,019). Smooth Jazz placed sixth (\$52,977) out of 23 competing formats.
7. A. True. Alternative placed third overall with \$55,298.

By All News, Smooth Jazz, News/Talk, and
4. C. It's Classical by a long shot, followed
tions started on the West Coast.
3. D. Probably because more pioneer sta-
choices.
2. C. It's right in the middle of all those
more CDs?
will that change now that females buy
1. B. It's still a male-oriented format, but

SMOOTH JAZZ QUIZ ANSWERS

JAZZ

MOST ADDED



ELLIS MARSALIS TRIO (48)

Twelve's It (Columbia/CRG)

Including: WGBH, WEVO, WYBC, WAER, WTR, WAEA, WESM, WVVU, WSHA, WRQM, WCLK, WKGC, WKRY, WDNA, WJSU, WFPL, WMOT, WUAI, KABF, WCPN

CHUCHO VALDES (42)

Bele Bele en La Habana (Blue Note)

Including: WCLK, WKGC, WKRY, WDNA, WFPL, WMOT, WTUL, WWOZ, KSLU, WCPN, WUB, WEMU, WDET, WGVU, KBEM, KCND, WSI, KIOS, WGBH, WVVU, WTR

GREG OSBY (24)

Zero (Blue Note)

Including: KKUP, KUNV, KUNR, KLDN, KSDS, KCBX, KAZU, WFMT, KSJS, WCLK, WKGC, WTUL, WWOZ, WGVU, KCND, WSI, KIOS, WGBH, WVVU, WTR

JESSE ANDRUS (21)

Soy Califa (DBK Jazz)

Including: WEVO, WESM, WSHA, WRQM, WKGC, WUCF, WDNA, WFPL, WWOZ, WGVU, KCND, KANU, KIDS, KUVU, KUNV, KUNR, KCLU, KSDS, KCBX, KCSM

JERI BROWN (19)

Zaius (Justin Time)

Including: WTR, WESM, WVVU, WSHA, WRQM, WCLK, WDNA, WWOZ, KABF, WCPN, WSI, KIOS, KUVU, KUNV, KCLU, KSDS, WFMT, KSJS, KEWU

RECORD TO WATCH



CHUCHO VALDES

Bele Bele en La Habana (Blue Note)

A brilliant mixture of Afro Cuban beats and jazz bop flash by pianist Jesus "Chucho" Valdes, co-founder of the Cuban jazz ensemble, Irakere.

LW	TW		Repts.	Adds	Spins	Diff
1	1	MICHAEL BRECKER - Two Blocks from the Edge (Impulse!)	73	0	716	-16
2	2	WYNTON MARSALIS - The Midnight Blues (Columbia/CRG)	69	0	605	-65
5	3	FREDDY COLE - Love Makes the Changes (Fantasy)	69	0	538	+24
10	4	NICHOLAS PAYTON - Payton's Place (Verve)	73	4	515	+68
12	5	SONNY ROLLINS - Global Warming (Milestone)	67	2	476	+38
9	6	ROBIN EUBANKS - 4: JJ-Slide-Curtis and Al (TCB)	58	0	465	-14
8	7	DAVE SAMUELS - Presents Tjader-ized (Verve)	70	1	461	-18
7	8	TOOTS THIELEMANS - Chez Toots (Private Music/Windham Hill)	64	0	456	-28
25	9	LENA HORNE - Being Myself (Blue Note)	69	2	446	+12
<i>One of the grand jazz vocalists makes a jump into the top ten.</i>						
13	10	JACKY TERRASSON TRIO - Alive (Blue Note)	65	0	445	+9
6	11	WINARD HARPER - Trap Dancer (Savant)	48	1	441	-70
3	12	JOHN SCOFIELD - A Go Go (Verve)	59	0	440	-115
21	13	SHIRLEY HORN - I Remember Miles (Verve)	77	8	437	+83
4	14	TANAREID - Back to Front (Evidence)	51	0	437	-97
19	15	MARC COPLAND - Softly (Savoy/Denon)	61	0	423	+38
18	16	JAMES CARTER - In Carterian Fashion (Atlantic)	64	1	419	+28
16	17	NORMAN SIMMONS - The Heat and the Sweet (Miljac)	57	0	418	+19
20	18	GEORGE COLEMAN QUARTET - I Could Write a Book (Telarc Jazz)	66	1	407	+30
24	19	CHARLES McPHERSON - Manhattan Nocturne (Arabesque)	72	3	406	+79
23	20	ARTURO SANDOVAL - Hot House (N2K Encoded Music)	61	2	381	+42
30	21	JIMMY COBB'S MOB - Only For the Pure At Heart (Fable)	67	6	375	+77
15	22	JAMES WILLIAMS & ICU - We've Got What You Need (Evidence)	46	0	368	-47
11	23	RAVI COLTRANE - Moving Pictures (RCA Victor)	44	0	353	-86
14	24	BOB MINTZER BIG BAND - Latin from Manhattan (DMP)	50	0	337	-91
34	25	CECIL BRIDGEWATER - Mean What You Say (Brownstone)	59	3	335	+56
22	26	BILL LISTON-ANDY MARTIN EXPRESS - Walkin' the Walk (Chartmaker)	49	0	325	-16
26	27	BRIAN BLADE FELLOWSHIP - Brian Blade Fellowship (Blue Note)	60	0	323	+4
35	28	BEGGIE ADAIR - Nat King Cole Collection (Green Hill)	30	0	264	-10
36	29	SUSANNAH McCORKLE - Someone To Watch Over Me (Concord Jazz)	42	0	263	+4
37	30	LOUIE BELLSON - Art of the Chart (Concord Jazz)	43	0	259	+16
38	31	BENNY GOLSON - Remembering Clifford (Milestone)	45	3	258	+20
29	32	JEFFREY SMITH - A Little Sweeter (Verve)	45	1	256	-55
17	33	DON SEBESKY - I Remember Bill! A Tribute to Bill Evans (RCA Victor)	36	0	254	-141
49	34	CINDY BLACKMAN - In the Now (HighNote)	58	5	253	+90
<i>Drummer Cindy Blackman also plays with rocker Lenny Kravitz.</i>						
—	35	RED HOLLOWAY - In the Red (HighNote)	60	10	251	N
44	36	DAVID SANCHEZ - Obsession (Columbia/CRG)	56	9	251	+61
28	37	JESSE DAVIS - First Insight (Concord Jazz)	42	1	247	-66
43	38	BILL ANSCHELL - A Different Note All Together (Accurate)	52	3	239	+25
27	39	GREGORY TARDY - Serendipity (Impulse!)	37	1	239	-79
31	40	BUSTER WILLIAMS QUINTET - Somewhere Along the Way (TCB)	33	0	235	-60
—	41	MARIAN McPARTLAND - Just Friends (Concord Jazz)	57	11	217	N
—	42	RANDY WALDMAN TRIO - Wiggid Out (Whirlybird)	36	2	206	N
45	43	LATIN JAZZ ORCHESTRA - Havana Blues (Palmetto)	35	3	206	+17
32	44	ROBERT STEWART - Force (Qwest)	29	0	206	-74
46	45	ANDRE PREVIN - We Got Rhythm (Deutsche Grammophon)	34	1	204	+27
—	46	LEON PARKER - Awakening (Columbia/CRG)	37	3	199	N
—	47	THREE AMIGOS - Spanish Eyes (DBK Jazz)	44	2	191	N
47	48	DAVE BRUBECK - So What's New? (Telarc Jazz)	24	0	191	+18
33	49	MARK TURNER - Mark Turner (Warner Bros.)	28	0	182	-98
—	50	GEOFF KEEZER - Turn Up The Quiet (Columbia/CRG)	50	11	180	N

REVIEWS

ANTHONY WILSON

Goat Hill Junket (MAMA Foundation)

His self-titled debut went Number One last year, and for his sophomore solo effort, guitarist Anthony Wilson moved the recording date (as well as the overall mood) from Los Angeles to New York. The horn charts are tight, wrapping nice and snug around the inner, small group arrangements on tunes like "W-2 Blues" and "Flossie Lou."

JOHN LEITHAM

Live! (Cars)

Recorded *Live!* in Hollywood over two days in the Catalina Bar & Grill, bassist John Leitham walks the bop while Pete Christlieb and Rickey Woodard blast away as a dueling tenor sax crew. Joe LaBarbera, Tony Bennett's trio drummer, makes for a wild rhythm section with Leitham. Pianist Shelly Berg fills the bill, and what you get is a lively, brassy traditional Southern California bebop date in the tradition of Art, Dexter, Chet, and Gerry.

SPINCREASE

1. GEOFF KEEZER +150
2. LENA HORNE +124
3. ELIAS HASLANGER +116
4. ETTA JONES +115
5. GEORGE COLEMAN +109

CHARTBOUND

*ETTA JONES (HighNote)

*ELLIS MARSALIS TRIO (Columbia/CRG)

4-SIGHT (N2K Encoded Music)

JOHN LEITHAM (Cars)

ELIAS HASLANGER (Heart Music)

*CHUCHO VALDES (Blue Note)

Dropped: #39 Ron Holloway, #40 Loston Harris, #41 Tricia Tahara, #42 Nnenna Freelon, #48 Oscar Peterson/Benny Green, #50 Mark Elf.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

GAVIN STATION REPORTING

PHONE: (415) 495-1990

FAX: (415) 495-2580

ARTIST PROFILE

BRIAN BLADE

JUST SERVING THE SONG

"As a teenager [in Shreveport and Louisiana], I started playing drums in church when my older brother, Brady, left to go to college. I was into sacred music and congregational

singers. In high school, my friends and I were just a bunch of punks playing thrash music, but the overriding feel was joyful, no matter how electric and heavy it got.

"When I moved to New Orleans, Ellis Marsalis became like a father to me, playing with him and bassist Chris Thomas. I met Josh Redman

when we were in Delfeayo Marsalis' band together.

"Recording with Daniel Lanois in Oxnard, California, I wanted an environment where there wasn't the clock-watching pressures of a traditional studio. I wanted to avoid being in a cubicle with headphones and just document my band [the *Brian Blade Fellowship* on Blue Note] in an open air space—

just like Bob Dylan and Emmylou Harris did on their albums.

"Daniel introduced me to Joni Mitchell, and eventually I came to L.A. and the two of us recorded at her home studio. Then she started to layer the music texturally with players like Wayne Shorter and Larry Klein. The recording [due out in September] began as a duo and became more orchestral."



SMOOTH

JAZZ & VOCALS

MOST ADDED



ED HAMILTON (10)
"Fly Like an Eagle"
(Shanachie)

Including: WJJJ, WJZW, WSMJ, WLOQ, WVAS, WZJZ, WNWV, KHIH, KEZL, and KWJZ

CHUCK LOEB (7)
"Beneath the Light"
(Shanachie)

Including: WHRL, WQJZ, WCCJ, WFSJ, WGUF, KBZN, and KKSF

MARILYN SCOTT (7)
"The Look of Love"
(Warner Bros.)

Including: WHRL, WQJZ, WSMJ, WVAE, WMGN, KTNT, and KBZN

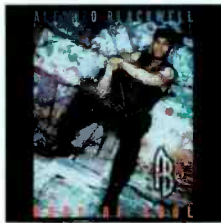
ALFONZO BLACKWELL (5)
"Passion"
(Street Life)

Including: WSNC, WVAS, KMJZ, KCLC, and KQEX

CECE WINANS (5)
"What About You?"
(Pioneer Music Group)

Including: WTMD, WGUF, WVAS, WONB, and KBZN

RECORD TO WATCH



ALFONZO BLACKWELL
Body of Soul (Street Life)

Weaned on Miles, Trane, and Lester Young and influenced by Marvin Gaye and MFSB, New York saxophonist attended "Fame" high school in New York. Action on "Passion."

LW	TW		Repts.	Adds	Spins	Diff.
1	1	KIM WATERS - Love's Melody (Shanachie)	52	0	957	+35
2	2	RICHARD ELLIOT - Jumpin' Off (Metro Blue/Capitol)	49	0	890	-2
3	3	GEORGE BENSON - Standing Together (GRP)	58	0	745	+26
5	4	GREGG KARUKAS - Blue Touch (i.e. music)	51	0	705	+41
6	5	FOUR 80 EAST - Eastside (Boomtang/Cargo)	48	0	702	+38
8	6	LEE RITENOUR - This Is Love (i.e. music)	59	2	658	+93
4	7	BRIAN BROMBERG - You Know That Feeling (Zebra)	44	0	637	-70
10	8	FOURPLAY - Four (Warner Bros.)	53	1	622	+61
11	9	CHRIS STANDRING - Velvet (Instinct)	50	0	609	+50
14	10	KENNY G - Greatest Hits (Arista)	39	0	589	+89
12	11	STEVE COLE - Stay Awhile (Bluemoon/Atlantic)	51	0	588	+44
7	12	JONATHAN BUTLER - Do You Love Me? (N2K Encoded Music)	35	0	527	-42
21	13	MARC ANTOINE - Madrid (NYC/GRP)	52	3	491	+58
<i>One of the most successful Flamenco pop projects out now.</i>						
9	14	MELROSE PLACE JAZZ - Braxton Brothers (Windham Hill)	37	1	483	-81
13	15	B-TRIBE - Sensual Sensual (Atlantic)	38	0	481	-24
18	16	BRYAN SAVAGE - Soul Temptation (Higher Octave)	43	0	476	+25
17	17	CANDY DULFER - For the Love of You (N2K Encoded Music)	40	0	474	+15
15	18	DOWN TO THE BONE - From Manhattan to Staten (Nu Groove)	36	0	470	-18
19	19	RAMSEY LEWIS - Dance of the Soul (GRP)	47	1	466	+20
23	20	PEACE OF MIND - Journey to the Fore (Nu Groove)	41	1	418	+40
27	21	PAUL HARDCASTLE - Cover To Cover (JVC)	36	1	397	+43
30	22	JIM BRICKMAN/DAVE KOZ - Visions of Love (Windham Hill)	39	2	387	+57
20	23	CHRIS CAMOZZI - Suede (Discovery/Sire)	34	1	364	-75
24	24	SIMPLY RED - Blue (EastWest/EEG)	29	0	360	-14
16	25	BRIAN HUGHES - One 2 One (Higher Octave)	34	0	355	-111
36	26	RONAN HARDIMAN - Solas (Philips)	31	2	342	+59
<i>This River Dance spinoff project draws great Smooth Jazz response.</i>						
25	27	BRIAN CULBERTSON - Secrets (Bluemoon/Atlantic)	33	3	331	-30
26	28	AVENUE BLUE featuring JEFF GOLUB - Nightlife (Bluemoon/Atlantic)	35	0	330	-28
37	29	ACOUSTIC ALCHEMY - Positive Thinking (GRP)	34	1	319	+39
28	30	BOB JAMES - Playin' Hooky (Warner Bros.)	31	1	315	-31
35	31	JOE MCBRIDE - Double Take (Heads Up)	43	3	311	+7
29	32	MARILYN SCOTT - Starting to Fall (Warner Bros.)	38	7	308	-28
22	33	KEIKO MATSUI - Toward the Sunrise (Countdown/Unity)	37	2	308	-96
32	34	DAKOTA MOON - A Promise I Make (Elektra/EEG)	26	0	292	-26
43	35	SOUL BALLET - Trip the Night Fantastic (Countdown/Unity)	41	3	286	+30
31	36	PAMELA WILLIAMS - Eight Days of Ecstasy (Heads Up)	30	0	285	-33
38	37	RANDY CRAWFORD - Every Kind of Mood (Bluemoon/Atlantic)	25	1	279	-1
44	38	FATBURGER - Sugar (Shanachie)	31	2	271	+19
34	39	ERIC CLAPTON - Pilgrim (Reprise)	24	0	262	-44
41	40	JOHN TESH - Grand Passion (GTSP/Mercury)	27	0	259	-6
39	41	SPYRO GYRA - Road Scholars (GRP)	30	0	257	-14
46	42	MARIAH CAREY - Butterfly (Columbia/CRG)	21	0	254	+19
40	43	JOYCE COOLING - Playing It Cool (Heads Up)	30	3	253	-15
47	44	BONEY JAMES - Sweet Thing (Warner Bros.)	30	2	251	+22
33	45	CHRIS BOTTI - Midnight Without You (Verve)	22	0	235	-74
45	46	CHUCK LOEB - The Moon, The Stars, the Setting Sun (Shanachie)	36	7	226	-23
49	47	KHANI COLE - Places (Fahrenheit)	24	1	222	+36
48	48	LOUIE SHELTON - Hot and Spicy (Lightyear)	30	0	218	+4
42	49	BOB MAMET - Adventures In Jazz (Atlantic)	21	0	182	-75
—	50	BRIAN MCKNIGHT - Anytime (Mercury)	16	3	171	N

REVIEWS

DUNCAN MILLAR Dream Your Dream (Instinct)

Keyboardist Duncan Millar recorded his debut in the same London studio where Instinct guitarists Count Basic and Brian Tarquin taped their latest. After a short educational stint at Berklee and lots of sessions in England, Millar got involved in the London acid jazz scene. Tracks from his *A One* project made the Instinct samplers, and now *Dream Your Dream* is a full release destined to pep up American Smooth Jazz airwaves.

PEACE OF MIND

Journey to the Fare (nuGroove)

Almost anything that nuGroove, the Chicago indie label, puts out is well worth slapping on any Smooth Jazz playlist. It not only livens up the music mix with beats and loops, but it also supplies a much-needed hipness to the station's sound. A possible follow-up to the sexy "Peace of Mind" title is the funky wah-wah groove of "Free Fall." Our fave is the slanting trap-set loops on "The Things We Do," featuring drummer Gota Yashiki.

SPINCREASE

1. LEE RITENOUR +93
2. KENNY G +89
3. FOURPLAY +61
4. MARC ANTOINE +58
5. BRICKMAN/ KOZ +57

CHARTBOUND

- ED HAMILTON (Shanachie)
 TONY DARREN (Telarc Jazz Zone)
 LOSTON HARRIS (N2K Encoded Music)
 PAUL HOWARDS (Paras)
 *ALFONZO BLACKWELL (Street Life)
 SHAHIN & SEPEHR (Higher Octave)
 Dropped: #50 Phil Perry, Pat Kelley, Raz.

JAZZ & SMOOTH JAZZ

REPORTS ACCEPTED

THURSDAYS 9 A.M.-3 P.M.

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ARTISTPROFILE

JOE MCBRIDE

A LITTLE HELP FROM HIS FRIENDS

"I've used a duet concept on each one of my four records. This time we used guests like Dave Koz, Richard Elliot, Peter

White, Rick Braun, and Phil Perry. On *Double Take*, out of a show of respect, I tailored each composition to fit their genres as well. I wrote the tunes beforehand and was able to catch them between shows or on their way to the airport leaving town. I live in Dallas and record all of my solo

records [on Heads Up] at the same studio. They drop in, we go over things a couple times, and they play.

"I grew up listening to jazz, gospel, R&B, and soul. Being a keyboardist, I have a fascination with all the new gadgets that come out, which makes it easy to experiment with different feelings and blend the old and new.

"Midnight in Madrid' has a Spanish vibe with me, Peter White, and Rick Braun. I visit Spain several times a year; I've recorded on Spanish radio and we have a big fan base there. I wanted to combine that European Spanish feeling with the hip-hop rhythm of me growing up in urban America. I put both musical feels together."



PARTINGSHOTS

THE WELL RUNS DRY

C'mon radio: send us your funny, embarrassing, unexpected, or outrageous pics and we'll share 'em with the world. We're waiting...



Mariah Carey with new Crave Records signees 7 Mile and Crave President Rick Bisceglia (to Carey's right)



Isaac Hayes (center) with Elektra Recording act Dakota Moon.

SHOWBIZ

Busy week for Rhythm-Crossover **KKXX**-Bakersfield, swapping frequencies (105.3 to 96.5, which is owned by sister Jazz outlet **KSMJ**). **KKXX** becomes "**X96.5, Today's Hottest Music**," running jockless for now under PD **Chris Squires** and consultants **Steve Smith** and **Michael Newman**, who describes the format adjustment as "more current-based hip-hop and R&B." Gone are such artists as **Savage Garden**, **Backstreet Boys**, and anything else remotely pop in nature. **KKXX**, once the perennial market leader, watched its numbers get basically cut in half after the debut of crosstown **KISV**. The latest trend shows **KKXX** rebounding 4.7-5.6 12-plus against **KISV**'s 8.3.

◆◆◆◆◆
Sue O'Neil, PD of Sinclair's Top 40 **WKSE**-Buffalo, is upped to OM, now overseeing both **WKSE** and sister Hot A/C **WMJQ**. **WKSE** APD/MD **Dave Universal** gets the PD nod.

◆◆◆◆◆
As we speak, **Byron Kennedy** is iron-

ing on his permanent PD stripes at **KPTY (Party Radio 103.9)**-Phoenix.

◆◆◆◆◆
Z95.7 (KZQZ)-San Francisco personality **Fernando Ventura** grabs interim MD stripes under new PD **Mark Adams**. Sources close to the action say the word "interim" is written in disappearing ink. **Ventura** is the former award-winning MD of **KHFI**-Austin. By the way, if you know of a decent morning show, please contact Mr. Adams.

◆◆◆◆◆
KRQQ-Tucson p.m. driver **Robert Maher**, a.k.a. **Adam Smasher**, heads east for similar duties at **WNKS**-Charlotte.

◆◆◆◆◆
Former **KKPN (The Planet)**-Houston Production Dir./midday talent **A.J.** takes similar duties at **Q102 (WKRO)**-Cincinnati, replacing the tag team of **Mark McFadden** and **Jim Kelly**, who retains MD duties. This move reunites A.J. with former Planet PD **Mike Marino**, now OM of **Q102**.

Looks like **CBS**, longtime poster-company of the Modern A/C format, is now toying with a Latino-targeted format—albeit one that closely resembles **Chancellor**'s Latino-targeted **Mega 100**-Los Angeles. In what could best be perceived as a backhanded compliment to Chancellor, CBS flips Country **KNAX-Fresno** to "**Jammin' Oldies, Mega 97.9**." Given that Fresno has a similar ethnic make-up, could CBS be looking to develop another signature format in its Hispanic markets? And does Chancellor have the "Mega" name service-marked?

◆◆◆◆◆
COME FOR THE HEAT, STAY FOR THE SMOG. **Chancellor** Rhythm-Crossover **KGGI**-Riverside lures **KKFR**-Phoenix Promotion/Marketing Director **Fred Nagle** away to fill the station's long-vacant Promotion Director slot.

◆◆◆◆◆
Jacor ups **WVMX (Mix 106.5)**-

Cleveland PD **Randy James** and **WVMX (Mix 94.1)**-Cincinnati PD **Brad Ellis** to Directors of Mix Programming, Eastern Region, overseeing **WMMX**-Dayton, **WCPZ**-Sandusky, Ohio, **WHMX**-Rochester, and **WMXL**-Lexington, Ky., as well as two Mix outlets in Iowa and one in Lima, Ohio.

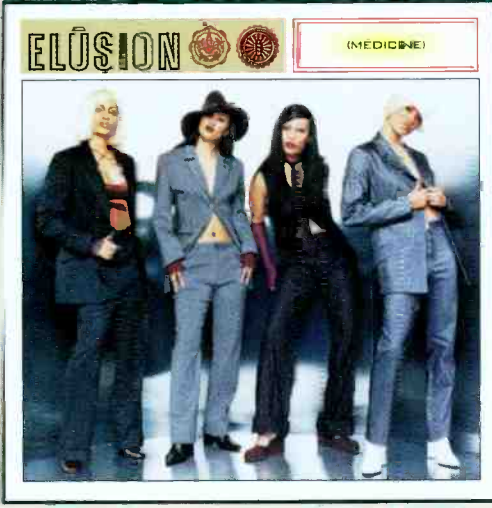
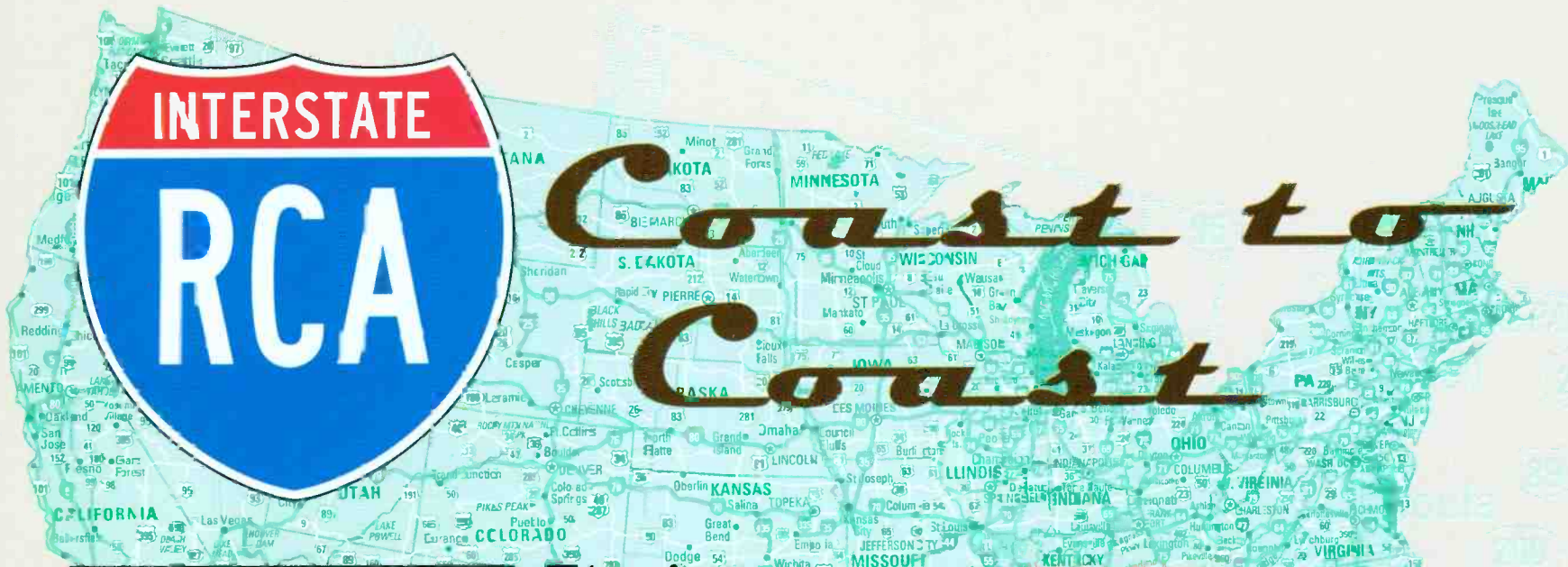
◆◆◆◆◆
KHTS and **Q106**-San Diego PD **Todd Shannon** is still reaching out to any former Q106 staffers to help prepare a final tribute before the station's scheduled sale to **HefTel** becomes official, sometime around August 1. Appearances can be arranged via ISDN or DAT. Call **Jeff Allen** at (619) 291-9191.

◆◆◆◆◆
THE END OF THE WORLD AS WE KNOW IT: **WKTU**-New York morning guy **Hollywood Hamilton** has been named *Cosmo* Bachelor of the Month. Runner-up **Ted Kaczynski** was unavailable for comment.

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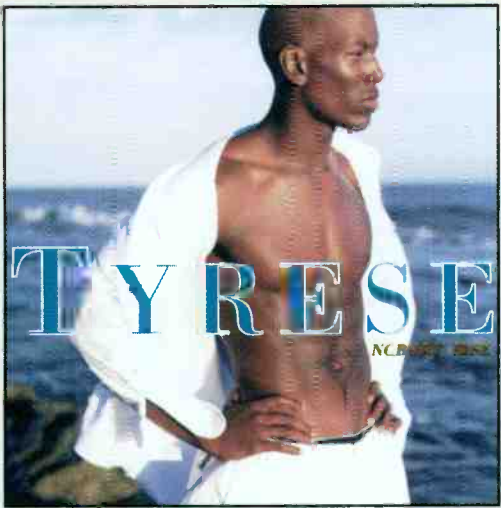
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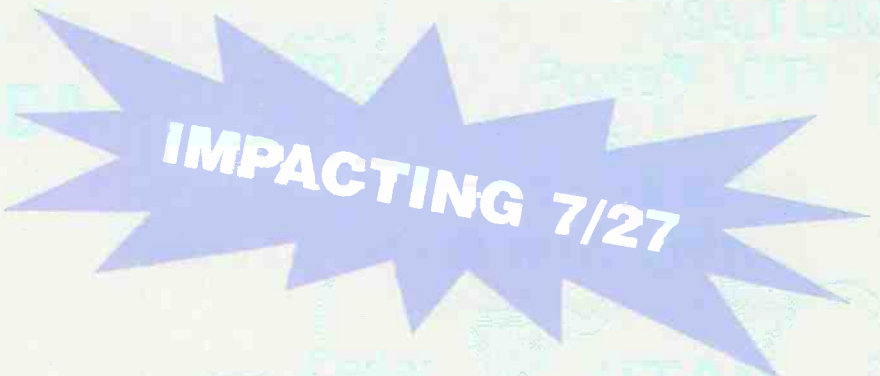
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|-------------|-------------|-------------|--------------|
| KKBT | WZAK | WTLZ | WILD |
| WLJM | WGZB | WOWI | WCDX |
| WWDW | WWWZ | WFXA | WESE |
| WJMI | WKKV | WNOV | WHRK |
| KPRS | KMJM | KDKS | KHRN |
| KMJJ | KYEA | WCKX | KTBTR |
| WJUC | WJKX | WTMP | WSOJ |
| KPRS | WKKV | WIZF | WJMI |
| WTMP | WIZF | | |



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